

television

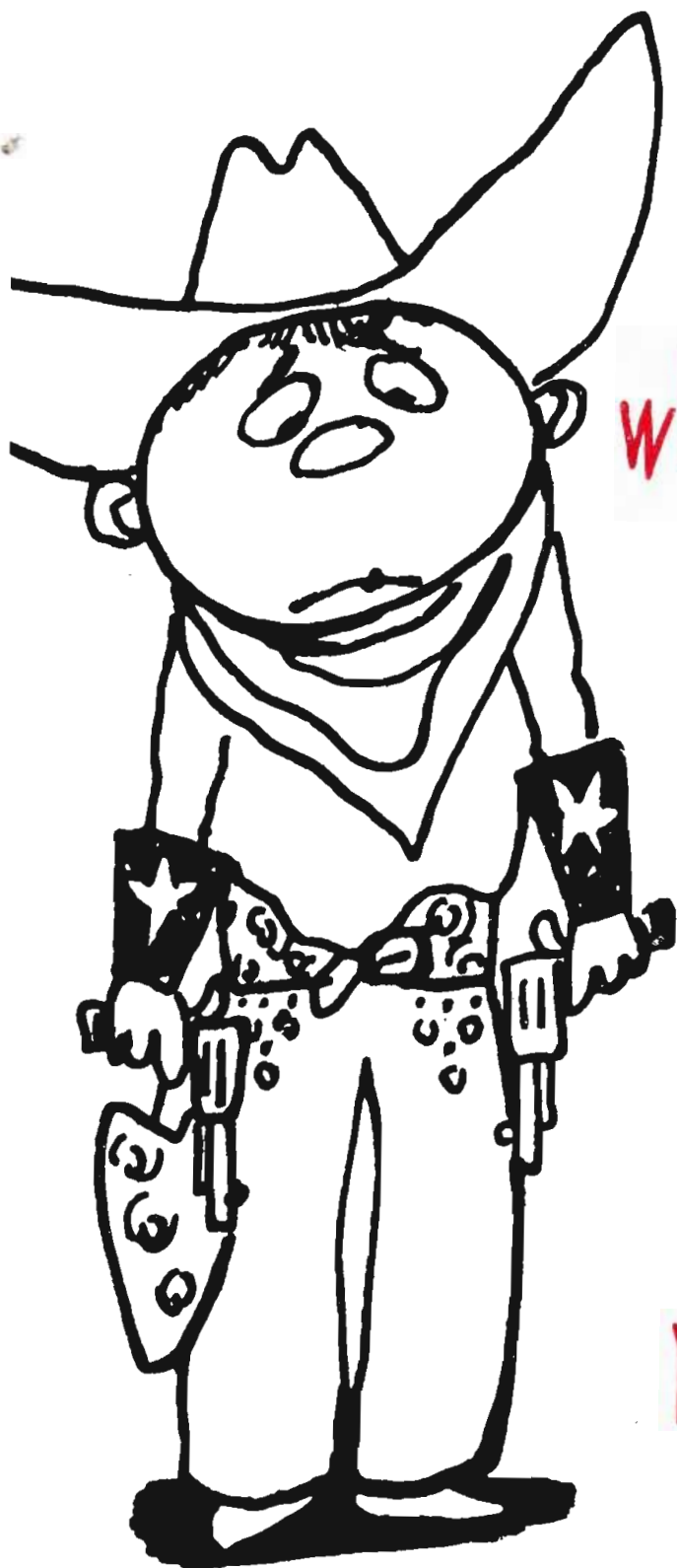
BUSINESS MAGAZINE OF THE INDUSTRY

1 year of publication

MAY 1951

SUMMER STATUS REPORT

TM 12-51 R A
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND



what, no hopalong?

A hiatus for Hoppy? Not on your life, podner—summer's bigger 'n a ten-gallon Stetson on NBC Television!

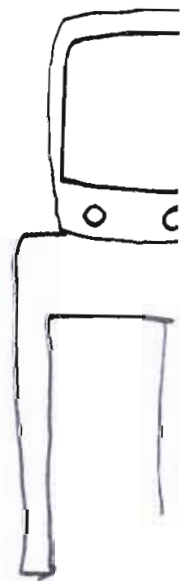
To corral *this* summer's tremendous audience (forty million viewers of NBC programs a week), a whole posse of advertisers already have signed for campaigns on NBC-TV... with more joining up every day.

And we doubt if big-time television will ever be as attractively priced as it is under NBC's summer incentive plan.

Come on in, podner—it's just hoss-sense!

NBC summer television

POP. 40,000,000



PIED PIPERS TELEVERSION

The
**CHILDREN'S
HOUR**
—and a half

on the
DuMont Television Network

Monday through Friday

CAPTAIN
VIDEO
7:00 pm

MAGIC
COTTAGE
6:30 pm

SMALL
FRY
6:00 pm

Three prime kid shows that have built great audiences in every market where they are telecast. For complete information about television's most successful program block, write

DU MONT

Television
Network

Stations Relations Department

515 Madison Avenue, New York 22

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PLAY BALL!



PHILLIES
and
ATHLETICS
Games on

WDEL-TV
CHANNEL 7
WILMINGTON, DEL.

WGAL-TV
CHANNEL 4
LANCASTER, PENNA.

All Saturday home games of these two teams are telecast over these two stations. This baseball feature is important because of its strong appeal in these markets. Because it is only one of many popular features, the result of effective long-range programming. These stations are keeping their audiences growing, loyal and responsive. They offer TV advertisers a fine opportunity for market testing for profitable business.

WDEL-TV—Wilmington, Del. Only television station located in this market—which is first in retail store purchasing; has the highest per capita expenditure of any state.
WGAL-TV—Lancaster, Penna. Only TV station in this large, prosperous area of Pennsylvania. Presents the top shows of four networks: NBC, CBS, ABC and DuMont. Producing outstanding sales results.

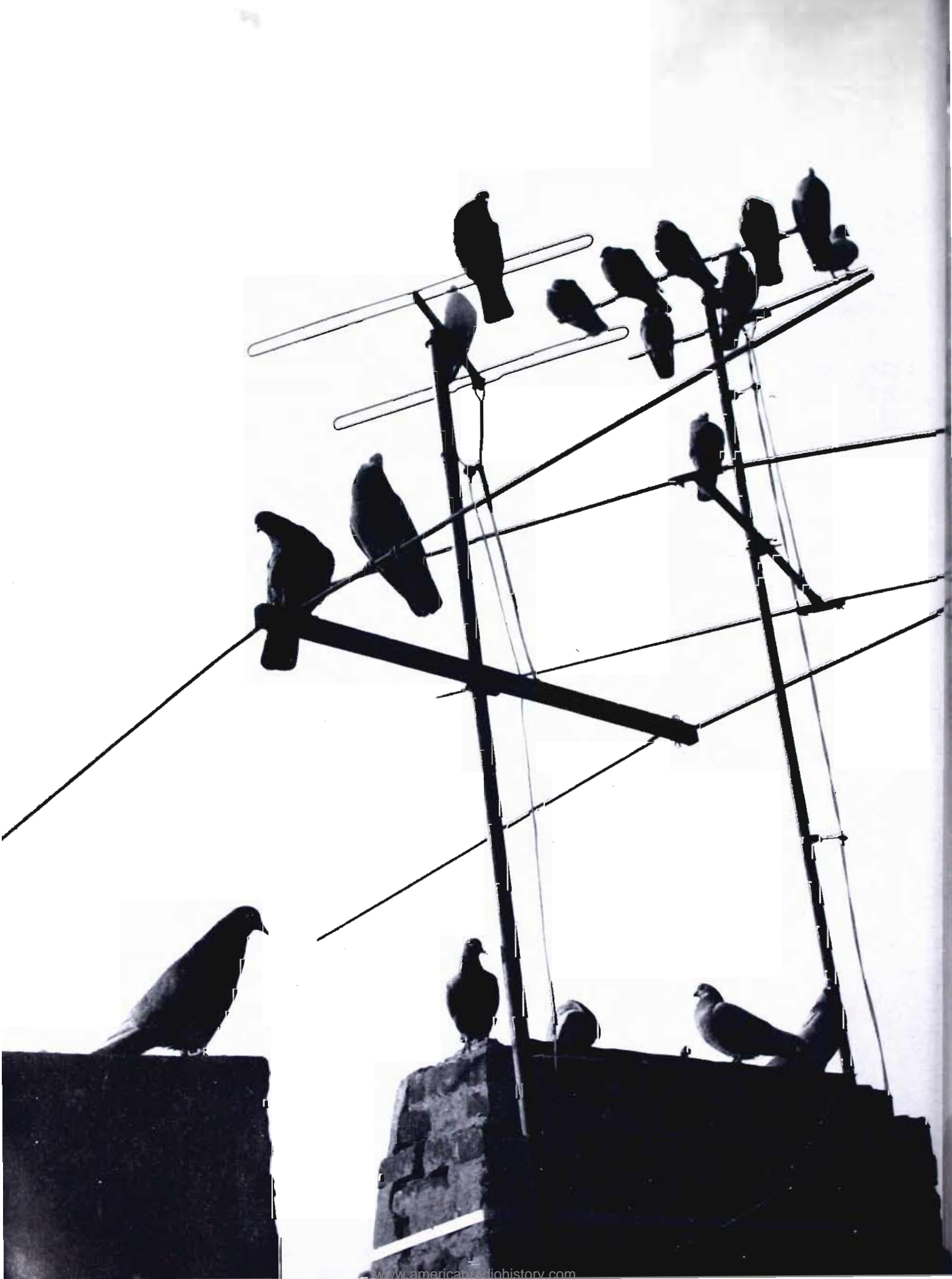
Clair R. McCollough,
General Manager

STEINMAN STATIONS

Represented by
ROBERT MEEKER
ASSOCIATES

New York Chicago
San Francisco Los Angeles





It's part of the landscape

Nobody needs any more proof that television has become an accepted part of our daily lives.

Nevertheless, attention should be paid to that word "daily." More and more, television is stretching itself around the clock. 90% of all U.S. television stations are now on the air before 2 p.m., and by next year most of them will be broadcasting before *noon*.

Priceless franchises are right now being bought up. Big shows, big talent, and big advertisers are moving in wherever you look. Indeed, 6 of the 7 biggest advertisers of low-unit-cost products are already in.

Before you know it, daytime television, like nighttime, will be a sell-out. And before *that* happens, you'd better be there.

And when you start looking at daytime, you'd better look at CBS. The same skills that have always made CBS programming stand out are now operating in daytime television. Here you will find the first big afternoon comedy-music-variety shows, for example — Garry Moore and Steve Allen — and television's first serial story, "The First Hundred Years."

CBS Daytime Television is in business to serve the kind of advertisers who have always known you have to get up early to stay ahead of competition.

CBS TELEVISION

CHANNEL SEVEN

WMAZ-TV

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

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

Represented Nationally by
ABC SPOT SALES

FOCUS

Fred Allen: Columnist

Fred Allen, quipping-in for John Crosby, in the New York Herald Tribune, reports on a Boston incident: "Excited by something it saw on a television program, a Doberman pinscher bit his six-year-old master. (It's logical—the dog couldn't turn the set off—it did the next best thing.) . . . One columnist," Allen continues, "wonders why most TV directors have those short haircuts. (TV directors wear crew cuts to keep the actors from getting in their hair.)

"... Western Union . . . has formed a subsidiary to install and service television receivers. (If you come home some night and see a messenger boy on your roof—there's no reason to stop drinking.) In Chicago," Allen reports, "during 1950, a crime was committed every twelve and one-half minutes. (Criminals on TV crime shows claim they could have beaten this record if they didn't have to stop for commercials.)"

L. A. TV Homes Study

Reporting that 50.1% of Los Angeles county homes now own TV sets, the Los Angeles Times (with CBS, joint owner of KTTV) has just released its latest continuing home of audit 1,800 representative dwellings. Shown below are data on set distribution:

OWNERSHIP BY STANDARD OF LIVING

Standard	Share of Group Owning TV	Distribution of Owners	Est. No. of Owners
Highest	51.9%	3.0%	21,900
Middle	51.5	81.8	597,800
Lowest	43.1	15.2	111,100
TOTALS	—	100.0	730,800

Movie TV Moving

RCA Victor division last week reported equipment orders for 50 theatre television systems. Represented among the 17 theatre chains placing orders are: United Paramount, Fabian, Fanchon Marco, American, Century and Comerford-Publix.

It is understood that theatre-

owners' plans have now moved considerably beyond the FCC-council-room-stage: plans are held to definitely call for an organized attempt by this group to go after sports events exploitation.

One spokesman reports their plans as follows, "If a fairly large number of us should form a 'network' we could offer a sports event promoter an audience comparable to his present TV coverage—but, what's more important, we could also offer him a 'cut' or percentage of our theatres' box office receipts. This figure might very well be much more attractive to promoters than their present income from these events."

New Sales Twist

The TELEstrip Projector, Free & Peters' newly announced 35 mm. desk-top projection unit—adopted from the old, film strip presentation—is a practical sales tool which the firm hopes will give national advertisers a more visual concept of local programming.

By running off a series of stills on available programs, national advertisers will be given a better conception of the nature of the particular shows.

Summer Round-Up

Following-up last month's report, "Why Summertime TV?", this issue presents our status story: in a nutshell, almost 70% of the 7:00 to 10:30 p.m. time will be retained by present users during this summer.

Procter & Gamble and General Foods, with six network shows each, will continue with or find replacements for most of them.

Most encouraging is the fact that the quality of the summer shows will, generally, rank with the finest Fall-Winter-Spring offerings.

Rumor Factory

Talk has it that NBC is one of the major principals interested in purchasing the studio end of Warner Bros.



Scene from "The Lone Ranger"® . . . popular Video "western" — Filmed on Du Pont Superior 2.

Another famous TV show

PRODUCED ON DU PONT SUPERIOR 2

Du Pont Superior 2—Type 126*—is a well known, widely used panchromatic film of high quality. Its inherent characteristics are ideal for general TV studio interior and exterior work.

Superior 2 combines fine grain with speed and permits opportunity to control contrast and to provide maximum detail in shadow areas. It produces pictures with the appealing warmth so welcome in TV presentation. Many prominent TV show producers ap-

prove and regularly use Du Pont Superior 2 because it has outstanding ability for producing optimum pictorial and sound results.

Ask any Du Pont Photo Products Department representative for complete information about Superior 2 and other 16mm and 35mm Du Pont films for picture production, sound recording, tele-transcription and release prints. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware.



- Atlanta 5 Room 435, 805 Peachtree Bldg
- Boston 10 140 Federal Street
- Chicago 18 3289 N. California Ave.
- Cleveland 14 1033 Union Commerce Bldg.
- Los Angeles 38 6656 Santa Monica Blvd.
- New York 11 248 West 18th Street
- Philadelphia 2 225 S. 15th Street
- Dallas 1 506 Petroleum Tower Bldg.

Du Pont Photographic Products

FILMS • PAPER • CHEMICALS



REG. U.S. PAT. OFF.

Du Pont produces many film products suitable for television purposes. Ask about them.

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

www.americanradiohistory.com

On April 1, in Los Angeles, the big-name stars of CBS-TV
packed up their shows and moved to KTLA.

Now it's your move

Now that the Los Angeles TV picture has changed completely,
the station to watch... the station to buy... is KTLA.

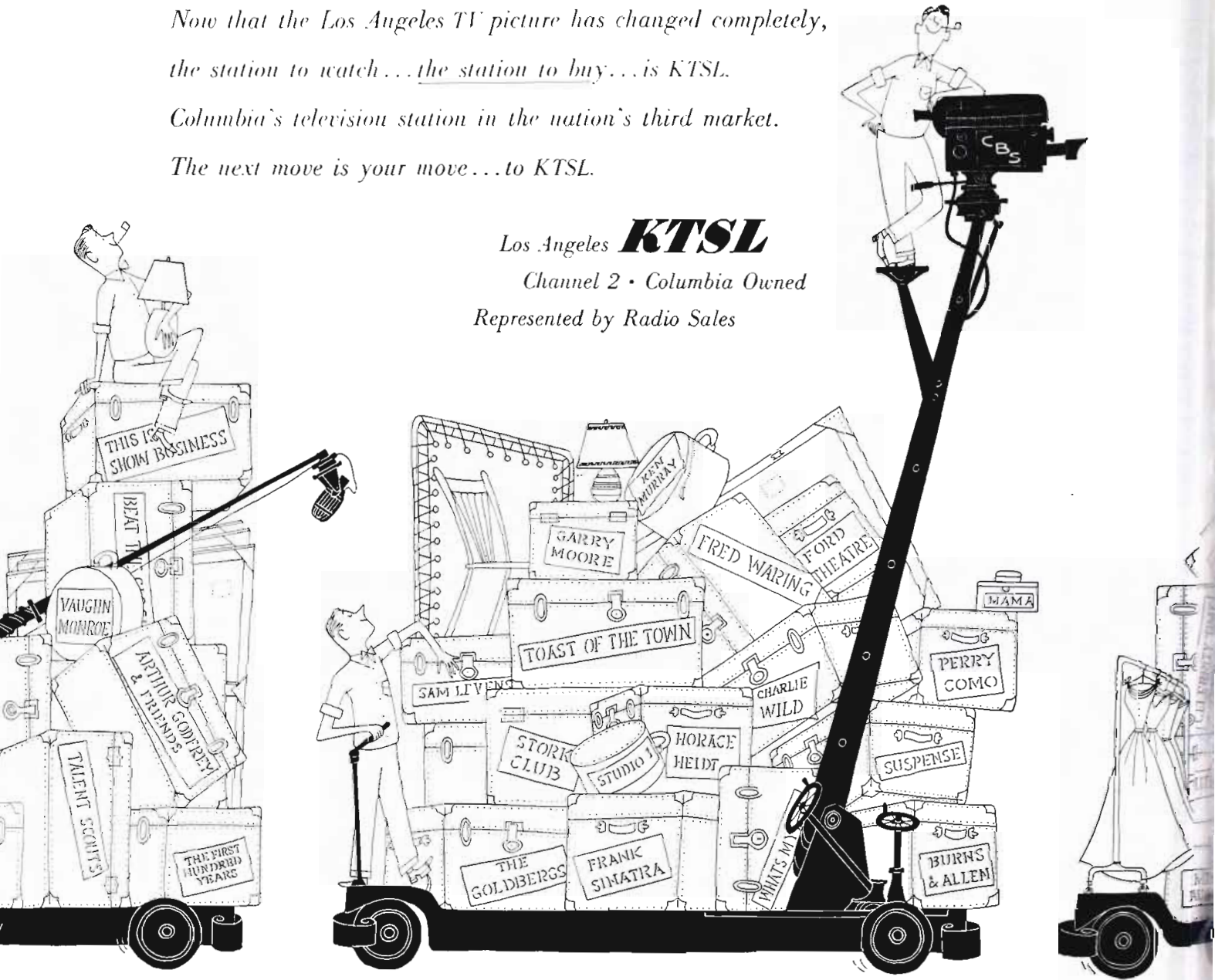
Columbia's television station in the nation's third market.

The next move is your move... to KTLA.

Los Angeles **KTLA**

Channel 2 • Columbia Owned

Represented by Radio Sales



DAYTIME NETWORK SCHEDULE

Before 12:00

(Saturday only, except as shown)
 10:15-10:45
SCOUTING IN ACTION—(ABC)
 10:45-11:00
ACROBAT RANCH—(ABC),
 11:00-11:30
 General Shoe
OH, KAY—(ABC)
 11:30-12:00
STRIKE IT RICH—(CBS),
 Mon. thru Fri., Colgate
SAWYER VIEWS HOLLYWOOD
 —(ABC)
GRAND CHANCE ROUND-UP—
 (CBS)
TIME FOR ADVENTURE—(NBC)
BONNY MAID VERSATILE VARI-
ETIES—(CBS), Sun.
 Bonafide Mills
FUN FAIR—(ABC), Sun.

12:00-12:30

HEADLINE CLUES—(D)
TWO GIRLS NAMED SMITH—
 (ABC), Sat., B. T. Babbitt.
BIG TOP—(CBS), Sat., (12:00-1:00),
 National Dairy.
RANGER JOE—(ABC), Sun., (12:00-
 12:15) Ranger Joe, Inc.
CHESTER THE PUP—(ABC), Sun.,
 (12:15-12:30), Mason, Au & Magen-
 heimer.
STEVE ALLEN SHOW—(CBS),
 Mon. thru Fri.

12:30-1:00

RUMPUS ROOM—(D), Mon. thru
 Fri., Premier Foods.
I COVER TIMES SQUARE—(ABC),
 Sat., alternate weeks, Seeman Bros.
FAITH BALDWIN—(ABC), Sat.,
 alternate weeks, Maiden Form.
FAITH FOR TODAY—(ABC), Sun.,
 Voice of Prophecy, Inc.

1:00-1:30

OKAY MOTHER—(D), Mon. thru
 Fri., Sterling Drug.
LARAINÉ DAY SHOW—(ABC),
 Sat., Northam Warren Corp.

1:30-2:00

GARRY MOORE SHOW—(CBS),
 Mon. thru Fri. (1:30-2:30)
 Procter & Gamble, 15 min. Mon.
 thru Fri.
 Quaker Oats, 15 min. Tues. and
 Thurs.
 R. J. Reynolds, 15 min. Mon., Wed.
 & Fri.
 Corn Products, 15 min. Thurs.
 Standard Brands, 15 min. Mon.,
 Wed. & Fri.

UNIVERSAL HOMEMAKER—(D),
 Thurs. (1:30-1:45),
 Universal Appliances
AMERICAN FORUM OF THE AIR
 —(NBC), Sun.
 Bohn Aulminum

2:00-2:30

WATCH THE WORLD—(NBC),
 Sun.

2:30-3:00

FIRST HUNDRED YEARS—(CBS),
 Mon. thru Fri. (2:30-2:45),
 Procter & Gamble.
VANITY FAIR—(CBS),
 Mon., Wed. & Fri. (2:45-3:30),
 Tues. & Thurs. (2:45-3:15)
 Marlene's, Inc., Wed. (3:15-3:30)

3:00-3:30

BATTLE REPORT—(NBC)
BRIDE & GROOM—(CBS), Tues. &
 Thurs. (3:15-3:30) Hudson Paper
 & Pulp
MISS SUSAN—(NBC), Mon. thru
 Fri. (3:00-3:15), Colgate-Palmolive-
 Pcet.

3:30-4:00

BERT PARKS SHOW—(NBC), Sun.,
 Mon., Wed. & Fri., General Foods
 (Wed.)
BETTY CROCKER SHOW—
 (CBS), Tues. & Thurs., General
 Mills.
FASHION MAGIC—(CBS), Mon. &
 Fri., International Latex.
MEET YOUR COVER GIRL—
 (CBS), Wed.
MRS. ROOSEVELT—(NBC), Sun.
REMEMBER THIS DATE—(NBC),
 Tues. & Thurs.
NBC TAKES YOU TO THE RACES
 —(NBC), Sat.

4:00-4:30

HOMEMAKER'S EXCHANGE—
 (CBS), Mon. thru Fri., Aluminum
 Co. of America, Atlantis Sales Corp.,
 Calif. Prune & Apricot Grower's
 Assoc., General Electric, Landers,
 Frary & Clark, S.O.S. Company,
 United Fruit Co.
KATE SMITH HOUR—(NBC),
 Mon. thru Fri. (4:00-5:00)
 Sponsored in 15-minute segments.
 Procter & Gamble, Mon. thru Fri.
 Corn Products, Mon. & Tues.
 Chesebrough Mfg., Mon.
 Hunt Foods, Mon. thru Fri.
 Simmons Mattress, Tues.
 Jergens, Wed. & Fri.
 Durkee Foods, Wed.
 American Home Prod., Thurs.
 Minute Maid, Thurs.
 Hazel Bishop, Fri.

MEET THE PRESS—(NBC), Sun.,
 Revere Copper
SPACE PATROL—(ABC)
CARLING'S TAKES YOU TO THE
RACES—(NBC), Sat. (4:00-4:15)
 Carling Brewers

4:30-5:00

HALF PINT PARTY—(ABC), Mon.
 thru Fri. (4:45-5:00), Sam Smith
 Shoe Co. (Wed. & Fri.)
IT'S FUN TO KNOW—(CBS) Mon.
 thru Fri.
YOUR PET PARADE—(ABC), Sun.,
 Ralston
LAMP UNTO MY FEET—(CBS),
 Sun.
ZOO PARADE—(NBC)
 Quaker Oats

5:00-5:30

GABBY HAYES—(NBC), Mon., Wed.
 & Fri. (5:15-5:30) Sun. (5:00-5:30)
 Quaker Oats
MR. WIZARD—(NBC) Sat.
LUCKY PUP—(CBS), Mon. thru Fri.
 (5:00-5:15)
 Bristol-Myers, Thurs.
 Sundial Shoe, Fri.
MARY HARTLINE SHOW—(ABC),
 Mon., Wed. & Fri. (5:00-5:15)
HAWKINS FALLS—(NBC), Mon.
 thru Fri., (5:00-5:15)
 Lever Bros., Mon., Wed. & Fri.
OSMOE—(ABC), Tues. & Thurs.
 (5:00-5:15)
PANHANDLE PETE & JENNIFER
 —(NBC), Tues. & Thurs. (5:15-
 5:30)
SUPER CIRCUS—(ABC), Sun.,
 (5:00-6:00)
 Canada Dry (5-5:30) weekly
 Peters Shoe (5:30-6) alt. weeks
 M & M Candy (5:30-6) alt. weeks
THE FACTS WE FACE—(CBS),
 Sun.
TV TOTS TIME—(ABC), Mon. thru
 Fri. (5:15-5:30)

5:30-6:00

HOWDY DOODY—(NBC), Mon. thru
 Fri. Sponsored in 15-minute seg-
 ments.
 Colgate, Mon., Tues. & Thurs.
 International Shoe, Wed.
 F. W. Kellogg, Tues. & Thurs.
 Mars, Mon., Wed. & Fri.
 Wander, Fri.
PEOPLE'S PLATFORM—(CBS),
 Sun.
HOLLYWOOD JR. CIRCUS—(NBC),
 Sun., Hollywood Candy
THE NATURE OF THINGS—
 (NBC), Sat. (5:30-5:45)
BOB CONSIDINE—(NBC), Sun.
 (5:45-6:00) Mutual of Omaha

Programs in italics are syndicated.



Will you love me in July... as you did in cold December ?

You loved spot television in December . . . April, March and November

(You have spent over three times as many dollars on NBC Spot Sales at this time of year as you did last year.)*

. . . but did you know that spot television is going to be even more lovable this summer?

(87.3% more families will view television in July than in last December.)*

Now, in the spring, is the time for media buyers to turn their fancies to thoughts of summer spot television. You'll reach more people*, find better availabilities* and sell more merchandise* . . .

(Television is the favorite summer activity in the 7,252,506 TV homes in these stations' areas, according to E'ring Roper Study, August, 1956.) (And remember, retail sales are 20% higher in summer than in January-through-March.)*

It's the best proposal you'll have all spring. You only have to name the date.

**Your NBC Spot Salesman has the proof.*

WNBT	New York
WNBQ	Chicago
KNBH	Hollywood
WPTZ	Philadelphia
WBZ-TV	Boston
WNBK	Cleveland
WNBW	Washington
WRGB	Schenectady-Albany-Troy

NBC Spot Sales

NEW YORK CHICAGO CLEVELAND
SAN FRANCISCO HOLLYWOOD

SUMMERTIME STATUS REPORT

ALMOST 70% of choice evening time segments between 7 and 10:30 p.m. will be retained by the same advertisers through the summer, a TELEVISION Magazine survey at press time reveals.

About 48% will be carry-overs of regular programs, with another 22.5% listed as summer replacements. Numerically, 48 of 103 sponsored programs remain intact, 23 will be substitutes, 23 will be dropped and 8 have not been decided on. In addition, five shows start with new advertisers.

General Foods Holds 6

Procter & Gamble and General Foods, each represented by six network shows, will continue with or find replacements for almost the entire batch. Bymart (Tintair), one of the most aggressive of the newer TV advertisers, will follow through on its *Somerset Maugham Theater*, *Sam Levenson Show*, participations on *Cavalcade of Stars* and *Cavalcade of Bands* and will probably purchase 15 minutes of the *Doodles Weaver Show*, a summer program filling in for the last 30 minutes of the departing *Show of Shows*.

Standout factor is the number of top properties to be carried through the hot weather intact. Included are Ford's *Ford Festival* and *Toast of the Town*, Kellogg's *Victor Borge Show*, Lever's *Big Town*, Carnation's *Burns & Allen*, General Foods' *Mama* and the bulk of the mystery shows on the four networks.

New Summer Sponsors

New sponsored shows include: Blatz's *Amos & Andy*, a weekly half-hour film to be launched over CBS in June; McKesson & Robbins, plugging for Yodora deodorant and Tartan Sun Lotion, brings in *A Date With Judy*; Northam Warren started as of May 5, a Laraine Day interview program pitching for Cutex, Odorono and Peggy Sage products—both over ABC. Philip Morris has purchased the *Lucille Ball Show*, with time slotting still to be decided.

DuMont has come up with a number of hot weather items, including Earl Wilson's *Stage Entrance*, interviews by the famed Broadway columnist; *Not For Publication*, a 15-minute dramatic format and *Saturday Night at Meadowbrook*, a half-hour dance program. ABC will work in a batch of educational shows and NBC will offer *Doodles Weaver*, *Cameo The-*

ater, Freddy Martin and Ben Blue among its summer replacements. CBS already lists 85% of its network clients in the summer fold with most of the daytime sponsors including Quaker Oats, Procter & Gamble, Colgate and General Mills holding. NBC reports an even higher percentage of evening hours sold.

Who's Staying On?

In the soap group, Procter & Gamble with six shows will replace its *Fireside Theater* with *Cameo Theater*, an NBC summer package; hold on to *First Hundred Years*, *Beulah*, *Garry Moore* segments; will keep some of its Kate Smith time and is reported to be considering a Chicago musical program as summer replacement for its twice-weekly *Kukla, Fran & Ollie* time segments. Lever will stick with *Big Town* and *Hawkins Falls*, and fill in with a less expensive package, *Pantomime Quiz*, for *Lux Video Theater*. Colgate remains undecided (*Comedy Hour* drops) about its shows with Manhattan Soap's *One Man's Family* and Babbitt's *Two Girls Named Smith* holding on.

Top cereal and food sponsors—General Foods, General Mills and Kellogg's—will be in there pitching. General Foods keeps its time segments for its six shows: *Hopalong Cassidy* and *Captain Video* remain; *Bert Parks*, *The Goldbergs* and *The Aldrich Family* will get summer replacements; *Mama* stays except for a 5-week hiatus in August. Three General Mills' shows remain: *Stu Erwin Show*, *Lone Ranger* and the alternate-week *Live Like a Millionaire*; *Betty Crocker* drops. Still undecided is its half-hour alternate-week participation on ABC's *Ted Mack's Family Hour*. Kellogg hangs on to *Tom Corbett*, *Space Cadet* and the *Victor Borge Show*. Its twice weekly portions of *Howdy Doody* also probably will be held.

The six major cigarette companies will be strongly represented. R. J. Reynolds' for Camels will retain its across-the-board *Camel News Caravan*, and *Man Against Crime*, will give Vaughn Monroe a vacation and will take a summer hiatus from its half-hour Jack Carter time segment. Garry Moore portions for Cavalier will be held. American Tobacco will replace *This Is Show Business*; *Man Hunt* will move into *Hit Parade* time; *Big Story* for Pall Mall will be replaced by *The Door With No Name*.

Liggett & Myers will move Mel Torme into the Perry Como spot, replace *Stork Club* for Fatima and retain its half-hour Godfrey participation with a substitute. Lorillard stands pat with the *Original Amateur Hour* and a half-hour of *Stop the Music* for Old Golds, and *The Web* for Embassy—all running through the summer. Philip Morris will hold its *Truth Or Consequences* and *Horace Heidt* segments with a new *Lucille Ball Show* possibly moving in to one of them. Riggio for Regent holds *Leave It To The Girls*.

All three present national beer sponsors will substitute summer packages. Anheuser-Busch will fill in with a screen show for Ken Murray, Schlitz will do likewise for *Pulitzer Playhouse* and Pabst has similar plans for its Wednesday night boxing program. Blatz launches *Amos & Andy* in June and Anchor-Hocking retains three evenings of *Broadway Open House*, with local beer sponsors tying-in.

All but one auto sponsor—except those who had earlier dropped out because of production cutbacks, will likewise stick. Ford, Chrysler for De Soto and Dodge programs, General Motors for Oldsmobile and Kaiser-Frazer will be represented. Nash-Kelvinator, replacing National Dairy, will sponsor the full hour of the *Paul Whiteman TV Teen Club* starting in June. Packard remains undecided on *Holiday Hotel*.

Why They're Staying

A Tintair spokesman summed it up this way: "The impact of TV has been considerably stronger than people thought and has manifested itself, in our case, in terms of heavier sales. We feel the situation will be different than in radio, where a good part of the audience drained off in the summer." C. Halstead Cottingham, Erwin Wasey Vice President, feels Carnation's keeping *Burns & Allen* through the summer is an extension of company policy. "Carnation kept advertising on radio and we feel a product sold throughout the year needs year-round support. TV's set growth last summer and the audience that remained lead us to believe our year-round policy is a wise one." N. Ray Kelly, William Weintraub's Business Manager for TV and radio, revealed the agency has advised and convinced clients to remain for the summer. "Discounts that accrue to a 52-week advertiser make his cost-

per-thousand no greater than on a 9-month schedule. We also think it is to the client's best interest to be on the air all year, even aside from the fear of losing time availabilities."

Who's Leaving?

The Texas Company's *Texaco Star Theater* takes a hiatus, with no fear of losing stations, since it is the top drawing program on TV. Alternate-week *Lucky Strike Theater* drops but returns in the fall. Congoleum Nairn will give up its sponsorship of *Garroway At Large*; Pepsi-Cola drops its *Faye Emerson* film show and moves to CBS. Consolidated Cigar cancels out on

Plainclothesman, Bond Clothes drops *Hands of Mystery* and Italian Swiss Colony does the same for *Famous Jury Trials*. The Quaker Oats Sunday *Gabby Hayes Show*, Speidel's *What's My Name?*, the *Arthur Murray Show* and the *Kate Smith Show* are among the programs dropping for the summer. *Comedy Hour*, *Four Star Revue*, *Your Show of Shows* will close down. *Kukla, Fran & Ollie* takes a hiatus with *Howdy Doody* riding through. Masland's *Little Show*, *Bigelow Theater* and Nestle's *Mr. I. Magination* also take a summer hiatus.

Beyond all these statistics is the encouraging fact that the quality of summertime shows will, in most cases, rank with the finest offer-

ings available during the regular season—a striking barometer indicating TV's rapid growth as a year-round medium.

The following chart gives a 7-day week breakdown from 7:30 to 10:30 p.m., excluding all programs that were not sponsored. In the 7:00 to 7:30 segments, the line-up is as follows: On Sunday evening, Riggio holds *Leave It To The Girls*; Wrigley holds *Gene Autry*; Goodyear keeps *Paul Whiteman's Revue*. Weekdays, NBC's *Kukla* goes off, Schenley holds its *Cook's Champagne Party*, Pepsi leaves ABC with *Faye Emerson*, and General Foods holds with *Captain Video* on DuMont. Edgewood's *Going Places* on ABC drops out.

SUMMER SCHEDULE — 7:30-10:30 P.M. — AS OF MAY 11, 1951

SUNDAY

7:30- 8:00 p.m.
NBC—GENERAL FOODS (Jell-O)
Aldrich Family: Plan replacement.
CBS—AMERICAN TOBACCO (Luckies)
This is Show Business: Replacing with quiz show starring Phil Silvers.
ABC—CHRYSLER CORP. (Dodge)
Showtime U.S.A.: Plan replacement.
8:00- 9:00 p.m.
NBC—COLGATE-PALMOLIVE-PEET;
FRIGIDAIRE
Comedy Hour: Dropping show; undecided about holding time.
CBS—FORD (Lincoln-Mercury)
Toast of the Town: Stays.
9:00-10:00 p.m.
NBC—PHILCO CORP.
Philco Television Playhouse: Probably stays.
CBS—GENERAL ELECTRIC
Fred Waring: Replacement planned.
DuM—EMERSON DRUG (9-9:30)
Rocky King, Detective: Stays.
10:00-10:30 p.m.
NBC—CONGOLEUM-NAIRN
Garroway at Large: Dropping show permanently. Program status undecided.
CBS—B. F. GOODRICH
Celebrity Time: Stays.

MONDAY

7:30- 8:00 p.m.
NBC—MOHAWK MILLS (7:30-7:45)
Mohawk Showroom: Off for summer.
NBC—REYNOLDS (Camel) (7:45-8)
Camel News Caravan: Stays.
CBS—GENERAL MOTORS
(Olds) (7:30-7:45)
CBS News: Stays.
CBS—LIGGETT & MYERS (7:45-8)
Perry Como: Mel Torme replacement.
ABC—IRONRITE IRONERS
Hollywood Screen Test: Stays.
8:00- 8:30 p.m.
NBC—SPEIDEL
What's My Name: Off for summer.
CBS—LEVER BROS.
Lux Video Theater: Replacing with *Pantomime Quiz*.
8:30- 9:00 p.m.
NBC—FIRESTONE
Voice of Firestone: Stays.
CBS—LEVER BROS. (Lipton Tea)
Godfrey Talent Scouts: Herb Shriner replacing Godfrey.
9:00- 9:30 p.m.
NBC—ADMIRAL
Lights Out: Undecided.
CBS—PHILIP MORRIS
Horace Heidt Show: Holding time; program indefinite.

ABC—ARTHUR MURRAY
Arthur Murray Show: Dropping out.
DuM—COOPERATIVE
Wrestling: Stays through July.
9:30-10:00 p.m.
NBC—AMER. TOBACCO
(alternate, 9:30-10:30)
Lucky Strike Theater: Off summer.
NBC—BYMART (alternate, 9:30-10:30)
S. Maugham Theater: Stays.
CBS—GENERAL FOODS (Sanka)
The Goldbergs: Plan replacement.
DuM—COOPERATIVE
Wrestling: Stays through July.
10:00-10:30 p.m.
CBS—WESTINGHOUSE (10-11)
Studio One: Replacing with *Westinghouse Summer Theater*.
DuM—COOPERATIVE
Wrestling: Stays through July.

TUESDAY

7:30- 8:00 p.m.
NBC—VAN CAMP (7:30-7:45)
Little Show: Dropping out.
NBC—REYNOLDS (Camels) (7:45-8)
Camel News Caravan: Stays.
CBS—GENERAL MOTORS
(Olds) (7:30-7:45)
CBS News: Stays.
CBS—LIGGETT & MYERS (7:45-8)
Stork Club: Plan replacement.
ABC—PROCTER & GAMBLE
Beulah: Stays.
8:00- 9:00 p.m.
NBC—TEXAS CO.
Texaco Star Theater: Off summer.
9:00- 9:30 p.m.
NBC—PROCTER & GAMBLE
Fireside Theater: To be replaced by *Cameo Theater*.
CBS—REYNOLDS (Camels)
Vaughn Monroe: Off for summer.
DuM—DRUG STORE TV (9-10)
Cavalcade of Bands: Stays.
9:30-10:00 p.m.
NBC—ARMSTRONG
Circle Theater: Undecided.
CBS—ELECTRIC AUTO-LITE
Suspense: Stays.
ABC—ARNOLD BAKERS
Life Begins at 80: Stays.
10:00-10:30 p.m.
NBC—P. LORRILARD (10-11)
Original Amateur Hour: Stays.
CBS—BLOCK DRUG
Danger: Stays.

WEDNESDAY

7:30- 8:00 p.m.
NBC—MOHAWK MILLS (7:30-7:45)
Mohawk Showroom: Off summer.

NBC—REYNOLDS (Camels) (7:45-8)
Camel News Caravan: Stays.
CBS—GENERAL MOTORS
(Olds) (7:30-7:45)
CBS News: Stays.
CBS—LIGGETT & MYERS (7:45-8)
Perry Como Show: Mel Torme replacement.
ABC—BENDIX APPLIANCES
Chance of a Lifetime: Undecided.
8:00- 8:30 p.m.
NBC—MOTOROLA, PET MILK, NORGE
(8-9)
Four Star Revue: Program off.
CBS—PILLSBURY, TONI (alternating)
Godfrey & Friends: Plan replacement.
8:30- 9:00 p.m.
CBS—LIGGETT & MYERS (Chesterfield)
Godfrey & Friends: Plan replacement.
ABC—KREISLER MFG. CO.
Kreisler Bandstand: Stays.
9:00- 9:30 p.m.
NBC—KRAFT FOODS (9-10)
Kraft TV Theater: Stays.
Charlie Wild, Private Detective: Stays.
DuM—ITALIAN SWISS COLONY
Famous Jury Trials: Sponsor dropping; program stays.
ABC—PHILCO CORP.
Don McNeil TV Club: Undecided.
9:30-10:00 p.m.
CBS—P. LORRILARD (Embassy)
The Web: Stays.
DuM—CONSOLIDATED CIGAR
Plainclothesman: Sponsor dropping; program stays.
ABC—COOPERATIVE
Wrestling: Stays.
10:00-10:30 p.m.
NBC—BRISTOL-MYERS
Break the Bank: Stays.
CBS—PABST BEER (10-10:45)
Boxing: Plan replacement.
ABC—COOPERATIVE
Wrestling: Stays.

THURSDAY

7:30- 8:00 p.m.
NBC—VAN CAMP
Little Show: Dropping out.
NBC—REYNOLDS (Camels) (7:45-8)
Camel News Caravan: Stays.
CBS—GENERAL MOTORS
(Olds) (7:30-7:45)
CBS News: Stays.
CBS—LIGGETT & MYERS (Fatima) (7:45-8)
Stork Club: Plan replacement.
ABC—GENERAL MILLS
Lone Ranger: Stays.

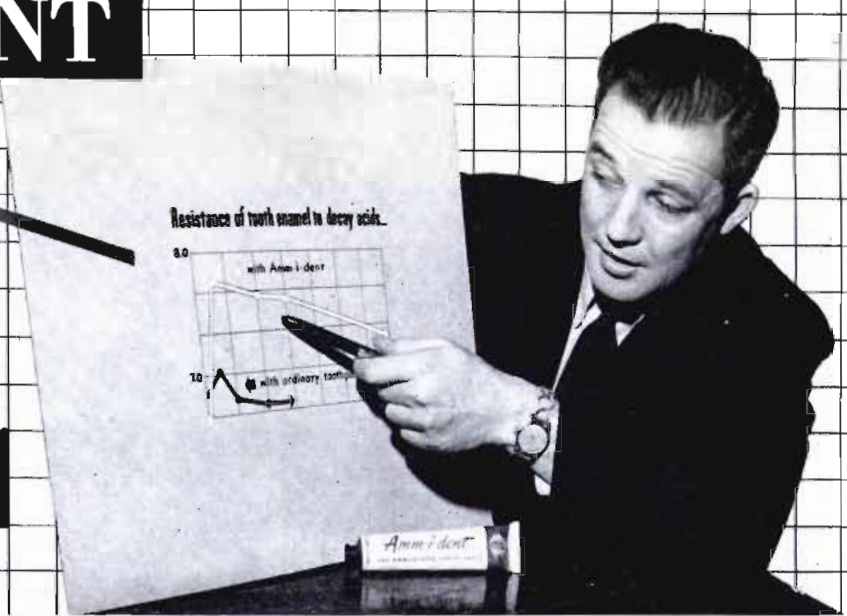
(continued on page 32)

AMM-I-DENT

SALES

UP 50% IN

TV CITIES



BASING his views on "cold, hard facts," George Abrams, Block Drug ad chief, thinks TV is the "hottest medium we've ever found for any of our products." In fact, Block Drug can show a record of 50% higher sales in TV markets over non-TV ones for its Amm-i-dent Toothpaste, through sponsorship of the mystery show, *Danger* (Tuesday, 10-10:30 p.m., EST).

Noting a steady audience decline from September '49 to June '50 in TV cities for its *Burns & Allen* radio show, Block Drug decided last summer to make the TV plunge. A two-pronged campaign was planned: gaining a firm foothold in video and solidifying the company's position in radio. As of September 19, *Danger* was launched over a 12-station CBS line-up.

Although the company faced innumerable hurdles before it built up its present 28-station network, (TELEVISION Magazine, March, 1951), Block Drug now has a glowing story to tell about TV's remarkable pulling power.

Since video hasn't attained national coverage, Block Drug officials concluded that daytime radio would

be their strongest AM source. Nailing down the 11:30-11:55 a.m. segments on a 160-station coast-to-coast ABC hook-up, Block Drug currently bankrolls *Quick As A Flash*, a sprightly quiz show emceed by Bill Cullen on Tuesday and Thursday mornings.

President Melvin Block had two hunches about television: He believed that a TV set owner would be an excellent prospect for Amm-i-dent, based on the fact that most set owners had a large number of children in the family. Since the company strongly emphasizes Amm-i-dent's effectiveness against cavities, this type of audience, Mr. Block thought, would be a natural. Secondly, he looked at a TV set owner as a rather progressive person, one who would be more inclined than most to switch his toothpaste buying to Amm-i-dent.

The correctness of Mr. Block's theory is proven by an Industry Surveys Company report which places Amm-i-dent in second place for national drug sales among all dentifrice brands. The product's sensational rise traces from October, 1948, when Amm-i-dent was

introduced. The product's remarkable showing in such a short time is a striking demonstration of advertising effectiveness.

60% of Amm-i-dent Funds Earmarked for TV

Currently, 60 cents of every dollar spent for Amm-i-dent advertising is allocated to TV. Abrams feels this is the surest way to maintain the product's high sales.

As part of its overall campaign, Block Drug—in addition to its network TV and radio shows—uses full page ads in *The American Weekly*, *Parade* and the *Metro* Group, reaching over 30,000,000 readers. Considerable local, spot radio is included. On the West Coast, where *Danger* via kinescope was found unsatisfactory, Block Drug sponsors the *Elmer Peterson Show*, a 15-minute Saturday evening news show on NBC's Pacific Coast Network. Other outlets are motion pictures shown in theaters and schools, in addition to varied point of sale promotion material supplied to druggists.

Abrams rates the various media, as follows: TV as top-selling facet,

(continued on page 31)



Left: George Abrams, Block Drug ad chief, thinks TV advertising is great and bases his views on "cold, hard facts."

Right: Hard-hitting bi-weekly Minipoo Shampoo commercials enabled sales to double in TV markets.

POPULAR belief holds that putting on an hour TV show each week is a back-breaking job. Ken Murray, star of Budweiser's *Ken Murray Show* (Saturday evening, 8-9 p.m., EST, over 47 CBS outlets), dissents sharply from that view and can back it up with an impressive bill of particulars.

Murray, whose variety hour has climbed steadily to a 34.8 March Videodex rating and a homes-reached figure of 3,458,000, feels he does a better job weekly, compared to his former alternate week schedule. Bringing a fabulous memory for acts that will fit into his show, Murray bases the show's success on four vital points: a fixed formula, a high degree of organization, a "videominded" point of view and a careful blending of all ingredients.

"It's just like swimming," Murray believes. "If you do it every day, it's easier: stay out of the water and it takes longer to get back into

movie face, not necessarily a star. "Such faces," Ken says, "are dial stoppers. 'Who's that?', the viewer asks. It's the same thing that happens with old movies and helps explain their popularity. That way you catch a big part of the audience that likes to shop around."

5) **Curtain Speech with Guest:** Enables Murray to bring in guest for the middle commercial.

6) **Mid-Section Integrated Commercial:** A very informal section that gives Murray a chance to bring in guests who have already performed and others yet to appear. Part of the dressing room scene is taken up by guests singing the Budweiser drinking song; balance is devoted to small talk which leads easily into the next portion.

7) **Girl-of-the-Week:** Original musical comedy portion knitted together by a slight story. Important point here is to integrate all material into one locale. Examples:

Sante Fe Trail spotlighted Dick Foran singing western ballads and featured a horse act performing difficult feats. Both acts fitted nicely into the setting. With Illona Massey as star, a Viennese setting was employed. When *Destination Moon* was offered, an actor who spins platters was hired. "We were able to tie-in flying saucers that way," Murray revealed.

In the role of a friendly, likeable guy, Murray weaves his way through the seven sections.

Murray further contends that the Budweiser program is the only *true* variety hour on the air. Most shows, he insists, "touch on the idea of variety. Basically, they're still vaudeville." What has to be done, he feels, is to open up all facets: everything from carnival, drama, opera, ballet to classical and popular music. Most striking innovation on the show is the introduction of a dra-

PRODUCTION, SHOW-BIZ KNOW-HOW CLICK FOR BUDWEISER

By **MURRAY GROSS**

harness. We find the entire company works much better without the long layoff because there's no chance of growing stale."

Principal reason for the show's popularity, Murray asserts, is the development of a fixed format that requires the same ingredients each week. Actually, the entire production fits into this framework, but each segment is made sufficiently flexible to be mounted five minutes one week and twenty minutes the next—depending on the situations whipped up for a given show.

The format breaks down into the following components:

1) **Opening:** Murray comes on and sets the mood.

2) **Hollywood & Vine Scene:** Murray kibitzes and leads into the "presentation show" portion which combines singing, music and comedy. The "presentation" ends by moving to one person, Murray, as the drama scene is set-up.

3) **Live One-Minute Budweiser Commercial:** Murray carefully lays the groundwork for announcer Nelson Case, thus avoiding an abrupt transition.

4) **Dramatic or Documentary Spot:** Must feature a recognizable

Murray checks up-coming show with director Herb Sussan and choreographer Virginia Johnson.



Murray (center) and staff ironing out the kinks for their next CBS show.



KEN MURRAY SHOW PRODUCTION SCHEDULE

monday

(12 days before a given show)

Final comedy material agreed on . . . final decisions made on Girl-of-the-Week layout . . . complete plans for the dramatic section okayed via a production meeting of Murray, Sussan and Brady . . . order scenery, props, costumes . . . production department finalizes item needed.

monday

(5 days before given show)

Choreographer Virginia Johnson prepares dances and conductor David Broekman crystallizes musical material required for the upcoming show.

wednesday

First reading of dramatic parts.

thursday

Entire cast begins intensive rehearsals as follows:

Playhouse #3, 1697 Broadway
Girl-of-the-Week (10-12 noon)—

matic or documentary portion.

The first documentary, *Between Americans*, with Van Heflin, was so good it won the American Freedom Foundation Award for its honest portrayal of the American way of life—the first time such an award had been given to a video program. Other documentaries have included *Salute to the Marines*, *Highlights of 1950*, *The Roaring Twenties* and *Salute to West Point*. In addition to the documentaries, the show draws on original TV stories and scenes from current films (a right seldom granted by Hollywood movie men to a video personality other than Murray).

Booking for the show is done by Murray, who brings 25 years of show business know-how to the job. "We don't use acts unless they fit," Murray asserts. "Nor do we want stars just because they're stars."

Director Herbert Sussan adds: "The amount of material a performer uses is determined by what the script calls for, based on material supplied by Royal Foster, Murray's head writer for the past quar-

Chorus, Darla & Enchanters, Tony Starman, Lucille Ricker.

Above with orchestra (12:15-1:15 p.m.)—Same cast.

CBS Studios

Dramatic, blocking out parts (4:30-7:30 p.m.)—Jack LaRue, Gene Leonard, Barbara Dobbins.

Maxine Elliott Theater

Set Up (6-10 p.m.)—Ben Brady, associate producer; Herbert Sussan, director; Harry Rogue, stage manager; Randy Gunter, designer; Shirley Mellner, unit manager; Bob Barry, lighting; Lee Sheridan, program assistant . . .

Check sets to see that they look right for TV . . . work out plan that enables sets to be moved rapidly . . . see that all material has arrived . . . adapt sets to the immobility of cameras placed on the stage.

friday

Maxine Elliott Theater

Dramatic, no camera (10:30-12 noon)—Jack LaRue, Gene Leonard, Barbara Dobbins . . . First complete run-through of dramatic scene.

Dramatic, with camera (12 noon-1:30 p.m.)—Same cast.

'In one' (1:30-2 p.m.)—Jack LaRue

ter century, Seaman Jacobs and associate producer Ben Brady. We mold the performers to the script rather than the script to the performers."

Primarily Murray and his writing staff are interested in creating situations that bridge one section of the show with the next portion. "We might pan in," Murray relates, "with a slam-bang comedy spot, then switch to a somber dramatic section. If the transition comes off poorly, the audience won't fall in with the mood. Take a recent show with Diana Lynn playing a nurse in Korea: it's the story of a dying soldier. The problem was how to switch from a serious dramatic sketch to Diana playing the piano.

"Even drawing on my long years of experience, I had a terrible case of the jitters the night before. Wise-cracks obviously were out. How could we swing over from serious drama to a scene showing Diana playing the piano? We hit on the idea of my being a patient too. I tell Diana I don't feel well. She tells me to open my mouth. 'Not that

and Ken Murray. Interview with star of the evening.

Dressing Room Scene (2-2:30 p.m.)

—Ken Murray, Jack LaRue, announcer, Nelson Case, Stanley Selansky.

Girl-of-the-Week (3-5 p.m.)—Darla & Enchanters, chorus, Lucille Ricker, Tony Starman, Jack LaRue, Dick Foran, Glamourlovelies, Sonny Moore, Bud Carrell.

Hollywood & Vine ((5-6 p.m.)—Darla & Enchanters, chorus, Lucille Ricker, Tony Starman, Glamourlovelies.

Orchestra, Girl-of-the-Week, Dramatic (7-9 p.m.)—Entire cast.

saturday

Maxine Elliott Theater

Orchestra (2-2:30 p.m.)—Orchestra runs through score and interpolates newly added music.

Dress Rehearsal (2:30-5 p.m.)

Entire cast in complete run-through.

While two and one-half hours are spent on the final dress rehearsal, the bulk of the time is allotted to blending and integration; that is, getting maximum value from TV's visual, musical and audio elements, and smoothest continuity in using those elements.

wide,' she chides. 'I don't want to crawl in.' The remark got a laugh and, before long, Diana was seated at the piano playing for me. What's more, the audience followed right along with us."

Pre-planning plays a large part in the success of the Murray show, with acts booked as far as four weeks in advance. The comedian has a large blackboard in his office at the D'Arcy Agency. On one side, the upcoming eight shows are broken down into the seven component parts mentioned earlier. A glance at the board and Murray knows what acts have been signed, which remain to be filled. A quick flip over to the other side of the board reveals a detailed breakdown of the current show.

The Girl-of-the-Week sketches are basically Murray's ideas and projections. When plans are crystallized, the choreographer, lyricist and conductor are called in to whip up the final production details. Comedy material, usually an outgrowth of a pre-planned situation.

(continued on page 30)

PRODUCING TOP-FLIGHT LOW-COST COMMERCIALS

By **DON McCLURE,**

Manager of Production in Radio & TV Department, McCann-Erickson

RECENTLY the writer, at an advertising agency forum, was asked, "How can the small or local advertiser successfully compete commercially in TV with the national advertiser and his plus budget?" Certainly, at the first reading, it would seem to be an insurmountable problem. It isn't—in fact, it's simple—yes, easy, IF—

That "if" is not as big, nor does it have as many variables as it may seem on the printed page. There are, however, several prerequisites—pre-planned production and a thorough knowledge of the facilities. These two starters, of course, are not the sole answer but they are the most important.

Naturally, to achieve good commercials at a reasonable cost depends on well-trained production personnel. TV sorely needs showmanship, motion picture and theater background training. Aren't these people expensive? No. The TV networks have in their personnel files thousands of applicants who list as one of their most important contributions to this new industry: show business—imagination—and a creative urge.

In that grouping of talents, we have the ideal makings of a production supervisor for TV and/or

motion pictures. The source of potentially good creative personnel is literally unlimited. Unfortunately, the average executive doesn't understand the value of show-business training for TV. With a little imagination and a complete knowledge of your facilities, inexpensive commercials can be produced as effectively as those by the boys with the plush budgets.

Several baseball seasons ago, when at N. W. Ayer, we were faced with what seemed to be an impossible TV commercial assignment. Our client's production budget for the entire season—April through September—was under \$1,000. Added to this pint-sized budget for five and one-half months, we had as co-sponsors one of the big-three cigarette advertisers and a beer company, both with a batch of darn good "plush budget" film commercials. How not to be overpowered, out-shone and out-rated by the kind of money available for national cigarette and beer advertising was a first-class assignment for ingenuity and imagination?

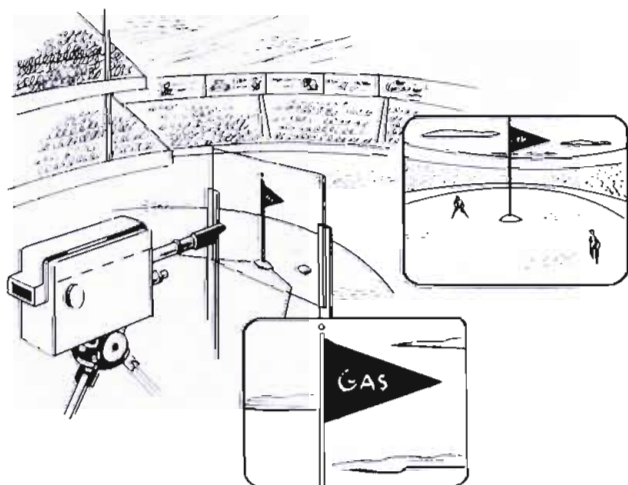
Starting with the sign-on, for baseball in this case, we forwent the usual film sign-on and went directly to the ball park to immediately capture the atmosphere of

the national pastime. Yet a shot of a baseball park with no game in progress is deadly. Why not billboard the day's contest and somehow tie it with the sponsor's name? Art plates were ruled out and, besides, there were two darn good film openings for competition.

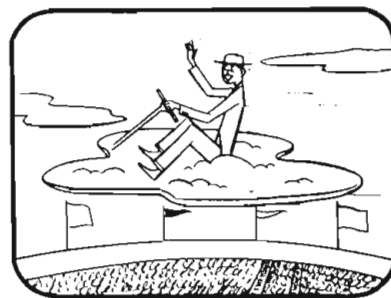
We settled for a piece of plexiglass on which we fastened strips of transparent plastic with the names of the two opposing teams. With our opening giving the audience information about the telecast, we panned up a flagpole effect painted on the plexiglass with the sponsor's sign at the top of the pole. All season long the TV viewers coming to the ball park tried to figure out how we were able to have a flagpole out in centerfield of a baseball park. Cost: around \$75 for a season's sign-on.

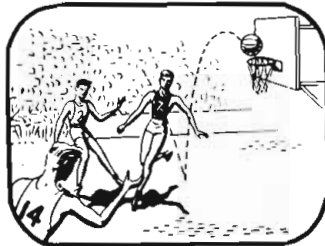
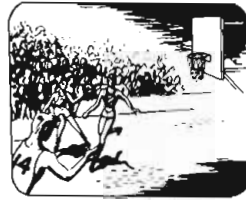
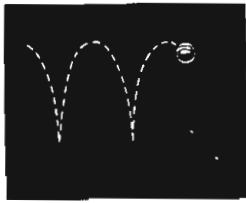
All artwork and gadget prices are based on the going rates in New York City, which are on the high side.

We made a double use of the same plexiglass artwork as a sign-off, billboard the next game. Incidentally, we panned up the flagpole again so that the sponsor's billboard was the last thing we saw, thereby giving the illusion he was also sponsoring the next day's game.



Shot of a baseball park and super-imposition of flag above; happy customer shown winging along on a cloud, at right.





Magnetic basketball device costs sponsor only \$35.

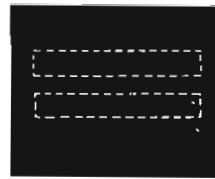
There is an old trick from the theater and movies that can be easily and effectively used in TV. The illusion of motion can be created if the foreground subject remains stationary while the background moves. Let's suppose you wanted to give the idea of a happy customer riding on a cloud. On camera one we have our happy customer seated on a cloud. Camera two is focused on the sky. Superimpose camera one on camera two. Slowly pan camera two and our happy customer and his cloud seemingly float across the sky. Cost: \$20 for artwork.

The variations on the moving background technique are limitless. This past season, at Madison Square Garden, there was a little man who was always dressed in keeping with the sports event being telecast. During ice hockey, he wore skates and glided across the ice. Sometimes his legs moved as though running—being revolved mechanically on a wheel—and as the background camera panned, he seemed to run across the screen.

Another mechanical device is a miniature basketball glued to a magnet and held in place by another magnet on the back of a neutral shade, or black, background. The ball bounces down the floor and scores a basket unattended. Action is created by moving the magnet up and down at the back of the artwork. Cost: shouldn't exceed \$35 for artwork and magnets.

Here's a little trick that costs pennies and yet is just as effective as an optical in motion pictures. An art plate with a partial message is first seen; then, on cue, a strip is pulled and an additional visual message appears on the screen mysteriously. The printed message can be changed for a very reasonable cost. Again, the entire cost of art plate and one printed message with a pull strip to cover the printed commercial would cost about \$35.00. Additional printed messages should not exceed \$5.00.

Another variation on the pull strip stunt is the mechanical wipe. In this case, we wish to have the same insignia or short message wipe on or off the screen. Let us say we want the sponsor's insignia or we need a two-fold that has a hinged back. In between the two pieces we have a wheel with one or two cut-outs in it. The wheel has a handle fastened to it through

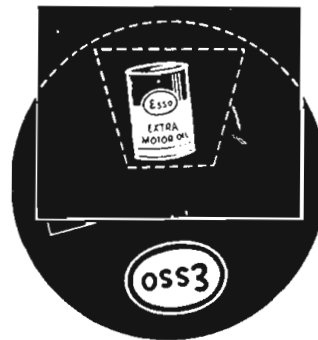


Changes on a strip commercial cost about \$5.00.

the hinged back of the two-fold. Turn the handle slowly and we wipe on or off the screen the message or insignia. Again, the change of message or insignia can be accomplished at a nominal charge. Cost of gadget: \$75.00 tops.

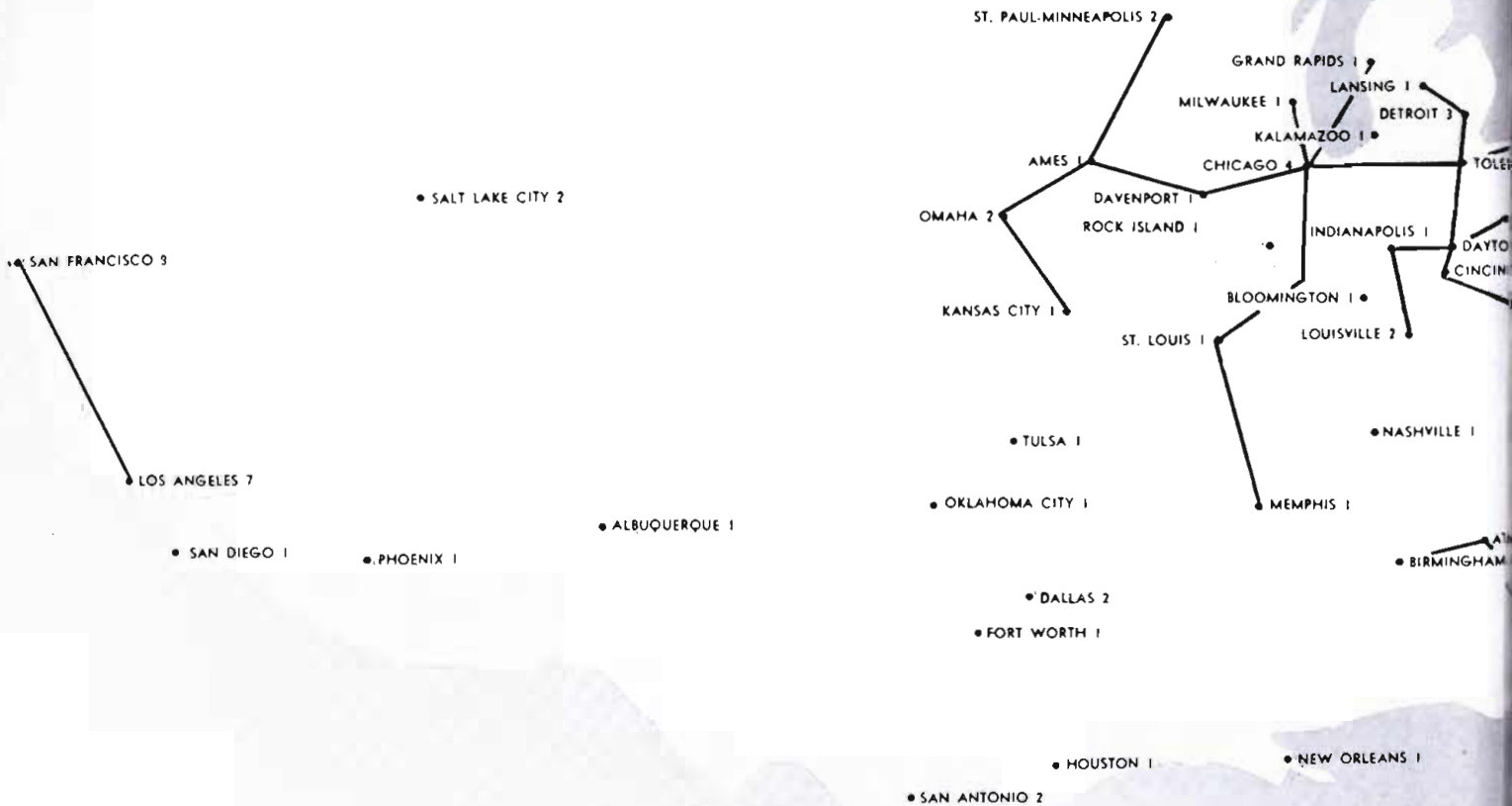
Naturally, a large percentage of your success in the use of this type of commercial depends upon how well it is incorporated in the event or show you are televising. But, in any case, they are certainly within the budget of the local advertiser. And, incidentally, the pay-off on the \$1,000 budget for the entire baseball season was a sponsor identification slightly better than the cigarette manufacturer and a fraction of a point under the beer company.

It's hard work and it requires a lot of midnight oil but give me showmanship with show business experience every time and we'll match—and top—the national advertiser with the plush budget.



Mechanical wipe operates by means of wheel and cut-outs.

• SEATTLE 1



PRODUCTION AND CIRCULATION

Increase in circulation for March	442,034
Total sets in circulation as of April 1st	12,588,259
Source: TELEVISION Magazine	
Receiver production for March, 1951	874,634
Receiver production for March, 1950	686,600
Total receiver production for 1950	7,463,800
Source: Radio-Television Manufacturers Association	

STATIONS AND MARKETS

Number of 1 station markets	39
Number of 2	12
Number of 3	8
Number of 4 or over	4
Total markets	
Operating stations	107
Number of connected cities	49
Number of non-connected cities	14
Applications pending	351
Source: TELEVISION Magazine	

FAMILIES
POPULATION
RETAIL SALES

Source: NBC-Sales Mar

SETS IN USE: NATIONAL AVERAGE*—APRIL, 1951

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	4.1	2.6	5.0
12 noon-6:30 pm	27.0	13.2	15.4
6:30 pm-11:30 pm	45.5	45.3	43.3

*Not adjusted for area where there may be no TV service at specified hour.
Source: Videodex

AVERAGE NUMBER OF VIEWERS—APRIL, 1951

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	2.86	1.82	2.3
12 noon-6:30 pm	2.92	2.00	2.5
6:30 pm-11:30 pm	2.96	2.56	3.0

Source: Videodex

Weed has

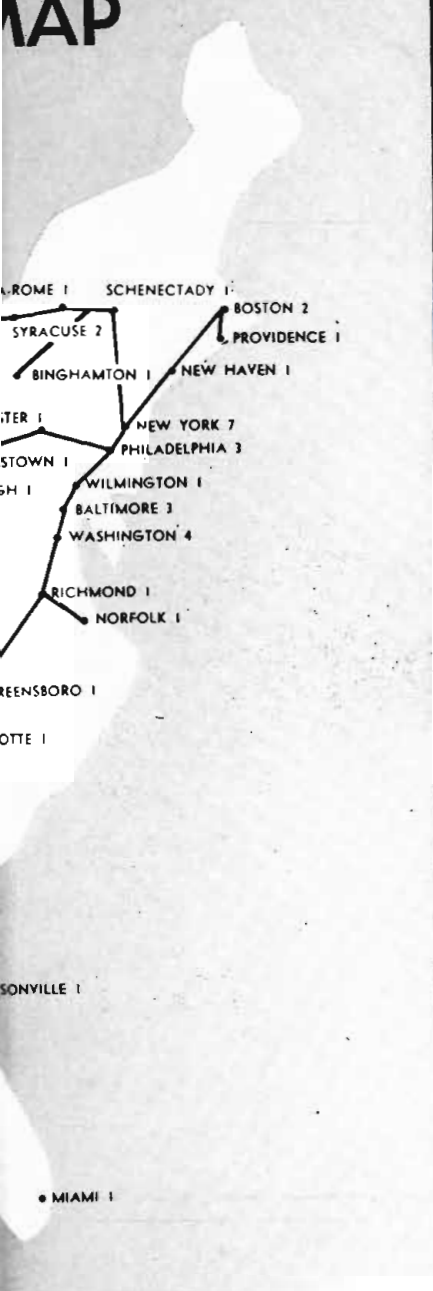
experience

Weed has

initiative

Weed makes

sales



STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION

ALBUQUERQUE—21.7 KOB-TV (A, C, D, N)	7,900
AMES—27.8 WOI-TV (A, C, D, N)	54,311
ATLANTA—33.4 WAGA-TV (C, D); WSB-TV (A, N, P)	104,000
BALTIMORE—63.2 WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	292,095
BINGHAMTON—43.0 WNB-TV (A, C, D, N)	36,230
BIRMINGHAM—18.3 WAFM-TV (A, C, P); WBRC-TV (D, N)	46,200
BLOOMINGTON—34.9 WTTV (A, C, D, N)	17,230
BOSTON—66.5 WBZ-TV (N); WNAC-TV (A, C, D, P)	721,325
BUFFALO—63.8 WBB-TV (A, C, D, N)	197,592
CHARLOTTE—20.7 WBTV (A, C, D, N)	68,633
CHICAGO—54.3 WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	906,210
CINCINNATI—64.7 WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	280,000
CLEVELAND-AKRON† —56.3 WEWS (A, C); WNBK (N); WXEL (A, D, P)	453,575
COLUMBUS—48.8 WBNS-TV (C, P); WLW-C (N); WTVN (A, D)	160,000
DALLAS-FT. WORTH —30.4 KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	112,608
DAVENPORT-ROCK IS. —26.2 WHBF-TV (A, C, D); WOC-TV (N, P)	53,855
DAYTON—48.8 WHIO-TV (A, C, D, P); WLW-D (N)	179,000
DETROIT—49.1 WJBL-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	445,679
ERIE—53.9 WICU (A, C, D, N)	45,722
FT. WORTH-DALLAS —30.4 KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	112,608
GRAND RAPIDS* WLAV-TV (A, C, D, N)	114,557
GREENSBORO—39.4 WFMY-TV (A, C, D, N)	63,949
HOUSTON—23.7 KPRC (A, C, D, N, P)	73,100
HUNTINGTON—23.4 WSAZ-TV (A, C, D, N)	43,982
INDIANAPOLIS—29.9 WFBN-TV (A, C, D, N)	116,684
JACKSONVILLE—26.2 WMBR-TV (A, C, D, N)	30,000
JOHNSTOWN—26.5 WJAC-TV (A, C, D, N)	82,200
KALAMAZOO* WKZO (A, C, D, N)	124,553
KANSAS CITY—24.2 WDAF-TV (A, C, D, N)	114,600
LANCASTER—40.6 WGAL-TV (A, C, D, N, P)	88,347
LANSING* WJIM-TV (A, C, D, N)	49,000
LOS ANGELES—66.5 KECA-TV (A); KFI-TV; KLAC-TV; KNBH (N); KTLA (P); KTSL (D); KTTV (C)	1,023,831
LOUISVILLE—33.7 WAVE-TV (A, D, N, P); WHAS-TV (C)	86,711

MEMPHIS—30.7 WMCT (A, C, D, N)	83,018
MIAMI—38.8 WTVJ (A, C, D, N)	60,000
MILWAUKEE—62.4 WTMJ-TV (A, C, D, N)	233,230
MINNEAPOLIS-ST. PAUL —56.6 KSTP-TV (N); WTCN-TV (A, C, D, P)	256,400
NASHVILLE—13.1 WSM-TV (N)	27,131
NEW HAVEN—29.0 WNHC-TV (A, C, D, N, P)	149,700
NEW ORLEANS—21.1 WDSU-TV (A, C, D, N)	54,449
NEW YORK—64.4 WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBT (N); WOR-TV (P); WPIX (P)	2,504,386
NORFOLK—32.0 WTAR-TV (A, C, D, N)	65,377
OKLAHOMA CITY—35.3 WKY-TV (A, C, D, N)	84,366
OMAHA—34.4 KMTV (A, C, D); WOW-TV (N, P)	74,936
PHILADELPHIA—62.0 WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N)	834,000
PHOENIX—41.7 KPHO-TV (A, C, D, N)	37,400
PITTSBURGH—34.9 WDTV (A, C, D, N)	255,000
PROVIDENCE—35.7 WJAR-TV (C, N, P)	145,000
RICHMOND—55.3 WTVR (C, D, N, P)	73,992
ROCHESTER—36.5 WHAM-TV (A, C, D, N)	79,210
ROCK IS.-DAVENPORT —26.2 WHBF-TV (A, C, D); WOC-TV (N, P)	53,855
ST. LOUIS—49.6 KDS-TV (A, C, D, N, P)	282,000
SALT LAKE CITY—50.6 KDYL-TV (N, P); KSL-TV (A, C, D)	42,600
SAN ANTONIO—28.1 KEYL-TV (A, D, P); WOAI-TV (C, N)	44,127
SAN DIEGO—50.5 KFMB-TV (A, C, N, P)	92,000
SAN FRANCISCO—18.3 KGO-TV (A); KPX (C, D, P); KRON-TV (N)	179,100
SCHENECTADY-ALBANY-TROY —47.0 WRGB (C, D, N)	151,600
SEATTLE—19.0 KING-TV (A, C, D, N, P)	81,000
SYRACUSE—55.4 WHEN (A, C, D); WSYR-TV (N, P)	113,792
TOLEDO—29.6 WSPD-TV (A, C, D, N, P)	89,000
TULSA—40.5 KOTV (A, C, D, N, P)	69,810
UTICA-ROME—32.7 WKTV (A, C, D)	40,700
WASHINGTON—56.3 WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	253,760
WILMINGTON—45.7 WDEL-TV (D, N)	62,005

*Duplicated circulation. A part of the circulation claimed for this city falls within the signal area of another station. No acceptable method to determine the extent of duplication in these cities has been advanced by the stations concerned. Consequently, it is impossible to report unduplicated circulation estimates or depth of penetration for these areas.
†March '64 figure. Western Reserve University which compiles these figures is making an audit.

PERCENTAGE OF TELEVISION HOUSEHOLDS WITH TELEVISION COVERAGE

COVERAGE	% OF USA TOTAL
7,900	61.8
90,000	60.8
1,000,000	66.3

COMPOSITION OF TELEVISION HOUSEHOLDS

of Adults	.254
of Teen-agers	.32
of Children—13 & under	.94
TV Homes	3.80
videodex	

and company
New York Boston Chicago
Detroit San Francisco
Atlanta Hollywood
and Television Station Representatives



YES—WE WISH THERE WERE MORE HOURS...
Then we would be able to take care of all advertisers!

... Southern Hospitality being what it is, it's only natural for WTVR to want to greet every advertiser's request for time with a, "Yes sir—certainly sir." ... but, sometimes we just have to say, "No sir—not yet, sir."

... and this is just such a time in Richmond, Virginia and in other one station markets, too.

But (and there's inevitably a 'but'), while the SRO sign is up, one wonders what will happen to that less hardy crop of advertisers who will elect to take a long summer interval. One wonders whether the aggressive local ... or national advertiser who jumps into "Mr. Hiatus" time segment will be willing to relinquish it when "Mr. Hiatus" becomes "Mr. Bankroller" again in the fall.

... we're inclined to doubt it -how about you?



WTVR

"The South's First Television Station"
 Affiliated with NBC. Represented by Blair TV, Inc.



1

STATION MARKETS

Round-up of opinion on major industry problem—By Nort Wyner

FACING the problems of one station market operation squarely, one must accept the fact that such operations are—and will be for some years to come—fraught with difficulty, for station management, advertiser and agency.

There is no easy answer and there will be no quick change, for there's just no getting away from the obvious fact that it's completely impossible for a station to broadcast the product of four networks plus a local event all at once.

Principal gripe of agencies and advertisers are the few "outlaws" who are reported as arbitrarily switching programs and spots from time segment to segment without notice. For these operators, agencies and advertisers both reserve their venom—but none are willing to be "pioneers" or "heroes"—none will go beyond complaining—because none will risk cancellation of their shows.

Likewise, there are advertisers and agencies prone to exerting what one firm of "reps" calls "... excessive and undue pressure..." Typical of this, our source reports, are agencies scheduling higher than usual AM usage and/or newspaper lineage, to get additional leverage for their TV clearance arguments, where the one channel in a city is owned by a radio and/or newspaper organization. Adding that in some towns this is quite successful, our observer notes that this is becoming less and less prevalent.

Rotating Plan

Considering ways of maximizing programming offerings and permitting advertisers to amortize their investments, one turns to the "rotating plan," introduced by DuMont owned and operated WDTV (Pittsburgh). Being considered by others, this plan is seen by some to offer the public, the station and the advertiser "the best deal."

Under this operating technique, where there are four network presentations scheduled weekly in the same time segment, each one (within the limits of station discretion) is slotted once a week, over a four week cycle. Thus, the public is offered a varied fare of top entertainment—the station gets "off the



KOTV'S ALVAREZ
old advertisers build a franchise

hook," where network, advertiser and agency are concerned—and the advertiser makes at least one impression a month, where he hitherto risked getting none.

Among stations considering this plan, KOTV (Tulsa) reports that such a rotating schedule is being taken under advisement. Pointing out that the station is in the process of exploring audience reaction to such a move, Mrs. Maria H. Alvarez, president of KOTV, adds that, "When and if such a move is made, we plan to initiate these projected changes only at renewal times—we won't just arbitrarily break into scheduled shows. And, of course," Mrs. Alvarez concludes, "where our old advertisers, those who've helped us pioneer Tulsa television, are concerned—we must recognize that they've built a franchise here."

Advertisers and agencies grudgingly admit that this rotating plan has merit over being 'frozen out' of a market. At first blush, both complain that one impression a month is both expensive and lacks sufficient depth to do a job. But the magnet that is television and the hope that "... our show will out-rate the others and eventually succeed them as sole possessor of the time segment..." gives pause to advertiser and agency. The net of this seems to be that, should such a rotating plan be generally adopted by one station market outlets, most sponsors would fall-in with these schedules.

Opposing this view is Mrs. Scott Bullitt, owner of KING, Seattle, who, in rejecting the rotating plan, explains that too little continuity can be built for the audience by having the show appear once a month. Underscoring her stand, she says that a family that would watch the *Fred Waring Show* on Sunday evening might have no desire to see Eddie Cantor the following week, and so on.

Pointing out that she regards the station's first responsibility to be to its audience, Mrs. Bullitt feels that the advertiser is a secondary obligation. Her programming philosophy is embodied in the phrase "balanced programming": thus, she feels her audience should not be subjected to an overdose of mystery or drama or variety—but that each category of shows should be balanced off against the others.

Rotating Waiting List

One other development, of broad import, is the rotating waiting list. A carryover from a similar AM practice, the 'list' is employed by General Electric's Schenectady outlet, WRGB, as well as WTMJ-TV, the Milwaukee Journal channel, and WDAF-TV, Kansas City Star station.



WDAF'S FITZNER
rotating sponsor list

This rotating waiting list, though, is apparently as long as it is wide: Dean Fitzner, WDAF station manager, points out that, while employing the list technique, "... the list is not held to so hard and fast that program quality is left out of consideration. If a client has a program that fits better into our program theories, he'd get the nod over someone equally as eligible but who didn't qualify as well program-wise. Of course," Mr. Fitzner concludes, "we consider such things as the urgency of an advertiser's particular campaign and other needs."

Major objection, by most advertisers and agencies, to this rotating waiting list is that, as generally employed, it lacks flexibility: thus, where all users—spot and network, local and national—are grouped together on a single list, obvious inequities in handling must and do arise. However, lacking any other way of handling clearance problems methodically, stations fall back on such a scheme because of its inher-

ent simplicity and workability.

In discussing this subject from the "reps" point of view, John E. Harrington, president of Harrington, Righter & Parsons, notes that he doesn't believe in hard and fast waiting lists, since they tend to



**HARRINGTON,
RIGHTER &
PARSONS'
HARRINGTON**

*best rule is no hard
and fast rule*

lack flexibility. "Flexibility," he said, "is important to the advertiser who must get into a market to coordinate TV advertising with other elements of a market-wide promotion and for innumerable other reasons. So, the best rule is 'no hard and fast rule'."

Over the long haul, though, securing time in one station markets seems to boil down to finding individual answers to individual problems. Characteristic of informed agency comment on dealings with one station markets are the remarks of Thomas McDermott, in charge of N. W. Ayer's radio and TV plans unit. Mr. McDermott points out

that every program poses a different problem for both agency and station. With the stations in the "driver's seat", he sees the agency functioning as a sales agent for each client's show. And, naturally, the better the show, the more readily will "good" or appropriate time be cleared for it. Mr. McDermott concludes by noting that, over-all, his dealings with single station markets have been satisfactory.

That one channel areas dealings are, generally, satisfactory, is underscored by comments by many other New York agency people. Remarking that his has been "a happy experience," the director of radio and television for one of the top New York agencies points out that the real trick is "understanding a one station market operator's problems. As a matter of fact," he continues, "we've found that if the temptation to cajole these stations is left behind, in favor of dealing with them on a sound business-like basis, a pleasant and understanding relationship can be set-up."

Echoing this report is that of Miss Lillian Selb, business manager of the radio and television department of Foote, Cone & Belding.

Feeling that Foote, Cone, & Belding presentations are being handled well, Miss Selb points out that, "as a rule, one station market channels are managing to do their very best for both clients and their audience."

Also on the brighter side are advertiser reactions to working with one station market operators—such as the opinion expressed by William T. French, assistant sales and advertising director of National Dairy Products. Pointing out National Dairy's obvious advantage in having locally operated subsidiaries scattered throughout its marketing area, he attests to the firm's ability to capitalize on local station contacts.

"One must appreciate the fact that these stations have certain responsibilities," Mr. French says, "which require them to broadcast programs of the greatest interest to their audience: it behooves us, then," he concludes, "to be even more on our toes—we've got to turn out top shows which will be 'musts' in every market."

Emphasizing this point is an advertising manager, who points out that, "... a good show is one of the most important elements in getting

In a Single-Station Market, as in a Multiple-Station Market . . .

WBEN-TV believes, from the standpoint of sponsors:

It's Not How Many You Serve
But . . . How Well You Serve

WBEN-TV

CHANNEL FOUR

BUFFALO

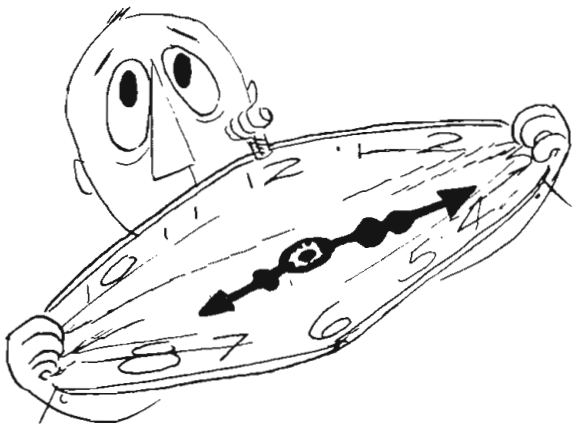
NBC-CBS-ABC-Du Mont

PATENT PENDING . . .

YES—how we wish we could get a patent on just any sort of “time stretcher.” What with four networks competing in this, the 7th largest sales market, we need every ‘assist’ possible.

AND—that’s why we pioneered our rotating program schedule, which affords every network and advertiser opportunity to get into Pittsburgh.

BUT—more important, is that by adhering to this rotating schedule, we are discharging our responsibilities to our market and audience . . . because, you see, we consider that our major responsibility at this juncture is to *please as many of the diversified interests* of “our” 2,500,000 people as possible . . . within the limits of time—and the facilities of ONE STATION!



WDTV CHANNEL 3 PITTSBURGH'S WINDOW OF THE WORLD



one station market time.”

Speaking for U.S. Tobacco's relationship with one station markets, P. E. Popp, assistant advertising manager of this firm, remarks that, “. . . basically, our dealings with them have been fairly successful. Generally, we have been getting good time and good days but—because of the heavy competition for time in these markets—we have gone along in time segments which we wouldn't ordinarily take.”

Still another major bankroller remarks that, “. . . getting time in these markets is still a matter of personal contact with station managers—keeping your eyes peeled for openings—and being able to move quickly—pretty much the same as it is in multi-station areas.”



WDTV'S STEWART
pleasing diversified interests

Characteristic of one station market operators' comments on their “first responsibility” is that of Donald A. Stewart, general manager, WDTV, who points out that “until the time comes when WDTV

can pattern its programming to a specific segment of the mass audience, the major purpose will be pleasing as many of the diversified interests of our audience as possible, within the limits of time and the facilities of one station.”

Encouraging is the public service programming evident in one station markets, during this period of such high demand for time. Pointing up their public service programming, Charles Crutchfield, general manager of WBTV, Charlotte, makes note of their, “. . . locally produced film on the Charlotte Children's Nature Museum, support of local bond issues, programs for the Southern Baptist Church, North Carolina Advertising and Development Commission and the American Medical Association.”

Says E. Y. Flanigan, general manager of WSPD, Toledo: “Throughout the entire week, the WSPD-TV schedule is highlighted with public service programs and spots, including such outstanding shows as ‘Town Topics,’ ‘Your City Reports’ and an educational feature presented by Toledo's University.”

Speaking of WTMJ-TV's public service projects, Bruce Wallace, their public service broadcasts man-



WSPD'S FLANIGAN
highlighting public service

ager, mentions “From the Governor's Office,” featuring Wisconsin Governor Walter Kohler as moderator. In cooperation with six Milwaukee area universities and colleges, the station also originates “Education on Parade,” 2:00 to 2:30 p.m. Saturdays.

Uppermost in the minds of station operators and “reps” is the fact that the lesser-known time segments—which possess an abundance of excellent availabilities—still fail to get a “fair shake” from advertiser and agency alike. Thus when people complain about one station markets being “sold out,” they are creating a fiction—it is only the “A” time that's sold out.

As can be demonstrated in any market and, as has been noted in recent issues of TELEVISION Magazine, morning, afternoon and late evening time compare favorably on a cost-per-thousand basis to “A” time.

(continued on page 32)

THE PACE-MAKING T-V FILM PROGRAMS COME FROM

UNITY

SHORTS

CARTOONS

MYSTERIES

FEATURETTES

WESTERNS

SERIALS

FEATURES

DRAMAS

COMEDIES

MUSICALS

SPORTS

LAUREL

&

HARDY'S

★ Now available to all TV Stations, agencies and sponsors—a centralized booking office for your film programs.

★ The vast film libraries of many companies are now unified for booking exclusively thru Unity.

★ Whatever your need for films—whether a serial for kid appeal or action dramas for adult audiences, you may be sure to book it at Unity.

★ Write, phone or wire today for the unified booking plan of Unity.

✓ AUDIENCE
TESTED

✓ SPONSOR
TESTED

✓ RATING
TESTED

Special! "THE STRATFORD GROUP"

13 GREAT PICTURES — GREAT STARS — GREAT CASTS

MY BROTHER'S KEEPER
MAGIC BOW
MR. EMMANUEL
AGAINST THE WIND

THE BROTHERS
THE GUV'NOR
CORRIDOR OF MIRRORS
END OF THE RIVER
DEAR MURDERER

MR. PERRIN AND MR. TRAIL
THE IRON DUKE
EAST MEETS WEST
SONG FOR TOMORROW

*featuring such noted players as
Stewart Granger, Yehudi Menuhin, Eric Portman,
Sabu, Marius Goring, Patricia Roc, Will Fyffe,
Roland Young, George Arliss and Others.*

UNITY TELEVISION CORPORATION

1501 BROADWAY, NEW YORK 18, N. Y. • LOnacre 4-8234

ARCHIE MAYERS
President

"BOB" WORMHOUDT
Sales Manager

"CONNIE" LAZAR
Program Director

SID WEINER
TV Booker



ROTATING SPONSORSHIP SKIRTS HIGH COSTS

IN an effort to avoid the time lapse, lack of continuity and possible loss of audience "tune-in" due to alternate-week programming, many advertisers have turned to a revolving sponsorship of the same program. Since surveys have shown most viewers to be creatures of habit, budget-conscious advertisers feel they can maintain audience loyalty by operating on a rotating sponsorship basis.

An advertiser, of course, would prefer to have exclusive sponsorship of a TV show. High costs of top programs make such a step prohibitive for many bankrollers. As a result, advertisers such as Pillsbury, Motorola, Norge, Pet Milk, Packard, P&G and Arrow Shirts are cooperating on a revolving basis.

Largest line-up of alternate sponsors is found on *Kukla, Fran & Ollie* (7-7:30 p.m., EST, M-F, on a 56-station NBC hook-up). Procter & Gamble takes two half-hour segments; RCA, Ford, and Life Magazine, one each. Most recent acquisition is P&G plugging for Tide both nights, and including Drene Shampoo and Camay, one night each.

Why did the huge soap outfit tie-in with the program?

'Good' Buy for P&G

While P&G grants that it loses some sponsor impact by having numerous products identified with the program, the company feels that the program is a "good" buy. The show reaches a daily audience of over 4,000,000 and is viewed at least once per week by 10,000,000 followers. Rating-wise *Kuke* checks off a 15.0 Videodex March figure and traces 55% of its audience to adults. What the company would prefer is to own a larger chunk of the show or gain all five daily segments. At the moment, financial considerations and the reluctance of other sponsors to drop their portions, rule out such a possibility.



Life Magazine's working arrangement with *Kuke* was an unusual buy. The Luce publication, with its whopping 5,200,000 circulation, needed a Thursday outlet to plug for its weekly issue which hits most localities Friday. "We have no fear of loss of sponsor identification," Larry Hoover, Life publicity head, asserted, "because of the large number of advertisers associated with the program. Our problem is to get across our message for a particular issue. We think the program has a terrific audience and we couldn't start with that kind of following if we decided to formulate a new show. We hit the audience Thursday evening, and we think we get our message across effectively."

Third sponsor, RCA, believes the prestige value of the program makes it a highly desirable vehicle, even on the once-a-week basis. Since the program is looked on favorably by adults and has a large, steady family audience, it gives the organization an excellent institutional outlet.

Fourth sponsor, Ford Motors, represented by three other first-class TV shows, has found its *Kuke* participation a splendid source for building prestige and goodwill between the company and its dealer organizations.

That multiple sponsorship has defects can be shown from the case of Sealtest, a former *Kuke* twice-a-week sponsor. The company believed, especially since it couldn't

get into a number of important markets with this show, that it would gain more prestige by sponsoring its own program. Sealtest, therefore, picked up the *Big Top* circus program and placed it in a Saturday noon slotting.

Toni and Pillsbury, alternate sponsors of the second-half of CBS's *Godfrey & Friends*, were faced with a unique problem. Each had contracted and participated, for a period of time, on 15-minute portions of the program. The result was a 30-minute segment cluttered with commercials, which brought strong viewer complaints. Both companies decided they could get stronger impact and increased viewer goodwill by alternating the half-hour period.

"There is no doubt," Toni advertising director Nathanson admits, "that a sponsor sacrifices identification and program loyalty by sharing his audience with another sponsor. If alternating sponsorships were not available, however, those companies with a diversified line of products would have important com-



SAFEGUARD PRESENTATION PRESTIGE . . .

Features, Commercial Spots, Kinescopes — all films are bound to take a terrific beating when run repeatedly.

Better follow through and make sure they're protected in advance, to resist scratches and other use-damage.

PEERLESS
FILM TREATMENT

has safeguarded hundreds-of-million feet of film every year for 17 years.

Write for free literature.

PEERLESS
FILM PROCESSING CORPORATION

165 WEST 46th STREET, NEW YORK 19, N. Y.
959 SEWARD ST., HOLLYWOOD 38, CALIF. *

**WEED
AND
COMPANY**



NEW YORK
CHICAGO
HOLLYWOOD
DETROIT
BOSTON
SAN FRANCISCO
ATLANTA

**IOWA . . . Happy Land
Ranks First Nationally in . . .**

Agricultural Products Produced
Cash Farm Income
Corn, Egg and Grain Production
Grade "A" Land
Improved Farm Land Percentage
Livestock & Poultry Value
Marketing of Grain Fed Cattle

**58,000 IOWA TELEVISION HOMES
ARE SERVED BY ONE TV STATION**

WOI-TV Ch. 4 Ames-Des Moines

Owned and Operated by
Iowa State College

ABC • CBS • DUMONT • NBC
Interconnected Affiliate

See your WEED man for the whole story. And for the whole story nationwide, see TELEVISION MAGAZINE'S Status Map on pages 16 & 17.

petitive advantages. But, by sharing sponsorships, the single-product advertiser can obtain the maximum coverage with every dollar spent on TV."

An example of the "diversified product" sponsor, who still found it expedient to alternate with another company, is the Colgate-Palmolive-Peet arrangement with Frigidaire on the *Comedy Hour*. When NBC's "Pat" Weaver formulated the rotating-comedian set-up, he broached the soap outfit about sponsoring three of the four monthly packages. Having four products to sell—Palmolive soap, Colgate Toothpaste, Halo Shampoo and Ajax Cleanser—the company accepted, feeling it could amortize the \$55,000 weekly production and time cost (originally \$75,000) over the four products. The final segment was snapped up by Frigidaire, a stronger believer in the occasional but sock impact over the weekly format. Colgate felt the fourth segment would have been too costly.

Colgate Survey

For many months Colgate pitched for all four products on each of its programs. Recently, however, a new system was initiated: two products per program were alternated. Although in the midst of checking the relative impact of the two products against the former four, the company, as of April 16, reverted to pitching for four products. As with most other big outfits, Colgate would prefer a weekly arrangement, but the three out of four week deal gives it the closest thing to continuity without the extra expenditure of money.

A twist to have identity on every program was worked out by NBC for its *Four Star Revue*. Motorola, originally sole sponsor, currently works on a multiple-sponsorship basis with Norge and Pet Milk. Alternating four "name" comedians—Jimmy Durante, Ed Wynn, Danny Thomas and Jack Carson—the format permits each sponsor to get the bulk of the commercial time every third week. Norge, for example, takes four minutes one week, Motorola and Pet Milk have one minute. The following week, Motorola has the main portion and Pet Milk winds up the cycle on the third week.

At first, Motorola jumped at the opportunity to sponsor a distinguished bracket of comedians. Last fall, when most set manufacturers upped their budgets for the holiday

drive, the company decided to bankroll the entire show.

Nevertheless, the company found it expedient to spread the cost, after the first of the year. Prestige and viewer identification with the product has been firmly established, Motorola feels.

Pet Milk, a heavy AM advertiser, realized that an hour weekly show such as *Four Star Revue* would cost an advertiser \$2,500,000 yearly for production and \$1,500,000 for time—an impossible budget for the company. Distributing the cost between rotating sponsors, the company concluded, would make sense on a high-priced package.

Norge, with home offices in the Windy City, thinks so highly of its *Four Star Revue* arrangement that it beams its commercials live every third week from Chicago, although the show emanates from New York.

High Cost Shows

Packard, long a weekly TV advertiser, recently relinquished alternate-week segments of its ABC *Holiday Hotel* program. The auto outfit found itself strapped with a high-costing \$22,500-time-and-talent budget in a period of declining auto production. Rather than give up the show, or sponsor a less-noteworthy package, Packard agreed to a rotating arrangement with Arrow Shirts. While the company retains the show at half the weekly cost, it doesn't feel it will lose anywhere near 50% in the way of audience impact.

Five Advantages

Granting that full sponsorship of a daily or weekly package is the ideal set-up for TV, revolving sponsorship provides the following benefits:

It acts as a dollar-stretching proposition by spreading an advertiser's funds.

It enables smaller organizations to tie-in with big-time programs, normally outside their reach.

It enables the one-product advertisers to compete with the multiple product advertisers on the basis of program quality.

It keeps programs from becoming too cluttered with differing sponsor messages, a prime source of annoyance to video viewers.

It raises the general level of TV programming by permitting networks to offer more high-priced "quality" packages.

DuMont



THE MT. VERNON,
by DuMont

19-inch, direct-view tube; FM radio;
plug-in for record player.
Cabinet of fine mahogany veneers.



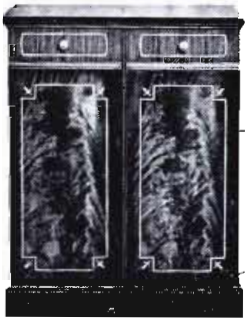
Do More For Dealers

There is one name in every field that carries the acknowledged leadership and unchallenged prestige that mean greater profit opportunity for dealers. In television receivers that name is DuMont.

DuMonts do more for dealers because of the widespread acceptance of the DuMont name, the smart styling of all DuMont receivers, and the wealth of extra-value features that make them easy to *demonstrate* . . . easy to *sell*.

The dependable, uninterrupted performance of DuMont Telesets[®], week after week, month in and month out, minimizes the problem of service. That's why DuMont owners are satisfied owners. That's why DuMont sales are all *profit* sales.

On every count, DuMonts do more for dealers . . . and that is why in 1951, more than ever before, a DuMont Authorized Dealership is *television's most coveted franchise*.



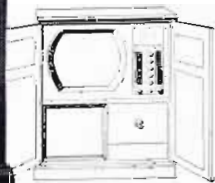
THE WESTBURY SERIES II, by DuMont,

with 19-inch, direct-view tube; FM radio; plug-in for record player. Cabinet of fine mahogany veneers.



THE SHERBROOKE, by DuMont,

with 19-inch, direct-view tube; built-in AM-FM radio;
3-speed automatic phonograph.
Cabinet of fine mahogany veneers or blond finish.



YEAR
AS PIONEER

DU MONT

first with the finest in Television

Trade Mark



Seven spots on Grand Prize Beer are included in a new Alexander-produced series. Scenarios for the commercials were prepared by Foote, Cone and Belding. The films are live-action and feature the Grand Prize economy quart.

ADVERTISER
The Gulf Brewing Company

AGENCY
Foote, Cone & Belding

PRODUCED BY
ALEXANDER FILM CO.
COLORADO SPRINGS
NEW YORK—CHICAGO—DALLAS—SAN FRANCISCO



Two more of the popular rhythm Pepsi spots with more bounce to the ounce.

ADVERTISER
Pepsi-Cola Company

AGENCY
Biow Company

PRODUCED BY
FILM GRAPHICS, INC.
245 WEST 55th STREET, NEW YORK 19, N. Y.
JUdson 6-1922



One of a series of TV spots lending emphasis to the current Ford Truck Economy Run. In treatment it is a departure in the authenticity of its principals, filmed and recorded at their occupations—a crop duster, a rancher, a bee keeper, a logger, etc.

ADVERTISER
Ford Motor Company

AGENCY
J. Walter Thompson Company

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



Norragansett Brewing Company used this commercial as an opening for the Boston Red Sox ballgames. Stop Motion and Trick Photography makes baseball zoom in . . . superimposes titles. Another example of National Screen's ability to create sock TV film commercials . . . titles and openings . . . with all the showmanship ingredients that hold the viewer's attention . . . identify your product . . . and boost your sales!

ADVERTISER
Norragansett Brewing Co.

AGENCY
Standish, Inc.

PRODUCED BY
NATIONAL SCREEN SERVICE
1600 BROADWAY, NEW YORK 19, N. Y.
CIrcle 6-5700



A series of 18 sparkling 20-second commercials which combine live action, slide-mation and semi-animation techniques. Pathscope designed the characters and movement to stand up to constant repetition during the Cleveland baseball season.

ADVERTISER
Leisy Brewing Company

AGENCY
McCann-Erickson, Inc.

PRODUCED BY
PATHSCOPE PRODUCTIONS
580 FIFTH AVENUE, NEW YORK, N. Y.
PLaza 7-5200



A masterly contrasting of live action with stop motion and some interesting optical effects present with charm and good taste the many uses of Jell-O and Jell-Q Puddings. Here are 30 second spots with real appetite appeal and plenty of sales spark.

ADVERTISER
Jell-O
AGENCY
Young & Rubicam
PRODUCED BY
SARRA, INC.
NEW YORK: 200 EAST 56th STREET
CHICAGO: 16 EAST ONTARIO STREET



Here are 20 delightful seconds alive with whimsical animation. The famous P.O.C. Advertising character performs then becomes a telling motion picture poster for a new brew by the Pilsner Brewing Company of Chicago. Clever detail brings to life the chorus praising "That new '51 flavor".

ADVERTISER
Pilsner Brewing Company
AGENCY
Meldrum and Fewsmith, Inc.
PRODUCED BY
SARRA, INC.
NEW YORK: 200 EAST 56th STREET
CHICAGO: 16 EAST ONTARIO STREET



A dramatic series of one-minute spots "tell the world" about the new Zenith Four-Way Trans-Oceanic Radios. Arresting personalities in the public eye—such as Commander Donald B. MacMillan, John Cameron Swayze and Robert Trout—emphasize the many features of the radio, and their persuasiveness is heightened through dramatic flashback.

ADVERTISER
Zenith
AGENCY
MacFarland, Aveyard & Co.
PRODUCED BY
SARRA, INC.
NEW YORK: 200 EAST 56th STREET
CHICAGO: 16 EAST ONTARIO STREET



The Geesbeil Brewing Company of Detroit opened Cellar 22 and presented its new Mellowized Beer. Live action, stop motion and animation were used in a series of 20 second and one minute spots to introduce and sell this new brew.

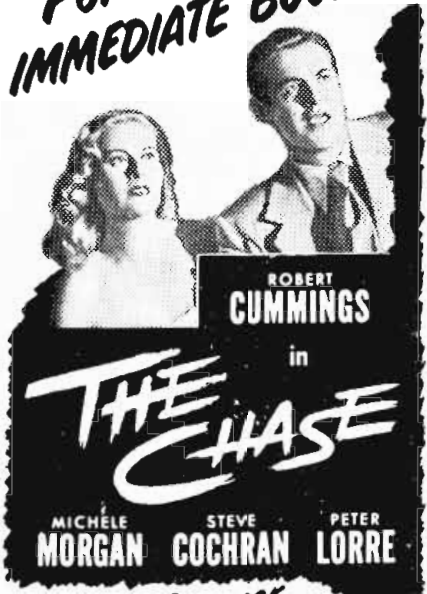
ADVERTISER
The Geesbeil Brewing Company
AGENCY
Brooks, Smith, French & Dorrance, Inc.
PRODUCED BY
SARRA, INC.
NEW YORK: 200 EAST 56th STREET
CHICAGO: 16 EAST ONTARIO STREET



The kitchen scene from the Nestle cooking products film commercial. All the kitchen utilities are completely functional. Indicating once more the fine facilities available at the Seaboard Studios.

ADVERTISER
Nestle Company, Inc.
AGENCY
Caril & Presbrey, Inc.
PRODUCED BY
SEABOARD STUDIOS, INC.
157 EAST 69th STREET, NEW YORK, N. Y.
REGent 3-9200

**For T.V.-
IMMEDIATE BOOKING**



ROBERT CUMMINGS

**in
THE CHASE**

MICHELE MORGAN STEVE COCHRAN PETER LORRE

**For Your Summer
Feature Programming
Use Major Company Product**

BARBARA STANWYCK **JIMMY STEWART**

I COVER THE WATERFRONT
HER ENLISTED MAN
LET 'EM HAVE IT
TRANSATLANTIC MERRY-GO-ROUND
WOMAN IN THE DARK
MISTAKEN HEIRESS
FRANKIE & JOHNNIE

PAULETTE GODDARD **ROBERT YOUNG**

52 FEATURE PROGRAMS
with such stars as
BILL "HOPPY" BOYD **JACK LARUE**
FRANKIE DARRO **PINKY TOMLIN**
J. CARROL NAISH **BUSTER CRABBE**

39 TOP WESTERNS
featuring THE RANGE BUSTERS
KERMIT MAYNARD • **SMITH BALLEW**

SOUND CARTOONS
38 FLIP THE FROGS
13 WILLIE WHOPPERS

With the catalogue of features,
Westerns, Serials, Cartoons



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

What Th

SIX major soap and cleanser companies spend over \$438,000 weekly for 16 network shows. Compared with previous data in TELEVISION Magazine's Continuous Cost Study, the figure tops by a considerable margin the \$355,000 of the cigarette outfits, the \$297,000 of the auto companies and the \$240,000 of the beer and wine makers.

Largest spender is Procter & Gamble, with a whopping \$176,000 weekly for time and production costs, dwarfing General Foods' \$125,000 in the food group, Ford Motor's \$110,000 as the highest auto spender, and Reynolds Tobacco's \$76,000, as top cigarette sponsor. Procter & Gamble allocates its budget to seven products: Ivory Soap, Dreft, Oxydol, Duz, Tide, Camay and Spic & Span*.

P&G's \$9 Million

The figure, totalling over \$9,000,000 yearly, makes the gigantic soap outfit the largest advertiser on TV.

Second place in the soap sweepstakes goes to the Colgate-Palmolive-Peet Co. which shells out \$69,200 weekly for Palmolive soap, Ajax and Fab**.

Lever Bros. cops third spot with over \$51,000 weekly for Rinso, Surf, Lux Soap and Lux Flakes***.

Colgate's *Comedy Hour* registers as the highest rated show, clicking off a 45.0 March Videodex figure for Tony Martin's first telecast. P&G's *Fireside Theater*, consistently in the top ten, follows with a 40.3 rating. S.O.S. is in third position with a 37.9 rating for its 10-minute segment of *Your Show of Shows*.

Comedy Hour also pulls down the largest homes-reached figure with 4,773,000 tuning in to the program. S.O.S. has the second largest set figure with 3,977,000 homes viewing the Sid Caesar show, followed by *Fireside* with 3,887,000. Most extensive coverage goes to Manhattan Soap's *One Man's Family*, channeled into 61 NBC outlets, with *Comedy Hour* runner-up with 57 cities.

P&G shells out top figure for an individual program paying over \$39,000 weekly for five 15-minute portions on the *Garry Moore Show* and the same figure for an across-the-board 15-minute portion of the *Kate Smith Show*. The company digs down for another \$37,750 for five 15-minute portions of the *First Hundred Years*. Colgate takes third position with \$34,500 for five 15-

minute segments of *Meet Miss Susan*.

Surprising factor is that the four most expensive packages are daytime programs, indicating the high esteem with which soap companies approach afternoon shows. (*Comedy Hour*, of course, would rate first with \$53,804 had the Colgate toothpaste and Halo Shampoo portions been included.) With eight of 16 programs slotted in daytime segments, the soap companies rate as the largest collective group of afternoon network advertisers. As in radio, the suds outfits are showing a strong predilection for daytime soap operas, with *First Hundred Years*, *Meet Miss Susan* and *Hawkins Falls* already launched. As of May 1, Colgate has signed to sponsor *Strike It Rich*, a thrice-weekly quiz show, over CBS from 11:30 A.M. to 12 Noon. Red Skelton will join the P&G stable in the fall with a half-hour weekly comedy show, moving into the 10 P.M. Sunday spot in place of the *Garroway At Large* program.

Lever, recently, has added a fourth day to its *Hawkins Falls* sponsorship. Major defection was P&G dropping its alternate week *Musical Comedy Time* when Tide allocations were shifted to daytime programming.

Spot Campaigns

Many of the soap companies also engage in extensive spot campaigns. Aside from Lucky Strike, P&G carries on the largest spot TV campaign using 20-second pitches for Tide. In markets where P&G can't clear time for *Beulah* and the *Kate Smith Show*, spots are employed for Oxydol and Dreft. The same applies for Duz and Ivory Soap in markets where the *Garry Moore Show* and *Fireside Theatre* have no outlets. Some spots also are taken for Spic & Span.

Lever takes 20-second spots for Surf on six stations and an occasional spot for Rinso. The company, however, confines its Lux Soap and Lux Flakes advertising to the *Lux Video Theatre*. Babbitt uses spots for Glim before 11:30 A.M., and after its 1 P.M. Saturday *Two Girls Named Smith* show in seven markets. Colgate confines its Palmolive

Soap Companies Are Spending

soap pitches to the *Comedy Hour* and its Thursday portion of *Kukla, Fran & Ollie*. Manhattan Soap restricts its advertising for Sweetheart soap and Blue-White Flakes to *One Man's Family*.

Currently, the network picture

shapes up as follows: Procter & Gamble, credited with six shows, will add Red Skelton as number seven in the fall. Colgate takes second place with four shows on the boards, with Lever in third place as bankroller of three programs.

NOTE: Products noted below are excluded from calculations since they do not fit into the soap and cleanser category.

*Excludes allocations for Crisco and Drene Shampoo segments.

**Excludes Colgate Toothpaste and Halo Shampoo segments.

***Excludes Spry portion on Big Town.

PROGRAM	RATINGS (MAR. VIDEODEX)	STATIONS & PRGM. LENGTH	COST PER BROADCAST PROD.	TIME*	HOMES REACHED PER BROADCAST
B. T. BABBITT Weekly Expenditure: \$17,358					
TWO GIRLS NAMED SMITH (Bab-O, Glim)	7.4	51 (ABC)** (1/2 hr.)	\$8,000	\$7,358	776,000
COLGATE-PALMOLIVE-PEET Weekly Expenditure: \$69,200					
COMEDY HOUR—(T. Martin) (Ajax, Palmolive)	45.0	57 (NBC) (1 hr.)	15,000†	11,904	4,773,000
HOWDY DOODY (Palmolive)	21.6	45 (NBC) (1/2 hr., Thurs.)	2,000†	5,796	2,246,000 (46)***
MEET MISS SUSAN (Fab, Ajax)	started Mar. 12	38 (NBC) (1/4 hr., M-F)	2,000	4,900 (estimated)	—
LEVER BROS. Weekly Expenditure: \$56,411					
BIG TOWN (Rinso)	30.5	24 (CBS) (1/2 hr.)	5,500†	4,073	2,244,000 (25)
HAWKINS FALLS (Surf)	started Apr. 2	35 (NBC) (1/4 hr., M,W,Th,F)	2,000	4,000 (estimated)	—
LUX VIDEO THEATER (Lux Soap & Flakes)	34.3	25 (CBS) (1/2 hr.)	12,000	10,838	2,607,000 (26)
MANHATTAN SOAP CO. Weekly Expenditure: \$24,890					
ONE MAN'S FAMILY (Sweetheart Soap) (Blue-White Flakes)	25.6	61 (NBC) (1/2 hr.)	9,500	15,390	2,872,000
PROCTER & GAMBLE Weekly Expenditure: \$176,498					
BEULAH (Dreft, Oxydol)	19.0	26 (ABC) (1/2 hr.)	16,000	6,780	1,557,000 (31)
FIRESIDE THEATER (Duz, Ivory Soap)	40.3	43 (NBC) (1/2 hr.)	9,334†	6,754	3,887,000 (44)
FIRST HUNDRED YEARS (Tide, Spic & Span)	6.4	44 (CBS) (1/4 hr., M-F)	3,200	4,350	661,000 (41)
GARRY MOORE SHOW (Duz, Ivory Soap)	7.2	49 (CBS) (1/4 hr., M-F)	1,750	6,185	742,000 (51)
KATE SMITH SHOW (Oxydol, Dreft)	18.3	38 (NBC) (1/4 hr., M-F)	2,900	4,905	1,979,000 (58)
KUKLA, FRAN & OLLIE (Tide, Camay)	14.8	53 (NBC) (1/2 hr., Tu., Fri.)	1,590†	9,000 (estimated)	1,348,000
S. O. S. Weekly Expenditure: \$9,190					
SHOW OF SHOWS (S.O.S. Cleanser)	37.9	42 (NBC) (10 min.)	5,000	4,190	3,977,000 (56)

*Time costs are based on Publishers Information Bureau January figures, except on new programs where estimates are indicated.

**Since January PIB time figures are used, the station line-up, to be consistent, is given for the same month. Some programs now have changed line-ups.

***When the homes reached figure is based on a different set of cities from the January line-up of stations, the bracketed number indicates the stations covered in the Videodex homes reached figure.

†COMEDY HOUR: Production and time cost quoted is 50% of entire show, since Colgate also plugs for Colgate toothpaste and Halo shampoo, products not included in this category.

HOWDY DOODY: Monday segment is not included since Colgate plugs for Halo shampoo that evening.

BIG TOWN: Production and time cost quoted is 50% since Lever uses balance of commercial time for Spry plugs.

FIRESIDE THEATER: P&G uses 33 1/3% of commercial time for Crisco plugs; figure quoted is 66 2/3% of total cost.

KUKLA, FRAN & OLLIE: P&G uses 25% of time for Drene advertising; figure quoted is 75% of total cost.

ENGINEERING DIRECTORY

GEORGE C. DAVIS

Consulting Radio Engineer

Munsey Bldg. Sterling 0111
WASHINGTON, D. C.

PAUL GODLEY CO.

Consulting Radio Engineers

Upper Montclair, N. J.
Labs: Great Notch, N. J.
Phones: Montclair 3-3000
Founded 1926

JOHN CREUTZ

Consulting Radio Engineer

319 Bond Bldg. REpublic 2151
WASHINGTON, D. C.

A. EARL CULLUM, JR.

Consulting Radio Engineer

HIGHLAND PARK VILLAGE
DALLAS 5, TEXAS
JUSTIN 8-6108

BERNARD ASSOCIATES

*Consulting
Radio and Television Engineers*

5010 Sunset Blvd. Normandy 2-6715
Hollywood 27, California

WELDON & CARR

WASHINGTON, D. C.
1605 Connecticut Ave.

Dallas, Texas Seattle, Wash.
4212 So. Buckner 4742 W. Ruffner

JANSKY & BAILEY

*An Organization of
Qualified Radio Engineers
DEDICATED TO THE
Service of Broadcasting*

National Press Bldg., Wash., D. C.

E. C. PAGE

CONSULTING RADIO
ENGINEERS

Bond Bldg. EXecutive 5670
WASHINGTON 5, D. C.

is worked on by writers Foster, Jacobs and associate producer Brady. Murray either sits in on the gab sessions or consults later with the trio.

While two and one-half hours are spent on the final dress rehearsal, the bulk of the time is allotted to blending and integration; that is, getting maximum value from TV's visual, music and audio elements, and smoothest continuity in using those elements.

Staff of 95

The program requires a staff of 95, with names and duties as follows: Producer and star: Ken Murray; Associate producer and writer: Ben Brady—works closely with Murray to execute overall production, including budget control; Director: Herbert Sussan—responsible for the physical production; Assistant director: Jack Lubell—works with director; readies shots called for by director.

Unit manager: Shirley Mellner—expediter for Brady; schedules rehearsal hours; keeps records for TVA of cast's working hours; sends production memos to casting, listing names and prices, agent and address; checks Murray's assistant, Bill Martin, and Brady's secretary, Eleanore Lurie, on script progress; checks props and scenery; prepares budgets and gives production assistant all necessary information for breakdown forms and rehearsal hall requirements.

Production assistant: Lee Sheridan—collaborates with unit manager; clears music; orders rehearsal hall space; takes notes in control room; attends dry dramatic rehearsals; distributes basic scripts; gives cast calls; handles ticket distribution; handles contract signing with outside players; breaks down 18 production forms according to unit manager's notes; prepares TVA hours report.

Assistant to Murray: Bill Martin—orders costumes for show; puts script together; orders cue cards and graphic arts cards; handles cue cards on show; keeps info on pre-planned shows up to date; does leg work for Murray and Brady.

Secretary to Murray: Nancy Joel—types all working scripts; sends scripts to cast; prepares dramatic scripts for Murray, Brady, Sussan, Mellner and Martin, latter to mimeograph extra copies for cast; types TVA records and time reports.

Secretary to Mr. Brady: Eleanore Lurie—sends out rehearsal calls;

works on TVA records; aids Martin in putting script together; controls auditions; works closely with Nancy Joel.

Conductor: David Broekman—overall conductor and composer of score for dramatic background.

Choreographer: Virginia Johnson—Orchestral arranger: Frank Denning; Choral arranger: Val Grund; Writers: Royal Foster, Seaman Jacobs (comedy), Jean Holloway (dramatic and documentary scripts), Ben Brady (overall); Designer: Randy Gunther; Technical Supervisor: Frank BelCastro; Audio Supervisor: Paul Levitan; Sound Effects: Al Hogan; Stage Manager: Harry Rogue; Asst. Stage Manager: Johnny Cosgrove; Cameras: Bob Daily, George Moses, Lee Rothberg; Prop Procurement: Eddie Pasternak; Wardrobe Finder: Bill Griffen; Quality Control Supervisor: Bob Barry; Studio Manager: Al Amato; Singers: Four and Darla; Dancers: Two to 16 (variable); Orchestra: 21; Chorus: 8 to 24 (variable); Make-up: 5; Wardrobe Handlers: 2; Ushers: 10; Stage Crew: 18; Press: Allan Finn—plus the following: Doorman, Rehearsal Schedule Clerk, Technical Schedule Clerk, Studio Maintenance, Casting Department, Set Estimator, Budget Estimator.

The same overall stamp of efficiency prevalent in the entertainment sections of the show is carried over to the handling of the commercial end.

"We think we probably spend much less rehearsal time on the show's commercials than programs of comparable caliber," Marek Windheim of D'Arcy, who supervises the show for the agency, confides. "Everyone knows his job thoroughly. There's no set time when a commercial must be brought in, nor is there any set length for Budweiser messages. The first commercial, what we call a 'selling pitch,' is done by announcer Nelson Case in front of a window with a view of the Budweiser brew house. The second is a 'philosophical plug,' taking place in Ken's dressing room, in order to establish a mood of companionship. When copy, written in St. Louis, by Roland Krebs, arrives in New York, we blend it to fit the personality of the star. If a line has to be changed to point up a particular situation, we do it without making a major operation of it."

The Budweiser show, a CBS pack-
(continued on next page)

AMM-I-DENT

(continued from page 11)

spot radio second, print third, local movies fourth. The company has close to 100% national distribution through wholesalers, drug and food chains, and large independent stores. By calling attention to its varied advertising—with special emphasis on TV—Block has an excellent talking point to gain a foothold in newly opened stores.

While Abrams looks on TV as the firm's top selling medium, he emphasizes caution. "Live cities," he points out, "give outstanding sales results against non-TV markets; kine cities fall in between. But no overall statement covering all situations can be made. Time and cost factors in each market must be considered. An organization should maintain a continuing analysis for costs. When figures get out of line for a particular market, the city should be dropped."

In addition to Amm-i-dent pitches, Block also has carried two other products as "hitch-hikers" at the close of *Danger*. Up to March 20, Minipoo Dry Shampoo and Alkaid were used. Abrams found Minipoo sales doubled in TV cities as a result of the one-minute plugs. As of March 20, Block Drug "hitch-hikes" Py-co-pay toothbrushes and Omega Oil.

Much of Block's advertising success is credited to announcer Dick Stark. Abrams believes Stark's "sincere, distinctive personality represents personal salesmanship at its peak . . ." Live commercials, alternated bi-weekly with a filmed strip, are never repeated and copy is pegged, wherever possible, on a news or human interest element. Stark's son, for example, appeared recently and told why he uses Amm-i-dent. The script reads as follows: Stark: This is my stepson John—affectionately known as Jay. About 3½ years ago tooth decay began hitting Jay in a big way—and he wound up with so many gold fillings and inlays that he was literally a walking Fort Knox.

One day Jay asked me—well, suppose we let Jay tell it. Go ahead, Jay.

Jay: Tells how he wanted to be on TV, how Dick promised he could come on the show the first time he showed "no cavities". Tells how Dick gave him Amm-i-dent.

Stark: Jay's rate of cavities has

been so high that, well, it wouldn't even show on our chart here. I expected a reduction with Amm-i-dent, of course. But when the dentist told me last month that Jay had *no cavities at all*—I was really amazed. I can't promise that *your* children will have *no* cavities at all, if they change to Amm-i-dent. But I can promise this: Amm-i-dent *does* reduce tooth decay and help prevent cavities, as no other toothpaste in the world can do—because the Amm-i-dent ammoniated formula is patented *and* exclusive.

As to why Block picked a mystery show for video, Abrams gives the following reasons: Cecil & Presbrey, its advertising agency, citing the effectiveness of its other whodunit property, *Suspense*, suggested bracketing a similar show to follow it on the same evening. A good portion of the audience would already be there. Secondly, the show is moderately priced. (Production cost: \$9,000 weekly), an important plus factor for an organization feeling its oats in a new medium. Third, mystery shows tend to build up a loyal viewership that sticks with the program. (*Danger's* March Videodex rating is a tidy 19.0, with a homes-reached figure of 1,542,000 in 25 markets.)

Danger will be continued through the summer and definite plans have been drawn up to back the show throughout next year. Scripts for the show originate from three groups: the agency, CBS and the company's own sources. Client and Cecil & Presbrey account executive, Arch Foster, first read a synopsis: approved stories are turned over to producer Charles Russell who assigns a writer to it for TV. Russell looks for a star to play the top role. If the price is right and Abrams and Block think the star has sufficient drawing power, he is hired.

Block Drug, distributor of such products as Minipoo Dry Shampoo, Alkaid, Py-co-pay toothbrushes and Poslam Ointment, will continue with Amm-i-dent as its principal TV effort; hitch-hiking of other products also will be employed. Should any other products develop sufficiently, Block Drug will be in the market for another show. No network exhortations will be necessary to convince Melvin Block or Abrams of TV's selling impact. They know from "the cold facts."

PRODUCTION SHOW-BIZ

(continued from preceding page)

age budgeted at an estimated \$30,000 for production and \$20,000 for time, shows none of the marks of extravagant wastefulness that blight many of TV's higher-priced musical comedy shows.

"We spend 12 hours a day trying to keep our budget down," associate producer Brady asserted. "By visualizing our stage sets with a television eye, we've learned to use small scale plans, and by placing them properly, to give the illusion of full scale scenes. We've also found it vital to coordinate the show carefully, in order not to run into overtime charges. Actors are permitted a certain number of rehearsal hours, dancers a different number, orchestra members a third total. Since one hour of overtime tacks on \$1,800, we try to avoid the added expense, except in extreme cases." Brady, Murray and Windheim credit a large share of the show's success to the fabulous job contributed by the technical crew, whom they feel are superlative technicians and wonderfully cooperative.

Responsible for the Budweiser-Murray combination is Paul Louis, vice-president of D'Arcy in charge of TV and radio. After seeing a single kine of the show, Louis liked the format so much that he convinced his associates of the long-range advantage to be derived from sponsoring this variety hour.

D'Arcy agency, retaining last consultation rights, has, generally, permitted the show to go along as an autonomous affair. The overall set-up, however, is a model of decentralization and efficiency—strikingly different from the involved bureaucracy of most TV program operations.

Next month: An analysis of why Budweiser entered TV and the result of its video operation.

CORRECTION

In last month's Daytime Cost-Per-Thousand article, *Homemaker's Exchange* was incorrectly quoted at \$3.52 per commercial minute. Since a 7½ minute participation permits an average of 4 commercial minutes rather than the quoted 1¼ minutes, the sponsor's cost per thousand is \$1.10.

SUMMER

(continued from page 12)

CBS—WILDROOT
8:00- 8:30 p.m.
 NBC—CHRYSLER (De Soto)
You Bet Your Life: Replaced by It Pays to Be Ignorant.
 CBS—CARNATION (alternate weeks)
Burns & Allen: Stays.
 CBS—JOHNSON WAX (alternate weeks)
Starlight Theater: Undecided.
 ABC—ADMIRAL CORP.
Stop the Music: Stays.
8:30- 9:00 p.m.
 NBC—BORDEN'S INSTANT COFFEE
Treasury Men In Action: Stays.
 CBS—AMERICAN SAFETY RAZOR
The Show Goes On: Moving to Saturday p.m. Blatz' Amos & Andy moving in.
 DuM—TIDEWATER OIL
Broodway to Hollywood: Stays.
9:00- 9:30 p.m.
 NBC—FORD MOTOR (Ford) [9-10]
Ford Festival: Stays.
 CBS—ESSO OIL (Eastern states)
 KROGER CO. (Mid-West)
Alon Young Show: Kroger holding time.
 ABC—PACKARD, ARROW SHIRTS
 (alternating)
Holiday Hotel: Undecided.
9:30-10:00 p.m.
 CBS—LEVER BROS.
Big Town: Stays.
 ABC—GRUEN WATCH
Blind Date: Undecided.
10:00-10:30 p.m.
 NBC—U.S. TOBACCO
Martin Kane, Private Eye: Sponsor off. Freddy Martin replaces for Hazel Bishop.
 CBS—PHILIP MORRIS
Truth or Consequences: Holding time; program undecided.
 ABC—ARMY & AIR FORCES
Roller Derby: Off in June; returns July 3.

FRIDAY

7:30- 8:00 p.m.
 NBC—MOHAWK MILLS [7:30-7:45]
Mohawk Showroom: Off summer.
 NBC—REYNOLDS (Camels) [7:45-8]
Camel News Caravan: Stays.
 CBS—GENERAL MOTORS
 (Olds) [7:30-7:45]
CBS News: Stays.
 CBS—LIGGETT & MYERS [7:45-8]
Perry Como Show: Mel Tormé replacement.
 ABC—GREEN GIANT
Life With Linkletter: Undecided.
8:00- 8:30 p.m.
 NBC—MILES LABS
Quiz Kids: Plan replacement.
 CBS—GENERAL FOODS (Maxwell House)
Mama: Stays.
 ABC—RONSON
Twenty Questions: Stays.
8:30- 9:00 p.m.
 NBC—GULF OIL
We, The People: Undecided.
 CBS—R. J. REYNOLDS (Camels)
Man Against Crime: Stays.
 ABC—BEST FOODS
Penthouse Party: Stays.
 DuM—ROSEFIELD PACKING
You Asked For It: Stays.
9:00- 9:30 p.m.
 NBC—AMER. TOBACCO (Pall Mall)
Big Story: Replaced by Door With No Name.
 CBS—FORD MOTOR (9-10, alternating)
Ford Theater: Plan replacement.
 CBS—GENERAL MILLS (alternating)
Live Like a Millionaire: Stays.
 ABC—SCHLITZ BEER (9-10)
Pulitzer Prize Playhouse: Plan film replacement for summer.
 DuM—BOND STORES
Honds of Mystery: Dropping out.

9:30-10:00 p.m.
 NBC—CAMPBELL'S SOUP
Henry Morgan Show: Stays.
10:00-10:30 p.m.
 NBC—GILLETTE RAZOR [10-10:45]
Boxing: Sports newsreel as substitute.
 CBS—NASH-KELVINATOR (Kelvinator)
Martan Downey Show: Dropping out.
 DuM—DRUG STORE TV [10-11]
Cavalcode of Stars: Stays.

SATURDAY

7:30- 8:00 p.m.
 NBC—MANHATTAN SOAP
One Man's Family: Stays.
 CBS—SYLVANIA ELECTRIC
Beat the Clock: Stays.
 ABC—GENERAL MILLS
The Erwins: Stays.
8:00- 9:00 p.m.
 NBC—LEHN & FINK (15 min.)
 BYMART (Tintair) (15 min.)
 R. J. REYNOLDS (1/4 hr.)
Jock Carter Show: Replaced by Carnival Time. Sponsors off for summer.
 CBS—ANHEUSER-BUSCH
Ken Murray Show: Film show as replacement.

ABC—AMERICAN DAIRY (1/2 hr.)
Whiteman Teen Club: Stays. Nash-Kelvinator taking over full hour.
9:00-10:00 p.m.
 NBC—CROSBY (1/2 hr.)
 S.O.S.
 BENRUS (10 min. ea.)
 MINN. MINING
Your Show of Shows: Off for summer. Replacement: Carnival Time. Sponsors off for summer.
 CBS—BULOVA WATCH (1/2 hr.)
Frank Sinatra Show: Replaced by Pepsi-Cola Foye Emerson Show [9:30-10]
 CBS—AMERICAN SAFETY RAZOR
The Show Goes On: Stays. Moves from Thurs. eve.
10:00-10:30 p.m.
 NBC—SWIFT
Your Show of Shows: Off for summer. Doodles Weaver replacement; Lehn & Fink bought 15 minutes; Bymart reported purchasing 15 minutes.
 CBS—CARTER PRODUCTS (15 min.)
 STERLING DRUG (15 min.)
Sing It Again: Stays.

ONE-STATION MARKETS

(continued from page 21)

Lending further weight to this argument are the many mail-order and retail users of these so-called "fringe" segments: here are people that count effectiveness in dollars and cents of immediate sales. And station case-history files are jammed full of success stories proving this point.



FREE & PETERS' SHOWERMAN
still plenty of good time available

Perhaps best summarizing the feeling on this subject is I. E. "Chic" Showerman, national TV sales manager of Free & Peters, Inc. Noting that "... there is still plenty of good time available in one channel areas during the morning, afternoon and late evening segments—we still have an educational job to do in trying to get sponsors into these periods.

"Eventually, though," he says, "both advertiser and agency will come to better understand the value of these times and readjust their time buying philosophies."

Thinking in terms of the future of one station markets, a provocative thought comes from Philip Leshem, Grey Advertising Agency's head radio and television time buyer. Noting that, "while over the next few years—with the end of the freeze—present one station market operations will become multi-channel areas, there may be worse to come. For," he concludes, "during the transitional building



GREY'S LESHEM
... worse to come

period, we'll probably reach a point where there will be many more single channel cities than there are now."

Taking up this point, one major advertiser notes that this is a grim prospect. "While these one-station-markets-to-come may none of them be as important individually as those that presently exist," this source says, "in the aggregate they may very well prove to be a tremendous problem. As a matter of fact, he adds, "the situation may be much worse, since a new influx of national advertisers may crop up—those who've been holding back for fear of not being able to get enough markets over which to spread production costs."

Be that as it may—one can wind-up this study of one station markets, and the factors that make them tick, with the sincere conviction that the vast majority are discharging their obligations to both market and advertiser on the high level it behooves them to—similarly, one must recognize, that, by and large, agencies and advertisers are dealing with stations in an intelligent manner (fully cognizant of operator's problems.)

All of which makes for a much happier scene than one would expect when strolling along Madison Avenue (behind a client and an account executive) late of a Friday evening.