

Bus Television

REPORT ON WHAT
ADVERTISERS ARE
SPENDING

THE BUSINESS MAGAZINE OF THE INDUSTRY

Seventh year of publication

1

10.5

KATE SMITH DOES IT...

**...draws a nighttime rating
at daytime cost**

This means a quick sellout for Kate Smith availabilities

This means a far less cost per thousand women viewers than the average full page ad noted in leading women's magazines

This means a product demonstration to a record daytime audience *inside the home* for less than 1.6¢ per viewer

This means congratulations are due to American Home Products, Minute Maid, Durkee Famous Foods—and the sponsors who still can join them on . . .

Nielsen, 31 city network rating, October 16-20th

THE KATE SMITH SHOW

NBC TELEVISION

How Du Mont's extra tubes mean extra sales for you



Like added cylinders in an automobile, Du Mont's added tubes give greater power, smoother operation.

THE DU MONT REVERE
one of the new 17-inch Du Mont Telesets.*
FM radio. Plug-in for record player.

As you know, a television set will work on 13 tubes. But it will work ever so much better on 21. And the resulting better performance means better business for you.

Even the lowest priced DuMont has 21 tubes, plus 2 rectifiers and the CRT. That's one reason why the DuMont picture is brighter and steadier; the focus sharper; the tone values more faithful . . . why you see no smear, roll-over or distortion . . . why DuMont owners *stay* satisfied.

It is DuMont manufacturing policy to use extra tubes — and oversize parts, finer materials, better shielding as well. The most advanced circuitry, the most rigid quality control in the entire industry are in every DuMont.

More models, more styles, with big 17- and 19-inch screens make up the DuMont line. DuMont—first with the finest in television—was always a dealer's prestige line. Now, more than ever, DuMont is a profit line too.

* Trade Mark

You'll do better with **DU MONT** Television's most coveted franchise
first with the finest in television

c o n t e n t s

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Published monthly by Frederick Kugel Company, 600 Madison Ave., New York 22, N. Y. Plaza 3-3671, 3672, 3673. Single copy, 50 cents. Yearly subscription in the United States, its possessions and nations of the Pan American Union, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Entered as second class matter February 20, 1945, at the postoffice at New York, New York under the act of March 3, 1879. Copyright 1949 by Frederick Kugel Company. All rights reserved. Editorial content may not be reproduced in any form without permission.

At Precision today
we're processing
the finest
EDUCATIONAL FILMS
for nationwide
showings



For your 16 mm. educational
film requirements
use Precision . . .

- Over a decade of 16 mm. industrial film printing in black and white and color.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Maurer equipment.
- Personal service.

... no wonder more and more
of the best 16 mm. films today
are processed at...

PRECISION

FILM LABORATORIES, INC.

21 West 46th St.,
New York 19, N. Y.

JU 2-3970

Godfrey & His Friends, 56.3

50

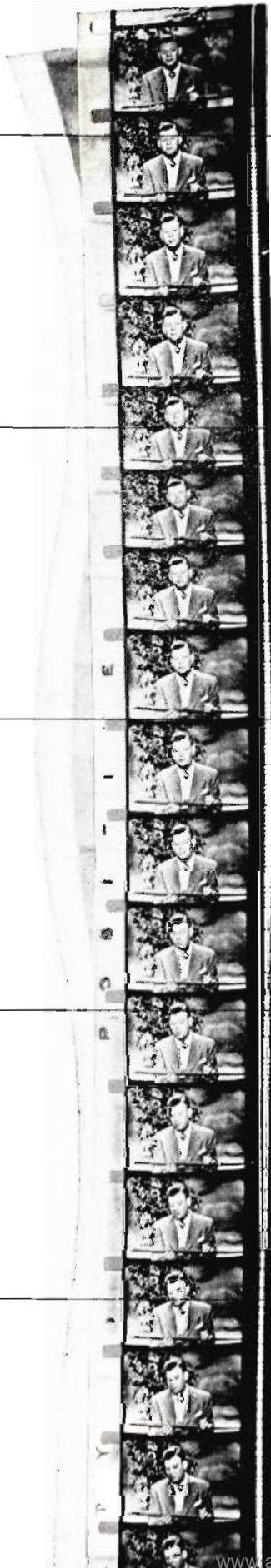
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This is Show Business, 59.0



You can have live television in 61 markets!

The Fred Waring Show, 42.3



Live *programs* are what make live television. It's not half so important *how* people see a show—“live” or on television recordings (TVR)—the vital point is *what* they see. Some advertisers today are staying out of television because they're afraid they can't get into enough markets. Others are accepting inferior programs just because they are able to get cable time for them. Neither way is very smart.

Because there's abundant proof a *good* program on TVR can do a superb job for an advertiser. Take the records of four top-rated CBS shows you see graphed across the page. These ratings were won in *cable cities*, where both “live” and TVR are regularly seen. And in each case listed here, the TVR broadcasts of the shows not only won big ratings, but actually *bigger* ratings than the same shows in cities where they're seen “live”!

	<i>LIVE</i>	<i>TVR</i>
GODFREY & HIS FRIENDS	55.8	56.3
THIS IS SHOW BUSINESS	26.7	39.0
TOAST OF THE TOWN	51.3	58.9
THE FRED WARING SHOW	18.9	42.3

To reach the optimum television market... to pro-rate costs to cover as wide an area as possible, the wise advertiser will take his show wherever there's a market he wants to hit. He'll do it with *both* live and TVR. And the wisest will pick a CBS show to do it with... on the record, it's a better guarantee his show will really go places.

CBS television

CHANNEL SEVEN

WASHINGTON'S MOST POWERFUL and FIRST SEVEN-NIGHT-A-WEEK TELEVISION STATION

WMAZ-TV

Owned and Operated by
THE EVENING STAR BROADCASTING COMPANY
 724 Fourteenth Street N.W.
 Washington 5, D. C.

Represented Nationally by
ABC SPOT SALES

SIGNIFICANT INDUSTRY DEVELOPMENTS IN

FOCUS

Color:

The hattle is just getting started. Eye witness reports have it that RCA color is now up to snuff and compares favorably with CBS's color picture. The big question now is what will FCC do when they are confronted with a compatible system that measures up to their standards. Count on a strong Congressional investigation of the commission. Senator Taft, among others, is specifically interested.

17.8 U.S. Families Own TV

Nearly 18% of all U.S. families (or 7,213,700 families) now own TV sets, a recent study by Industrial Surveys Company, Chicago, reveals. More than half (55.3%) of the sets are in homes located in the Northeastern states, and 26.5% are owned by families in the North Central states.

Other facts revealed by ISC: 11 of every 100 families in the lowest economic strata, against 24 in every 100 of the top financial strata, own sets; 24.5% of those owning sets are craftsmen and skilled laborers; almost a fourth of all families having four or five members, but only 11.2% of families of one or two members, own sets.

Other recent set ownership figures are Cunningham & Walsh's Videotown (Pop.: 40,000 within New York signal area), which

shows that while 28% in the upper bracket bought sets in 1948, only 15% purchased them in 1950. The middle socio-economic group has shown a marked increase in the past 12 months; from 63% in '48 to 68% in '50, while the lower income bracket jumped from 9% in '48 to 17% this year. Report is "must" reading for those interested in audience composition, viewing habits, and other pertinent data.

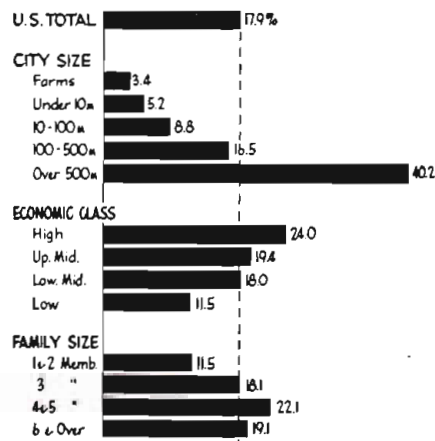
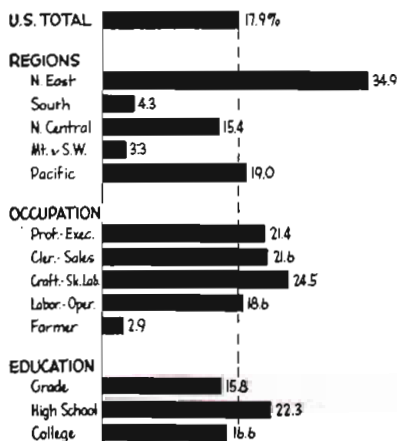


Toni's Nathanson
 Split Sponsorship

One Answer to High Costs

"There is no doubt that a sponsor sacrifices identification and program loyalty by sharing his audience with another sponsor. But he gains more advertising impressions per dollar by splitting his program costs and that's important in present day TV, where advertising im-

Breakdown of Set Distribution by Industrial Surveys



-Source: Industrial Surveys Co.

pressions per dollar are still high.

"Audience research studies show over and over again that you increase your coverage of radio or TV homes by having one announcement on two programs in place of two announcements on one program (assuming costs and ratings are approximately the same on both programs).

"If split sponsorships were not

available, those companies with a diversified line of products would have important competitive advantages. But now, by sharing sponsorships, the single product sponsor can obtain maximum coverage with every dollar he spends on TV," and advertising director Nathanson is not just theorizing. Toni is now sharing "Arthur Godfrey and Friends" with Pillsbury and Chesterfields.

Cincinnati Leads Daytime Sets-In-Use

AVERAGE FROM 2:00 TO 5:00 P.M.
COMPILED FROM VIDEODEX FOR MON., OCT. 2

Time	Cincinnati	New York	Washington	Chicago	Philadelphia	L.A.
2:00	12.0	4.9	1.8	1.5	20.3	8.4
2:15	12.0	5.4	1.8	1.5	20.3	8.4
2:30	13.0	6.5	2.8	1.5	9.0	8.0
2:45	13.0	6.4	2.8	1.5	9.2	8.0
3:00	16.6	6.3	5.4	8.6	9.3	7.9
3:15	16.1	6.2	5.6	8.8	9.3	8.4
3:30	17.4	5.0	6.7	10.2	10.7	12.7
3:45	18.9	4.7	6.4	9.7	10.7	13.2
4:00	22.7	11.5	15.0	10.1	17.5	13.1
4:15	22.9	12.5	15.2	9.1	17.3	13.1
4:30	23.7	12.3	16.6	19.7	15.5	10.4
4:45	23.3	12.3	16.9	19.1	15.7	10.4
5:00	20.8	15.2	14.6	19.3	20.9	13.8
Daily Avg.	17.8	8.4	8.5	9.2	14.2	10.4

TV and Sports

Bad weather, poor performances, normal postwar attendance decline and too many major league sports-casts—AM and TV—were the principle causes unfavorable to baseball attendance in 1950, a report by Jerry Jordan reveals. While new, "novelty-happy" TV owners also hurt the gate, "this loss decreased as the season progressed," Mr. Jordan pointed out in his report for the Radio-Television Manufacturers Association.

After outlining the five major contributive causes to the 10½-million audience decline over 1949, Mr. Jordan stated:

"In eight leagues which drew more than 1,000,000 paid admissions in 1949, the 29 televised clubs had a relatively better attendance performance in 1950 than the 35 non-televised clubs.

"Movies, theater, opera, and other forms of entertainment started to decline in 1947 along with the decline in 'real dollar' income. Sports have been the only major form of outside entertainment to run counter to this trend in both 1948 and 1949, and a levelling out from the high postwar peaks is almost inevitable."

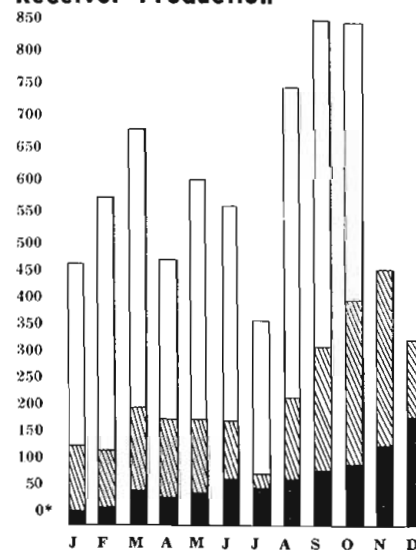
Speaking of "novelty-happy" TV owners, he said that "Televising of home games has not proved to be a permanent danger to the club televising. If TV's effect had been permanent, attendance losses would

have increased, not decreased, as new sets were pouring into consumption at the rate of 600,000 a month."

In order to make up the loss from TV fees if the sport clubs banned televising of games, an increased attendance of three million would be required, Mr. Jordan points out:

"I do not think that banning TV could increase the attendance by three million. In fact, banning it didn't even stop the loss last year in professional football, basketball and hockey—all of which had poorer records in 1949 than the widely televised sports of baseball and college football."

Receiver Production



Black: '48; Line: '49; White: '50.
* In thousands

The One and Only...

the only TV station that can sell your products to this prosperous TV audience

the only tv station located in this large thriving Pennsylvania market — Lancaster, York, Lebanon, Reading, Harrisburg and adjacent areas. In addition to its ability to do a profitable selling job for you, WGAL-TV is ideal for market tests . . . the area is compact, its industry diversified, economy stabilized, rates are reasonable. With top shows from four networks; NBC, ABC, CBS and DuMont and good local programming, WGAL-TV assures you a consistently high and growing audience. It's important to investigate.

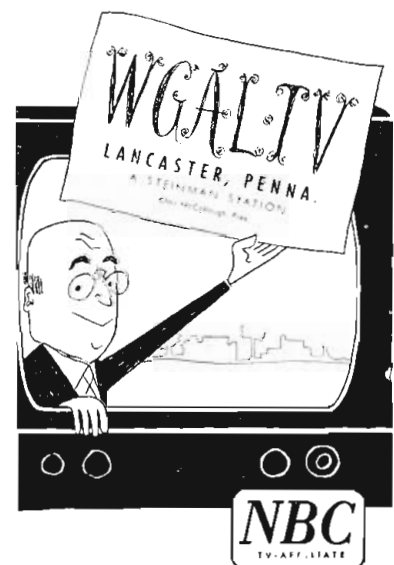
Represented by

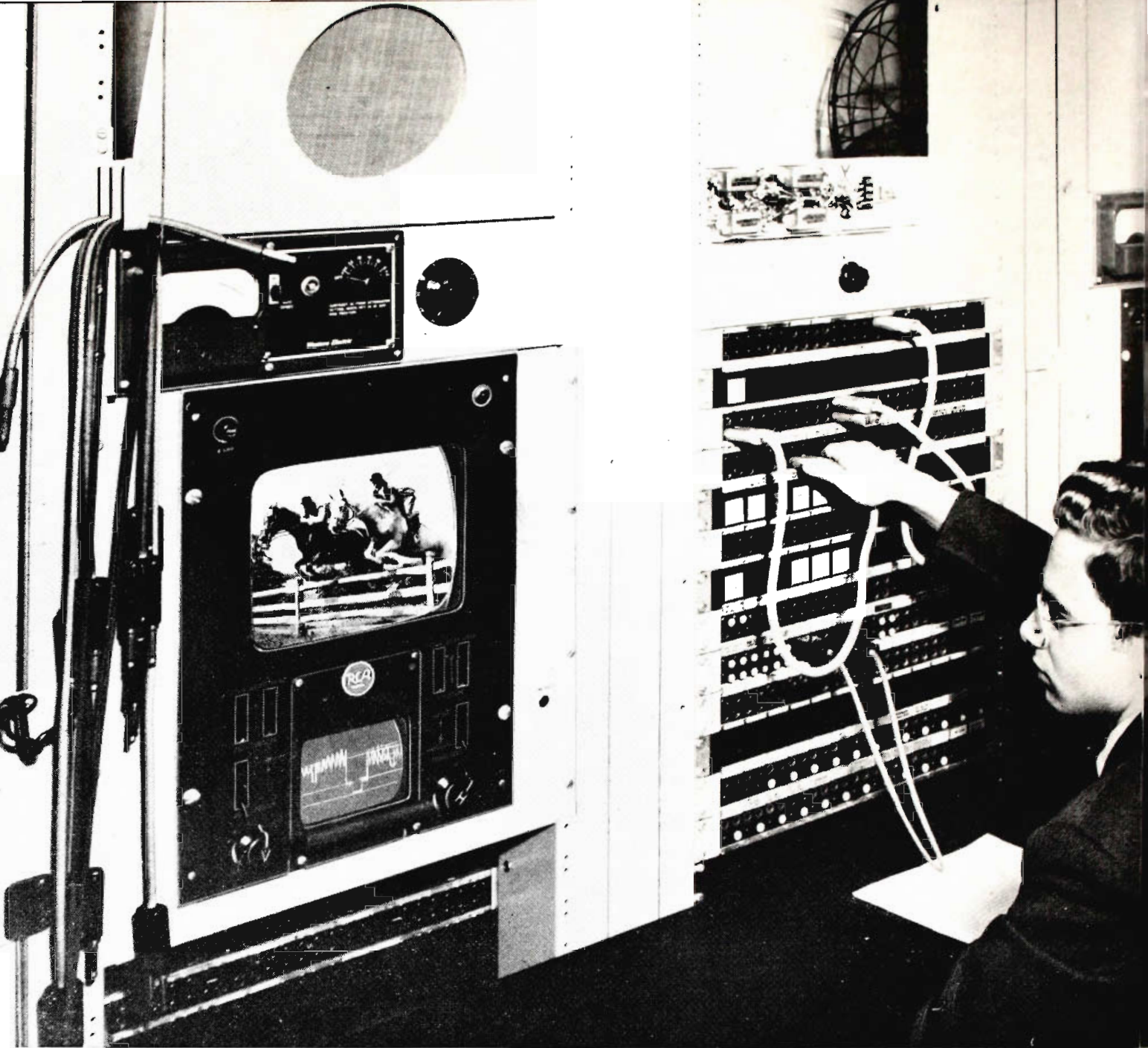
ROBERT MEEKER

Associates

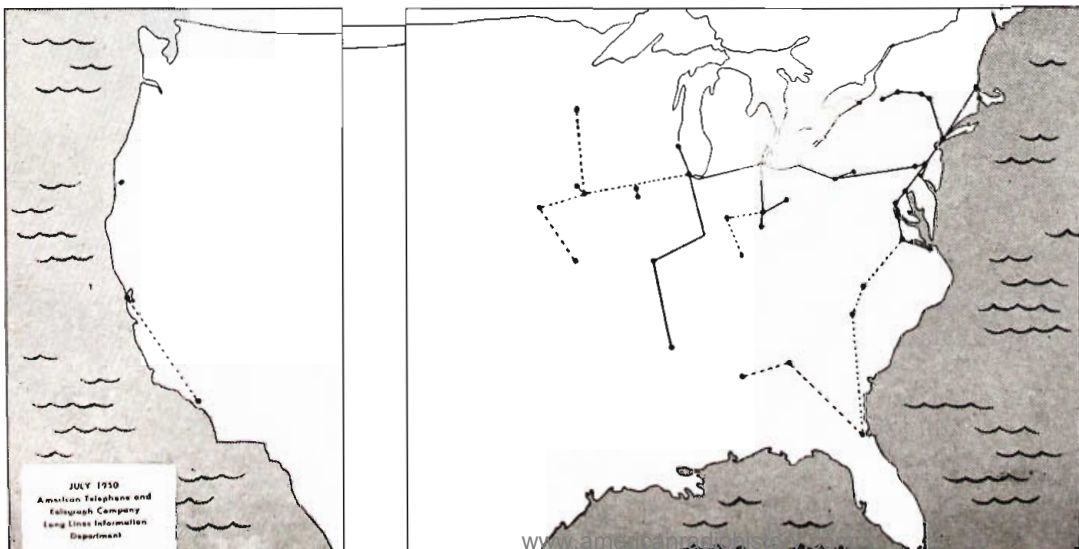
Chicago
New York

San Francisco
Los Angeles





THE BELL SYSTEM'S TV NETWORKS



Bell System TV Network Routes

——— IN SERVICE
 - - - - PLANNED FOR 1950



JULY 1950
 American Telephone and
 Telegraph Company
 Long Lines Information
 Department



MONITORING POSITIONS in the new TV network control center at the headquarters building of the Long Lines Dept., A. T. & T. Co., New York. Video and sound equipment at each position provide finger-tip control of the network channels interconnecting Manhattan's studios with Bell System's inter-city TV networks. The picture monitors are RCA!

-use 44 RCA Picture Monitors!



RCA Picture Monitor, TM-5A. Provides complete supervision of composite picture signals at every stage of video transmission.

12 in New York, 8 in Philadelphia, 1 in Detroit, 3 in Baltimore, 4 in Boston, 5 in Chicago, 1 in Buffalo, 6 in Washington, 2 in

Albany, 1 in Toledo, 1 in Milwaukee.

And the Bell System is moving right ahead. By the end of 1950, network routes will include 15,000 TV-channel miles—reach more than 40 cities—provide TV program facilities to areas with populations adding up to 57,000,000 people!

RCA takes pride in supplying many of the picture

monitors for this vast network of coaxial lines and radio relays—the system that makes network television practicable.

When you get ready to expand your operations, look to RCA for everything in the "specs"—complete station studios, fully-equipped transmitter rooms, film projector rooms, all field equipment gear, entire control rooms, "tailored" antenna systems.

Your RCA Broadcast Sales Engineer is at your service. Call him. Or write Dept. 19-1A, RCA Engineering Products, Camden, New Jersey.



**TELEVISION BROADCAST EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.**

In Canada: RCA www.americanradiohistory.com

CUTTING ROOM

Frigidaire's commercials, like their star, Bob Hope, just aren't hitting the bulls-eye. Maybe there is some policy reason why this giant company does not use strong reason-why copy. The commercial's quite effective in selling electric ranges or refrigerators but not necessarily Frigidaires. What a contrast to Philco's TV pitch—every product advertised by this aggressive company points out some outstanding exclusive feature.

. . .

Hollywood films are often rapped for the slick, superficial quality of their story material and acting. A similar charge is often leveled at TV sponsor pitches. A happy exception is one of the Snow Crop commercials for its new frozen coffee. An elderly mid-western grandmother talks about the product. While seated in her simple, serviceable kitchen, she tells how she came to use the new item. She's obviously nervous (hand shaking), she obviously hasn't memorized her talk (she fumbles, even repeats part of her talk), and that's what makes show effective and gives it sincerity (even if she did rehearse her act).

. . .

The big city skeptics who frown on the antics of the daytime audience participation programs might well take another look. Sitting in the audience and closely watching the reactions of the studio audience, one's view-point changes. Perhaps, it's small-town life, or you might even call it fellowship. But shows of this type definitely fill a void in the life of many a housewife. The advertiser who takes a second look at the audience participation program, particularly the ones during the daytime aimed at the housewife, will find not only a receptive audience but an important buying audience. And one that is loyal to the sponsor that has given them such a good time. Perhaps it's merely the chance to get out of the house, mingle and laugh with other women and all for nothing, that makes them appreciative.

. . .

Seldom has a man been accorded the ecstatic praise heaped on Jimmy Durante following his TV debut on the MOTOROLA Four Star Review. The man with the raspy voice, cocky manner, beaming smile and out-sized nose won out where equally talented comedians stubbed their toes. Part of the success must be attributed to the "Schmozz's" after-dark training in the bistros. We always hoped something beneficial would come out of the Roaring Twenties. It turns out to be the Roaring Durante.

. . .

It has long been the opinion of fans that broadcasts would be considerably enhanced if big-name announcers had beside them articulate guests—a coach, trainer, former star participant or especially keen sports reporter. Ted Husing made such a gesture lately, but he unfortunately selected Joe Louis as his side-kick. Louis knows fighting, but isn't articulate; Husing is not only too articulate but, unhappily, mostly so when doing commercials. Although they complemented each other with their lacks, the result was disappointing.

participation program availabilities

AN ADVERTISING DIRECTORY OF STATION PROGRAMS

AUDIENCE PARTICIPATION

CINCINNATI	WLW-T Channel 4	GIRLS WILL BE GIRLS , 2-2:30 p.m. (M-F). Popular audience-participation show with emcee Jim Fair, staff vocalist, pianist and studio guests. Also on WLW-D, Dayton, Channel 5 and WLW-C, Columbus, Channel 3. Available on 3-station participation basis only.	\$70 per 1-minute participation Less discounts Rep: WLW Sales
LOS ANGELES	KTTV Channel 11	HOLLYWOOD STUDIO PARTY , 1:30-3 p.m. (M-F). Audience participation show skillfully emceed by Jack Wheeler, top pitchman in Los Angeles television, with songs by Benna Bard and piano by Jack Meakin. An afternoon variety show that's habit forming with Southern California women.	\$75 per 1-minute spot Rep: Radio Sales

CHILDREN

NEW YORK	WABD Channel 5	SMALL FRY CLUB , 6-6:30 p.m. (M-F). Bob Emery presides over TV's longest-running kids' show—now delivering an average of 1,400 viewers for each advertising dollar spent! Recent new format has increased rating 28% and still growing.	\$300 Rep: Dumont Spot Sales
NEW YORK	WABD Channel 5	THE MAGIC COTTAGE , with Pat Mickle, 6:30-7 p.m. (M-F). Hard to beat if you sell the parents through the kids. Pulls over 1,000 pieces of mail a day. Increased sales for one sponsor's product 300% within one-month period.	\$350 Rep: Dumont Spot Sales

COOKING

PHILADELPHIA	WPTZ Channel 3	DEADLINE FOR DINNER , 2-2:30 p.m. (Mon., Tues., Fri.). Host Ernie Kovacs and a guest chef solve the eternal problem, "What to have for dinner tonight?" Guest chef shows his five fastest dishes, short-cuts for getting dinner ready and tells about the most prominent people he has served and the dishes they ordered.	\$75 live \$85 with film less frequency discounts Rep: NBC Spot Sales
LOS ANGELES	KFI-TV Channel 9	SINGING CHEF , 3-3:30 p.m. (M-F). Casual, Crosby-ish Larry Cotton sings as he puts in kitchen preparing "meals men like." Agency executive name band singer Larry sells as he sings.	\$90 per participation subject frequency Rep: Petry
LOS ANGELES	KNBH Channel 4	CHEF MILANI SHOW , 11:30-12 Noon (M-F). Chef Milani's personal recipes incorporating sponsor's products. On specific day each week Milani demonstrates a "Dinner for Four—A Dollar No More." Also guest stars.	\$100 per program for 13 weeks Rep: NBC Spot Sales
SAN FRANCISCO	KPIX Channel 5	KPIX KITCHEN , 1:30-2:30 p.m. (Tues.-Fri.) Stars AM veteran Faye Stewart, who prepares complete meals for budget-wise housewives in modern Youngstown Kitchen. Time also devoted to homemaking and household tips.	\$35 per participation Rep: Katz Agency
TULSA	KOTV Channel 6	LOOKIN AT COOKIN' , 3-3:30 p.m. (M-F). Home economists from the Oklahoma Natural Gas Co. feature ideas for practical everyday food preparations along with ideas for special occasions. The program assists Mrs. Homemaker with her day-to-day meal planning.	\$40 1-minute \$60 5-minutes (film or live) Rep: Adam Young

FILM

BALTIMORE	WMAR-TV Channel 2	ALEXANDER KORDA FEATURES (Thief of Bagdad, Rembrandt, etc. ending April 1951) 2-2:30 p.m. Sundays. ARB Survey Oct. 15—Highest local rating this time segment.	\$100 rate card Rep: Katz Agency
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GENERAL

CLEVELAND	WNBK Channel 4	IDEA SHOP , 2:30-3:00 p.m. (M-F). Everything from slick tricks for the home-maker to how to cope with the kids to new party ideas. Good shopping buys and palate pleasers are discussed and demonstrated. Outstanding guests with ideas to sell are invited in for tea.	\$40 less frequency discounts Rep: NBC Spot Sales
NEW YORK	WNBT Channel 4	DATE IN MANHATTAN , 11:00-12:00 noon. With Ed Herlihy as emcee, show is telecast from Tavern-on-the-Green restaurant. Music by Lee Sullivan & Cy Coleman Trio, interviews and audience participation.	\$180 per 1-time participation Rep: NBC Spot Sales
SAN FRANCISCO	KPIX Channel 5	DEL COURTNEY SHOW , 2:30-5:30 p.m. (Tues.-Fri.). Features nationally-known bandsman, Del Courtney, in entertaining three hours of music, variety and interviews with prominent celebrities.	\$35 per participation Rep: Katz Agency
TULSA	KOTV Channel 6	THE GLASS SHOWCASE , 4-4:30 p.m. (M-F). A fast-moving show emceed by Bill Glass, pianist-singer who comes to TV from night club and theater circuits. Format features interviews with prominent guests, news stories, plus a pitch for the latest shopping values.	\$40 1-minute \$60 5-minutes (film or live) Rep: Adam Young
WASHINGTON	WNBW Channel 4	NANCY OSGOOD SHOW , 1:30-2 p.m. (Tues., Thurs.). Show, set in an informal apartment, features fashions, household hints, interviews with noted Washington women, a book section, how to entertain and kitchen activities. Sponsor's products are demonstrated by mother-daughter team.	\$50 per participation Rep: NBC Spot Sales

SHOPPING

NEW YORK	Channel 5 WABD	YOUR TELEVISION SHOPPER , 9:30-10 a.m. (M-F) 11:30-12 Noon (Tues., Thurs.). Maggie Johnson sells! TV Shopper mail and phone service now pulling better than \$1,000 daily in direct orders. Show offers ideal format for additional sponsor whose products are used in the home.	\$100 Rep: Dumont Spot Sales
SCHENECTADY	WRGB Channel 4	SHOPPING GUIDE , 2:15-2:30 p.m. (M-F). Martha Brooks and Bill Mulvey continuously demonstrate a line of non-competing products. Variety of merchandise gives show a fast-moving, "Christmas Every Day" appeal. One of the best quality buys at lowest rates in television.	\$75 five spots a week



Back in
the

saddle again!

Already the greatest Western star of 'em all in four major media of entertainment,* Gene Autry's up and over in still another! After just three months on television, he's solidly in the saddle rating-wise, with a larrupin' 18.8 national rating for his new TV film series†...with an audience of more than 5,000,000 tall and small fry viewing the show each week!

And he's sittin' pretty with critics and sponsors, too. (For just a few of the cheers, see right.)

Hit the television trail with Gene and his action-packed series of half-hour Western films (the first film series made expressly for TV by a cowboy star) and you'll be in for one of the biggest sales roundups in all advertising.

To corral your share of customers—as smart advertisers are already doing in 28 markets—just ask Radio Sales for details and availabilities in your area.

*Radio, movies, records and personal appearance tours

†ARB TV National Rating Report, Oct. 1950

Radio Sales
Radio and Television
Stations Representative...CBS

RADIO SALES TV PRODUCTIONS: GENE AUTRY SHOW,

STRANGE ADVENTURE, HOLLYWOOD ON THE LINE, BRITISH FEATURES,
VIENNA PHILHARMONIC ORCHESTRA. WORLD'S IMMORTAL OPERAS

from our dealers, distributors, and salesmen on fine quality of this program...many noting an increase in sales. Highly pleased with reports to date"

E. J. BRACH & SONS.
Autry sponsors in 15 markets

"Snappy horse opera" **N. Y. TIMES**

"Looks like we've got ourselves a new hero on the television western front, and a mighty good one at that!" **RADIO DAILY**

"If you don't believe Westerns filmed specifically for television are infinitely superior on video than those made originally for theater exhibition, catch the Gene Autry series on CBS... very, very good" **THE FILM DAILY**

"New angle...Autry and his associates have made some long-needed technical changes" **TIME MAGAZINE**

"Should make Autry one of TV's big guns" **BILLBOARD**

"Typical Autry entertainment, a compound of action and good humor...far better than pictures originally created for showing in theatres" **N. Y. DAILY NEWS**

"One of the hottest film packages in TV" **TELEVISION MAGAZINE**

"Stripped of all unnecessary frou-frou and complication... straight and simple and clean" **THE MORNING TELEGRAPH**

"Autry indicates that he can hold his own on video. He's transplanted his screen personality to this medium in a manner that will continue to hold a high degree of favor" **VARIETY**

"Wonderful news for TV Western fans!" **TV GUIDE**

"Don't be surprised if it lands high up on any list of television ratings. It's a show geared precisely for its mass audience" **TODAY'S ADVERTISING**

What's New in Television?
Take a Look at WPTZ!



HOLLYWOOD
PLAYHOUSE

The Most Watched Playhouses in Television

Last March, you'll remember, we introduced "Hollywood Playhouse" to the Philadelphia television audience. In a few weeks the program was the highest rated across-the-board local or network daytime show in all television. Our six-for-one advertising plan met with favor among advertisers and availabilities became scarcer than halfbacks at Vassar.

Now WPTZ is scheduling a Saturday edition of "Hollywood Playhouse".

With "Hollywood Playhouse" being seen on Saturday, WPTZ can accommodate four more clients each week. It's the same show, same time, the same format that made television and advertising history. The only difference is that we believe our Saturday audience will be larger—if such a thing is possible.

As an added plus we are scheduling a matinee edition of our famous "Frontier Playhouse" program, the most popular across-the-board western feature in all television, immediately ahead of Saturday's "Hollywood Playhouse". This tandem scheduling of television's two most watched playhouses means increased sales for participation advertisers in the Philadelphia market.

Give us a call here at WPTZ—or contact your nearest NBC Spot Sales Representative—for full details on this double-barrelled package. The audience is large, the cost is low. It's the best buy in Philadelphia television.

Philco Television Broadcasting Corporation
1800 Architects Building Philadelphia 3, Penna.
Telephone LOcust 4-2244

WPTZ

FIRST IN TELEVISION IN PHILADELPHIA



SATURATION BY SPOT



A PROVOCATIVE PLAN FOR THE LINCOLN-MERCURY DEALERS AS PREPARED BY THE PETRY CO.

WITH "Toast of the Town," the Mercury Dealers have one of the very top shows in television. "Toast" has been a sound and increasingly profitable investment, and apparently is doing an excellent selling job, for Mercury Dealers. Nevertheless, with all automotive manufacturers jockeying for better and stronger positions in the TV network race, Mercury Dealers might profitably take steps to bolster "Toast of the Town" and multiply the sales impact it's giving them.

To accomplish this, we present the following bold plan—one which has never before been undertaken by an automotive manufacturer or group of automotive dealers . . . one which would increase "Toast's" sales impact five-fold.

This plan is SATURATION BY SPOT . . . SATURATION OF THE ENTIRE TELEVISION MARKET IN THE COUNTRY BY SPOT TV. For less than the total cost of a full-hour, full-network show, this plan gives Mercury five announcements a week on every TV station in the U.S.A. . . . on all 107 stations in 63 markets.

This means 35 a week in both New York and Los Angeles (five spots on each of seven stations).

. . . 15 a week in Detroit (five each on three stations)

. . . 20 a week in Chicago (five each on four stations)

. . . and so on.

That comes to 535 commercials a week . . . or approximately five times

the number which "Toast" gets today on its 33 stations.

That's a lot of spots, and an awful lot of SELL.

Let's compare this with network, and what TV network offers . . .

197% MORE IMPACTS PER WEEK WITH SPOT THAN WITH FULL-HOUR, FULL-NETWORK

Stations	Commercials	Commercials per week
Network 1 hr. 60	3 per prog.	180
Spots 107	5 a week	535

. . . WITH EACH NETWORK COMMERCIAL COSTING 303% MORE THAN EACH SPOT COMMERCIAL.

Per week	52 weeks	Cost per Commercial
Net 1 hr.* 60 stations		
\$44,335.00	\$2,305,420.00	\$246.00
Spots — 5 a week — 107 stations		
\$32,742.40	\$1,702,604.80	\$ 61.00

*Approximate cost of full-hour, full-network program on NBC.

Total 60 Stations (July 1, 1950 — Rate Card #3)	
\$25,040	Time—Gross 60 sta. per hr.
3,130	12½%—52 weeks discount
21,910	Net per hour
2,250	Rehearsal—10 hrs. live
24,160	Dry Rehearsal—35 hrs. at \$5.00 per hr.
175	
24,335	Talent: One hr. drama prog.
20,000	
\$44,335	TOTAL

Let's analyze how a top-flight program like Toast rates, audience-wise, in the two largest TV markets—New York and Los Angeles.

NEW YORK HOOPERATINGS
MARCH-APRIL, 1950

Program	Sets in use	Ratings
CBS-TV News	43.6	6.8
Oldsmobile Dealers)		
Chevrolet Tele-Theatre (Chevrolet)	56.8	19.6
Ford Theatre (Ford)	56.3	21.8
Kay Kyser (Ford)	61.3	15.0
Toast-of-the-Town (Lincoln-Mercury)	59.6	46.7

AVERAGE 55.5 22.0
In New York, "Toast" last season did a tremendous job, reaching over 75% of its potential in terms of sets in use, while the average automotive TV network program received only 40%.

But only with simultaneous announcements on all stations in this market could an advertiser be sure of 100% of his potential, and only Spot TV permits an advertiser to build toward that goal.

And how is Toast doing in the Los Angeles area, the second largest TV market in the U.S.A.?

8:30 to 9:00 P.M.		
KTLA-TV	The Movies	44.7
KECA-TV	Crusade in Europe	4.9
KTTV	Toast-of-the-Town	7.4
KLAC-TV	Western Film	3.9

Percentage of sets in use . . . 60.9%.

. . . or Toast is reaching 12% of all sets in use.

In terms of viewers . . . from 8:30 to 9:00 P.M. Sunday on the basis of 3.5 viewers-per-set, there were 1,277,500 viewers. Only 155,400 were watching Toast-of-the-Town.

In terms of money for time . . . (continued on page 32)

WHAT ADVERTISERS

ADVERTISER	PROGRAM	NETWORK <i>Number of Stations</i>	AGENCY	PROGRAM COST	TIME COST <i>Based on PIB estimates</i>
Admiral	Stop the Music	ABC (30)	Kudner	\$ 7,500 (30-min. segment)	\$ 7,840
Anchor Hocking	Broadway Open House	NBC (28)	Wm. Weintraub	\$11,500	\$29,928 (5 hrs. weekly)
Anheuser-Busch	Ken Murray Show	CBS (52)	D'Arcy	\$30,000	\$35,350
Armstrong Co.	Circle Theater	NBC (35)	BBD&O	\$ 8,000	\$ 8,715
Arkus	Show of Shows	NBC (41)	Tarcher	\$ 5,000 (10-min. segment)	\$ 3,298
Atlatz	Roller Derby (Thurs. Eve.)	ABC (14)	Kastor, Farrell, Chesley & Clifford	\$ 4,200	\$ 4,867
Band Stores	Hands of Mystery	Dumont (11)	Grey	\$ 5,500	\$ 5,300
Bristol-Myers	Break the Bank	NBC (45)	Doherty, Clifford & Shenfield	\$ 6,000	\$10,665
Camel	Camel News Caravan	NBC (21)	William Esty	\$ 8,500	\$22,880
Camel	Man Against Crime	CBS (33)	William Esty	\$ 9,000	\$ 6,356
Camel	Vaughn Monroe Show	CBS (30)	William Esty	\$15,000*	
Campbell	Jack Carter Show	NBC (33)	Ward Wheelock	\$12,000 (30-min. segment)	\$ 9,131
Carnation	Burns & Allen	CBS (45)	Erwin, Wasey	\$25,000*	
Carter Products	Saturday Night at Garden	Dumont (9)	Sullivan, Stauffer, Colwell & Bayles	\$ 1,600 (15-min. segment)	\$ 3,200
Chesebrough	Saturday Night at Garden	Dumont (9)	Cayton	\$ 3,200 (30-min. segment)	\$ 6,000
Chesterfield	Godfrey & Friends	CBS (52)	Cunningham & Walsh	\$7,500 (30-min. segment)	\$10,755
Chesterfield	Perry Como Show	CBS (41)	Cunningham & Walsh	\$ 5,000*	
Chrysler	Treasury Men in Action	ABC (35)	McCann, Erickson	\$10,000	\$ 9,410
Colgate-Palmolive-Peet	Comedy Theater	NBC (43)	Sherman, Marquette	\$50,000	\$19,525
Congoleum-Nairn	Garroway at Large	NBC (51)	McCann, Erickson	\$ 6,250	\$11,047
Crosley	Show of Shows	NBC (48)	Benton & Bowles	\$15,000 (30-min. segment)	\$12,540
Crosley-Plymouth Dealers	You Bet Your Life	NBC (61)	BBD&O	\$12,000*	
Crosley Dealers	Showtime, U.S.A.	ABC (45)	Ruthrauff & Ryan	\$20,000*	
Crosley TV Products	Cavalcade of Bands	Dumont (21)	Product Advertising	\$ 8,500	\$ 8,925
Crosley TV Products	Cavalcade of Stars	Dumont (18)		\$ 8,500	\$14,440
Dumont Receiver	(sold as one package) Saturday Night at Garden	Dumont (9)	Campbell, Ewald	\$ 9,600 (1 1/2 hr. segment)	\$11,000
Electric Auto-Lite	Suspense	CBS (23)	Cecil & Presbrey	\$ 8,000	\$ 7,035
Eversharp	Saturday Night at Garden	Dumont (9)	Blow	\$ 1,600 (15-min. segment)	\$ 3,200
Firestone	Voice of Firestone	NBC (24)	Sweeney & Jones	\$ 6,000	\$ 6,750
Food Stores Prod. Corp.	Star Time	Dumont (30)	Franklin, Bruck	\$20,000	\$18,000
Ford	Ford Theater	CBS (20)	Kenyon & Eckhardt	\$ 3,000	\$ 9,532
Ford	Kukla, Fran & Ollie	NBC (54)	J. Walter Thompson	\$ 3,000 (30-min. segment)	\$ 9,532
Frigidaire	Comedy Theater	NBC (43)	Foote, Cone & Belding	\$50,000	\$19,525
General Electric	Fred Waring Show	CBS (47)	Young & Rubicam	\$30,000	\$16,725
General Foods	Aldrich Family	NBC (19)	Young & Rubicam	\$ 7,500	\$ 5,730
General Foods	Goldbergs	CBS (14)	Young & Rubicam	\$11,000	\$ 5,670
General Foods	Mama	CBS (21)	Benton & Bowles	\$ 6,900	\$ 6,946
J. F. Goodrich	Celebrity Time	CBS (38)	BBD&O	\$ 7,000	\$ 6,230
Kroger	Blind Date	ABC (24)	Stockton, West & Burkhart	\$ 5,000	\$ 8,055
Kulb	We, The People	NBC (38)	Young & Rubicam	\$12,000	\$ 7,720

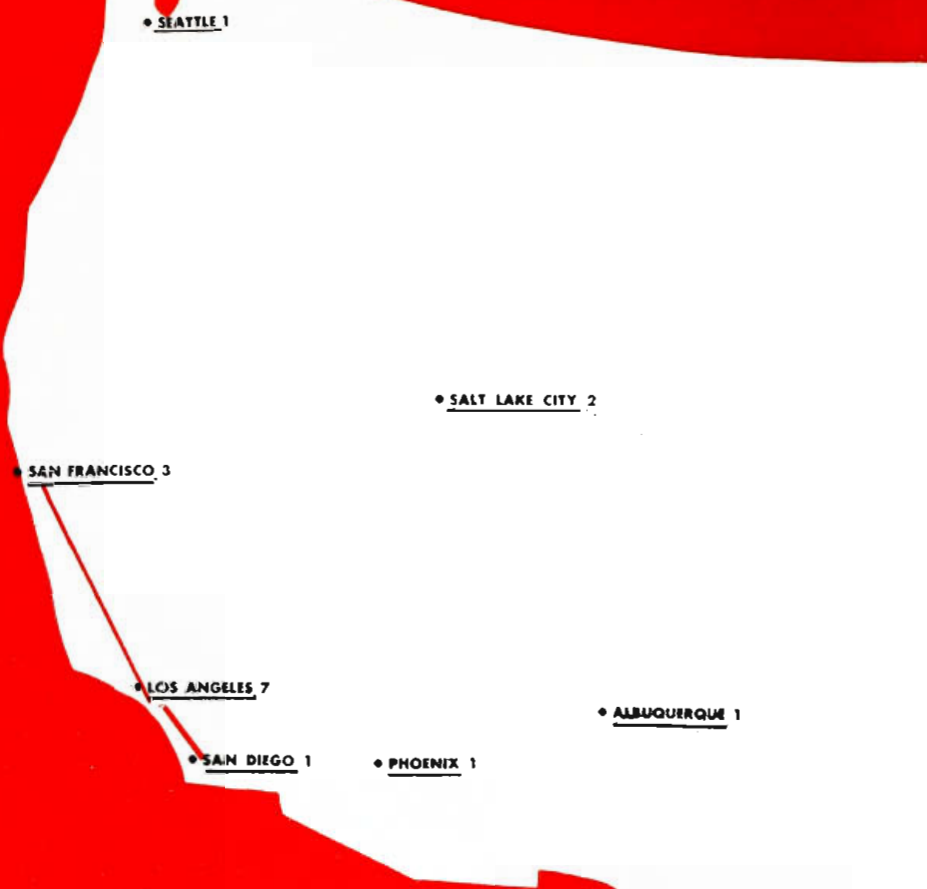
* New show. Cost figure not yet available.

ARE SPENDING

ADVERTISER	PROGRAM	NETWORK <i>Number of Stations</i>	AGENCY	PROGRAM COST	TIME COST <i>Based on estimate</i>
Harvester	Plainclothesman	Dumont (15)	Erwin, Wasey	\$ 4,000	\$ 9,000
Johnson Condy	Captain Video	Dumont (19)	Franklin Bruck	\$ 1,800	\$16,000
Johnson's Wax	Jack Carter Show	NBC (33)	Needham	\$ 4,000 (10-min. segment)	\$ 2,819
Kaiser-Frazer	Ellery Queen	Dumont (10)	Wm. Weintraub	\$ 7,500	\$ 7,500
Kraft	Kraft TV Theater	NBC (37)	J. Walter Thompson	\$11,500	\$15,525
Lever Bros.	Big Town	CBS (23)	Ruthrauff & Ryan	\$11,000*	
Lever Bros.	Lux Video Theater	CBS (24)	J. Walter Thompson	\$12,000*	
Lincoln-Mercury	Toast of the Town	CBS (37)	Kenyon & Eckhardt	\$16,000	\$15,025
Lipson	Talent Scouts	CBS (18)	Young & Rubicam	\$ 5,500	\$ 5,100
Old Gold	Stop the Music	ABC (56)	Lennen & Mitchell	\$ 7,500 (30-min. segment)	\$11,400
Lucky Strike	Lucky Strike Theater	NBC (23)	BBD&O	\$25,000	\$10,775
Lucky Strike	Roller Derby (Tues. Eve.)	ABC (5)	BBD&O	\$ 4,200	\$ 2,520
Lucky Strike	This Is Show Business	CBS (49)	BBD&O	\$11,000	\$10,269
Lucky Strike	Your Hit Parade	NBC (17)	BBD&O	\$15,000	\$ 5,647
Minn. Mining & Mfg.	Show of Shows	NBC (41)	BBD&O	\$ 5,000 (10-min. segment)	\$ 3,308
Mohawk Mills	Mohawk Showroom	NBC (44)	George R. Nelson	\$ 7,500 (weekly)	\$18,723
Motorola	Four Star Review	NBC (48)	Ruthrauff & Ryan	\$45,000	\$18,723
Arthur Murray	Arthur Murray's Party Time	Dumont (31)	Ruthrauff & Ryan	\$12,000	\$14,000
Nash	Nash Airflyte Theater	CBS (39)	Geyer, Newell & Ganger	\$15,000	\$ 5,355
Packard	Holiday Hotel	ABC (35)	Young & Rubicam	\$10,000	\$ 8,454
Pall Mall	Stop the Music	ABC (30)	Kudner	\$ 7,500	\$ 7,840
Pepsi-Cola	Faye Emerson Show	CBS (40)	Biow Co.	\$12,000* (weekly)	
Philco	Don McNeil Show	ABC (31)	Hutchins	\$ 5,500	\$12,758
Philco	Philco TV Playhouse	NBC (60)	Hutchins	\$15,000	\$19,990
Pillsbury	Godfrey & Friends	CBS (44)	Leo Burnett	\$ 7,500 (30-min. segment)	\$ 8,600
Procter & Gamble	Fireside Theater	NBC (26)	Compton	\$10,000	\$ 7,080
Procter & Gamble	Musical Comedy Time	NBC (31)	Pellar & Ryan	\$32,700*	
RCA Victor	Kukla, Fran & Ollie	NBC (58)	J. Walter Thompson	\$ 6,000 (1/2 hr. twice weekly)	\$20,110
Regent	Leave it to the Girls	NBC (9)	Brooke, Smith French & Dorrance	\$ 5,000	\$ 3,705
Rosefield Co.	Captain Video	Dumont (19)	Campbell, Ewald	\$ 900 (1/2 hr. once a week)	\$ 8,000
Schlitz	Pulitzer Prize Playhouse	ABC (40)	Young & Rubicam	\$30,000*	
Sealtest	Kukla, Fran & Ollie	NBC (43)	N. W. Ayer	\$ 6,000 (1/2 hr. twice weekly)	\$17,883
Snow Crop	Show of Shows	NBC (53)	Maxon	\$15,000 (30-min. segment)	\$11,906
S.O.S.	Show of Shows	NBC (41)	BBD&O	\$ 5,000 (10-min. segment)	\$ 3,298
Stopette	What's My Line	CBS (26)	Earl Ludgin & Co.	\$ 6,500	\$ 7,329
Sweetheart	One Man's Family	NBC (41)	Duane Jones	\$ 9,500	\$17,784
Texas Co.	Texaco Star Theater	NBC (45)	Kudner	\$40,000	\$14,995
Tani	Godfrey & Friends	CBS (44)	Foote, Cone & Belding	\$ 7,500 (30-min. segment)	\$ 8,560
U. S. Tobacco	Martin Kane, Private Eye	NBC (55)	Kudner	\$ 8,000	\$11,820
Westinghouse	Studio One	CBS (50)	McCann, Erickson	\$17,500	\$17,650
Whitman	Jack Carter Show	NBC (33)	Ward Wheelock	\$ 4,000 (15-min. segment)	\$ 2,864

OPERATING STATIONS

(Network affiliation in parentheses; %'s Indicate Depth of Penetration of Area)	Receiver Circulation (Oct. 1)
Albuquerque—14.4 KOB-TV (A, C, D, N)	5,000
Ames—17.5 WOI-TV (A, C, D, N)	21,346
Atlanta—25.7 WSB-TV (A, N, P) WAGA-TV (C, D)	62,300
Baltimore—29.8 WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	222,186
Binghamton—11.5 WNBF-TV (A, C, D, N)	24,650
Birmingham—11.9 WAFM-TV (A, C, P) WBRC-TV (D, N)	24,400
Bloomington—4.5 WTTV (A, C, D, N)	11,000
Boston—38.4 WBZ-TV (N) WNAC-TV (A, C, D, P)	525,130
Buffalo—37.9 WBEN-TV (A, C, D, N)	134,667
Charlotte—12.4 WBT (A, C, D, N)	28,783
Chicago—43.4 WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	679,417
Cincinnati—43.6 WKRC-TV (C); WLW-TV (N); WCPO-TV (A, D, P)	192,000
Cleveland-Akron—39.2 WEWS (A, C); WNBK (N); WXEL (A, D, P)	315,024
Columbus—45.1 WLW-C (N); WTVN (A, D); WBNS-TV (C, P)	95,000
Dallas-Ft. Worth—25.2 WFAA-TV (A, D, N, P); KRLD-TV (C); WBAP-TV (A, N)	76,839
Davenport-Rock Isl.—20.6 WOC-TV (N, P) WHBF-TV (A, C, D);	23,529
Dayton—16.7 WHIO-TV (A, C, D, P); WLW-D (N)	95,000
Detroit—38.5 WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	331,000
Erie—49.9 WICU (A, C, D, N)	32,857
Ft. Worth-Dallas—25.2 WFAA-TV (A, D, N, P); KRLD-TV (C); WBAP-TV (A, N)	76,839
*Grand Rapids—24.1 WLAV-TV (A, C, D, N)	56,211
Greensboro—10.6 WFMY-TV (A, C, D, N)	25,000
Houston—15.5 KPRC (A, C, D, N, P)	42,640
Huntington—21.0 WSAZ-TV (A, C, D, N)	30,000
Indianapolis—29.2 WFBM-TV (A, C, D, N)	78,089
Jacksonville—19.9 WMBR-TV (A, C, D, N)	20,000
Johnstown—11.4 WJAC-TV (A, C, D, N)	39,400
*Kalamazoo—33.8 WKZO (A, C, D, N)	88,416
Kansas City—19.0 WDAF-TV (A, C, D, N)	61,613
Lancaster—32.6 WGAL-TV (A, C, D, N, P)	63,743



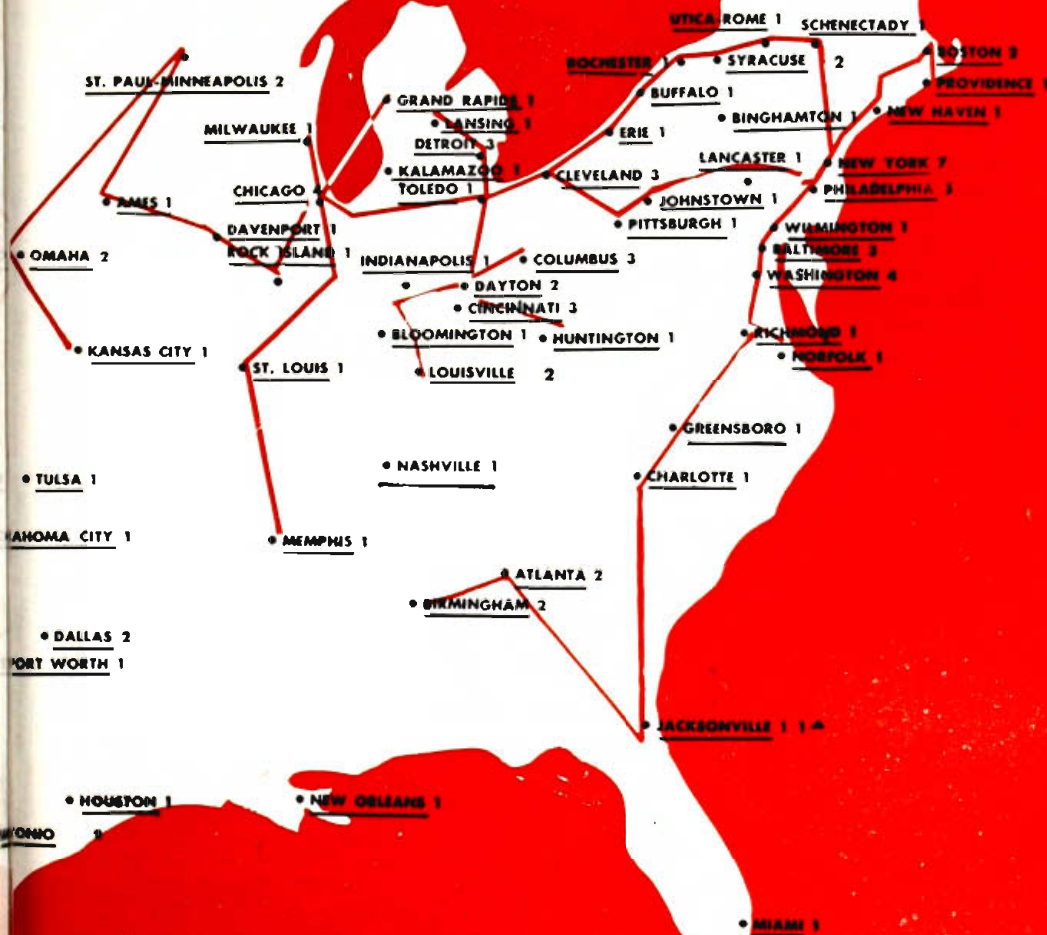
NOVEMBER 1950
 Receivers as of Oct. 1 8,527,271
 Operating Stations: 107
 Market Areas: 63
 CP's issued: 1
 Applications Pending: 351

▲ Construction Permit
 *As is the case in many markets where there is duplication of television coverage, part of the circulation claimed for this city falls within the signal area of stations of other cities as well. Research is now underway to determine the extent of duplication in these TV cities.
 OPENING DATE: WJAX-TV, Jacksonville, Spring, 1951.

Weed and company **pioneer radio**
 New York Boston



MAGAZINE'S STATUS MAP



*Lansing—30.8	32,500
WJIM-TV (A, C, D, N)	
Los Angeles—51.4	747,867
KFI-TV; KLAC-TV; KNBH (N);	
KTLA (P); KTSL (D); KTTV (C);	
KECA-TV (A)	
Louisville—26.2	52,399
WAVE-TV (A, D, N, P);	
WHAS-TV (C)	
Memphis—28.9	54,593
WMCT (A, C, D, N)	
Miami—23.0	36,400
WTVJ (A, C, D, N)	
Milwaukee—50.7	160,665
WTMJ-TV (A, C, D, N)	
Minneapolis-St. Paul—36.5	141,100
KSTP-TV (N);	
WTCN-TV (A, C, D, P)	
Nashville—	8,500
WSM-TV (N)	
New Haven—27.5	102,300
WNHC-TV (A, C, D, N, P)	
New Orleans—17.7	37,371
WDSU-TV (A, C, D, N)	
New York—46.3	1,796,128
WABD (D); WATV; WCBS-TV (C);	
WJZ-TV (A); WNBT (N); WOR-TV	
(P); WPIX (P)	
Norfolk—20.2	34,939
WTAR-TV (A, C, N, P)	
Oklahoma City—25.6	48,203
WKY-TV (A, C, D, N)	
Omaha—25.9	36,671
KMTV (A, C, D); WOW-TV (N, P)	
Philadelphia—51.0	600,000
WPTZ (N); WCAU-TV (C);	
WFIL-TV (A, D, P)	
Phoenix—17.1	16,900
KPHO (A, C, D, N)	
Pittsburgh—20.6	142,000
WDTV (A, C, D, N)	
Providence—7.8	86,900
WJAR-TV (C, N, P)	
Richmond—40.8	42,534
WTVR (C, D, N, P)	
Rochester—28.7	51,088
WHAM-TV (A, C, D, N)	
Rock Island—20.6	23,529
WHBF-TV (A, C, D, P)	
St. Louis—36.2	184,500
KSD-TV (A, C, D, N, P)	
Salt Lake City—20.2	27,400
KDYL-TV (N, P); KSL-TV (A, C, D)	
San Antonio—19.9	27,545
WOAI-TV (C, N);	
KEYL-TV (A, D, P)	
San Diego—31.7	58,000
KFMB-TV (A, C, N, P)	
San Francisco—11.2	99,022
KPIX (C, D, P); KGO-TV (A);	
KRON-TV (N)	
Schenectady-Albany-Troy	106,800
—39.5	
WRGB (C, D, N)	
Seattle—12.0	43,200
KING-TV (A, C, D, N, P)	
Syracuse—34.6	71,295
WHEN (A, C, D); WSYR-TV (N, P)	
Toledo—21.1	55,000
WSPD-TV (A, C, D, N, P)	
Tulsa—37.5	43,875
KOTV (A, C, D, N, P)	
Utica-Rome—11.3	27,900
WKTV (A, C, N)	
Washington—38.3	174,485
WMAL-TV (A); WNBW (N);	
WTOP-TV (C, P); WTTG (D)	
Wilmington—41.1	46,749
WDEL-TV (D, N)	

television



station representatives

Detroit

San Francisco

Atlanta

Hollywood

PRESENTED here are the ten highest rated programs* aired before five p.m. They aren't necessarily the best for obviously ratings aren't everything. To many daytime advertisers who are more concerned with a particular segment of the audience or the most effective vehicle for their specialized product, ratings are definitely secondary in

importance. But with the move on to daytime, the top rated shows described here do give some indication of program popularity. Of course, this does not take into consideration the many excellent shows in the markets without rating services.

* Videodex reports for October 2, covering 17 cities.

TEN TOP



MATINEE THEATRE

WDTV, Pittsburgh, 2:30 to 3:45 P.M., Monday thru Friday RATING: 26.6

HOLLYWOOD PLAYHOUSE

WPTZ, 1 to 2:30 P.M., Mon. thru Fri. RATING: 17.4

MOVIE GEMS

KTTV, Los Angeles, 3:30 to 4:30 P.M., Monday thru Friday RATING: 8.3

Old movies rack up the highest ratings with three of them among the top ten. The three shows have a total of 39 sponsors, ranging from local accounts like Barnot Cleaners to giant accounts like Celanese and

A & P. Categories cover every field whether it be Mayer Meat Products to Anthracite Coal. "Hollywood Playhouse" names all sponsors at the beginning of the program, showing slides as each brand name is called. Then each participant has a separate announcement at 12-minute intervals during the rest of the hour. "Movie Gems" uses some live and some film announcements at 10-minute intervals. "Matinee Theater" allows five one-minute participations.



KATE SMITH SHOW

NBC, 4 to 5 P.M., Monday thru Friday, 49 markets

RATING: St. Louis, KSD-TV 20.7
National Nielsen 18.5

SPONSORS:

Minute Maid
American Home
Boyle-Midway, Inc.
American Home Foods
Durkee Foods

Kate Smith Show comprises different rotated features so no one feature occurs in the same time segment on succeeding days. News of interest to women is handled by Miss Smith, while Ted Collins takes

over the general news of the day. There are variety acts, celebrity interviews, a domestic comedy series, excerpts from Broadway shows, fashion and cooking hints and a community sing. The program has presented Luise Rainer in a scene from "The Great Ziegfeld," Peter Ilton, the noted archaeologist, the Three Stooges, and Ethel & Albert. Kate Smith starts off each participating commercial with a comment or illustration, such as pouring and drinking some orange juice, after which an announcer takes over further selling.



FIFTY CLUB

WLW-T, D, C, Cincinnati, Dayton, Columbus, 12 to 1 P.M., Mon. thru Fri. RATING: 13.0

22 SPONSORS include:

Coca-Cola	Worthmore
Reddi-Whip	Eagle Brand Milk
Kellogg	Albers Markets
Nabisco	Heublin
Johnston Paint	Robin Hood Flour
Nu-Maid Margarine	Star Kist Tuna
Starlac	Seal Wrap

Ruth Lyons and her co-emcee, Willie Thall, play host to 50 guests for lunch and festivities which in-

clude group singing and party games like musical chairs, for which prizes are given. The ladies share their household hints, tell Ruth about their birthdays and anniversaries and accept prizes ranging from candy to new hats.

Miss Lyons, the area's First Lady of Radio and Television, is heard over the three-city WLW-Television network, and is widely known for her genuine sincerity and interest in all things that concern her audience.



RUSS DAVID'S TUNE SHOP

KSD-TV, St. Louis, 4 to 4:30 P.M., Tues., Thurs., Fri. RATING: 12.4

14 SPONSORS include:

Pontiac Dealers	Atlantic & Pacific
Chevrolet Dealers	A. B. Rice Sausage
Ideal Dog Food	Powderene
Brandt Electric	Armour & Co.
Esquire Ice Cream	Tums
Knapp-Monarch	Grove's Labs

Russ David's Tune Shop has a set built to resemble a sheet-music store. Russ, the proprietor, is as-

sisted by Dottie Bennet, who provides some of the entertainment with songs. Piano solos are used and also records, accompanied by mimicry. Each day a contest is staged in which viewers who have written in are called on the telephone and asked musical questions. Prizes are awarded for correct answers. Russ David works the commercials right into the program by means of film, slides and some live messages.

DAYTIME PROGRAMS



HOMEMAKER'S EXCHANGE

CBS-TV, 4 to 4:30 P.M., Mon. thru Fri., 18 markets

RATING: Pittsburgh, WDTV 12.7

13 SPONSORS include:

Knox Gelatine	Wilbur Suchard Co.
Lewit Corp.	Hotpoint Co.
Renuzit Co.	United Fruit Co.
SOS	Swift & Co.

As with most cooking programs, this show is built around a woman who has a long record in home economics and really knows her way

around the kitchen. In this case it's Louise Leslie. Her approach makes cooking easier and less mysterious, by her going through each step and explaining clearly what she is doing. She stresses the importance of making food look attractive when it is served. Booklets of her recipes are offered for 25c each, and in the first week the book was offered, 10,000 requests were received. Listeners send in favorite recipes and these are used on the program if they pass a test.



FEMININE VIEWPOINT

WTMJ-TV, Milwaukee, 4 to 4:30 P.M., Monday, Wednesday, Friday

RATING: 11.4

SPONSOR:

Schuster's Department Store

A typical shopping program. Two gals demonstrate and display new, unusual items to be found in Schuster's. Their set is a living room, dining room and kitchen, furnished by Schuster's. Listeners write in and ask that a particular item be demonstrated. Each show has a dif-

ferent theme, such as fashions, kitchen hints, etc. On one average program, ten categories of merchandise were mentioned, including Grosset & Dunlap Treasure books, demonstrating jump-up animals; the Effanbee Doll, showing how much like a real baby it is, and an RCA Record Player, on which a record was played. All were slanted at gift giving. Price and department where each can be obtained are always mentioned after the item is shown.



PAUL DIXON'S MUSIC SHOP

WCPO-TV, Cincinnati, 3 to 5 P.M., Mon. thru Fri.

RATING: 10.4

SPONSORS:

Kitchen Klenser	Rubel Doughnuts
Grip-tite Corp.	Wiedemann Brewing
Venta Hood	Streitman Biscuits
Dri-Cool Pipes	Mullanos Candy
Gilsey Shoes	Crestview Garden
Fry Ryte	Community Florists
Hires Rootbeer	Celanese Rayon
Rent A Tool	Handy Window Shades
Bell Furniture	Raleigh Cigarettes
Aunt Jemima	Gordon's Potato Chips

Paul Dixon, a veteran among air jockeys, and two girl assistants on a set that looks like a typical record

store. The show has no set format, but consists of Paul mugging, ad-libbing and making the whole affair seem like a neighborhood party. Viewers call right into the studio and request records which Dixon pantomimes while they are being played. Top guests like Henry Morgan (in picture) appear on show. The commercials are realistic to the point of having Paul and his assistants cook a chicken and feed it to the studio crew and to one another before the cameras, accompanied by a mug of sponsored beer.



SHOPPERS GUIDE

WBEN-TV, Buffalo, 12:30-1 P.M., Monday, Wednesday, Friday

RATING: 7.2

22 SPONSORS include:

Seven Up
First National Bank
Owens-Corning Fibreglas
Schulers Potato Chips
Wilbur Suchard Chocolate Co.
Hygeia Nursing Bottle
Lustrous Products Co.

Mary Jane and Seymour Abeles' program which doesn't feature entertainment, is conducted as the

name of the program indicates—as a Shopper's Guide. They chat about shoes and sealing wax, ties or taxis, bikes, bowling balls or brooches. Their stock in trade is all merchandising and services. Mary Jane wears furs, models hats, runs vacuum cleaners and demonstrates other products, while Seymour has on occasion poured one of the beverages, ridden a bicycle around the studio or worn a sponsor's tie.

WHAT'S NEEDED IN

A 10-STEP APPROACH TO A BETTER SERVICE BY NBC'S RICHARD PAIGE



WITH practically everyone in the industry crying for an accurate national rating system, Richard Paige, NBC Supervisor of TV Ratings, agreed to formulate a 10-point program useful in reaching such a goal.

In presenting his program, Mr. Paige pointed out that:

"A rating is still the only way by which networks, agencies, advertisers and talent can measure the success of a program simply and continuously."

Mr. Paige added, "In the short period of time that television has been on the scene, those interested in ratings have had the choice of at least five different techniques of obtaining ratings:

1. Audimeter (exclusive with Nielsen).
2. Coincidental Telephone (used by Hooper and Trendex).
3. Coincidental Radox (exclusive with Sindlinger).
4. Recall Roster (used by Pulse).
5. Diary (used by a number of services—American Research Bureau, Videodex, and Tele-Que).

"The validity and relative merits of each of these techniques as a method of getting viewing infor-

mation is a story in itself. Valuable as such a story might be, this particular article is not concerned with techniques, but rather with specific considerations that any rating service must cover in order to be considered an adequate National Television Rating."

Ten Point Program

Mr. Paige points out, also, that although the primary concern of his program is with a national rating, some of the points outlined are applicable to individual city ratings.

1. *The technique must be able to adapt itself quickly to the changing television picture.*

"Television is growing, and this growth must be reflected with reasonable speed in ratings. As stations begin to operate in new markets, these markets should be included in the geographic coverage of the rating service. The relative importance of each market, based on set installations, must be taken into account; and the sample of TV homes should be changed as often as necessary to give a realistic national coverage. Various studies have shown that there are great differences in both the amount and type of viewing based on length of

ownership, so that any sample of TV homes must be properly 'aged' with respect to this fact. If the limitations of the technique are such that it cannot be expanded or changed quickly enough, then this factor alone would severely limit its usefulness."

Total Home Figure

2. *The rating for each program should be based on the actual coverage of that program.*

"This does not mean that ratings based on a total U.S. sample would not be useful, but that such a rating alone would severely limit its usefulness. It should be pointed out that a rating based on the actual coverage of a program can be easily converted into a rating based on total U.S. TV homes—but the process is not easy, or always possible in reverse.

"In loose terms, the rating based on the actual coverage could be called a 'popularity' rating. A strict 'popularity' rating such as was given by Hooper in his old radio report (coincidental telephone system; also used by Trendex), is not possible in today's television structure, since the 'equal opportunity' criterion can not be satisfied."

3. *The rating must be projection-able—able to measure number of homes viewing a program.*

"This means that all kinds of homes should be included in the sample, telephone and non-telephone, high and low income, urban and rural. In addition, the homes selected must adequately represent the entire coverage area in each TV market.

Large Sample Size

"The sample size must be large enough within certain broad areas (See #7 below) so that a program with a limited amount of coverage, say as low as 15% of all TV homes, will have a statistically reliable rating within reasonable limits.

"These three criteria must be satisfied before a rating can be

RATINGS

considered projectionable. All kinds of TV homes, adequate representation of coverage area, and sufficient sample size."

4. *Must measure composition of the audience and viewers per set to each program.*

Audience Composition

"Quantitative TV research has passed the point where the number of TV homes alone is sufficient. Audience composition and viewers per set add a necessary dimension. An example is the composition of the Kukla, Fran and Ollie program audience, a show presumably for children, but with twice as many adult viewers as children.

"One of the plus factors of television is its higher viewers per set than radio's listeners per set. Further, among TV programs, viewers per set vary widely, and the total audience in terms of numbers and kinds of people must be measured so that programs can be properly evaluated by both advertisers and networks. This audience composition information should be given *program by program*. When given by time periods only, it is misleading and can easily lead to incorrect decisions by averaging two programs with opposite appeals."

5. *Must give individual city ratings in a number of major TV markets.*

"This is possible, fortunately, due to the restricted nature of the television signal and to television's concentration in a limited number of markets.

"Exactly which markets should be rated is open to question. One possible criterion, for the present, might be to cover local ratings in cities with a set population of 100,000 or over. In September, 1950, there were 15 cities in this category according to NBC estimates of TV set installations. Not all of these cities need necessarily be rated separately, but it is my opinion that all but a few are necessary to give

a good idea of the differential appeal of a program. Even two cities as close together as New York and Philadelphia show startlingly different ratings for the same show.

"The cities which have 100,000 or more sets as of May, 1950, are:

Baltimore	New York
Boston	Philadelphia
Chicago	Pittsburgh
Cincinnati	St. Louis
Cleveland	Washington
Detroit	Buffalo
Los Angeles	Minneapolis-
Milwaukee	St. Paul

"In this group, Los Angeles is the only non-interconnected city, and Milwaukee, St. Louis, Pittsburgh, Buffalo and Minneapolis are single station cities."

6. *Must adequately measure all TV markets—it must not be merely a compilation of a limited number of TV markets.*

"This requirement is necessary to arrive at a true network rating. It is meant to highlight the fact that *no compilation of a number of individual markets* gives an accurate picture of the *network* audience of a program. Indeed, such a figure can be highly deceiving. It means that the national sample used to arrive at the national rating should be correctly distributed among all kinds of TV markets. These can be roughly broken down as:

Interconnected, Multi-Station Markets.

Interconnected, Single Station Markets.

Non-Interconnected, Multi-Station Markets.

Non-Interconnected, Single Station Markets.

"This does not mean, necessarily, that each TV market has to be covered. For example, a national sample of even 2,500 TV homes might or might not include Albuquerque, New Mexico. A probability sample of TV homes adequately selected from all TV homes would well satisfy this particular condition."

7. *The sample size must be large enough to insure reliable ratings.*

"This condition is usually satisfied by all rating services within the financial limits imposed by their individual techniques. Two factors should be kept in mind: a) The statistical accuracy of the rating increases only as the square root of the sample size; and, b) The sample size should be deter-

mined by the coverage of the program. This means that a program seen in 10 cities representing 30% of all sets in the U.S. has a sample size of only 30% of the total U.S. sample, and that the reliability should be computed on this reduced number.

"Since the average sponsored network program has a coverage factor of 60% to 70%, a total U.S. sample size of some 2,500 TV homes should be large enough for practical purposes. This would give a program with 60% coverage and a rating of 20%, a range of plus or minus 2 rating points (2 standard errors). In the case of a program with a 15% coverage factor and a rating of 20%, the range becomes around plus or minus 4 rating points."

8. *Must measure both sustaining and sponsored programs.*

"This is an important consideration, especially for the TV networks which are vitally interested in network sustaining programs. The industry generally is also interested in the ratings of such tvocally sustaining programs as U.N. proceedings, presidential talks, etc.

Urges Sustainer Ratings

"If network sponsored program ratings are based on their full coverage, then these network sustainers should be rated on a full coverage basis also. Since the acceptance of network sustainers by individual stations is not always certain, there is usually a delay of two or three weeks before an exact station line-up can be obtained.

"Even though the rating service cannot be supplied with the exact station line-up, it should be the job of the rating service to determine this line-up by reference to whatever local schedules are available. Although I have no data to support this point, I am sure that well over half the network sponsored programs today were once network sustainers or co-ops."

9. *Must measure programming at all hours of the telecast day.*

"One example will illustrate the necessity for this requirement. For the past four months, NBC has had a network sponsored program, 'Broadway Open House,' telecast from 11 p.m. to midnight, Monday through Friday. This has represented a radical departure from previous network programming practice. Due to the limitations imposed by its particular technique, some rating services would never

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MEN'S STORES

SEE DIRECT RESULTS
FROM TV ADVERTISING

TELEVISION advertising "produced sales upward against the basic trend of the industry last summer, and sales since are 6% to 10% better than were pre-television monthly averages," according to Herbert J. Stiefel of Peck Advertising Agency, New York, which handles the Howard Clothes account.

"At the same time," Mr. Stiefel said, "our client's competitors' sales are down between 40% to 50% against last year."

Typical of the attitude of the clothing merchant toward TV is that reported by Ralph Kaufman of Kircher, Helton & Collett, Dayton, agency for the local Metropolitan Clothing Company. Mr. Kaufman points out that his client has been one of the largest users of newspaper space for stores in its category, and last year was the largest user of newspaper for a men's store in the country.

"They have now altered both their thinking and their newspaper budget to allow a sizeable chunk of the budget for television," Mr. Kaufman told TELEVISION Magazine.

Morris B. Sachs, veteran Chicago merchant who has long been a heavy advertiser on the air, is especially

Talking puppets explain fashions for Haggarty's over KTTV, Los Angeles.



well satisfied with the results of his simulcast, "Sachs Amateur Hour," over WENR-TV and WENR, Chicago. Recently Sachs showed a bridal outfit on the program, presented Sundays, 12:30-1:30 p.m. The next morning 75 complete bridal outfits were ordered, "and that's equal to 1,000 items," Mr. Sachs said. He added that it is not unusual to receive 500 orders on items shown once over television.

So far as the clothiers are concerned, it apparently matters little whether the ratings of their shows are low, high or medium. Compared



News Editor Stuart Strand of Station WHIO-TV, Dayton, also delivers pitches.

to some ratings, many of theirs are low—averaging about 3.0—but they can see immediate results in merchandise moved.

An example is "Jimmy Powers' Powerhouse," sponsored by the 49-store Howard chain over WPIX, New York. The program covers 30 Howard stores located in the New York metropolitan, Long Island, Westchester and New Jersey areas. Despite the fact that "Powerhouse" obtains only a 3.3 to 3.5 rating (Pulse), Howard's October sales are 9.2% higher than those of the same month a year ago, when TV was not used.



Regarding this, Mr. Stiefel reports:

"We feel it's better to have a three rating from potential customers than a 20 rating that sells only the three anyway. We reach the people we want to reach."

But Mr. Sachs of Chicago is not unhappy about ratings. His "Amateur Hour" simulcast rates consistently around the 27.0 mark. The show's total cost is \$3,000 a week, \$1,200 of which is for the telecast.

Of the chains using TV, Bond Stores is among the heaviest, with its "Hands of Mystery" currently televised live over WABD, New York; WTTG, Washington, D.C.; WDTV, Pittsburgh; WGN-TV, Chicago; WICU, Erie and WTVN, Columbus, and kinescoped over WCPO-TV, Cincinnati; WXEL, Cleveland; KTSL, Los Angeles; WAVE, Louisville, and WHAM-TV, Rochester. In addition, Bond uses WABD, New York, on Monday nights for wrestling bouts. Weekly cost of its "Hands of Mystery" is approximately \$5,500, with a 9.2 rating in New York.

The types of programs the clothiers are using appear irrelevant, some finding one-minute spots effective, many using sports films or sport celebrity interviews; others, straight news or melodrama films, and still others, live participations and station breaks.

Powers, the *New York Daily News'* sports editor and recently named the nation's outstanding sports announcer for 1950, is a decided asset to Howard's TV advertising.

Signed by Howard in April as a package including Jack McCarthy and station costs, Powers reports sports news and interviews athletes. The sales portions of the shows are handled by McCarthy, who has a sports following of his own as a writer and announcer and is also a salesman in one of Howard's stores. While other Howard TV coverage includes Minneapolis, with five-a-week spots over WTCN-

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HOW THE NEW SHOWS ARE DOING



Ed Wynn pitches in French for Motorola on "Four Star Review."

IN spite of the different objectives, competition and problems, almost all of television's big time sponsors should be pleased with their new shows.

In attempting an evaluation of how the new shows are doing, it's obviously essential to know what the objective of the sponsor is. For some, it's how many impressions and the cost per thousand; for others, it's prestige, and for many, it's distribution and dealer promotion.

Motorola's Four Star Review:

This top comedy show is doing okay for Motorola. To another sponsor the cost-per-thousand of the \$45,000 talent budget program might be on the high side, but Motorola had a specific objective in mind. According to company officials, principle factor in Motorola's sponsorship of the "Four Star Review" is a desire to get stronger identification for its product. For too long, the public has looked on Motorola as primarily an auto radio manufacturer. How, company officials pondered, can we make the public Motorola TV-set conscious? "The Four Star Review," offering big names and class entertainment, it was hoped, would provide needed stimulus.

Director of Advertising, Ellis L. Redden told TELEVISION Magazine "the impact on our distributor and dealer organizations has been very remarkable and has helped build up future prestige for Motorola as an important factor in the television business."

"In choosing the "Four Star Review," Motorola took a considerable gamble in view of the high cost of the program. Could four comedians, only one of whom had previously appeared on TV, successfully make the transition to the new medium? Everyone now knows the sensation Jimmy Durante caused as a result of his premiere performance. Even video's toughest critic, John Crosby, was loud in his plaudits, calling it "the best show I ever saw on tele-

vision." Ed Wynn also has been favorably received, with Jack Carson and Danny Thomas showing promise, but needing more time before a definite decision can be forthcoming on their video stature.

Second big hurdle for Motorola was show's ability to attract a sufficiently large following, since it bucks one of TV's top drawing cards, "Godfrey & Friends." The show jumped from a 23.7 Trendex 13-city rating for its premiere against Godfrey's 34.7, to a November rating of 40.3 for the Durante kickoff against Godfrey's 18.2. Only other in-between rating, a second-week Telepulse figure, gives Godfrey a 23.4 figure to a 19.7 for the Danny Thomas initial offering.

And Motorola isn't complaining about its \$5.58 cost-per-thousand figure, with the company feeling it is getting a good buy for its trail blazing activities. Costing \$65,000 for time and production, the show draws an audience of 9,543,000 in 48 markets, based on 3.5 viewers per set.

Lever's Big Town and Lux Video Theatre:

The problem facing the major soap company is one confronting most network AM advertisers, i.e.—the conversion of valuable radio properties to television. "The Lux Theatre," for many years and still one of radio's top rating programs, will have a tough time in duplicating its number one AM position in TV. It would be difficult to surpass Westinghouse's "Studio One," "Ford Theatre," "The Pulitzer Prize Playhouse," "Philco Playhouse" and a host of other excellent shows in this category. If leadership in the dramatic field isn't the principal objective, then the "Lux Theatre" is doing all right for Lever Brothers. It's a well-rounded program and comes in on a favorable cost-per-thousand.

Opening with a 25.5 Videodex

network rating, the show continues to lead its competition in the Monday, 8-8:30 p.m., time slot. Videodex Oct.-Nov. ratings are:

	OCT.	NOV.
Lux Video Theater (CBS)	25.5	26.2
Winchell, Mahoney (NBC)	22.4	17.6
Treas. Men in Action (ABC)	15.9	
Metropolitan Opera (ABC)		13.2

Commercially, they are doing well too. In fact, the commercial outstrips the program in effectiveness in carrying over from another media the "Lux Girl" theme. At the close of the show, the star of that evening's production usually will be at her dressing table. As the camera moves in, she turns and tells why she uses Lux soap, and the soap, believe it or not, comes across beautifully on television. Great stress is placed on getting right into the story, rather than devoting opening minutes to a sponsor pitch. "We want to get to the entertainment first," Producer Cal Kuhl indicated. "Only 46 seconds elapse from the time we sign on to the time the play begins."

"Big Town," Lever's other entrant, registered a solid 30.7 rating for its first show. "Big Town" is a fine example of a dramatic format catching on without benefit of a high production cost or expensively-priced guest stars. The show's rating takes on added impact considering the stiff double competition it receives from "The Kay Kyser Show" and "Blind Date." Trendex ratings for "Big Town" and its competition is as follows:

	OCT.	NOV.
Big Town (CBS)	30.7 (12 cities)	24.4 (11 cities)
Kay Kyser Show (NBC)	29.3 (15 cities)	20.0 (16 cities)
Blind Date (ABC)	15.3 (11 cities)	17.3 (9 cities)

A good reason for the program's continued success is its careful avoidance of a Hollywood-tinting of the fourth estate. This is brought about by employing only former

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TELEVISION MAGAZINE'S

C. E. HOOPER, INC.

November Network Ratings

1. Texaco Star Theater	55.9
2. Fireside Theater	44.4
3. Philco TV Playhouse	39.6
4. Cactus Jim	38.3
5. Comedy Hour	35.3
6. Godfrey's Talent Scouts	34.8
7. Toast of the Town	34.4
8. Kraft TV Theater	34.0
9. Hopalong Cassidy	32.8
10. Lights Out	31.8

AMERICAN RESEARCH BUREAU

Week of Nov. 1-8

1. Texaco Star Theater	60.3
2. Fireside Theater	43.6
3. Philco TV Playhouse	41.8
4. Godfrey's Talent Scouts	40.5
5. Your Show of Shows	38.8
6. Toast of the Town	37.5
7. Comedy Hour (Eddie Cantor)	37.1
8. Lone Ranger	36.4
9. Hopalong Cassidy	36.0
10. Four Star Review (Durante)	34.4

TRENDEX

November National Ratings

1. Texaco Star Theater	63.9
2. Your Show of Shows	44.0
3. Kraft TV Theater	42.0
4. Fireside Theater	41.9
5. Toast of the Town	40.8
6. Four Star Review (Durante)	40.3
7. Philco TV Playhouse	40.2
8. Godfrey's Talent Scouts	39.8
9. Mama	37.8
10. Armstrong Circle Theater	34.1

A. C. NIELSEN CO.

National—2 wk.—Oct. 7

1. Texaco Star Theater	64.4
2. Fireside Theater	54.5
3. Blue Ribbon Bouts	51.0
4. Godfrey & Friends (Liggett & Myers)	47.2
5. Godfrey & Friends (Pillsbury)	46.0
6. Lone Ranger	44.9
7. Lucky Strike Theater	42.9
8. Godfrey & Friends (Toni)	41.9
9. Philco TV Playhouse	41.5
10. Man Against Crime	40.9

PULSE N.Y.C. RATING

For October

1. Texaco Star Theater	55.6
2. Phyllis-Dodgers	51.6
3. Studio One	35.8
4. Goldbergs	34.6
5. Toast of the Town	34.1
6. Your Show of Shows	32.4
7. Philco TV Playhouse	30.9
8. Godfrey's Talent Scouts	30.0
9. Jack Carter Show	28.1
10. Burns & Allen	26.4

C. E. HOOPER, INC.

Los Angeles (Sept.-Oct.)

1. Hopalong Cassidy	37.3
2. Movies	33.7
KTLA—Sun., 7:45 p.m.	
3. Texaco Star Theater	32.7
4. Spade Cooley Show	31.3
5. Wrestling	25.5
KTLA—Thurs., 8:30 p.m.	
6. Football	24.2
KNBH—Sun., Oct. 1	
7. Football	22.9
KTTV—Sat., Sept. 30 & Oct. 13	
8. Lone Ranger	22.6
9. Chevrolet Feature Theater	21.9
10. Alan Young Show	20.1

KEY

*Show Same Co., Columbia Records alternates with Coronation's Burns & Allen
 *Toni alternates with Pillsbury
 *Big Story alternates with You Check
 *Ford Theater alternates with Magnavox Theater
 *Lucky Strike alternates with P. & G.'s Musical Comedy Lane
 *Family Theater alternates with Sure As Fate
 TBA—to be announced.

		6:00 6:15	6:15 6:30	6:30 6:45	6:45 7:00	7:00 7:15	7:15 7:30	7:30 7:45	7:45 8:00
SUNDAY	ABC	Cowboys n' Injuns	Cowboys n' Injuns	The Ruggles	The Ruggles	Goodyear P. White man Review	Goodyear P. White man Review	Dodge Showtime U.S.A.	Dodge Showtime U.S.A.
	CBS			Lomont, Carliss Mr. I. Magination	Lamont, Carliss Mr. I. Magination	Wm. Wrigley Gene Autry	Wm. Wrigley Gene Autry	Amer Tob. This is Show Business	Amer Tob. This is Show Business
	DU MONT			Our Secret Weapon	Our Secret Weapon	Co-op Starlit Time	Co-op Starlit Time	Co-op Starlit Time	Co-op Starlit Time
	NBC	Gen. Foods Hopalong Cassidy	Gen. Foods Hopalong Cassidy	Gen. Foods Hopalong Cassidy	Gen. Foods Hopalong Cassidy	Regent Cigarettes Leave It to The Girls	Regent Cigarettes Leave It to The Girls	Jello Aldrich Family	Jello Aldrich Family
MONDAY	ABC					News :05 Club 7	Club 7 :25 News	Hollywood Screen Test	Hollywood Screen Test
	CBS				Kellogg Tom Corbett	The Stork Club	The Stork Club	Oldsmobile CBS-TV News	Liggett Myers Perry Co
	DU MONT	Co-op Small Fry Club	Co-op Small Fry Club		Space Cad.	Captain Video	Captain Video	Susan Raye	Manhatt Spotlight
	NBC	Cactus Jim	Cactus Jim			R.C.A. Kukla, Fran & Ollie	R.C.A. Kukla, Fran & Ollie	Mohawk Mills Mahawk Showroom	Reynolds News
TUESDAY	ABC					News :05 Club 7	Club 7 :25 News	P & G Beulah	P & G Beulah
	CBS					The Stork Club	The Stork Club	Oldsmobile CBS-TV News	Pepsi-Co Faye Emerson
	DU MONT	Co-op Small Fry Club	Co-op Small Fry Club			Johnson Candy Captain Video	Johnson Candy Captain Video		Co-op Manhatt Spotlight
	NBC	Cactus Jim	Cactus Jim			Sealtest Kukla, Fran & Ollie	Sealtest Kukla, Fran & Ollie	Van Camp Little Show	R. J. Reynolds News
WEDNESDAY	ABC					News :05 Club 7	Club 7 :25 News	Bendix Chance of a Lifetime	Bendix Chance of a Lifetime
	CBS				Kellogg Tom Corbett	The Stork Club	The Stork Club	Oldsmobile CBS-TV News	Liggett Myers Perry Co
	DU MONT	Cadbury Fry-America Small Fry Club	Cadbury Fry-America Small Fry Club		Space Cad.	Rosefield Co. Captain Video	Rosefield Co. Captain Video	The Most Important People	Manhatt Spotlight
	NBC	Cactus Jim	Cactus Jim			Ford Motor Kukla, Fran & Ollie	Ford Motor Kukla, Fran & Ollie	Mohawk Mills Mahawk Showroom	R. J. Reynolds News
THURSDAY	ABC					News :05 Club 7	Club 7 :25 News	General Mills Lone Ranger	General Mills Lone Ranger
	CBS					The Stork Club	The Stork Club	CBS-TV News Oldsmobile	Pepsi-Co Faye Emerson
	DU MONT	Co-op Small Fry Club	Co-op Small Fry Club			Johnson Candy Captain Video	Johnson Candy Captain Video		
	NBC	Cactus Jim	Cactus Jim			Sealtest Kukla, Fran & Ollie	Sealtest Kukla, Fran & Ollie	Van Camp Little Show	R. J. Reynolds News
FRIDAY	ABC					News :05 Club 7	Club 7 :25 News	Green Giant Life With Linkletter	Green Giant Life With Linkletter
	CBS				Kellogg Tom Corbett	The Stork Club	The Stork Club	Oldsmobile CBS-TV News	Liggett Myers Perry Co
	DU MONT	Co-op Small Fry Club	Co-op Small Fry Club		Space Cad.	Captain Video	Captain Video	The Most Important People	Manhatt Spotlight
	NBC	Cactus Jim	Cactus Jim			R.C.A. Kukla, Fran & Ollie	R.C.A. Kukla, Fran & Ollie	Mohawk Mills Mahawk Showroom	R. J. Reynolds News
SATURDAY	ABC					Sandy Dreams	Sandy Dreams	General Mills The Erwins	General Mills The Erwins
	CBS	Lucky Pup	Lucky Pup	The Big Top	The Big Top	The Big Top	The Big Top	Sat. News Special	Pepsi-Co Faye Emerson
	DU MONT								
	NBC	TBA	TBA	Brown Shoes McConnet Smiling Ed	Brown Shoes McConnet Smiling Ed	Peter Paul Hank McCune Show	Peter Paul Hank McCune Show	Mannhattan Soap Co. One Man's Family	Mannhattan Soap Co. One Man's Family



"More Bounce To The Ounce In Pepsi" is symbolized through skillful stop-motion of dancing toy banks plus a live table sequence. All action is precisely synchronized to the popular rhythm of the Pepsi-Cola jingle. This commercial is currently being used on The Faye Emerson Show.

ADVERTISER
 Pepsi-Cola Company

AGENCY
 The Biow Co., Inc.

PRODUCED BY
CARAVEL FILMS, INC.
 730 FIFTH AVENUE, NEW YORK 19, N. Y.
 Circle 7-6110



Utilizing a "tempo track" with the identical sound on four different live action films, Five Star's new series for Old Judge Coffee represents a striking use of a new technique in television commercials. This same track is also serving for radio usage.

ADVERTISER
 Airline Foods Corp.

AGENCY
 Gardner Advertising Co.

PRODUCED BY
FIVE STAR PRODUCTIONS
 6526 SUNSET BOULEVARD, HOLLYWOOD 28, CALIF
 HEmplead 4807



Each of these 20 second spots features a particular flavor of ice cream. Skillful photography and lighting contribute maximum appetite appeal and tasteful table settings subtly suggest top quality.

ADVERTISER
 Breyer Ice Cream Co.

AGENCY
 McKee & Albright, Inc.

PRODUCED BY
GRAY-O'REILLY STUDIOS
 480 LEXINGTON AVENUE, NEW YORK 17, N. Y.
 Plaza 3-1531



One of a series of combined live action and animation 1 minute spots which emphasize superiority and beauty of Revere Ware.

ADVERTISER
 Revere Copper & Brass, Inc.

AGENCY
 St. Georges & Keyes, Inc.

PRODUCED BY
GRAY-O'REILLY STUDIOS
 480 LEXINGTON AVENUE, NEW YORK 17, N. Y.
 Plaza 3-1531



The Philco Balanced Beam TV campaign has been enlivened by a series of 60 and 20 second television spots. Featured on the Don McNeil TV show over the ABC Network, these animated jingles happily combine the essentials of sales impact and entertainment.

ADVERTISER
 Philco Corp.

AGENCY
 Hutchins Advertising Company, Inc.

PRODUCED BY
MURPHY-LILLIS PRODUCTIONS, INC.
 59 PARK AVENUE, NEW YORK 16, N. Y.
 MUrray Hill 6-2142



The opening and closing titles filmed for the Pulitzer Prize Playhouse reflect the distinguished character of the program. More than 30 years of motion picture "title" experience adds to NSS produced TV titles the atmosphere and "feeling" that only expert craftsmanship can provide.

ADVERTISER

Jos. Schlitz Brewing Company

AGENCY

Young & Rubicam, Inc.

PRODUCED BY

NATIONAL SCREEN SERVICE

1600 BROADWAY, NEW YORK 19, N. Y.

Circle 6-5700

OFFICES IN 30 OTHER CITIES



This economical Van Heusen commercial is being used in both 60 and 20 second versions and also in 50 and 15 second lengths to accommodate dealer tie-ins. It combines live action and motion slide.

ADVERTISER

Phillips-Jones Corp.

AGENCY

Grey Advertising Agency, Inc.

PRODUCED BY

PATHESCOPE PRODUCTIONS, INC.

580 FIFTH AVENUE, NEW YORK 17, N. Y.

PLoza 7-5200



A magazine layout comes to life in a new series of spots for Fiberglas. Close producer-agency liaison makes possible an effective tie-in of space and TV campaign.

ADVERTISER

Owens-Corning Fiberglas Corp.

AGENCY

Fuller & Smith & Ross, Inc.

PRODUCED BY

RKO-PATHE, INC.

625 MADISON AVENUE, NEW YORK 22, N. Y.

PLoza 9-3600



These commercials show mouth-watering shots of the product in use, accompanied by a tuneful jingle and strong close-ups of the Hellman's Mayonnaise jar. Pop-ons and optical zooming effects provide extra visual interest. Clever repeat use of the beginning and end of this series of one-minute commercials effects considerable economy, in addition.

ADVERTISER

The Best Foods, Inc.

AGENCY

Benton & Bowles, Inc.

PRODUCED BY

UNITED WORLD FILMS, INC.

(Television Dept.)

445 PARK AVENUE, NEW YORK 22, N. Y.

TRAdolgor 6-5200



Triple tie-up of TV, magazine advertising and store display is achieved in this live action 1-minute commercial which carries intense but dignified sales appeal for electric blankets. One of a series on G.E. electrical appliances.

ADVERTISER

Appliance Division
General Electric Co., Bridgeport

AGENCY

Young & Rubicam, Inc.

PRODUCED BY

VIDEO VARIETIES CORPORATION

41 EAST 50th STREET, NEW YORK 22, N. Y.

Studios: West Coast Sound Studios

510 WLS1 57th STREET, NEW YORK 19, N. Y.

A ONE-STATION MARKET

SOLD SOLID

TYPICAL of what is happening throughout the country in one-station markets is the case in Richmond, Va., where WTVR has had to turn down the following sponsored programs:

B. Furness—Best Foods
Burns & Allen—Carnation
Don McNeil—Philco, Swift
Ford Theater—Ford Motor
Faye Emerson—Pepsi-Cola
Bigelow Theater—Bigelow Carpet
Airbyte Theater—Nash
Whiteman—Goodyear Tire
Holiday Hotel—Packard Motor
Children's Show—Derby Foods
Horace Heidt—Phillip Morris

This Is Show Business—Am. Tobacco
Perry Como—Chesterfield
Big Town—Lever Bros.
Fred Waring—General Electric
Mystery Playhouse—Ammident
Variety Show—General Motors
Nestle Prog.—Nestle Choc.
Buster Brown Gang—Buster Brown Shoes
Bert Parks—Hunt Foods
Can You Top This?—Wine Co., Amer.

Printed below is schedule of the advertisers WTVR could accommodate:

Time	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
6:00-6:30	STAR TIME (M) FOOD STORES, INC.	CACTUS (M) WASH. BOND	CACTUS (M) WASH. BOND	CACTUS (M) SUNBEAM & WASH.	CACTUS (M) CLARK CANDY AND WASH.	CACTUS (M) BROCK CANDY AND WASH.	ARTHUR GODFREY (M) TOM WILSON CHESTERFIELD
6:30-6:45	↓	STORY BOOK LADY MILLER & AHOADS	KOREAN NEWS (M) CARLINGS ALE	VIDEO JOURNAL CLARK CANDY	GROUCHO MARK (M) DE SOTO	YESTERDAY'S SOUTHERN BISCUIT (M)	↓
6:45-7:00	↓	SPORTLIGHT HOME BREWING	VIA A QUIZ ROCKCHAM CLOTHES	SPORTLIGHT HOME BREWING	↓	SPORTLIGHT HOME BREWING	↓
7:00-7:30	LEAVE IT TO THE GIRLS (M) RIGGIO TOBACCO	EVELLA FRAN & OLLIE (M) RCA	EVELLA FRAN & OLLIE (M) National Dairy Products	EVELLA FRAN & OLLIE (M) FORD	EVELLA FRAN & OLLIE (M) National Dairy Products	EVELLA FRAN & OLLIE (M) RCA	HARVEY McCURE SHOW (M) PETER PAUL
7:30-7:45	ALDRICH FAMILY ALDRICH FAMILY (M) GENERAL FOODS	MOHAWE SHOWROOM (M) MOHAWE CARPET	JOHN CONTE (M) STOKLEY YAK CAMP	MOHAWE SHOWROOM (M) MOHAWE CARPET	JOHN CONTE (M) STOKLEY YAK CAMP	MOHAWE SHOWROOM (M) MOHAWE CARPET	ONE MARK'S FAMILY MURRAY SOAP
7:45-8:00	↓	CAMEL NEWS CARAVAN (M) R. I. RETROIDS	CAMEL NEWS CARAVAN (M) R. I. RETROIDS	CAMEL NEWS CARAVAN (M) R. I. RETROIDS	CAMEL NEWS CARAVAN (M) R. I. RETROIDS	CAMEL NEWS CARAVAN (M) R. I. RETROIDS	↓
8:00-8:30	COMEDY HOUR (M) COLGATE	LUX THEATRE (M) LUX	TELACO STAR THEATRE (M) TELACO	MOTOROLA PRESIDENTS (M) MOTOROLA	STOP THE MUSIC (M) ADMIRAL	QUIZ KIDS (M) KELLES LAB	JACK CARTER SHOW (M) CAMFELL SOUP
8:30-9:00	↓	VOICE OF FIRE STONE (M) FIRESTONE	↓	↓	STOP THE MUSIC (M) P. LORELLARD	WE THE PEOPLE (M) GULF OIL	JACK CARTER SHOW (M) Whitman, Widdow & S. C. Johnson
9:00-9:30	TELEVISION THEATRE (M) PHILCO	LIGHTS OUT (M) ADMIRAL	PRESIDE THEATRE (M) P. & C.	TELEVISION THEATRE (M) KRAFT FOODS	EAT ETHER (M) FORD MOTOR CO.	BOONY NAID VERSA- TILE VARIETIES (M) BOWTIE WELLS	FOUR SHOWS OF SHOWS (M) SOS, Mass, Main & Mly.
9:30-10:00	↓	SCHUBERT THEATRE (M) P. & C. (All Wks.) ROBERT MONTGOMERY PRESENTS (M) Lucky Strike (All Wks.)	CIRCLE THEATRE (M) ARMSTRONG CORP.	↓	↓	THE CLOCK (M) EMERSON (All Wks.)	FOUR SHOWS OF SHOWS (M) CROSSLY MFG. CO.
10:00-10:30	GARROWAY AT LARGE (M) CONGOLEUM, NARM	↓	ORIGINAL AMATEUR HOUR (M) P. LORELLARD	BREAK THE BANK (M) BRISTOL MYERS	PRIVATE EYE (M) U. S. TOBACCO	CALVADIE OF SPORTS (M) GILLETTE	FOUR HIT PARADE (M) LUCY STRIER
10:30-10:45	STUDIO ONE (M) WESTINGHOUSE	WHO SAID THAT? (M) PURE OIL COMPANY	↓	STARS OVER HOLLYWOOD (M) ARMOUR COMPANY	WRESTLING FROM HOLLYWOOD (M) National Brewing Co.	↓	↓
10:45-11:00	↓	↓	↓	↓	↓	GREATEST RIGHTS OF THE CENTURY (M) Cleveland Mag Co.	ALLAN YOUNG (M) ESKO
11:00-11:30	↓	CALVADIE OF HANDS (M) Papier Sery, Dr. Co.	BILLY ROSE (M) HUDSON MOTOR EFF. 10-17	TOAST OF THE TOWN (M) LINDCOLN INDUSTRY	↓	MAN AGAINST CRIME (M) Reynolds Tobacco Co. EFF. 10-13	ROMA CLUB (M) ROMA WIDE
11:30-11:45	THE SHOW GOES ON (M) AM. RAZOR	↓	EDEN HUBBARD (M) AMHEUSER-BUSCH EFF. 10-17	↓	JACK LEMCH SHOW (M) TOMI	CONFLICT (M) TIMAR EFF. 10-27	↓
11:45-12:00	↓	↓	↓	↓	↓	↓	RICHBRAU SCOREBOARD
12:00-12:05 AM	TOMORROW'S PROGRAMS AND SIGN OFF	RICHBRAU SCOREBOARD	↓	RICHBRAU SCOREBOARD HOME BREWING	RICHBRAU SCOREBOARD HOME BREWING	RICHBRAU SCOREBOARD HOME BREWING	TOMORROW'S PROGRAMS AND SIGN OFF
12:05-12:30 AM	OFF AIR	TOMORROW'S PROGRAMS AND SIGN OFF	↓	TOMORROW'S PROGRAMS AND SIGN OFF	TOMORROW'S PROGRAMS AND SIGN OFF	TOMORROW'S PROGRAMS AND SIGN OFF	OFF AIR
12:30-12:45 AM	OFF AIR	OFF AIR	WTVR FEATURETTE (M)	OFF AIR	OFF AIR	OFF AIR	OFF AIR
12:45-12:50 AM	OFF AIR	OFF AIR	RICHBRAU SCORE BOARD HOME BREWING CO.	OFF AIR	OFF AIR	OFF AIR	OFF AIR
12:50- AM	OFF AIR	OFF AIR	TOMORROW'S PROGRAMS AND SIGN OFF	OFF AIR	OFF AIR	OFF AIR	OFF AIR

RATINGS

(continued from page 21)

give a rating for this program. In this particular case the network has had to fall back on conclusions drawn from individual city reports to get an idea of the success of this new programming concept."

10. Reports must be issued quickly enough to be of practical use.

"This requirement is necessarily a function of the particular technique used. Since this is the case, it becomes difficult to set up arbitrary time limits. Generally speaking, rating services measure either the first week or the first two weeks of each calendar month. This rating

should be available, at the latest, by the end of the same month.

"All who have had experience with ratings realize, 'the sooner, the better.' Ratings should be published (even if in abbreviated form) soon enough to be of some use other than merely as historical information.

"It should be noted that there has been no attempt to evaluate the validity of the various techniques used in measuring viewing. Dr. Ken Baker of NAB heads a committee of industry research men that is working on just this subject. The formation of this committee was precipitated by the controversy in San Francisco between Hooper and Pulse.

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For further information and complete list, write to

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COMMONWEALTH

Film and Television, Inc.
723 Seventh Avenue, New York 19, N. Y.

MEN'S STORES

[continued from page 22]

TV; Philadelphia, with two-a-week shows over WCAU-TV; Chicago, with two-a-week spots over WENR-TV, and Providence, with three-a-week spots over WJAR-TV. Howard uses radio in Boston, New York City, Philadelphia and Providence. The agency reports, however, that Howard is planning to drop all AM advertising and buy 5-, 10- and 15-minute two-a-week TV shows on stations in Boston, Chicago, Detroit, Minneapolis, Philadelphia and Syracuse.

The 10-year-old \$75,000,000-a-year Robert Hall company, in 70 AM markets now, is using one-minute film spots on New York, Chicago and Cincinnati TV stations. It will, however, substitute TV for radio as the television market enlarges. Its annual TV and AM budget is said to be about \$1,500,000. Plans are now in process, it was learned, to add the first batch of 10 TV stations to start for Hall the first of the year. Richard Bennett (custom clothes chain), is sponsoring news shows and spot film commercials over WBAP-TV, Ft. Worth, and KRON-TV, San Francisco, but has plans to extend its TV coverage to a large number of cities soon.

A children's film is used by the Brandies Store; a weekly quarter-hour sports film by Wilkinson's; a live half-hour charades game by Nebraska Clothing, and special events and spots by Kilpatrick's, all in Omaha over WOW-TV.

Of special interest is the approach of Ward & Ward, Philadelphia men's clothier. Among the newer TV users, this store has a woman m.c. on its "For Men Only" show, a 15-minute, twice-weekly program over WPTZ. On the theory that women advise on men's buying and themselves purchase men's accessories as gifts, the entire program is slanted to a feminine audience. Weightman Advertising Agency handles the account.

Another of the more unusual formats on TV is the spot campaign sponsored by Haggarty's, Los Angeles, over KTTV. This women's store presentation features one-minute spot skits in which puppets, gowned in the latest creation, discuss fashions a la Haggarty.

Among the many other clothiers nationally using TV at present are: Angel's (local), Huntington, W. Va.; Baxter's (chain) and Bryant-Wentz (local), Charlotte, N.C.; Bell's (local), Oklahoma City; Benson & Rixon (chain); Clarke's (lo-

cal), Oklahoma City; Dunhill's (local), Huntington, W. Va.; Gordon's (local), Chicago; Karroll's (local), Chicago; Lewis's (local), Chicago; Livingston's (local), San Francisco; May Brothers (local), Oklahoma City; Modern Clothiers (local) and Metropolitan (local), Dayton; Rosenblum's (local), Cleveland; Ripley Clothes (chain); Rubin's (local), Chicago, and Worth Clothes (local), Detroit.

Others include Boystown (local), and Colonial Family (local) Milwaukee; Kerr's (local), Oklahoma City; Lyon Tailors (chain), Schmidt-Orlow (chain), Silverstone's (local), Milwaukee; Tully's (local), and Union Outfitters (local), Omaha.

In San Francisco, Hirsch & Price sponsors a 15-minute sports show over KGO-TV, produced by the station's program department. Livingston Brothers, largest women's apparel shop in San Francisco, has "Looking at Fashions" 15 minutes weekly, and also on KGO-TV, Hastings's, men's store, sponsors five-minute newscasts thrice-weekly, with Lee Hats as co-sponsor of the latter.

Metropolitan Clothing Store, Dayton, the big newspaper user, is

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NEW SHOWS

(continued from page 23)

newspapermen in writing and production capacities.

Dodge Showtime U.S.A.

One of the most promising of all the new formats, with an unlimited backlog of Broadway story material and stars, is the Dodge-backed ANTA production, "Showtime, U.S.A." (Sunday evening, 7:30-8 p.m., over 45 ABC outlets). Although the program started with a tepid 9.6 Trendex 10-city rating against a 17.9 rating for "This Is Show Business" and a 22.7 figure for the "Aldrich Family," the November picture shows a healthy forward stride. "Showtime" tallied a 19.1, "This Is Show Business" registered 22.5 and the "Aldrich Family" pulled down 17.8.

Initial reports indicate Dodge dealers are very pleased with the show and most critics have written highly favorable reviews, singling out the excerpts from top past and present Broadway hits for special comment. While there is no doubt of the quality of this program, hovering overhead is the old belief that legit theatre names are not strong drawing cards on the national scene. Show is so good, though, it must get to the top.

Colgate's Comedy Hour:

Sponsored three out of four weeks by the Colgate-Palmolive-Peet Co., the program alternates Eddie Cantor, Fred Allen and Dean Martin & Jerry Lewis, meanwhile providing a sounding board for four products—Halo Shampoo, Ajax Cleanser, Palmolive soap and Colgate toothpaste. Frigidaire picks up the check every fourth week and alternates Bobby Clark and Bob Hope. And here again, as in the case of Motorola's "Four Star Review," we have a group of outstanding comedians largely untried in TV and placed in competition with high rating "Toast of the Town."

Carried over a 55-NEC-station hookup, the program has passed its first hurdle. Both sponsors, who took the plunge with much apprehension, were in a position to drop out had they so desired. Both appear to be satisfied since they are continuing to underwrite the weekly \$50,000 production cost. Audience response so far has varied, based on the particular "Comedy Hour" star against the pulling power of Ed Sullivan's guests. "Toast" sagged somewhat during the Cantor

and Martin & Lewis premieres. Cantor won over a 35.7 to "Toast's" 22.5. Martin & Lewis drew a 32.8 to "Toast's" 23.3.

The Sullivan show, sponsored by Lincoln-Mercury, has been regaining ground, thanks to such strong drawing cards as Margaret Truman and Milton Berle. In a further effort to fight back, Sullivan has instituted a new series showcasing scenes from top Broadway theatre productions. Week-by-week Trendex ratings of the "Comedy Hour" vs. "Toast of the Town" is as follows:

September 10	
Eddie Cantor	35.7
Toast of the Town	22.5
September 17	
Martin & Lewis	32.8
Toast of the Town	23.3
September 24	
Fred Allen	26.3
Toast of the Town	26.9
October 1	
Bobby Clark	23.0
Toast of the Town	39.2
October 8	
Eddie Cantor	33.4
Toast of the Town	30.0
October 15	
Martin & Lewis	35.4
Toast of the Town	26.6
October 22	
Fred Allen	21.1
Toast of the Town	36.7
October 29	
Bobby Clark	11.8
Toast of the Town	48.4
(Guest: Margaret Truman)	
November 5	
Eddie Cantor	29.2
Toast of the Town	40.2
(Guest: Milton Berle)	

"Comedy Hour" has proven, however, that it can gain a respectable, if unsteady audience, with all but Bobby Clark being well liked. Clark, a top theatre comedian, has been bogged down by poor material and formidable competition in one appearance. The see-saw ratings of the two shows further reveal that the public will switch its preferences—at least where variety shows are concerned—depending on who offers the best prospective entertainment each Sunday evening.

Schlitz Pulitzer Prize Playhouse:

Prestige is the big factor in Schlitz Brewing Co.'s sponsorship of the "Pulitzer Prize Playhouse," Friday evening, 9-10 p.m., over a 40 station ABC line-up. Schlitz' confidence in the show must have been exceptionally strong to allow it to be slotted against one of TV's very best dramatic offerings, "The Ford Theater." The program started strongly with a 29.6 Trendex rating, but dipped somewhat for a 19.0 November figure. Thanks to its painstaking productions and stellar talent, however, the show should carve a solid niche for itself. The

rating picture shapes up as follows:

	OCT.	NOV.
Pulitzer Playhouse	29.6	19.0
(ABC)	(10 cities)	(10 cities)
Ford Theater	13.6	29.1
(CBS)	(11 cities)	(12 cities)
Versatile Varieties	15.6	22.2
(NBC 9-9:30 p.m.)	(10 cities)	(11 cities)
The Clock	15.0	12.5
(NBC 9:30-10:30 p.m.)	(11 cities)	(11 cities)

Prestige-wise, Schlitz has done okay with the program.

Audience-wise, the great name of Pulitzer alone cannot do the trick. It did carve a considerable chunk out of the "Ford Theatre" on its opening night, but the second time round, as the ratings show, "Ford Theatre" came back strong.

Outstanding commercials

Outstanding, though, are the beer commercials. The brewery allocated \$100,000 to the Columbia School of Journalism for the right to dramatize all Pulitzer prize properties, and in line with this concession, the commercials are presented with considerable restraint.

Schlitz infers that it's the best beer to buy, but in no way does the company plead with viewers to go out and purchase the product. Reviewers have lauded the company for its refreshing handling of commercials, citing the messages as a welcome change from the usual fervent appeals that becloud video screens. Typical is the *Chicago Daily News*, which complimented Schlitz for its "quiet, tasteful and short" messages. The *Washington Times-Herald* chimed in with a similar pat on the back, saying much of the viewer's pleasure was derived from the "intelligent commercials which punctuated the three acts."

Summing Up:

Other bright spots in the recently launched sweepstakes include the Burns & Allen show, warmly praised for its lack of pretentiousness; the Jack Benny premiere, a credit to its star who, nonetheless, needs fresher material; the emergence of Sam Levenson, a new comedian; the Billy Rose program, giving clear evidence of finished craftsmanship in every department; the "Somerset Maugham Theatre," punchy stories weighed down by drum-pounding commercials.

The progress of these shows, plus many others, will be reported in subsequent issues. Obviously, while the ratings of the older programs will in most cases drop because of the new competition, the overall result from the addition of so many new good programs will be advantageous to all factors in increased sets-in-use.

SPOT SATURATION

[continued from page 13]

Los Angeles Mercury dealers for "Toast" (One hour, Class "A") . . . \$1,200.00. This could buy 13 one-minute Spots.

And in terms of money for network talent . . . Los Angeles has 10% of the total U.S. sets. Talent cost for "Toast" was approximately \$12,000. (now approx. \$16,000). Ten percent of this, allocated as Los Angeles' share, would be \$1,200.

Combining cost of time and talent for "Toast" in Los Angeles . . .

KTTV—One hour, Class "A" . . . \$1,200.00
Los Angeles' share of the talent cost . . . 1,200.00
\$2,400.00

With spot, this could have bought 27 one-minute announcements a week in Los Angeles.

Budget Boost

It now appears, however, that the Mercury Dealers are boosting their budget to compete with NBC's "Comedy Theatre." We maintain that a more effective and expedient way of meeting this competition would be to implement "Toast" with this plan of Saturation Spot. For with the spot TV Saturation Plan, Mercury's only competition on the air would be *itself*—in the form of other Mercury advertising messages on other stations.

But about the mechanics of Saturation Spot TV buying — "Can these spots be purchased?" Sure, it would be difficult and take time for Mercury to build up to five good spots a week on every TV station. But it can be done.

Five spots a week on a year's contract will open many doors adjacent to the best programs in the country. And the attendant publicity to such a trade-shaking campaign would open them even faster and wider. Furthermore, for the regular spot user, there are many opportunities to get on established, highly rated shows with one-minute announcements—thereby attaining the stature for Mercury's message that goes with program association.

Increasing Spots

Flexibility of emphasis. If and when a market softens for Mercury, spots can be quickly added to intensify the campaign. (p.s. We doubt, however, whether any TV market would soften while under the impact of the Saturation campaign.)

Flexibility of contracts. Whereas a network program is usually scheduled for 13 or 26 weeks non-cancellable, spot TV is cancellable

on two weeks' notice. A factor in Spot's favor during these precarious times.

Then, once these spots were nailed down, Mercury dealers would have an audience on every TV station in every TV market in the country.

CLOTHIERS

(continued from page 30)

now scheduling a five-a-week newscast at six p.m., and a five-a-week commentary at 11 p.m. on WHIO-TV. In addition, on the same station, the store sponsors a sports review Sundays prior to professional football and basketball games, using maps, charts and films, with the station's news editor, Stuart Strand, handling both the commentary and the live selling pitches.

The agency explains Strand's dual role thus:

"He best signifies the standards of Metropolitan in the way his program is put on and the way he gives the commercial; and it is very difficult to find a suitable fellow to do the commercials the way we would like them done."

But many advertisers on TV don't feel that way about having their sports man sell their product too.

"Our first consideration to the viewer is to entertain and inform," Mr. Stiefel of Peck Advertising told TELEVISION Magazine. "We bring the talent and the product into the homes, and we feel that calls for good taste at all times. It isn't good taste for the sports announcer suddenly to become a salesman. In fact, the only use we make of Powers in the commercials is a light pun, when he says at the close, 'This is Jimmy Powers, saying: For more buying power for your clothing dollar, visit a Howard store.'"

In Minneapolis-St. Paul, four clothiers have TV shows on KSTP-TV; Newman's, with a five-minute live show weekly; Juster's, with a 15-minute style show Saturdays; Rothschild-Young Quinlan, with 20-second and one-minute spots five days a week, and the Dayton Company, with a similar spot program.

On WGN-TV, Chicago, Videodex gives these ratings to the following programs sponsored by men's clothing stores. 6.7 Bond's "Hands of Mystery"; 5.9, Karroll's "Sid Luckman Show"; 18.2, Lewis's "Feature Films"; 8.3, Rubin's "Stars of Tomorrow," with no ratings for the newly scheduled Gordon's audience participation and National Credit's feature films.

Generally clothiers have been alert to TV's advantages, tying it

in with the telephone-order technique developed by radio, but finding it even more effective sales-wise. But most clothiers apparently use their programs weighted on the institutional side, and shy from special sales in TV advertising. Some products lend themselves best to visual presentation, and the nation's clothing men are finding that wearing apparel is in that category.

Statement of the ownership, management, circulation, etc., required by the Acts of Congress of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233)

OF TELEVISION, published monthly at New York, N. Y. for October 1, 1950.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Jack L. Blas, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the TELEVISION Magazine and that the following is, to the best of his knowledge and belief, a true statement of ownership, management of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Editor and Publisher, Frederick A. Kugel, 600 Madison Avenue, New York City; Managing Editor, James J. McGuinn, 600 Madison Avenue, New York City; Business Manager, Jack L. Blas, 600 Madison Avenue, New York City.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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Stockholders holding 1% or more of the total stock of the above named corporation are as follows: Frederick A. Kugel, 600 Madison Avenue, New York; Mrs. Marie D. Curtis, Darien, Connecticut; George Wasey, 420 Lexington Avenue, New York; Worthington Johnson, 443 East 51st St., New York; William Forbes, 285 Madison Avenue, New York; George Moskovics, 45 Prospect Place, New York 17; Mansell & Co., 45 Wall Street, New York; Henry Sears, 383 Madison Avenue, New York; Mrs. Mary P. Sears, 383 Madison Avenue, New York; Hamilton D. Schwarz, 1 Wall Street, New York; Mrs. Constance H. Schwarz, 1 Wall Street, New York; Hillandale Securities Corp., 1 Wall Street, New York; Thomas Clark, 1 Wall Street, New York.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. The two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JACK L. BLAS,

Business Manager.

Sworn to and subscribed before me this 27th day of September, 1950. Isidore Gottfried.

(SEAL) My commission expires March 30, 1952.