

# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

*Eighth year of publication*

LOW BUDGET NETWORK

LINCOLN-MERCURY

EXPLOITATION

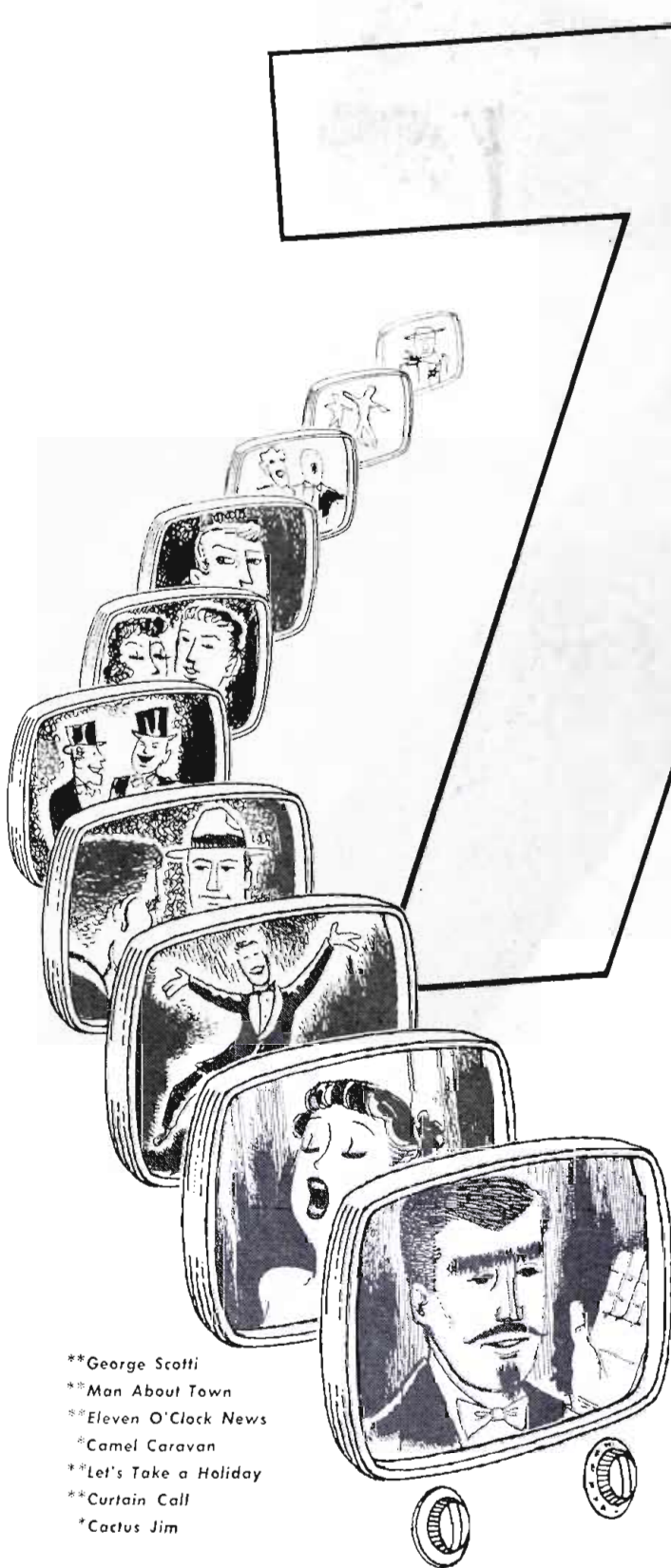
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MOLLY'S WINDOW SILL FOR SALE

ON **NBC** TELEVISION



**out of 10...**

**TOPS!**

That's a remarkable record for any TV station in any market. In Detroit, **WWJ-TV** has it!

According to Pulse, Inc. July-August ratings—**seven out of the top ten** multi-weekly shows are on **WWJ-TV** Five\*\* of these seven originate with **WWJ-TV** and its staff.

Two\* are NBC shows.

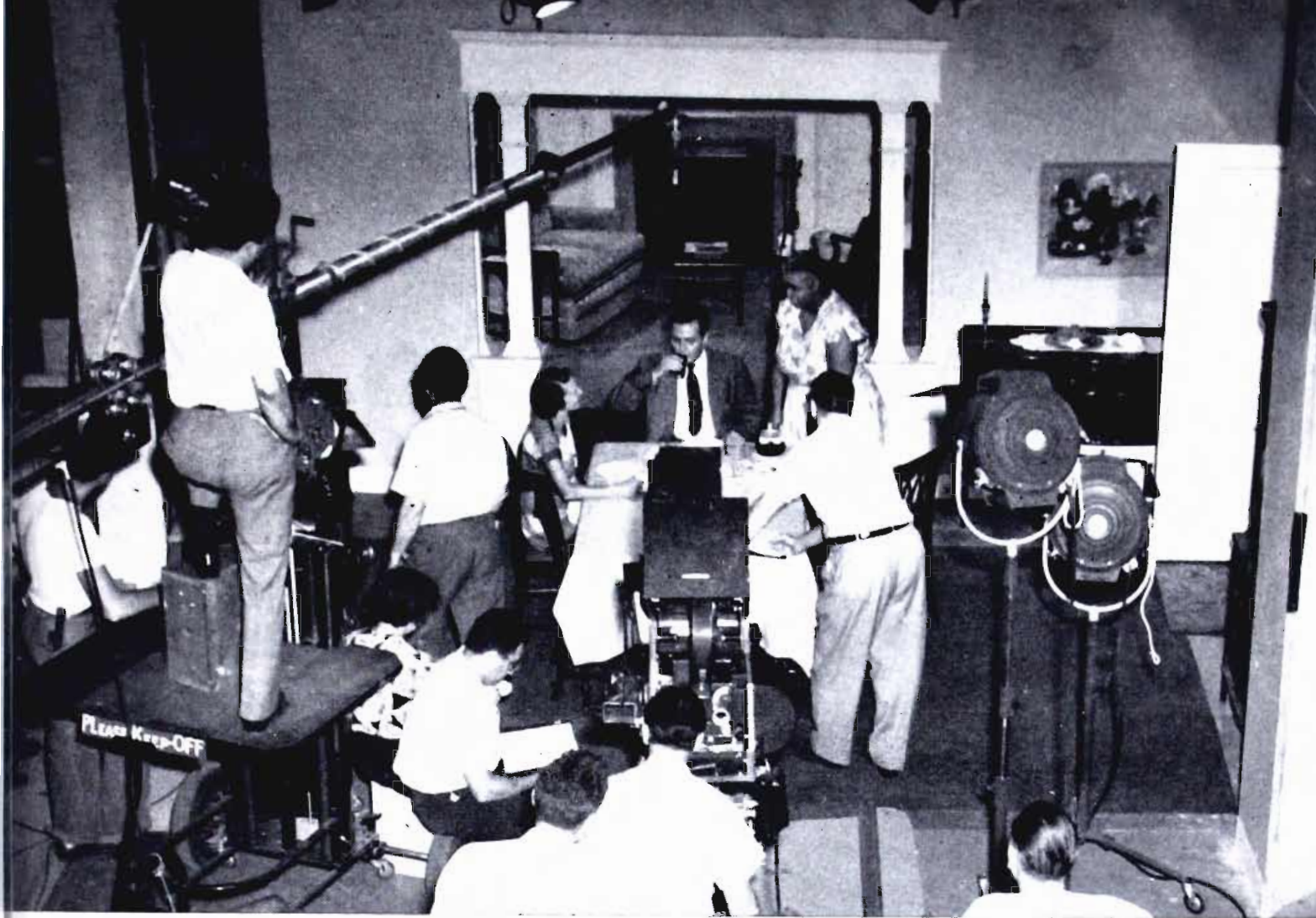
This teaming of talents and reliability of production have consistently enabled **WWJ-TV** to provide its advertisers with the largest and most responsive audience in the great and prosperous Detroit Market—where family income is the highest of all major cities in the U. S. A.

- \*\*George Scotti
- \*\*Man About Town
- \*\*Eleven O'Clock News
- \*Camel Caravan
- \*Let's Take a Holiday
- \*\*Curtain Call
- \*Cactus Jim

FIRST IN MICHIGAN      Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY  
ASSOCIATE AM-FM STATION WWJ





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... ON DU PONT "SUPERIOR" 2

**"The Beulah Show"**—one of the best-liked comedy shows on TV—is filmed on Du Pont "Superior" 2, Type 126\*. This high-quality, panchromatic film is well known and extensively used for television purposes. Producers consider it ideal for general TV studio interior and exterior shooting.

"Superior" 2 is a fine-grain film with abundant speed . . . provides opportunity to control contrast and obtain maximum detail in shadow areas. Pictures produced on "Superior" 2 are distinctively warm and appealing. For the best pictorial and sound results,

many top-flight TV show producers rely on Du Pont "Superior" 2. They approve its uniform quality and dependable performance with high- or low-key lighting.

Any Du Pont Photo Products Department representative will gladly give you complete information about "Superior" 2 and other 16-mm and 35-mm Du Pont films for picture production, sound recording, tele-transcription and release prints—and assist you with any pictorial problems. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Dept., Wilmington 98, Delaware.



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## Du Pont Photographic Products

FILMS • PAPER • CHEMICALS



REG. U.S. PAT. OFF.

# America's TOP Independent

for instance

# WPIX

WPIX is reaching more millions from its new station atop the Empire State Building in New York City.

Already recognized as a leader in programs and news remotes in the New York Metropolitan area, WPIX is delivering a new, improved visual-aural service to the largest TV audience in the world—from the tallest television tower in the world!

"Individual" planning by one of television's top engineering staffs demonstrates a new technique in TV operation—used for the first time by any station.

New transmitter room on the 81st floor of the Empire State Building. Everything is RCA.

# TV Stations are RCA-Equipped...

... with two complete transmitter rooms and two independent antennas

WPIX backs its operations with two completely independent transmitter-and-antenna systems on two different sites. Regular "on-air" service is handled from the Empire State plant. Emergency "on-air" service is handled from the original installation in the building of the New York Daily News.

WPIX uses RCA equipment throughout both stations. For example, two independent transmitter rooms—with all

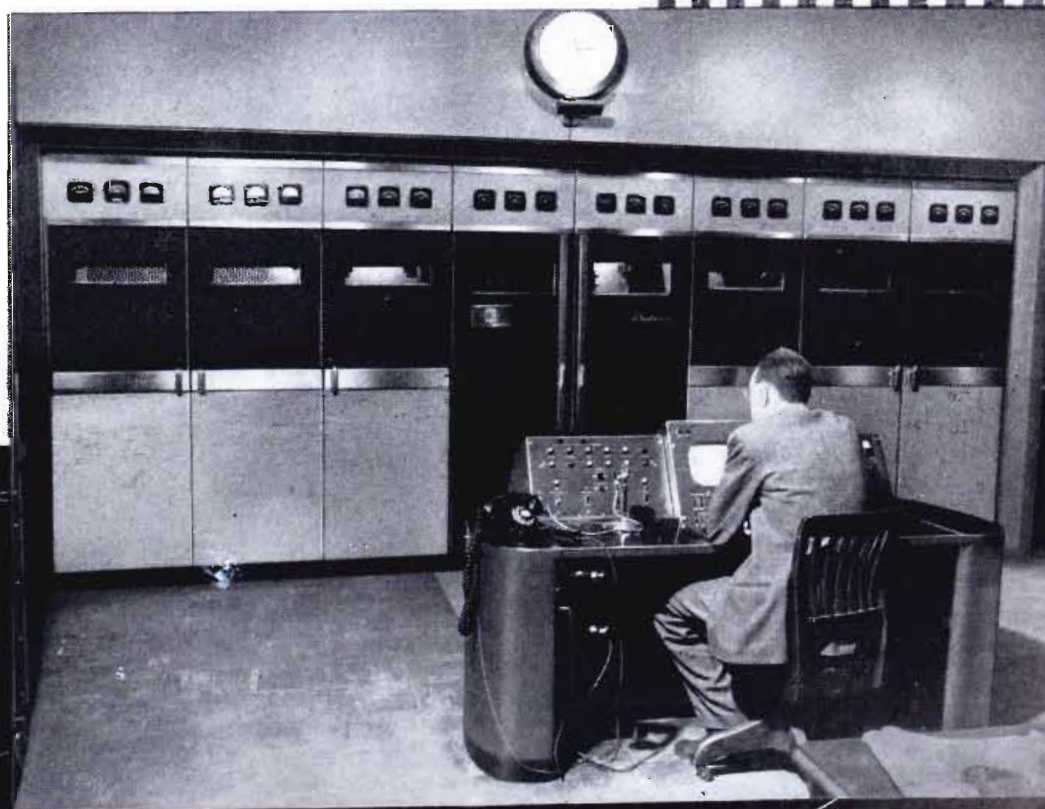
associated equipment. Two independent antenna systems. Field equipment—including micro-wave relays. Remote video relay switching. Studio control-room equipment. Control consoles, amplifiers, sync generators, power supplies.

When you plan your TV station, or add facilities to your present operation, talk it over with your RCA Broadcast Specialist. He can tell you exactly what you need to do the job at minimum cost.

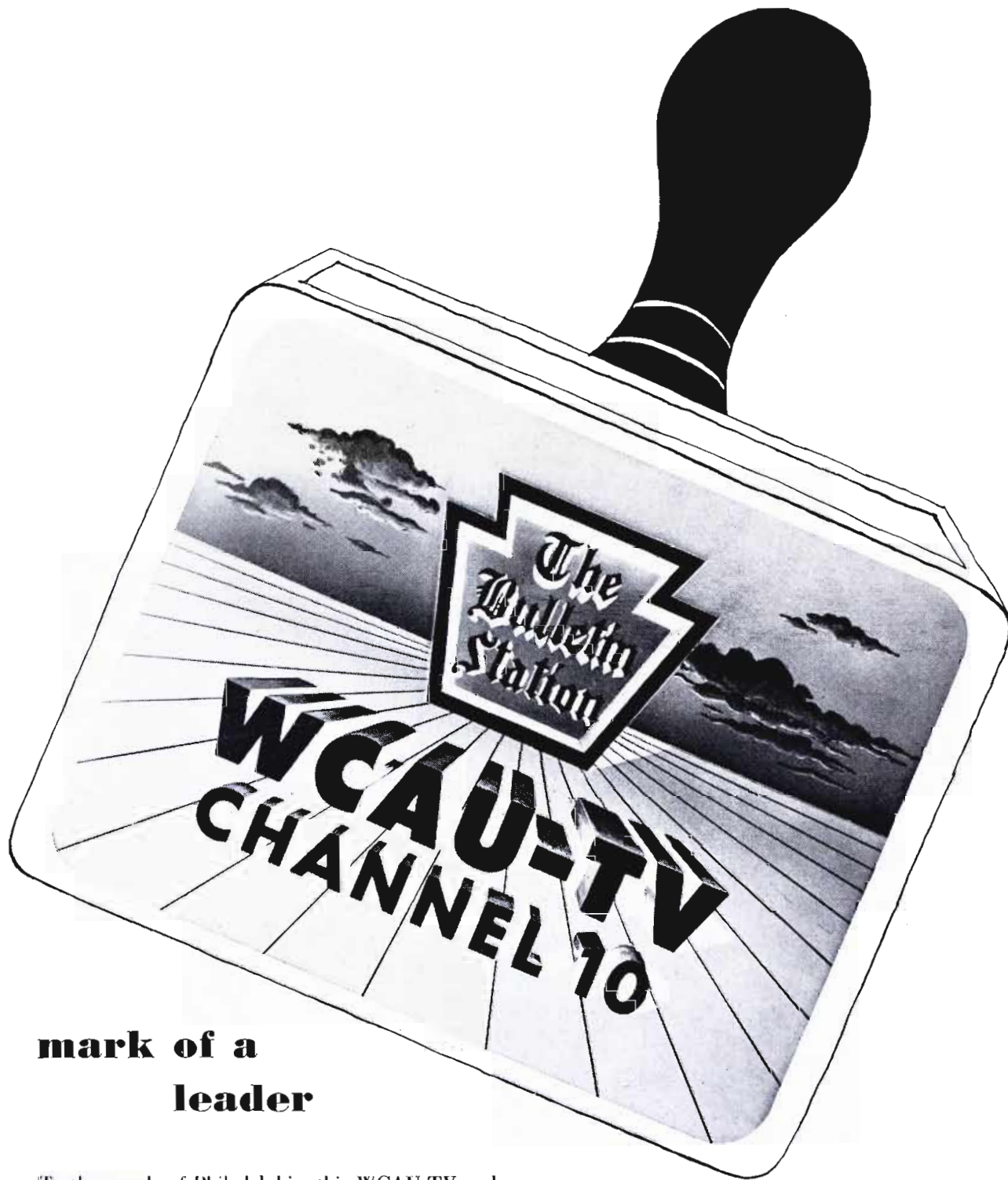
6-bay RCA Superturbo-stile antenna on the New York Daily News Building—a completely independent standby radiating system for emergency operation.



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



Standby station of WPIX, complete with RCA 5-kw TV transmitter, control console, antenna diplexer, vestigial sideband filter, dummy load.



## mark of a leader

To the people of Philadelphia, this WCAU-TV seal means the best in television entertainment, news and educational programs. To the advertiser, the WCAU-TV seal means prestige, good will and wide circulation for his product's name in the rich Philadelphia market.

The people behind this seal of *showmanship* and *salesmanship* are the same expert craftsmen who originate and produce regular programs for the CBS television network.

This same creative skill is available to you—to all WCAU-TV advertisers. For network quality service at no extra cost, follow the mark of the leader to WCAU-TV.

# WCAU-TV

*The Philadelphia Bulletin Television Station  
CBS Affiliate*

*Represented by CBS Television Spot Sales*

# TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume VIII, Number 10, October, 1951

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in the  
Wilmington,  
Delaware,  
market  
WDEL-TV



reaches  
more people  
who  
buy more\*

\*WDEL-TV is the *only* television station in this area rated first of all states in per capita expenditure. With NBC and DuMont network shows, many popular night and daytime programs—it's the favorite with viewers throughout the area. Write for information.



Represented by  
**ROBERT MEEKER  
ASSOCIATES**

New York • Los Angeles  
San Francisco • Chicago

*Television Station*



**WLTV**

*Atlanta, Georgia*

*owned and operated by Broadcasting Inc.*

*announces the appointment of*

*Harrington, Righter & Parsons, Inc.*

*as their national representatives*

*Effective October 1, 1951*



# FOCUS

## Ballantine Syndication— Formula for the Future?

Interesting is Ballantine beer's purchase of *Foreign Intrigue* . . . bought thru J. Walter Thompson for spot programming in 11 markets, brewery is selling concurrent first-run rights elsewhere. Each film is made on location in Europe by Swedish Europa Films.

With the film costing Ballantine \$14,000 per show, JWT has already sold three year rights to advertisers, agencies or stations in seven markets. Pricing of film rights is built around number of sets in a market; local station's rates; time slotting, etc.

## Blessing In Disguise

Some months ago, many of the larger investment funds unloaded their CBC holdings because they felt the stock was too speculative since CBS, handicapped by a non-compatible system, seemed to be fighting the rest of the industry on color.

Now, with color frozen, the smart boys down in Wall Street will probably start buying CBS network stock again.

From an overall standpoint, postponement of color means one less problem for an already over-burdened industry. It will also make available some important time slots on the CBS network, 10:30-11:00 am and 4:30-5:00 pm, Monday

through Friday, plus the Saturday afternoon football segments.

A possible danger sign is the arbitrary manner in which the Office of Defense Mobilization handled the matter. How far can the government go in determining what an industry can do with the materials allocated to it? Should the government decide that certain materials are okay for black and white but cannot be allocated for color, this could well be a warning signal of direct government interference, beyond its regulatory powers.

## Coast-to-Coast Status Report

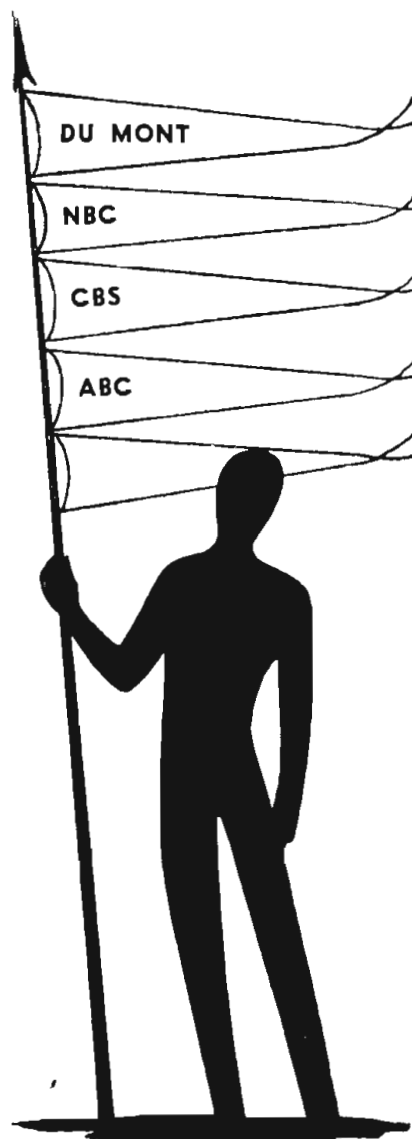
By December, 29 programs will be telecasting coast-to-coast. New York will send 20 programs westward and Philadelphia, 1. Six shows will originate in L.A. *Colgate Comedy Hour* and Chesterfield's *Sound-Off Time*, both NBC, will see-saw between N.Y. and L.A., depending on the home base of the featured star.

Three N.Y. originations will be kined in Hollywood and re-broadcast to West coast listeners at later hours.

Variety formats lead the parade with 12 country-crossers. Seven dramatic shows and 6 comedy stanzas will make the trip, plus 1 newscast, 2 quizzes and 1 sports event.

The score, by networks, is NBC,

## FIVE NETWORKS



## IN PITTSBURGH

Yes, count them—Du Mont, NBC, CBS, ABC—and, perhaps, most important of all—the Human Network.

This Human Network is the invaluable franchise we're building among Pittsburghers by beaming the best offerings of all the networks, plus the all-important product of local advertisers.

In Pittsburgh, it's

# WDTV

CHANNEL 3

PITTSBURGH'S  
WINDOW OF THE WORLD

TELEVISION  
**DU MONT**  
NETWORK

## DALLAS-FT. WORTH LEADS IN DAYTIME SETS-IN-USE

Average from 2:00 to 5:00 p.m.

Compiled from Videodex for Wednesday, August 1st\*

Time	Dallas-Ft.W.	Chicago	Cincinnati	Atlanta	N. Y.	Dayton	Boston
2:00	17.9	14.3	14.0	14.8	13.3	10.3	14.0
2:15	17.9	15.2	14.9	10.2	14.2	10.3	15.2
2:30	21.2	14.8	14.9	9.7	11.1	11.9	14.9
2:45	20.8	14.4	15.0	10.1	11.2	11.4	14.3
3:00	23.8	16.0	16.8	16.9	14.9	13.8	13.2
3:15	24.4	16.0	16.3	17.6	12.5	14.6	12.6
3:30	26.0	16.1	15.9	17.1	14.2	14.3	11.2
3:45	25.5	14.4	15.9	16.3	14.0	14.6	10.9
4:00	10.6	16.1	15.8	12.5	13.6	14.8	10.9
4:15	8.8	15.6	14.0	9.8	13.7	14.0	11.5
4:30	21.9	18.2	16.8	15.8	12.5	14.3	10.9
4:45	21.9	18.2	16.8	16.3	12.9	14.3	11.5
5:00	12.9	18.0	11.2	20.3	15.4	12.7	8.6
<b>Daily Avg.</b>	<b>19.5</b>	<b>15.9</b>	<b>15.2</b>	<b>14.4</b>	<b>13.3</b>	<b>13.1</b>	<b>12.2</b>

\*Listing the seven leading daytime sets-in-use markets out of a total of 20 surveyed by Videodex.

# WMMAL-TV

CHANNEL SEVEN

Now Operating from — EVENING STAR TELEVISION CENTER — finest TV Studios South of New York

Owned and Operated by  
**THE EVENING STAR BROADCASTING COMPANY**  
 724 Fourteenth Street N.W.  
 Washington 5, D. C.  
 Represented Nationally by  
**The KATZ AGENCY, Inc.**

15; CBS, 9; ABC, 5. NBC, with a weekday option on relay facilities from 3:00-7:30, is the only network spanning the continent by daylight. It's beaming four afternoon shows from N.Y. to L.A.

Chief non-technical kinks in setting up coast-to-coast schedules are advertiser feeling that the gap between Omaha and Salt Lake City can be closed by kines for less money (and equal results) and hometown ties of Hollywood stars.

### Cites Pitfalls Awaiting Industry



K & E's Lewis ... advice to nets

William B. Lewis, president of Kenyon & Eckhardt, speaking before the Radio Executives Club seriously raised the question of whether or not television's spiraling programming costs, coupled with what he sees as decreased television viewing would eventually seriously damage television.

Citing the industry's two-headed problem, Mr. Lewis also wondered whether subscription television, getting revenue from both advertiser and subscriber (as do printed media) might not be a satisfactory solution.

First pitfall, according to K&E president is the need for maintaining top programming efforts to keep the attention of the viewing public. He cites a revived movie industry, the battling AM business, better magazines and inexpensive, twenty-five cent versions of current literature as television's big competition for consumer's time.

Second poser, he says, is costs; accepting TV's ability to rack up economical cost-per-thousands, he notes that only the largest of advertisers can afford to use TV at the same frequency with which they used AM.

Closing Lewis suggestions, addressed to the nets and stations were (1) obtain new talent and build new formats; (2) stop scheduling similar programming types opposite each other and (3) put on, and hold, the lid on talent figures.

Set Sail FOR BIGGER Sales IN THE Great SOUTH FLORIDA MARKET

**WTVJ** CHANNEL 4 MIAMI  
 COVERS THIS RICH, FAST GROWING MARKET  
*Like the Sunshine*  
 ...REACHING NEARLY 750,000 PERMANENT RESIDENTS plus NEARLY 2,000,000 TOURISTS every Year

86,300 TV SETS in GREATER MIAMI ALONE (NBC and Dealer Surveys)  
 COMPLETE COVERAGE includes So. PALM BEACH Co. • HOLLYWOOD FT. LAUDERDALE • GR. MIAMI  
**WTVJ** CHANNEL 4 MIAMI

a Full Time TV STATION 9 A.M. to 1 A.M.  
 FULL DAYTIME PROGRAMMING Hundreds of \$\$\$ \$\$\$ advertising success stories in our files.  
 FULL NIGHTTIME PROGRAMMING \* from all 4 NETWORKS  
**WTVJ** CHANNEL 4 MIAMI

**WTVJ** CHANNEL 4 MIAMI  
 Represented by FREE and PETERS

# For more than a year...

## EASTMAN 16mm. TELEVISION PROJECTOR, MODEL 250

NEVER before have so many revolutionary new ideas been combined so successfully in one 16mm. projector.

Designed for continuous trouble-free performance... used for more than a year in leading key network studios... the Eastman 16mm. Model 250 is giving an amazing account of itself...

- Precise sprocket-type geneva pulldown assures exceptional film steadiness...
- Exclusive feature makes possible "still-frame" operation—permits commentary from "frozen" frame...
- Simple, convenient control system includes remote control, gives maximum over-all operating efficiency...
- Advanced optical and electronic engineering makes possible unparalleled sound reproduction...
- Improved tungsten illumination—plus "Lumenized" Kodak Projection Ektar Lenses—provide unusual mosaic screen image brilliance.

Write today for detailed information on specifications, prices, and delivery.



**Available upon request:** "Theater Quality 16mm. Projection." This 16-page book describes features of Eastman Projector, gives much valuable projection information. Write for your copy today.

Motion Picture Film Department  
Eastman Kodak Company  
Rochester 4, N. Y.

East Coast Division  
342 Madison Avenue  
New York 17, New York

Midwest Division  
137 North Wabash Avenue  
Chicago 2, Illinois

West Coast Division  
6706 Santa Monica Blvd.  
Hollywood 38, California

Record every program on film...

**EASTMAN TELEVISION RECORDING CAMERA**





# CAN SMALL BUDGETS BUY NETWORK TV?

By NORT WYNER

Are the medium and smaller advertisers being "squeezed out" of network television (as many of them believe) or is there still a place for them? Network spokesmen offer no single clearly defined answer, but supply two alternative replies.

One important network sales executive believes that "... a \$250,000 or \$300,000 a year budget for network television is basically unrealistic... the first thing I'd try to do with an advertiser proposing such an allocation would be to talk him out of it—failing that, I'd suggest a once-a-week tailor-made news show, at about \$1,900 for production, and with a limited network running about \$4,000 for time; a total of \$230,000 over 39 weeks.

"Or, as an alternative, I'd suggest that the advertiser consider the once-a-month rotating sponsorship of a 'big show', budgeted at about \$25,000 per program.

"Such a show—a half hour, or possibly an hour of top talent and production would score an excellent rating, paying off handsomely on a cost-per-thousand basis and would carry-over its audience from week to week, giving each of its two, three or four sponsors a satisfactory identification or association with it," he concludes.

## Spot Programming Suggested For Low Budgets by Net Exec

One final remark—and something of a surprise, at that—is this *network* exec's final assessment of a \$250,000 a year TV budget: "... after all, maybe they'd be much better off buying spot programming, until they've built enough sales and advertising dollars to do a network job...!"

But—don't let this tough, outspoken sales exec fool you—there's still plenty of good network stuff available (some of it gone begging) at around a quarter of million dollars a year.

For example, NBC still has available *Nature of Things*, *Mr. Wizard*

and *American Youth Forum*, all at about \$250,000 a year—not to mention Ruth Lyons' *Fifty Club*, at \$285,000 for 15 minutes, 39 weeks, in 48 markets. And this net, which has long believed that the quickest way to the public's heart is with top-notch (and, incidentally, with what turns out to be top budget) entertainment didn't lose much time hunting-down sponsors for *American Forum of the Air* and *Meet the Press*. When picked up by Bohn Aluminum and Revere Copper & Brass, each show had a price tag of approximately \$250,000.

For those advertisers able to stretch their budgets a bit and interested in hitting the children's market, *Howdy Doody*, top rated children's show, can be had for \$575,000—47 stations, 15 minutes a week, 52 weeks a year.

## 3 Participations a Week On CBS Daytimers for \$200,000

CBS is also convinced that "the show's the thing" to build audience. However, this net is by no means overlooking the small-budget advertiser.

Feeling that multi-sponsored or participating programs during the day fill the bill, CBS offers *Homemakers' Exchange* and *Vanity Fair* at \$1700 each, per participation. Thus, three participations a week, 39 weeks a year, on either, would come to under \$200,000.

Other daytime stanza, *Garry Moore*, sells 15 minutes for \$1900, production, \$6000, time, 52 markets—total tab for 39 weeks coming to under \$310,000. And, *Steve Allen* has 15 minute segments open at \$2100 for production and \$3000 for time, 19 markets—39 week total of \$200,000.

Night-side, CBS keeps abreast of the trend towards sharing costs, by opening its new hour-long "big show", *Frank Sinatra*, for quarter-hour sponsorship. Produced at \$44,000, plus time costs, the net is slicing it four ways at \$11,000, plus time, for each 15 minutes.

NBC'S SHOW OF SHOWS, pioneer multi-brand program exhibits both alternate and participating sponsorship. With total time-and-production tab over \$140,000 for the 1½ hours, three 1 minute sponsorships are sold in the middle half hour for \$16,000 each. While not exactly low cost this is an important example of cost sharing on top budgeted programs.



DUMONT'S MULTI-BRAND entry, *Cosmopolitan Theatre*, hits 22 markets at \$100 per sponsor; local drug chains can make a profit with point of sale merchandising.



CBS'S GARRY MOORE offers 52 market coverage for \$7900—or \$310,000 total for 15 minutes, over 39 weeks; eight sponsors think Moore's a good buy.



ABC'S FOODINI sells Ipana and Sundia Shoes for \$4000 per 15 minute segment. Children's shows can be produced for as low as \$1500 and get high ratings.



DUMONT'S *HOMEMAKERS' EXCHANGE*, *City Fair*, and others integrate commercials. Low ratings are deceiving: these shows develop faithful followings.



DUMONT'S *ROCKY KING*; total cost is \$12,000. \$6000 is tab for dual sponsorship in the 10 markets containing 50 percent of total United States receivers.



NBC'S *MEET THE PRESS* exemplifies the low cost show. Panels and quiz programs can be produced for as little as \$1500 to \$3000 and deliver satisfactory ratings.

In addition CBS puts on *What's My Line*, for Stopette, only \$4,000 for production; broad station line-up hikes the tab to about \$15,000, making a 39 week total of approximately \$750,000. *Songs for Sale*, for Carter products and, more recently, Sterling Drug, goes at about \$11,000, time and production, for Carter's quarter hour segment—making a grand total of \$429,000 for 39 weeks.

Until recently, Doug Edwards was available at \$2000 for a fifteen minute Saturday night news stanza—combine this with a limited \$4000 network of between 8 and 11 stations and the 39 week tab comes to about \$230,000.

DuMont — squarely facing the

fact that there are only 10 cable connected markets with 3 or more stations—puts a high premium on the low-budget, limited-network operation. Backing up this philosophy, the web pitches strongly the fact that the 10 top TV markets offer 50 percent of the total potential TV audience.

Within that framework, DuMont believes that it would be unwise for an advertiser to 'plunge' with production overhead—smarter to trim the tab and make sure of a favorable cost-per-thousand figure. That the net can make a strong case for this thinking is capably demonstrated by both *The Plainclothesman* and *Rocky King* who-done-it's. *Plainclothesman* comes in at \$75,000

for time and \$4500 for production—a 39 week tab of \$468,000. Companionpiece *Rocky King* has been split for two quarter-hour sponsorships, the first already picked up by American Chicle at \$4,000 for time and \$2,000, production, or \$234,000 in 39 weeks.

Another answer, enabling low budget network advertisers to tie into outstanding productions, is DuMont's pioneer multi-brand *Cosmopolitan Playhouse*.

Both hour-long extravaganzas sell four 1 minute sponsorships (and billboarding) to drug advertisers at \$8700, time and production in-

[continued on page 26]



TIDE, SPIC & SPAN sponsor *First Hundred Years*. Title, experts say, might be prophetic. On since December, '50, it now hits 400,000 homes in 53 CBS towns, earns a Videodex of 3.2. Time averages \$5000; production hits \$3200. Benton and Bowles sharpshooters help Procter & Gamble pick off viewers at \$10.50 a thousand.

**W**ILL television soap operas duplicate the success of radio's daytime serials?

While way out of line on a cost-per-thousand homes basis, and racking up no record ratings compared with other daytime shows, TV soap operas seem destined to take on an importance equal to their AM-counterparts.

In '50-'51 there were 30 on radio, accounting for some 38 hours a week. While slow to get moving in TV, across-the-board soap operas numbered three last year; six by September of this year.

Currently on television are—Procter & Gamble's *First Hundred Years* and *Search for Tomorrow* (CBS); Lever's *Hawkins Falls* (NBC); Colgate's *Miss Susan* (NBC); Whitehall Pharmacal's *Love of Life* (CBS); and sole sustainer, *Egg and I* (CBS).

Rating-wise soap operas come out somewhat poorer than big daytimers like Kate Smith, better than women's service shows. Typical of the erratic ratings earned by serials are the fluctuations of *First Hundred Years*; December Videodex was 4.6; climbing to 5.7 in February, dipping to 3.5 in May; up to 4.6 in June, and back to 3.2 in September. Over the year both this serial and *Hawkins Falls* averaged a bit more than 2 viewers per set.

But P&G was sufficiently sold on the TV soap sagas to add a second soap opera this fall.

Realizing that cost-per-thousand would keep going down—and, that competing advertisers would be watching it go—these 4-multi product companies pushed

## S U D S I N Y O U R E Y E S



FAB's *Miss Susan* garners a thousand viewers at \$10.00. Colgate and Wm. Esty claim it as TV serials' lowest c-p-m. \$1800 goes for production and \$5200 for time in 48 cities. Show originates from Philadelphia's WPTZ at 2:30. On since March, its 3.0 Videodex means *Miss Susan* reaches 351,400 viewing homes via NBC.

their richest subsidiaries into TV serials. Pre-empting choice time slots and establishing story-lines were reasons for the rush.

Biggest hurdles for potential TV sponsors are expensive production problems, advertisers' greater experience with radio serials, and a suspicion that it's easier to get housewives to listen than look.

Albert McCleary, NBC executive producer, predicts that TV storylines will follow the AM pattern, but that the pace will be much faster. Lots of flashbacks, scene changes and time-stretching tricks will be out. The McCleary formula for cutting costs, tested on P&G's *Cameo Theatre*—plenty of close-ups on a bare stage.

Biow is using a similar formula to get across-the-board *Love of Life* and *Search for Tomorrow* in as low as possible; each comes in at \$10,000 per week for production. Accent is on "Bare Stage" technique and low talent budget.

CBS and Biow have chalked off 12:00 to 12:45 as serial time. *Egg and I*, sustainer, leads off at noon, Whitehall Pharmacal's *Love of Life* comes at 12:15, and P&G's second serial entry, *Search for Tomorrow* follows at 12:30.

Donald Davis, executive producer of CBS dramatic shows, sees serials as one of many efforts needed to lure daytime viewers. But, warns Mr. Davis, "Bad soap opera won't make good television."

Considering the money being spent on and the faith in soap operas by these companies, as well as the now established fact that women do watch TV in the daytime—soap operas will assume, for better or worse, the same importance in television as they did in radio.

Per broadcast time costs, Publishers' Information Bureau; program estimates, TELEVISION Magazine.



**SURF, OTHER LEVER PRODUCTS** hit 346,000 homes with *Hawkins Falls*. On NBC since April. Ayer purchase follows *Kate Smith* daytimer and keeps a firm 3.7 Videodex in 5:00 slot, usually children's time. Lever Bros. reaches 1000 viewers for \$11.50, paying \$2100 for production and nearly \$6000 for time on 31 stations.



**SPIC & SPAN, JOY** search for buyers in 30 cities via *Search for Tomorrow* on CBS. P&G's second television serial bowed September 3. Aired at 12:30 it is the third serial in the block staked out by Biow & CBS. *Search* comes in lower than *First Hundred Years*, takes \$2000 for production, \$5000 for time in 30 towns.



**FOR SALE SHINGLE** hangs on CBS-built *Egg and I*, now on 22 stations. Originally planned as a p.m. show, CBS decided *Egg* in serial format could do a strong daytime job. Leading off CBS soap opera block at noon, Betty MacDonald story found a new home on TV Sept. 3. Costs for production hit \$3100. Time bill is \$3710.



**ANACIN, OTHER WHITEHALL ITEMS** launched *Love of Life* at 12:15, in September. Time on 39 CBS stations takes \$5000 and production \$2000 more. Whitehall and Biow have seen no ratings yet, but can be cheered by fact that cost-per-thousand homes for Lever show were clipped by 20¢ in five months, as ratings rose.



## HOLLYWOOD SIZZLE BOOSTS LINCOLN-MERCURY "TOAST"

**T**HE success of Lincoln-Mercury's *Toast of the Town* is one of television's oldest legends. What many do not know is the intensive exploitation backing up the show.

To capitalize on the sales impact of the program, Lincoln-Mercury, through Kenyon & Eckhardt, has developed a system of *Toast* safaris to leading markets that rival any of Hollywood's powerful "advance" promotions.

*Toast* was the first TV show to travel the cable circuit with out-of-town remotes. Starting with Philadelphia in April, 1950, the program has since visited Boston, Detroit, and Pittsburgh.

Typical of *Toast's* junketing is its recent Pittsburgh operation.

Since a tie-in with a local civic affair is basic to the publicity-promotion scheme, it was decided to take the show to Pittsburgh for the

June 3 telecast to climax the city's biggest annual celebration, the Chamber of Commerce sponsored Welcome Week. (In Detroit, the key event was a USO benefit).

Herb Landon, K & E radio and TV publicity director, went out to Pittsburgh, "casing" the town a month in advance, and found that the Chamber was happy to feature *Toast* and Ed Sullivan as part of its '51 celebration.

The entire promotion was wrapped up weeks before the pilgrimage set out. Although the project was directed and supervised from New York, Harry Kodinsky, a local promotion man, was hired to handle on-the-spot arrangements.

Covering Pittsburgh and surrounding towns, K & E set radio and personal appearances for emcee Sullivan and the toastettes; tie-ins with local advertisers who would feature *Toast* and its star in their

newspaper space; tie-ins with the Welcome Week Committee to feature the cast throughout the week of festivities, and appearances at Lincoln-Mercury dealers.

Pictures, features and news of the show's pending visit were funneled to local newspapers and publications. The city was plastered with Sullivan posters in store windows and at newsstands. The Official Welcome Week program billed the *Toast* telecast on Sunday as one of its top activities.

A measure of the effectiveness of this advance strategy is the throng that showed up to see *Toast of the Town* go on the air from Pittsburgh's Syria Mosque. Demand for tickets to the 2800-seat auditorium was so great that the dress-rehearsal had to be opened to an audience. The house was filled both times.

The scope of *Toast's* whirlwind



expedition is pointed up by the time-table set for Pittsburgh:

After the Sunday night *Toast* show of May 27 in New York, waiting limousines whipped Sullivan and the cast to the airport. They arrived in Pittsburgh at midnight.

*Next day, Monday, May 28:*

- 10:00 a.m.—Motorcade from hotel to the Mayor's office for an official welcome
- 11:00 a.m. — Motorcade through downtown area
- 11:15 a.m. — Visit with Bishop Deardon
- 12:15 p.m.—Chamber of Commerce luncheon
- 3:15 p.m.—Visit to Pennsylvania College for Women for crowning of "Miss Toast of the Town"
- 4:15 p.m.—Visit to Willis Motors, East Liberty
- 5:30 p.m.—Press, radio, TV party

*Tuesday, May 29:*

- 9:00 a.m. — Motorcade through Pittsburgh via Bellevue, Sewickley and Ambridge to Waterford Park Race Track for Ed Sullivan and Welcome Week day at race track. All the races were tied in with Ed Sullivan and Lincoln-Mercury (such as "The Toastette," "The Toast of the Town," "The Ed Sullivan," "The Lincoln and Mercury." Incidentally, there was a horse named Promotion in "The Ed Sullivan" but it didn't win.

*Wednesday, May 30:*

- 10:00 a.m.—Memorial Day Parade and Memorial Day services with address of the day by Ed Sullivan
- 12:00 noon—Puckety Creek Flower Show at New Kensington
- 2:00 p.m.—Oakmont Country Club . . . Sullivan plays with Dapper Dan foursome
- 6:00 p.m.—Visit to Aspinwall Veterans Hospital

*Thursday, May 31:*

- 10:30 a.m.—Visit to Peoples First National Bank
- 11:15 a.m.—Sullivan appears at Red Cross Blood Bank
- 12:00 noon—Luncheon and tour of Homestead plant, U.S. Steel. Visits to McKeesport and Clairton dealerships.
- 7:00 p.m.—Charleroi Booster Club Banquet. Sullivan guest speaker

*Friday, June 1:*

- 8:30 a.m.—Peaks of Progress

(continued on page 31)



SULLIVAN MOTORCADE tours Pittsburgh main artery on way from hotel to official welcome at Mayor's office.



DEMAND FOR TICKETS saw both dress rehearsal and actual telecast play to capacity crowds in 2800 seat hall.



WELCOME WEEK Day at Waterford Race Track became *Toast of the Town* Day, with races named after the show.



SULLIVAN greets Homestead. Wheeling dealers. Appearances at showroom are regular feature of *Toast* safaris.



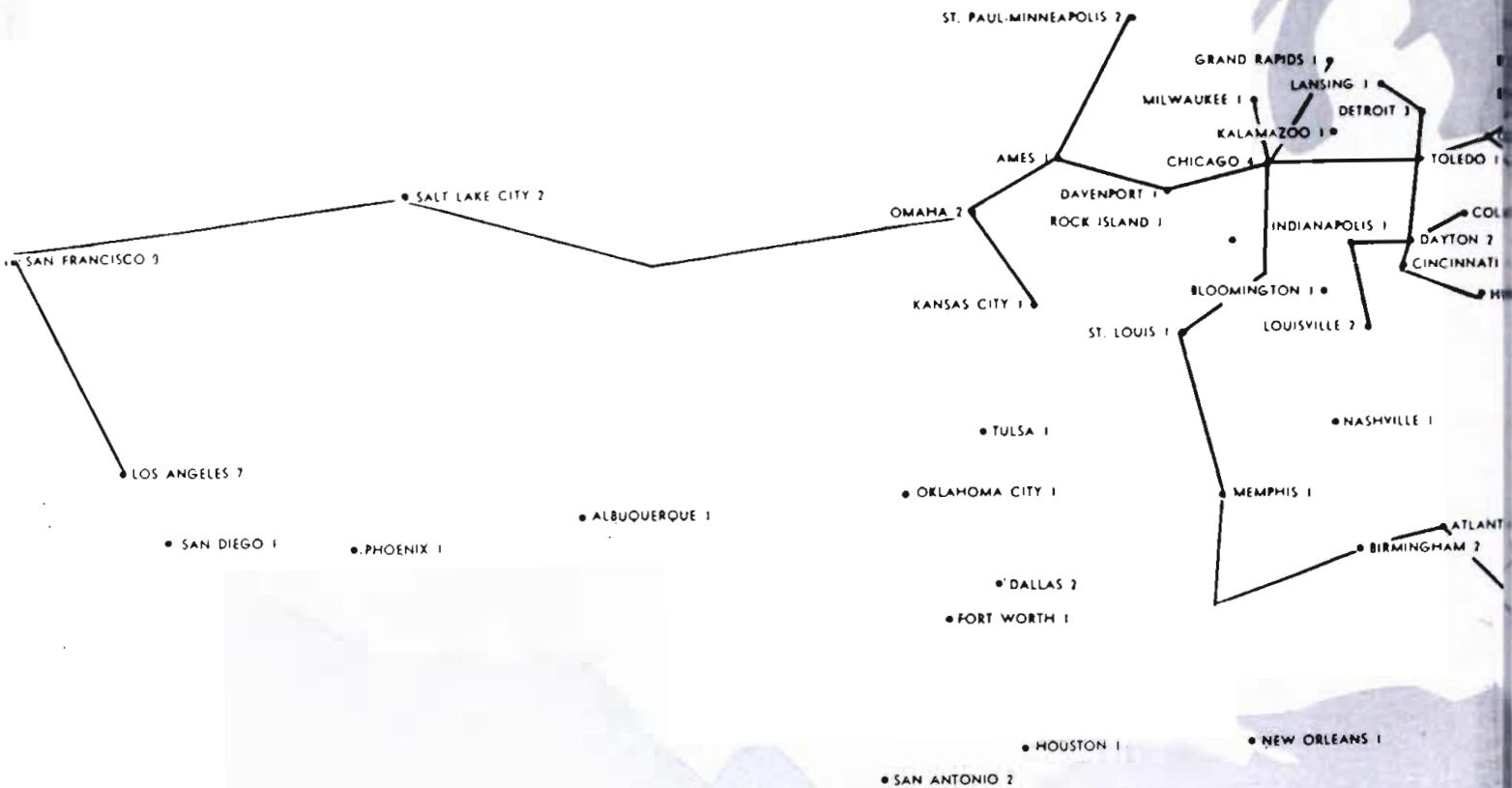
ED makes with the scrawl for fans at Murphy's 5 & 10 — will tie-in and make appearances most anywhere:



TOUR SCHEDULE takes Emcee to Homestead U. S. Steel works, where he's introduced to exec by L-M dealer.

# TELEVISION MAGAZINE'S STATU

• SEATTLE 1



## PRODUCTION AND CIRCULATION

Increase in circulation for August	238,201
Total sets in circulation as of September 1st	13,675,785
Source: TELEVISION Magazine	
Receiver production for August, 1951	146,705
Receiver production for August, 1950	720,600
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	10
Number of 3	10
Number of 4 or over	4
Total markets	63
Operating stations	108
Number of connected cities	50
Number of non-connected cities	13
Source: TELEVISION Magazine	

## POPULATION AND SALES

FAMILIES  
POPULATION  
RETAIL SALES

Source: NBC Sales Management

## SETS IN USE: NATIONAL AVERAGE\* —SEPTEMBER, 1951

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	2.6	2.6	7.0
12 noon-6:30 pm	19.7	10.0	13.6
6:30 pm-11:30 pm	37.0	32.6	39.0

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

## AVERAGE NUMBER OF VIEWERS —SEPTEMBER, 1951

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	2.30	1.66	2.30
12 noon-6:30 pm	2.52	2.00	2.06
6:30 pm-11:30 pm	2.64	2.42	2.66

Source: Videadex

## TV HOUSEHOLDS BY YEARLY INCOME (NATIONAL AVERAGE)

PERCENT OF TV HOMES	
Under \$2000	5.4
\$2000-\$3999	35.9
\$4000-\$6999	39.9
\$7000 & over	18.8

Source: Videadex

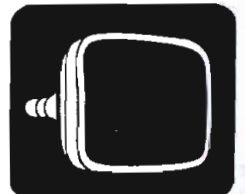
**Weed** pioneer  
and company



radio



and television



NEW YORK

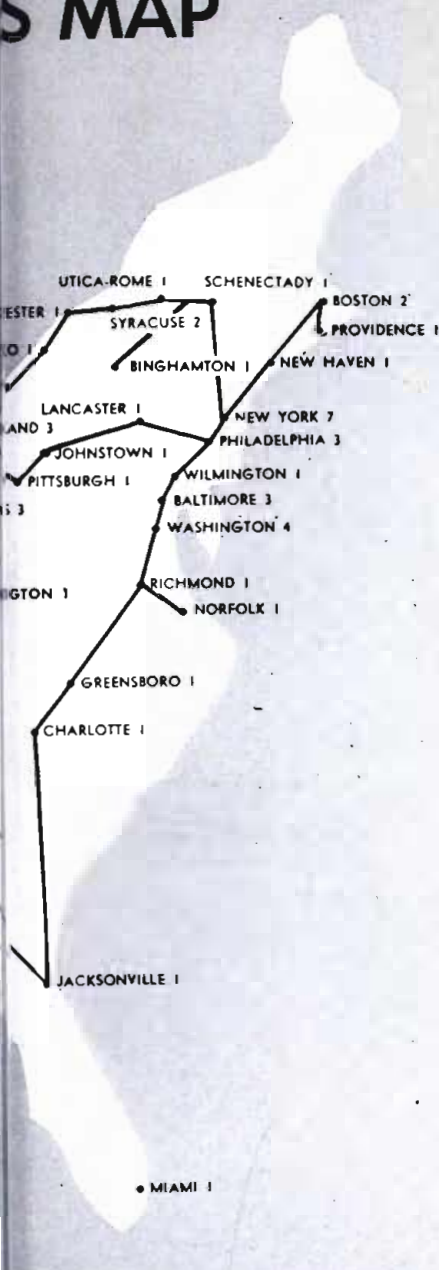
BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA



## CITY BY CITY RECEIVER CIRCULATION

STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION

### AS OF SEPTEMBER 1st

<b>ALBUQUERQUE—17.8</b>	9,600
KOB-TV (A, C, D, N)	
<b>AMES—32.4</b>	62,903
WOI-TV (A, C, D, N)	
<b>ATLANTA—38.7</b>	126,300
WAGA-TV (D); WSB-TV (A, N, P); WLTV (C)	
<b>BALTIMORE—65.7</b>	313,889
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
<b>BINGHAMTON—44.6</b>	42,025
WNBZ-TV (A, C, D, N)	
<b>BIRMINGHAM—22.6</b>	60,000
WAFM-TV (A, C, P); WBRC-TV (D, N)	
<b>BLOOMINGTON—34.7</b>	17,400
WTTV (A, C, D, N)	
<b>BOSTON—69.5</b>	766,000
WBZ-TV (N); WNAC-TV (A, C, D, P)	
<b>BUFFALO—60.8</b>	214,287
WBEN-TV (A, C, D, N)	
<b>CHARLOTTE—23.2</b>	84,580
WBTV (A, C, D, N)	
<b>CHICAGO—56.7</b>	969,423
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBC (N)	
<b>CINCINNATI—68.6</b>	287,000
WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	
<b>CLEVELAND-AKRON—62.0</b>	494,238
WEWS (A, C); WNBK (N); WXEL (A, D, P)	
<b>COLUMBUS—51.3</b>	171,000
WBNS-TV (C, P); WLW-C (N); WTVN (A, D)	
<b>DALLAS-FT. WORTH—32.5</b>	129,564
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
<b>DAVENPORT-ROCK IS.—30.5</b>	62,263
WHBF-TV (A, C, D); WOC-TV (N, P)	
<b>DAYTON—52.9</b>	194,000
WHIO-TV (A, C, D, P); WLW-D (N)	
<b>DETROIT—57.2</b>	540,060
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	
<b>ERIE—58.9</b>	52,437
WICU (A, C, D, N)	
<b>FT. WORTH-DALLAS—32.5</b>	129,564
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
<b>GRAND RAPIDS*—40.3</b>	73,911
WOOD-TV (A, C, D, N)	
<b>GREENSBORO—40.3</b>	73,911
WFMY-TV (A, C, D, N)	
<b>HOUSTON—26.9</b>	88,446
KPRC-TV (A, C, D, N, P)	
<b>HUNTINGTON—26.1</b>	50,562
WSAZ-TV (A, C, D, N)	
<b>INDIANAPOLIS—37.4</b>	143,556
WFBS-TV (A, C, D, N)	
<b>JACKSONVILLE—32.2</b>	38,750
WMBR-TV (A, C, D, N)	
<b>JOHNSTOWN—35.5</b>	106,796
WJAC-TV (A, C, D, N)	
<b>KALAMAZOO*</b>	148,000
WKZO-TV (A, C, D, N)	
<b>KANSAS CITY—28.0</b>	132,784
WDAF-TV (A, C, D, N)	
<b>LANCASTER—50.2</b>	109,112
WGAL-TV (A, C, D, N, P)	
<b>LANSING*</b>	60,000
WJIM-TV (A, C, D, N)	
<b>LOS ANGELES—63.0</b>	1,016,261
KECA-TV (A); KHJ-TV; KLAC-TV; KNBH (N); KTLA (P); KNXT (C); KTTV (D)	

<b>LOUISVILLE—37.4</b>	96,585
WAVE-TV (A, D, N, P); WHAS-TV (C)	
<b>MEMPHIS—31.6</b>	93,160
WMCT (A, C, D, N)	
<b>MIAMI—41.3</b>	78,433
WTVJ (A, C, D, N)	
<b>MILWAUKEE—63.0</b>	257,607
WTMJ-TV (A, C, D, N)	
<b>MINNEAPOLIS-ST. PAUL—59.6</b>	273,300
KSTP-TV (N); WTCN-TV (A, C, D, P)	
<b>NASHVILLE—16.9</b>	37,024
WSM-TV (N)	
<b>NEW HAVEN—42.7</b>	173,000
WNHC-TV (A, C, D, N, P)	
<b>NEW ORLEANS—22.2</b>	61,231
WDSU-TV (A, C, D, N)	
<b>NEW YORK—62.9</b>	2,612,164
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBT (N); WOR-TV (P); WPIX (P)	
<b>NORFOLK—36.8</b>	75,312
WTAR-TV (A, C, D, N)	
<b>OKLAHOMA CITY—38.4</b>	93,843
WKY-TV (A, C, D, N)	
<b>OMAHA—39.8</b>	83,928
KMTV (A, C, D); WOW-TV (N, P)	
<b>PHILADELPHIA—63.7</b>	882,955
WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N)	
<b>PHOENIX—33.1</b>	40,100
KPHO-TV (A, C, D, N)	
<b>PITTSBURGH—41.7</b>	312,000
WDTV (A, C, D, N)	
<b>PROVIDENCE—40.3</b>	162,000
WJAR-TV (C, N, P)	
<b>RICHMOND—61.4</b>	87,066
WTVR (C, D, N, P)	
<b>ROCHESTER—42.0</b>	88,135
WHAM-TV (A, C, D, N)	
<b>ST. LOUIS—53.2</b>	303,000
KSD-TV (A, C, D, N, P)	
<b>SALT LAKE CITY—58.2</b>	51,500
KDYL-TV (N, P); KSI-TV (A, C, D)	
<b>SAN ANTONIO—28.3</b>	50,354
KEYL-TV (A, C, D, P); WOAI-TV (N)	
<b>SAN DIEGO—57.7</b>	105,000
KFMB-TV (A, C, N, P)	
<b>SAN FRANCISCO—23.8</b>	233,025
KGO-TV (A); KPX (C, D, P); KRON-TV (N)	
<b>SCHENECTADY-ALBANY-TROY—49.3</b>	165,800
WRGB (C, D, N)	
<b>SEATTLE—20.8</b>	92,000
KING-TV (A, C, D, N, P)	
<b>SYRACUSE—57.0</b>	129,276
WHEN (A, C, D); WSYR-TV (N, P)	
<b>TOLEDO—32.1</b>	101,109
WSPD-TV (A, C, D, N, P)	
<b>TULSA—42.7</b>	77,825
KOTV (A, C, D, N, P)	
<b>UTICA-ROME—40.7</b>	50,000
WXTV (A, C, D)	
<b>WASHINGTON—59.5</b>	281,125
WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	
<b>WILMINGTON—53.9</b>	77,671
WDEL-TV (D, N)	

\*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.

### PERCENTAGE WITHIN TELEVISION SIGNAL AREA

TOTAL	% OF USA TOTAL
27,412,700	62.1
92,914,200	61.0
708,837,000	66.1

### COMPOSITION OF TV HOUSEHOLDS

Number of Adults	2.54
Number of Teen-agers	.32
Number of Children—13 & under	.94
Average TV Homes	3.80
Source: Videodex	

# Seeing Ghosts?



A lot of advertisers these days are haunted — by the memory of lost opportunities in nighttime television...of shows sold out solidly by the time they were ready to make up their minds to buy.

Now they're beginning to get that feeling about daytime, too, as more and more of the choice afternoon hours vanish.

Obviously, the way to avoid this kind of worry is to get into daytime right *now*, with a good show at a good hour.

Those who've done so have found a big and profitable audience, growing all the time. The number of afternoon sets-in-use has nearly quadrupled in the past year. And you can deliver a multi-weekly daytime message on a once-a-week nighttime budget.

That brings up the fellow in the picture — Steve Allen — and what could be worse than to be haunted by him? Especially since his show more than doubled its ARB National Rating in its first five months ...hitting an 8.0 in midsummer, to get a spectacular start for fall. No wonder the biggest network advertiser has bought into the show...no wonder time's running out for advertisers who prefer a success story over a ghost story any day.

**cbs television**

# XELD-TV

brings you  
America's newest  
television market

## ...the rich Rio Grande Valley



Starting Sept. 15, America's newest television station... XELD-TV, Brownsville, Texas, and Matamoras, Mexico, creates a new television market of unusual importance to advertisers.

XELD-TV's 2.8 kilowatts will cover the entire Rio Grande Valley, where television is eagerly awaited by 306,348 United States citizens and, below the border, by 200,000 Mexican citizens who buy United States products. This market, the third largest in Texas, is actually larger than Rochester, Memphis or Dayton. Its wealth produced more than \$123,282,000 in retail sales during 1950.

A CBS affiliate represented by Blair-TV, XELD-TV is managed and staffed by veterans in Southwest advertising.

Spot clients are assured saturation of this productive market through use of both Spanish and English on local programming. Currently there are more than 12,000 TV sets, with hundreds more being installed daily throughout the rich, homeloving Rio Grande Valley.

Advertisers who establish their franchises now will profit most from this unusually heavy interest in television among people with money to spend. Call Blair-TV today!

## XELD-TV

Brownsville, Texas, and Matamoras, Mexico

CBS Affiliate

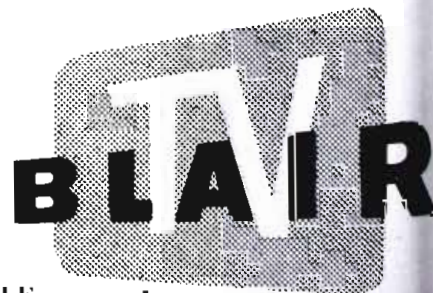
Channel 7

2.8 Kilowatts ERP

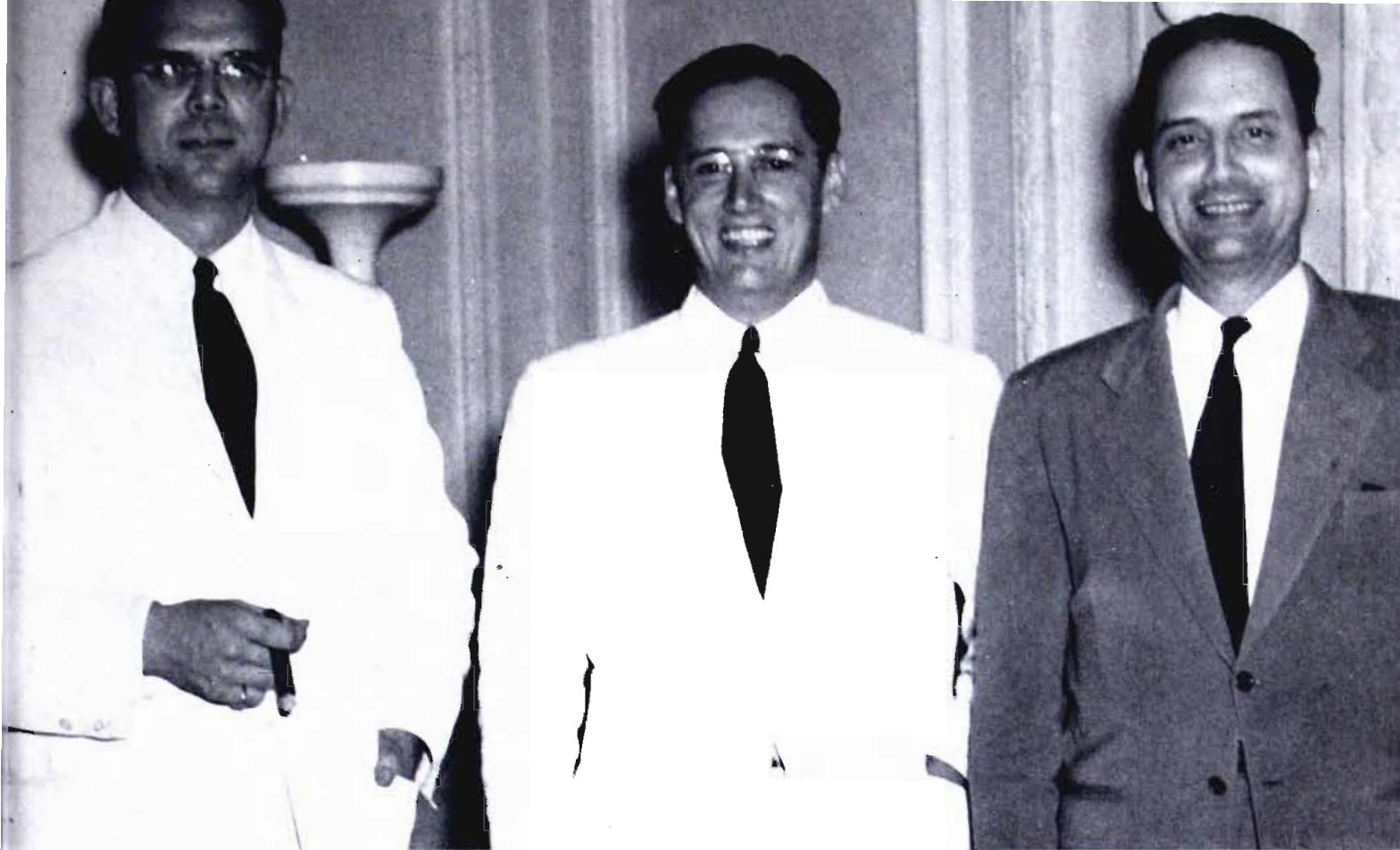
MONTE KLEBAN, General Manager

Sales Office: 111 S. E. Levee St., Brownsville

Nationally Represented by



NEW YORK • CHICAGO • ST. LOUIS  
DETROIT • SAN FRANCISCO • LOS ANGELES • DALLAS • JACKSONVILLE



3 OUT OF 4 MESTRE brothers of Cuba, whose family partnership owns many enterprises; one brother heads their advertising agency, one handles receiver imports, third runs the family drug business. Goar Mestre, left, is chief of the radio network and manages CMQ's TV arm in Havana. A Mestre television chain is in the works.

## TV SOUTH OF THE BORDER, PART II

By ABBY RAND

**B**EHIND each of the 8 stations now broadcasting in 6 markets in Argentina, Brazil, Cuba and Mexico are men of unusual wealth and influence.

For example, take the Romulo O'Farrills, father and son, of Mexico. XHTV in Mexico City and XELD, across the Texas border from Brownsville, are just two of their gilt-edged holdings.

Or, take their neighbor, Emilio Azcarraga, XEW chief. His new Televiscentro will house his TV operation as well as XEW-AM which feeds an 89-station network. The Center boasts a 2,000 seat auditorium, special children's studio and a cafe. Originally started as Radiopolis, Azcarraga changed its name and scope after watching TV forge ahead in the U.S.

Gonzalez Camarena, owner of Mexico City's forthcoming XHGC is a self-taught electronics engineer who designed and built his own equipment, importing only such

essentials as tubes. Eleven years ago, he invented a complete color system, beating CBS on time, and, according to observers, matching both U.S. systems on quality.

XHGC will stick to black and white until the Mexican government okays commercial color, but Camarena has already used his system to televise Juarez Hospital surgical operations to a medical audience.

Riches-to-fortunes theme is represented by the Mestre brothers of Cuba. The quartet runs an advertising agency, drug business and has just entered the receiver importing field. They plan to build a TV network to match their AM web.

Latest comer to the Cuban station scene is Manola Alonso, recent purchaser of Union Radio Television, S.A. Claims that the real purchasers were President Prio and his brother have been denied by Alonso, who had been angling for an entree into TV for some time.

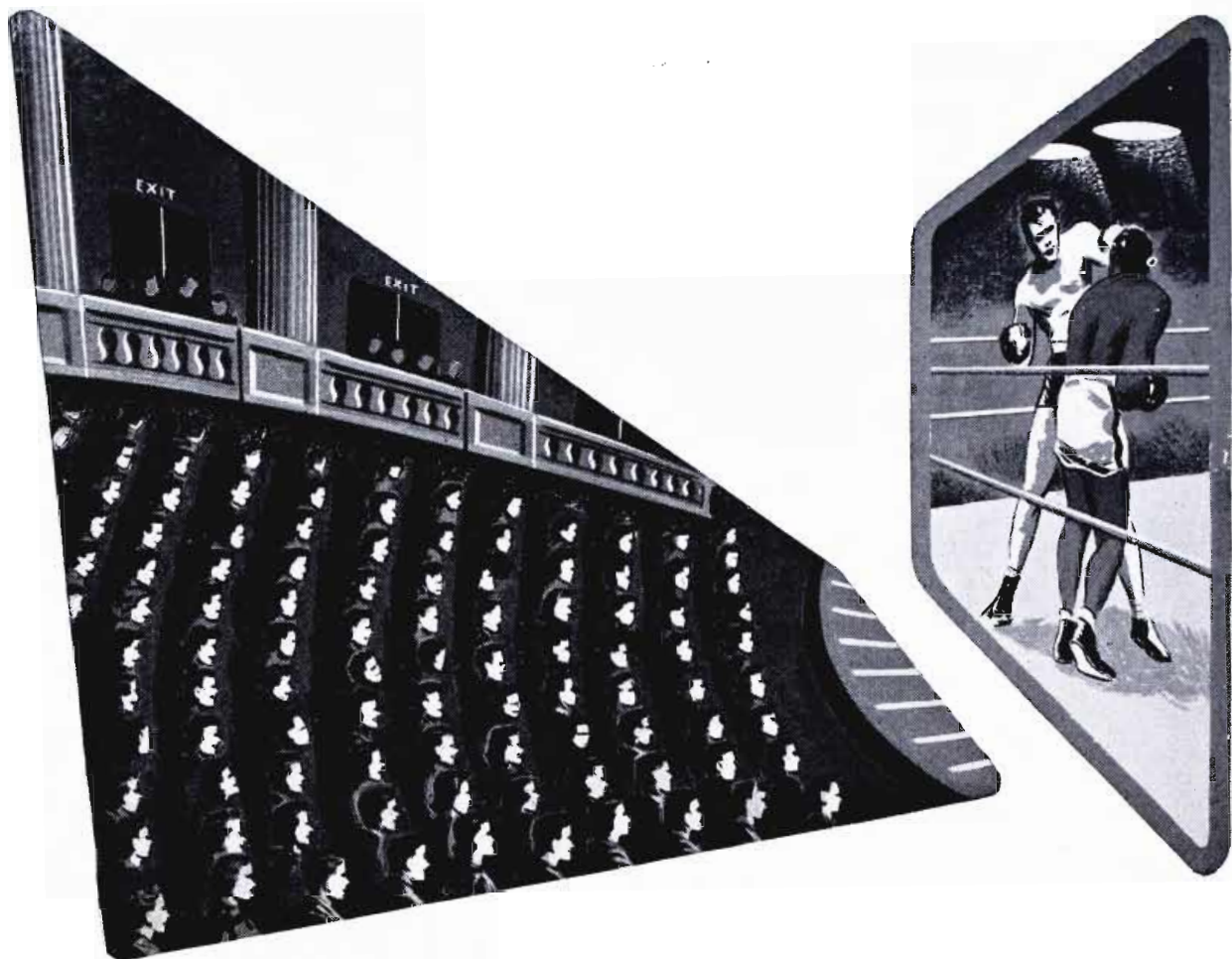
Starting from his newsreel filming outfit, Alonso had planned to build a station of his own in Havana. Taking the simpler method of buying one already up, CMUR, Alonso will be able to give the Mestres a hard race for the honor of launching the first Cuban TV web.

### Brazil's Two Stations Owned By Chateaubriand

The only two TV stations now on the air in Brazil are part of the Assis Chateaubriand empire. Television Paulista will give him competition in Sao Paulo, but this publisher and radio-chain owner will be too busy adding links to his video chain to do much nail-biting.

Argentina's Radio Belgrano was to begin television operations in July, but moved the opening date to Oct. 17, anniversary of Peron's rise

(continued on page 23)



## 29,000 RINGSIDE SEATS—at movie prices

On June 15, almost 29,000 people in several cities watched a heavyweight fight on movie screens as television cameras at ringside brought the event from Madison Square Garden. And Big Screen Television made its bow to the public over the network provided by the Long Lines Department of the American Telephone and Telegraph Company.

Since then other fights have gone over the Bell System's television network. And future plans call for more events going to more theaters, reaching more people.

This new kind of showmanship is one

more example of the use made of the Bell System's network... facilities made possible by the experience and imagination of Bell engineers. The equipment for these facilities is specialized and expensive. Much of it must be precise and delicate, yet sturdy and long-lasting.

Last year the Bell System doubled its television channels, bringing them up to almost 23,500 miles. The value of coaxial cable, radio relay, and associated equipment used for television purposes is nearly \$85,000,000. Yet the service is supplied at a very moderate rate.

**BELL TELEPHONE SYSTEM**



PROVIDING TRANSMISSION CHANNELS FOR THE RADIO AND TELEVISION INDUSTRIES TODAY AND TOMORROW



## TV SOUTH OF THE BORDER (continued from page 21)

to power. Officially, the station is a private enterprise, headed by Jaime Yankelevich, also a set importer. Observers report that it is actually government property.

The only large group of receivers ordered to date is the 11,000 purchased for installation in Eva Peron Clubs.

### Networks Planned for Brazil, Cuba and Mexico

Wherever there's a transmitter, there are plans to expand the operation to network scale. Brazil's Chateaubriand will add outlets in Belo Horizonte and Porto Alegre. In Cuba, the Mestres have begun construction work on their chain and Alonso promises to follow suit. Mexican plans call for Azcarraga to add a video outlet in Pueblo to his station collection. Actually, CPs for 12 stations have already been granted in Mexico.

Four other Latin American countries are trying to correct their videoless state.

Municipal ownership will enter the South American picture when the city fathers of Bogota, Colombia start telecasting late this year or in '52, using British built equipment.

Programming will be simplified by the city's monopoly on most concerts and sporting events. Microwave relays will connect Medellin and Cali with Bogota.

Venezuela and Chile are still in the talking stage. Interests in Caracas are negotiating for equipment, while in Santiago de Chile, several groups are angling for first TV honors.

Puerto Rico wants a television station, but needs American financing to get it. Herbert Mayer, owner of Cleveland's WXEL, was asked to set up a station in San Juan, but after studying the situation, turned the invitation down. One big stopper — mountainous island terrain prevents network-scale operation.

Comments on future growth of television in South America echo those made on the state-side set-up, circa 1948. Chief woes are low circulation, high costs, and inexperience

**ASSIS CHATEAUBRIAND**, Brazil's Hearst, owns 20-odd newspapers, 20 radio stations, 2 TV outlets. Here, Chateaubriand introduces a Cabinet member at the inaugural of Brazil's Museum of Modern Art.

ence of management and staffs, plus lack of network coverage and under-par programming.

### Import Restrictions, Difficult Terrain Hamper Growth

To these familiar themes add restrictions on set importations, and difficult terrain (Rio's transmitter was hauled via cable car, piece by piece to a mountain top).

Advertisers, both in the U.S. and in the countries involved, are enthusiastic, as are station owners and government personnel. The Mexican government now plans to use video in schools.

Station owners are getting across the point that, although there are few sets in use, the number of viewers per set will be much higher than in American homes. Live to film ratio will be higher too.

Latin American distributors, spurred by set-makers, are plugging away at sales, building auditoriums in their store basements and pulling huge crowds with window demonstrations.

### Seen As Important Factor In Combatting Illiteracy

Goar Mestre, speaking to the International Advertising Convention recently, saw television as a major boost to Latin American industry and education. Countries that leaped from burro travel to the air age will go quickly from "bad newspapers" and "ill-conducted radio stations" to good television. Strong appeal to the illiterate will aid its growth. Mr. Mestre also urged American companies to create larger markets in South America by increased advertising and eventually set up branch factories there.



**ROMULO O'FARRILL**, once Mexican Ambassador to U.S., owns XHTV & XELD (TV), XEX (AM), newspaper Nove-dades, flying school; sells autos & trucks.



**EMILIO AZCARRAGA**, at left, Mexican theatre chain and film studio magnate, is the owner of XEW-TV and 6 AM outlets.



# ARE THE MUSIC SHOWS A GOOD BUY?

**T**HIS month, TELEVISION Magazine's cost study reviews the musical shows. Musical programs which are predominantly talent competitions or have musical comedy formats will be considered in later issues.

As a group, musical shows look expensive. Since 12 of the 13 on in September were carryovers from last season, most advertisers apparently feel the returns justify the investment.

General Electric's *Fred Waring Show* has the highest price tag, \$65,925 for an hour weekly, including time and production. Lowest sum is laid out by Carter Products for the first quarter hour of *Songs for Sale*.

In terms of cost-per-thousand the *Freddy Martin* show hits the high mark, with Hazel Bishop paying \$29.65 for every 1000 viewers.

Low honors on cost-per-thousand go to *Godfrey & Friends*; Chesterfield, taking the first half hour, and

Toni and Pillsbury alternating in the second half, average 1000 viewers for \$3.39.

Costs are high in comparison to other types of television programs. *Studio One*, Westinghouse's top-bracket dramatic show, pulls in 1000 viewers at \$3.64. *Kraft TV Theatre* gets a similar slice of the audience for \$4.07. In the variety or musical comedy field, the gala *Show of Shows* reaches 1000 viewers for \$5.74. The tag for *Texaco Star Theatre* is \$2.51.

Will advertisers stick with a format that seems out of line on costs? One bankroller, Production Advertising Corp. recently pulled its *Cavalcade of Bands*, substituting *Cosmopolitan Theatre*.

Although Van Camp's *Little Show* and *Mohawk Showroom* turned in fair-to-middling records, both sponsors and programs are bowing out of NBC's 7:30 niche. Dinah Shore takes over the Tuesday and Thursday spots for Chevrolet Dealers.

Preferred format for the musical show seems to be the weekly half hour. Five of the current bankrollers are buying time this way, and six more get 30-minute chunks of hour-long shows. Two advertisers are using quarter hours on a Monday-Wednesday-Friday basis; one takes its quarter hour on Tuesday and Thursday and two are pitching in a single quarter hour per week. Only G.E. is carrying a full hour.

In terms of audience and cost-per-thousand, the most successful shows were *Godfrey & Friends*, *Stop The Music*, *Songs for Sale*, *Your Hit Parade*, and *Perry Como*; personalities or formats developed in radio.

Good score of Voice of Firestone is encouraging. The only music show that is definitely middlebrow, it proves itself in ratings and cost-per-thousand. With many of the musical comedy formats featuring opera and light classics, Firestone might start a trend to "better music" on TV.

PROGRAM, SPONSOR & TIME	STATIONS PIB	PER BROADCAST PRODUCTION	COSTS** TIME	RATINGS Videodex September	HOMES REACHED* Videodex September	COST/M VIEWERS
<b>AT HOME SHOW</b>						
Masland—1/4 hr. 11:00 p.m. Mon.	32 (CBS)	\$3,500	\$4,495	4.1***	360,000 (30)***	\$13.24
<b>FRED WARING SHOW</b>						
General Electric—H. 9:00 p.m. Sun.	50 (CBS)	36,000	29,925	14.1	1,254,000 (29)†	14.18
<b>FREDDY MARTIN</b>						
Hazel Bishop—1/2 hr. 10:00 p.m. Thurs.	59 (NBC)	12,000	25,950	6.1	441,000 (31)	29.65
<b>GODFREY &amp; FRIENDS—H. 8:00 p.m. Wed.</b>						
Toni—1/2 hr. alt. weeks, 8:00	50 (CBS)	20,000	18,240	31.4	3,852,000 (51)	3.20
Pillsbury—1/2 hr. alt. weeks, 8:00	48 (CBS)	20,000	17,535	31.4	3,852,000 (51)	3.14
Chesterfield—1/2 hr. weekly, 8:30	51 (CBS)	20,000	18,620	29.1	3,590,000 (50)	3.55
<b>LITTLE SHOW</b>						
Stokeley-Van Camp—1/4 hr. 7:30 p.m. Tues., Thurs.	51 (NBC)	3,500	8,550	4.8	395,000 (26)	11.73
<b>MOHAWK SHOWROOM</b>						
Mohawk—1/4 hr. 7:30 p.m. M, W, F	49 (NBC)	8,741	12,530	5.2	554,000 (40)	14.14
<b>PAUL WHITEMAN REVUE</b>						
Goodyear—1/2 hr. 7:00 p.m. Sun.	41 (ABC)	18,000	17,085	10.3	926,000 (28)	11.45
<b>PERRY COMO</b>						
Chesterfield—1/4 hr. 7:45 p.m., M, W, F	45 (CBS)	8,000	10,805	12.1	1,231,000 (34)	5.63
<b>SONGS FOR SALE—H. 10:00 p.m. Sat.</b>						
Carter Products—1/4 hr. 10:00	12 (CBS)	6,000	5,340	8.5	740,000 (18)	5.27
Sterling Drug—1/2 hr. 10:30	11 (CBS)	12,000	8,340	††	††	††
<b>STOP THE MUSIC—H. 8:00 p.m. Thurs.</b>						
Admiral Corp.—1/2 hr. 8:00	34 (ABC)	12,500	13,238	16.9	1,660,000 (34)	5.00
P. Lorillard—1/2 hr. 8:30	50 (ABC)	12,500	17,792	16.6	1,811,000 (48)	5.39
<b>VOICE OF FIRESTONE</b>						
Firestone—1/2 hr. 8:30 p.m. Mon.	41 (NBC)	6,000	16,470	9.1	1,022,000 (42)	7.55
<b>WAYNE KING SHOW</b>						
Standard Oil of Ind.—1/2 hr. 10:30 p.m. Th.	11 (NBC)	9,000	4,305	21.7	554,000 (10)	9.23
<b>YOUR HIT PARADE</b>						
Lucky Strike—1/2 hr. 10:30 p.m. Sat.	53 (NBC)	35,000	18,292	29.2	2,720,000 (34)	6.29

\*Discrepancy between number of stations reported in "Stations" and "Homes Reached" columns exists because the number of markets taking a specific program varied from week to week. Homes reached figures are based on Videodex city by city reports for the number of stations program was telecast on during the week of their research.  
 \*\* Time costs are based on the number of stations in the station column; production costs estimated by TELEVISION Magazine; time costs, Publishers' Information Bureau.  
 \*\*\* June Videodex—show switched to a 6 station ABC line up in September. †The 29 cities reported by Videodex carried the Waring Show live. ††Unrated.



*Look inside—*

see how the Du Mont

## "CHASSIS STORY"

will DO MORE for YOU

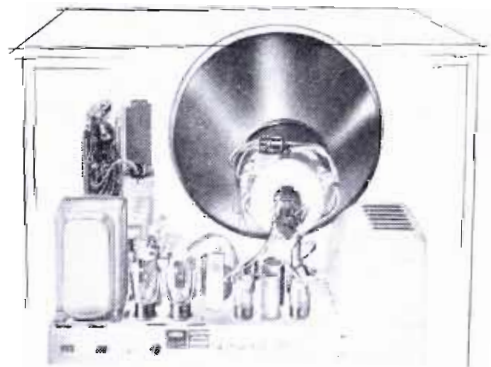
Here's the greatest sales story in television retailing.

It's the story of the Du Mont *chassis* . . . the electronic triumph *inside* every Du Mont Teleset\* that makes Du Monts Do More. It's a fresh story. It's a powerful story . . . *one that only Du Mont can tell*. It's the convincing reason why Du Mont television performance is the finest ever achieved . . . why, dollar for dollar, a Du Mont is the market's best buy.

Call your Du Mont Distributor today. To help you tell your "Chassis Story," he has a brilliant package including

- ★ Die-Cut Displays ★ Window Streamers
- ★ Pennant Sets ★ Consumer Folders
- ★ Novelty Folders ★ Radio Scripts
- ★ TV Spots ★ Newspaper Mats

The "Chassis Story" puts people inside your store, puts profit inside your pocket! Get in on it today!



# DU MONT

*First with the finest  
in Television*

\*Trade Mark

©1951, Allen B. DuMont Laboratories, Inc., Television Receiver Division, East Paterson, N. J., and the DuMont Television Network, 515 Madison Ave., N. Y. 22, N. Y.

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

Write for catalog of Features,  
Westerns, Serials, Cartoons

**C-F-T**  
INCORPORATED

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

**LOW BUDGET NETWORK**  
(continued from page 11)



DOUG EDWARDS means news at CBS—and news means consistently good audiences at an average production cost of only \$2000.

cluded—making a spot-a-week tab of \$339,000 for 39 weeks.

*Cavalcade* is nominally sponsored by "the druggists of America", thru a merchandising tie-up with the 28,000 members of the National Association of Retail Druggists. In return for about a minute and a half of opening and closing mention, "the druggists of America" literally plaster their windows and stores with point of sale material on *Cavalcade* and its four sponsors.

Locally cut-in drug chains in 21 of the 22 markets the show reaches nominally sponsor the *Playhouse*. Merchandising setup similar to *Cavalcade* gets the show and its drug advertisers point of purchase exploitation.

**DuMont's 5-City Rumpus Room Breaks Sales Records at \$2750**

Another example of successful limited-network, low budget programming is DuMont's *Rumpus Room*. Tabled at \$2000 for time and \$750 for production, per 15 minutes, the *Room* last year shattered all sales records for Premier Foods' Sauce Arturo, as well as opening up new retail distribution for the sauce.

Within two months of Premier's debut as *Rumpus Room's* sponsor, demand for Sauce Arturo was so great that the firm had to withdraw Sauce sales to non-*Rumpus* markets to catch up with demand. Premier currently takes three 15 minute segments a week, for a 39 week tab of just over \$320,000. Show is beamed to New York, Philadelphia, Baltimore, Washington and Pittsburgh.

ABC, thinking like CBS and NBC in terms of "big show" programming, isn't adverse to low budget offerings either. Knowing a good thing when it sees it, this net has also latched-on to the who-done-it, for Block Drug, in *Crime With Father*, which comes thru at a production tab of \$6,000 per. And its new *News Gal* (a la *Big Town*), with Betty Furness, is budgeted at \$6500 to \$7000 for production. Starting as a daytimer this month, the show will have a nighttime slot within two or three weeks.

**ABC's Foodini Hits 13 Markets At Low \$156,000 For 39 Weeks**

In the children's field, ABC telecasts *Foodini the Great* at less than \$3000 production-wise. Split between Sundial Shoes and Bristol-Myers, the show is beamed for each at \$4000 Saturday mornings, over a 13 station line-up, making a 39 week total of \$156,000. Remoting *Super Circus* for Canada Dry and, alternately, for International Shoe and M & M Candy, ABC produces the show for under \$5000, with this figure split down the middle for each sponsor.

Summarizing then, it's obvious that smaller national advertisers—that is, firms with about \$250,000 to \$500,000 a year to spend—can still go out and buy themselves network advertising.

They can share-the-cost on multiple-brand sponsored shows . . . and, that costs can be shared without harming TV's effectiveness was proven earlier this year by a special study undertaken by Colgate-Palmolive-Peet for its *Comedy Hour*. Said study resulted in C-P-P going back to practice of plugging four products a show, rather than reduced, experimental schedule of two per program.

The Colgate-Palmolive-Peet study is underscored by this year's NBC-Hofstra report which goes a step further, demonstrating that, among those shows checked, the multi-brand programs actually delivered about 33 1/3 percent more average extra customers per TV dollar than the "single brand" programs.

Other cost-sharing techniques open to low budget net advertisers are the rotating or alternating sponsorship shows which offer continuity as well as an attractive price. Thus, Carter Products and Toni pay about \$24,000 each for  
(continued on page 31)

# YARDSTICK FOR FILM COMMERCIALS

By REX COX of SARRA

**H**ERE'S a simple yardstick you can use to measure the effectiveness of any television commercial—does it *sell*?—does it *build goodwill*?—does it *look good and reproduce well*?

This yardstick has been used in our organization for years in the making of advertising illustrations, and we apply the same yardstick in measuring the quality of our television commercials.

Successful commercials don't just happen—they are planned, and that is the key to the making of any good picture.

Much has been written of the step by step process of producing films, and all good producers have certain very self-evident rules they follow, so we won't get involved too much in the *usual* production procedures common to the making of any film.

Suppose we start at the beginning and talk a moment about the story idea. Naturally, a good idea is the first step. Sometimes the idea, story board or script is worked out and furnished us by the agency which, after all, knows the client better than we. Here, we reserve the right to discuss possible changes in the interest of timing, economy, and the making of a better picture.

In mentioning timing, which is possibly the most abused phase of all television commercials, we find there is a tendency to crowd too much in too little time. This applies both in respect to too much copy or narration and also to too many scenes, giving a jumpy, cut-up appearance to the spot. Twenty-second spots are perhaps the worst offenders in this respect.

## Budget Cuts Often Add to Commercial's Effectiveness

Changes in the interest of economy are often needed and many times will add to the effectiveness of the spot by making it simpler and more direct.

Speaking of economy, when expensive animation or stop motion is used, often the story can be prepared where the same Opening and Closing can be designed with different live action insert sequences, thus lowering the cost of the spot and so justifying the expenditure.

Many times we are requested by the agency to collaborate with them in the creation of the story, and often the entire creative job is left



**CLOCKWISE**—Jack Henderson, stylist Helen Cornwall and writer Rex Cox, all of Sarra staff, meet with Federal agency's art director Douglas Boyd and TV director Frank Barton to set storyboard for Gerber's Baby Foods. Next, Mr. Boyd, model, mother and Valentino Sarra get ready for cameras.

to us. On these occasions, careful study is made of past and present advertising campaigns so that the television commercials will follow the established policy of the company and supplement the other forms of advertising media being used.

If possible, we like to have the agency art director present at preliminary meetings so that we may have the benefit of advice from someone who has spent years of thinking in *visual terms* of the client's product or service.

We have no monopoly on our method of creating story boards or scripts *except* that they are created by those who not only have many years of motion picture experience, but likewise are *experienced in visual advertising*. This is important for remember the first measurement on our yardstick . . . does it sell?

It is important to keep in mind too, that each story assignment calls for an individual treatment and approach. What might work with one product might be a complete flop with another. The writer, in creating the story idea, will decide what motion picture technique—animation, stop motion or live action—should be used to do the best selling job and also develop a commercial that will build goodwill for the client. This covers the second point of our yardstick . . . does it *build goodwill*?

In creating stories using animation or stop motion, men of real creative ability with years of experience are essential. If you plan on using animation or stop motion, make it good or don't do it at all.

Also, be sure the idea can be animated before you start.

Of course, the final script or storyboard should be thoroughly checked and approved before any actual production is started. It is at this stage that any desired changes should be made, *not after the production is started*. Changes after production has started often mean serious added expenditures.

## People Are Used to the Best in Magazines

Time spent at pre-shooting conferences is always time well spent and, in the end, will prove to be a real economy. At such conferences, sets and styling should be discussed, and often the services of an interior decorator may be necessary in creating the proper set with smartness and simplicity. Remember, people who watch TV are used to seeing the best at the theater, and they read many of the slick magazines.

For this reason, sets and styling are of the utmost importance. Every effort should be made to build a set which will add depth to the picture and thus overcome the usual flatness found in so many TV commercials.

Great care should be taken in casting, both from an audio and a video standpoint. It is just as important that the *voice fit the picture* as it is that the *picture fit the story* and deliver your message. Avoid anything that looks *faked*.

Whether the spot calls for a glamor girl for cosmetics, a high fashion model, kids, or a guy for a beer spot, they have to look real.

(continued on page 30)



Here is a cleverly conceived series of nine commercials on the famous line of Haggag Slacks. Produced in a combination of cartoon animation and live action with a catchy musical background, the films demonstrate and sell the features of Haggag Slacks in a way that viewers will remember.

ADVERTISER

Haggag Company

AGENCY

Tracy-Locke Co., Inc.

PRODUCED BY

**ALEXANDER FILM CO.**

COLORADO SPRINGS  
NEW YORK—CHICAGO—DALLAS—SAN FRANCISCO



The movement in this spot created by full animation and narration provides real entertainment. One of a series of 12 spots created by Depicto for General Baking.

ADVERTISER

General Baking

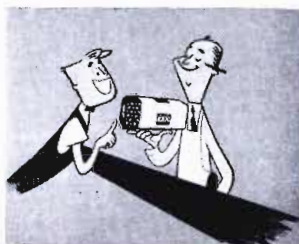
AGENCY

J. Walter Thompson

PRODUCED BY

**DEPICTO FILMS, INC.**

254 WEST 54th STREET, NEW YORK 19, NEW YORK  
Columbus 5-7621



The clever animation in this spot has special eye-appeal for the viewer. Another in the series of twelve spots by Depicto for General Baking using full animation and narration.

ADVERTISER

General Baking

AGENCY

J. Walter Thompson

PRODUCED BY

**DEPICTO FILMS, INC.**

254 WEST 54th STREET, NEW YORK 19, NEW YORK  
Columbus 5-7621



Clever animation emphasizes National Bohemian's trademark, Mr. Boh, in this sequence from a series of fully animated TV film commercials, produced by National Screen Service. Plenty of action combined with the beer company's jingle sells the taste angle, while Mr. Boh and friend impress product and trademark identification on the TV audience.

ADVERTISER

National Brewing Co.

AGENCY

Owen and Chappell, Inc.

PRODUCED BY

**NATIONAL SCREEN SERVICE**

1600 BROADWAY, NEW YORK 19, N. Y.  
Circle 6-5700



A series of twenty-seven 90-second commercials introducing internationally famed foreign correspondents for newspapers, news syndicates and other periodicals. The filmed commercials are designed to sustain the atmosphere created in the European-produced "Foreign Intrigue", a series of dramatic, half-hour motion pictures currently sponsored by the advertiser.

ADVERTISER

P. Ballantine & Son

AGENCY

J. Walter Thompson Co.

PRODUCED BY

**PATHESCOPE TELEVISION PRODUCTIONS, INC.**

580 FIFTH AVENUE, NEW YORK 19, N. Y.  
PLaza 7-5200



Another new season for the Philco Television Playhouse, and a great privilege it was to make the introduction to the show. Smart optical presentation of glamour shots show visually that Philco is "Famous for Quality the World Over".

ADVERTISER  
Philco Corporation

AGENCY  
Hutchins Advertising Co., Inc.

PRODUCED BY  
**SARRA, INC.**  
NEW YORK: 200 EAST 56th STREET  
CHICAGO: 16 EAST ONTARIO STREET



Your next-door neighbor, people you see on the bus or trolley, are the types used to describe the selling points of Stopette Spray Deodorant. Human interest sequences take care of the 'sell' and combined live and stop motion emphasize product identification in this series of commercials seen on the "What's My Line?" Show.

ADVERTISER  
Jules Montener, Inc.

AGENCY  
Earle Ludgin & Co.

PRODUCED BY  
**SARRA, INC.**  
NEW YORK: 200 EAST 56th STREET  
CHICAGO: 16 EAST ONTARIO STREET



Putting trade characters in animation is always a difficult problem and it's only when they lend themselves to real selling and provide valuable product identification that they should be used. Animating Bonnie Bruce for Bruce Floor Products was a fortunate choice. In a series of 20-second spots she successfully demonstrates the ease and superiority of the product she presents. Live action and special effects point up its varied uses.

ADVERTISER  
Bruce Floor Products

AGENCY  
Christiansen Advertising Agency

PRODUCED BY  
**SARRA, INC.**  
NEW YORK: 200 EAST 56th STREET  
CHICAGO: 16 EAST ONTARIO STREET



The "station-break" takes on new glamour (and sales potential!) in this ten-second Bulova series featuring entertainment-world stars. "Live-action" testimonial is matched to sparkling product display with composite animation. Integrated series involves a tailor-made job for each star, each station, each watch.

ADVERTISER  
Bulova Watch Company

AGENCY  
The Biow Company, Inc.

PRODUCED BY  
**SCIENCE PICTURES, INC.**  
5 EAST 57th STREET, NEW YORK 22, N. Y.  
Plaza 9-8532



A successful one-minute TV film commercial for Aquashield, a shower accessory, posed vexing problems for TV Ads, Inc. production personnel. Lighting was difficult because of total transparency of product. Stage built shower introduced water control problems. Live demonstration required tasteful handling of model to insure acceptance on part of stations and viewers. Model's perfect hairdo had to be maintained throughout lengthy shooting session. One happy note . . . the client was delighted!

ADVERTISER  
Aquashield

AGENCY  
Kent Goodman Advertising

PRODUCED BY  
**TV ADS, INC.**  
3839 WILSHIRE BLVD., LOS ANGELES, CALIFORNIA  
DUnkirk 8-1323

## FILM COMMERCIALS

(continued from page 27)

All of this helps in checking off that third point on our yardstick . . . does it *look good*?

Working on the premise that we have a good story idea and we've had our pre-shooting conferences, designed the sets, cast the picture, checked the props, and the client's product: now we're ready to direct and shoot the picture. This, too, should be done by advertising photographers who know motion pictures, and who will direct, light and stage the shot in an advertising illustration style because it reproduces better on the television screen than if it were lighted and staged using only motion picture technique.

It's the well-staged, simple, clearly-read shot that reproduces best on TV. Does it *reproduce well*? . . . that's the last but very important point on our yardstick.

We should not overlook the creative ability of film editors too, whose final job it is to cut and edit the film, suggesting the best possible cuts and optical effects, to see that the finest release prints possible are obtained.

That just about completes the

procedure of production as it can be measured by our television yardstick. We still haven't discussed actual costs, and budgets, for as you know, there is such a wide range depending on whether animation, stop motion, live action or a combination of them is used in the production of the film. Also the cost of recording enters into the discussion — whether it's a musical jingle, voice over narration or live lip sync dialogue.

We refuse, however, to bid on a "bid" as such, for if upon its completion the spot doesn't measure up to our yardstick standards in quality, the fact that it didn't cost much or was turned out quickly will never make it a *good spot*. Spots can be designed for all budgets, but to bid low on a high budget spot can mean only that production and quality will suffer.

In our opinion, a commercial is reasonably priced when it does a *good selling job*, a commercial that can be seen time and time again and still hold your interest.

To make good pictures takes time, planning, and creative and professional ability. You won't accept less if you use this yardstick to measure your television commercials.

# NEWER THAN TELEVISION!

Sure, television's great . . . but in the Quad-Cities (Davenport, Iowa; Rock Island, Moline and East Moline, Illinois), all eyes are on a *brand new medium*. It's the only morning newspaper published in and for this \$402,000,000 market — the new Morning Democrat. Together, the Morning Democrat and the evening Daily Times give you the most complete coverage of this rich, major market. It pays to put your product where the reception is always good!

PS:

For a clearer picture, dial Jann & Kelley, Inc., National Representatives, The Morning Democrat, The Daily Times, The Sunday Democrat and Times. Published by Davenport Newspapers, Inc.

## TO KEEP UP WITH TELEVISION READ TELEVISION MAGAZINE

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

OF TELEVISION, published monthly at New York, N. Y. for October 1, 1951.

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

2. The owner is: Frederick Kugel Company, Inc., 600 Madison Avenue, New York 22, N. Y. (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

Frederick A. Kugel, 600 Madison Avenue, New York 22, N. Y.; Mrs. Marie D. Curtis, Darien, Connecticut; George Wasey, L. R. Wasey & Co., 420 Lexington Ave., New York 17, N. Y.; Worthington Johnson, Fairfield, Connecticut; William Forbes, 737 S. Hill St., Los Angeles 55, California; George Moskovics, 1216 No. Crescent Heights Blvd., Hollywood 46, California; Mansell & Company, 1 Wall Street, New York, N. Y.; Henry Sears, 385 Madison Avenue, New York, N. Y.; Mrs. Mary P. Sears, 385 Madison Avenue, New York, N. Y.; Hamilton D. Schwarz, 1 Wall Street, New York, N. Y.; Mrs. Constance H. Schwarz, 1 Wall Street, New York, N. Y.; Hillandale Securities Corp., 1 Wall Street, New York, N. Y.; Thomas Clark, 65 Broadway, New York, N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: Same as above.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

JACK L. BLAS,

Business Manager.

Sworn to and subscribed before me this 25th day of September, 1951.

Abe Gottfried,

(SEAL) My commission expires March 30, 1952.

## TO KEEP UP WITH TELEVISION READ TELEVISION MAGAZINE



## LOW BUDGET NETWORK (continued from page 26)

alternate week sponsorship of the same show, CBS' *Casey, Crime Photographer*. The 20 performance tab to either advertiser, then, comes to about \$480,000 for a 39 week period.

Also, the smaller budget sponsor can buy a limited network, to shave expenses (a la the ten station *Rocky King* buy on DuMont)—or he can buy the inexpensively produced show (like a \$1900 news program)—or he can combine a low budget and a limited network and come up with another *Rumpus Room*.

Or, if he's a really alert advertiser, he can try to option time on NBC's up-coming 7 a.m. to 9 a.m. program. "Operation Early Morning TV" is due to debut between Dec. 1 and Jan. 1. The net's breakfast show will open the door to advertisers wanting husband-and-wife coverage for as little as \$156,000 on a 39 week cycle.

Storyboarded as a catch-all news, weather, book- newspaper- magazine- movie-review, platter-spinning and interview show, this stanza calls for sale of across-the-board periods—or single quarter hours once a week—or *dual sponsored (and billboarded) quarter hours once a week*.

Each of two sponsors in a single quarter-hour segment would pay about \$4000, for both time and production, per show — certainly a figure within the means of small, network hopefuls. And, there will be other low budget network plans up-coming for smaller advertisers.

The verdict?—not guilty: network television still offers low budget advertisers many opportunities to hawk their wares.

## LINCOLN-MERCURY (continued from page 15)

Breakfast at Kaufmann's Department Store. Sullivan speaker

10:30 a.m.—Special movie made for Robert Silverware for use on air

11:00 a.m.—Pictures with A & P girls

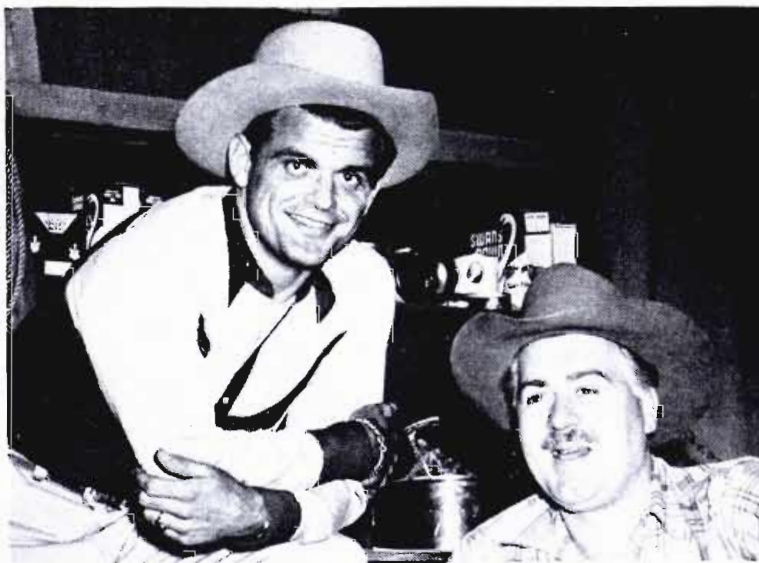
12:00 noon—Lincoln-Mercury Dealer luncheon

9:00 p.m.—Variety Club Family Night. Sullivan special guest  
*Saturday, June 2:*

10:00 a.m.—Visit of Sullivan and Toastettes to G. C. Murphy

12:00 noon — Speedboat Regatta  
(continued on next page)

# round up sales for your brand!



## "Western Roundup" weekly mail count now over 1,000

Every weekday afternoon from 4:30 to 6:00 youngsters gather round the Chuck Wagon for a fast-moving visit to the Old West. The Wrangler and Blackie keep the youngsters fascinated with their western lore, cowboy rope tricks and stories highlighted with the drawing of exclusive personal brands for youngsters who have completed "achievement" cards. Join this exciting live wrap-around western film fare.

The whole gang will round up sales for your brands with a "whoop" and a "holler." What the Wrangler says goes!

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(continued from preceding page)

and Steamboat Race (Sullivan awards trophies)

9:00 p.m.—Steamboat Ball, highlight of Welcome Week, with Sullivan as emcee

*Sunday, June 3:*

1:00 p.m.—South Hills Country Club appearance

3:00 p.m.—Dress rehearsal *Toast* for first audience

8:00 p.m.—Telecast of *Toast* before second audience

10:00 p.m.—Variety Club TV show, WDTV

**Visits Dealers In 11  
Suburban Cities**

Mixed in with all these activities were special radio appearances during Ed Sullivan's visits to various cities around Pittsburgh. During the course of the week, he appeared in the following cities where there are Lincoln-Mercury dealerships: Ambridge; Bellevue; Charleroi; Clairton; McKeesport; New Kensington; Sewickley; Sharpsburg; Homestead; East Liberty, South Hills.

After the tired Toasters returned to home base, Pittsburgh's Lincoln-Mercury dealers were still ringing up added sales, for there was nary a Pittsburgher who hadn't at one time or another during the week seen Ed Sullivan.

This hard-hitting exploitation has been typical of *Toast's* brain-trusting ever since the show debuted in June, 1948. Then, CBS execs, after televising a Madison Square Garden benefit emceed by Ed Sullivan, were so impressed by the job that he did that they asked him to headline CBS' first television revue.

In its early days, as one of video's first "big shows" *Toast* helped sell television sets, as did Berle.

Lincoln-Mercury became the sponsor in early 1949 and has continued its sponsorship on a 52-week basis ever since. Lincoln-Mercury dealers have attributed many sales directly to the program. People come in, the dealers report, and ask to see the cars they've seen on the Ed Sullivan show. *Toast* now reaches 36 cities; 25 cities see it live, and 11, via kinescope.

Newest sample of Lincoln-Mercury's showmanship is the change in *Toast's* format designed to meet the competition of NBC's *Comedy Hour*. Dramatized "tributes," such as the two-week salute to Rodgers and Hammerstein help to keep *Toast* ratings strong.

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