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# Television

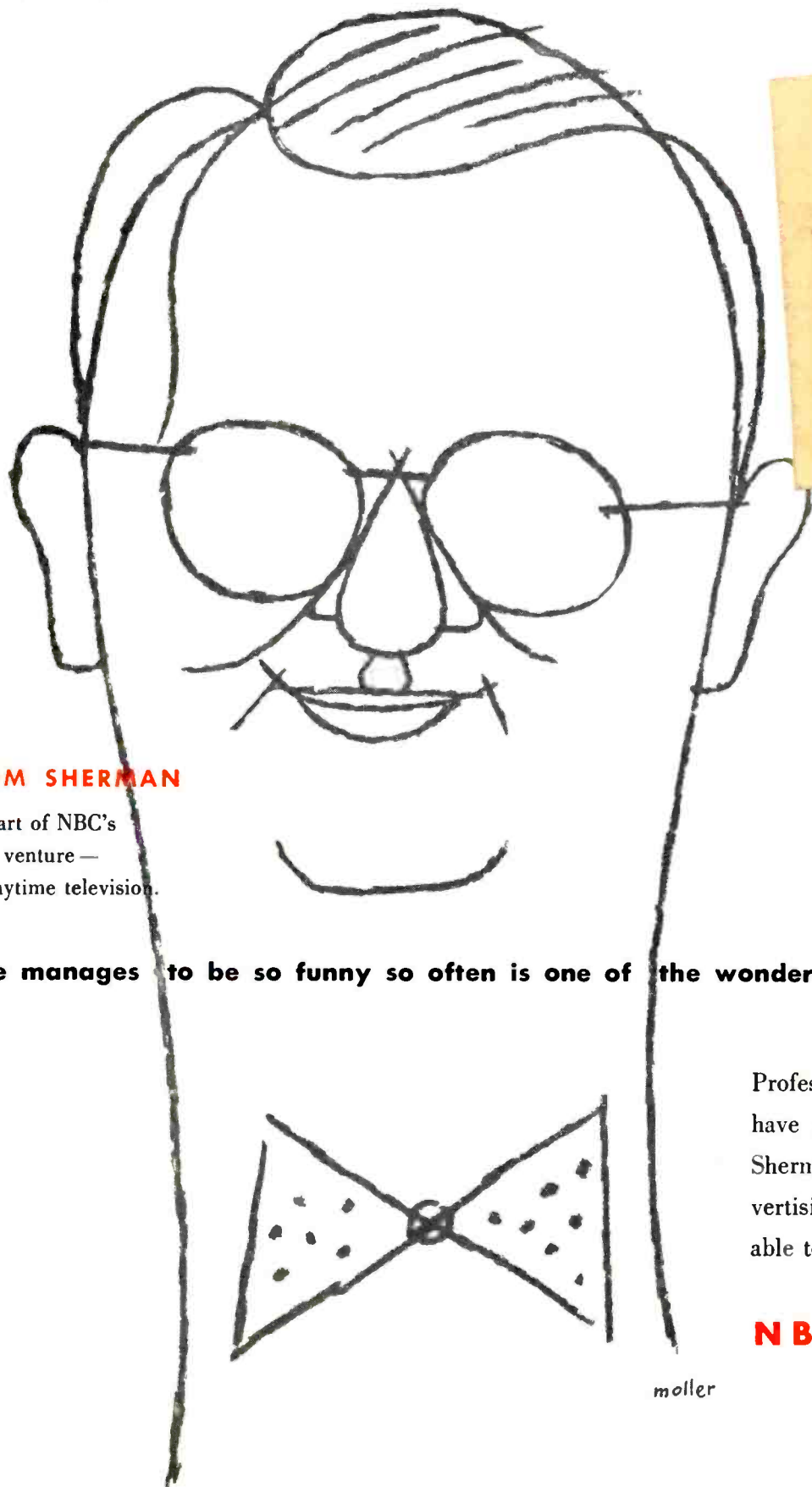
THE BUSINESS MAGAZINE OF THE INDUSTRY

Seventh year of publication

SPECIAL REPORT

DAYTIME TV

50¢



## RANSOM SHERMAN

... now part of NBC's  
great new venture —  
bigtime daytime television.

**"How he manages to be so funny so often is one of the wonders of the modern world"**

*John Crosby*

Professionals in the field of criticism have already rediscovered Ransom Sherman. Professionals in the advertising business will find it profitable to follow their lead.

**NBC** DAYTIME TELEVISION

moller

**7 out of 7 evenings**  
(daytime—too)

# WCPO-TV

is **FIRST** in Cincinnati

JUNE - JULY - C. E. HOOPER

Evenings 6:00 p.m. - 10:30 p.m.

LOOK AT  
**WCPO-AM**  
**FIRST**  
IN TOTAL RATED TIME PERIODS — BY  
C. E. HOOPER SURVEY  
JUNE - JULY

	WCPO-TV	TV Station 'B'	TV Station 'C'
SUN	41.7	26.4	31.9
MON	52.5	17.3	30.2
TUES	53.5	8.8	37.6
WED	48.9	26.3	24.8
THUR	67.9	10.5	21.6
FRI	51.7	17.9	30.5
SAT	57.0	15.8	27.3

Afternoons 12:00 n. - 6:00 p.m.

	WCPO-TV	TV Station 'B'	TV Station 'C'
MON-FRI	67.6	5.3	27.1
SUN	68.7	5.3	26.0



WCPO — TV, AM, FM  
affiliated with the  
Cincinnati Post  
Represented by  
THE BRANHAM CO.

# WCPO-TV

**Channel 7**  
**CINCINNATI, OHIO**

WCPO-TV carries 9 out of top 10 programs seen in Cincinnati . . . AUGUST PULSE

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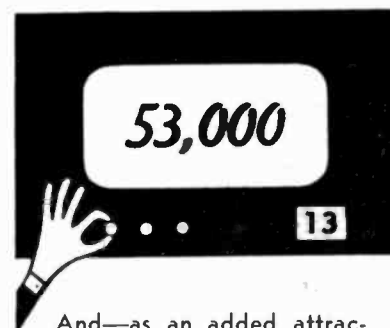
ARTHUR ENGEL  
West Coast Editor

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It's like a four-ring circus—having the best shows from all four TV networks—and even more fun for 200,000 viewers.

No wonder Toledoans are climbing aboard at a lively clip. Set sales now stand at . . . .



And—as an added attraction, remember WSPD-TV bonus coverage in Northwestern Ohio and Southern Michigan.

A FORT INDUSTRY STATION  
5000 WATTS • NBC

Represented by  
THE KATZ AGENCY, INC.

# WSPD-TV

CHANNEL 13

Nat. Sales Hq: 488 Madison Avenue,  
New York 22, ELdorado 5-2455



RCA Studio Cameras at WOR-TV, New York  
WOR-TV uses 11 cameras like these—  
6 mounted on RCA Studio Pedestals and  
5 mounted on RCA Crane-type Dollies.

# America's Leading Stations Use RCA TV Equipment

... **WOR-TV, for instance**

ONE OF THE NEWEST and most carefully planned television stations in the East, this great Mutual Network Station is now delivering video shows to more than 1,500,000 homes in the New York metropolitan area.

Widely known for excellence of its technical facilities, WOR-TV is backed by one of the most able engineering staffs in the business. Not satisfied to recommend studio and field equipment from specifications alone, *this staff carefully tested and compared the equipment of several manufacturers.*

Today WOR-TV is supported by a complete installation of RCA TV Studio Equipment. Eleven studio cameras like those pictured here. Eight RCA Field Cameras—that help give New York the widest sports coverage in television. A complete RCA push-button video relay-switching system to serve the master control room and three studio control rooms. Complete RCA film camera chains . . . picture monitors . . . stabilizing amplifiers . . . synchronizing generators . . . distribution amplifiers . . . power supplies.

When you plan for TV . . . or add equipment to your set-up . . . follow the networks. Go RCA!

Your RCA TV Equipment Sales Engineer will help you plan. Call him. Or write Dept. 90 1—RCA Engineering Products, Camden, N. J.



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

In Canada: RCA VICTOR Company Limited, Montreal

Limited TV Budget Have You in a Fog?



## See Daylight with Du Mont Daytime Television

You don't need a Fort Knox pass-key to make television work hard for you. Du Mont Daytime Television makes a little go a long way...modest in time and talent costs, carries authority when it comes to results. For Du Mont, with no fish to fry in radio, has cooked up daytime television programs you'll like ...network or local. They're good.



America's Window on the World

515 Madison Avenue, New York 22, N. Y. • Phone: MUrray Hill 8-2600

Copyright 1950, Allen B. Du Mont Laboratories, Inc.

# FOCUS

**R** EPORTS have it that television is accounting for 12% of BBD&O's total billing.

The movie boys are still using obstructionist tactics. Current move is against Gene Autry for making TV films. Allied Exhibitors, mid-west chain, are clamping down on Autry pictures in their houses. Among major companies for some time now there has been a sub rosa hold-the-line agreement against releasing Hollywood products for television. Watch this agreement fall apart soon with almost all the companies experimenting with special releases for TV.

Don't count on the manufacturers going along with the FCC's ultimatum: bracket standards or else approval of CBS color now. Fact is that there is serious doubt whether the "simple" switching device conceived by FCC engineers can work. It would be impossible for manufacturers to commit themselves to incorporating bracket standards in their receivers until experimentation is made on the FCC-approved device.

Sound suggestion came from Benjamin Abrams, President of Emerson Radio, who thought that if the FCC's switch for bracket standards could be made it should be offered separately. Then consumer could decide whether he wanted to spend the extra money.

Caught sleeping were the broadcasters who let the manufacturers hold the color bag. If non-compatible system is adapted it would mean

a grave financial set-back to television stations for they will have to again build up an entire new audience.

With allocations hearings coming up October 2, there is considerable indication that industry is convinced that the ultra-highs are not for TV. With little chance of getting more space below 400 mg, it looks like there never will be enough channels to take care of all the applicants, particularly in the major metropolitan areas. This could have far-reaching effect on entire network structure.

The biggest problem still facing the nets and national advertisers are time clearances. Although on September 30 AT&T will hook up 13 new markets to connected network (see page 22), none of the stations in these cities are in a position to come up with any definite availabilities because of battle now taking place between four networks on cable allotments. NBC and CBS want allocations to be made on factor of time sold and decision of stations. DuMont and ABC, not in the same strong position on sponsor time, claim that cable should be split four ways. They want equal competitive chance. At press time it looked like AT&T would decide in favor of NBC and CBS. If so, DuMont has already gone on record with the FCC protesting any AT&T allocation which they feel, would not be equitable by favoring one network against another.

Limited facilities and one station cities have resulted in Johnny-come-latelys to TV like Lever Brothers unable to clear anywhere the number of stations they desire for their *Lux TV Theatre*.

With a whopping 702,287 receivers produced in August, in spite of any rate increases, TV's cost per thousand viewers is steadily coming down. So much so, that in spite of high program costs, television can now compete on a cost per thousand basis with almost every advertising medium with the possible exception of radio.

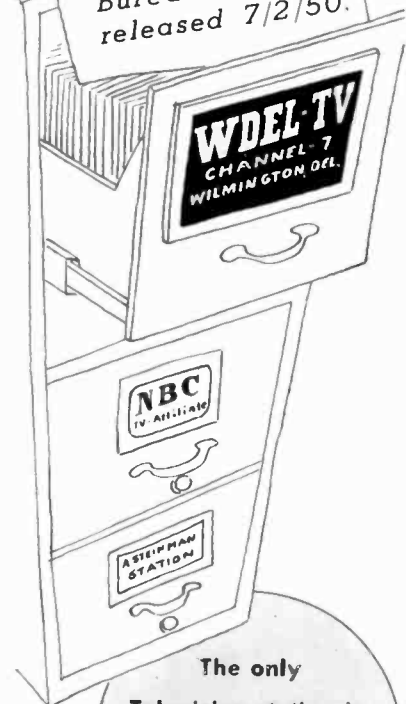
## Television's TOP Sales Opportunity

### WILMINGTON

—first in income per family among all U.S. metropolitan centers of 100,000 or over. Sales Management 1950 Survey of Buying Power.

### DELAWARE

—highest per capita retail store expenditure of any state, topped, only by D. of C. U. S. Census Bureau figures released 7/2/50.



The only Television station in Delaware — it delivers you this buying audience.

If you're on Television —

## WDEL-TV

is a must.

Represented by  
**ROBERT MEEKER**  
Associates

New York      San Francisco  
Los Angeles    Chicago

# Weed

station representation

is

# 3

ways better

see pages 16 & 17

# Starch report on commercials

## SALES EFFECTIVENESS

**I**N an effort to come up with some measure of sales effectiveness, Starch researchers each month include in their interviews a question on whether a respondent would buy a particular brand.

Correlating the ratio of the "Would Buys" with the attitude toward the commercial (look forward to seeing, like, indifferent, dislike) some interesting results have been obtained.

Chart A shows the average of all commercials in a single month and the dotted line in the other charts show this average as a basis of comparison.

Chart B shows the pattern of most of the more effective commercials. Like is high, neutral is low but there are a substantial number of dislikes. The point is that when a commercial has a reasonable amount of direct sell there are bound to be a fair number of dislikes. For example, commercials with a pattern similar to Chart C are generally ineffective. They succeed in pleasing at the expense of selling.

Chart A

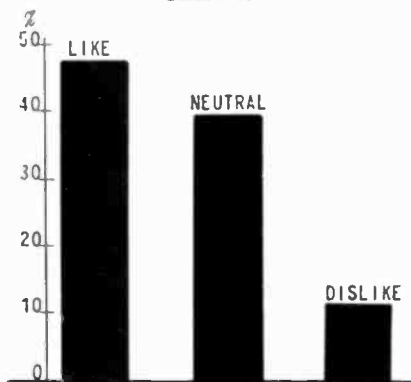


Chart B

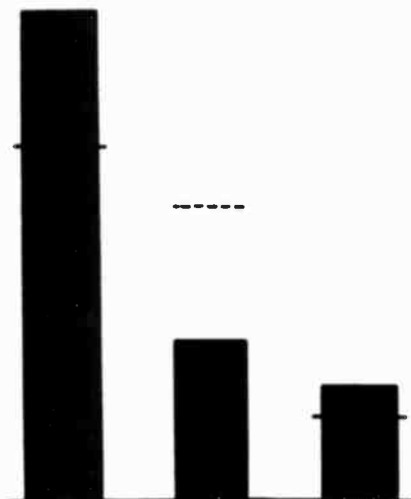


Chart D represents a commercial that has gone overboard on the other side. The dislikes actually exceed the likes and the overall effectiveness is low.

Chart E is representative of a substantial group of present day commercials: low like, low dislike and high neutral. A definite sign commercial isn't effective.

Chart C



Chart D

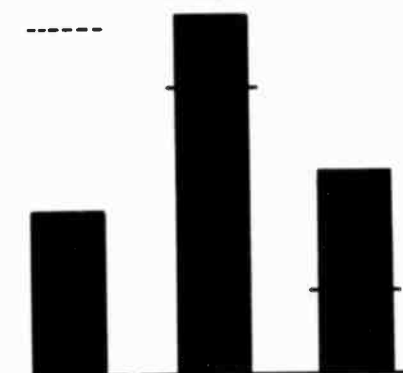
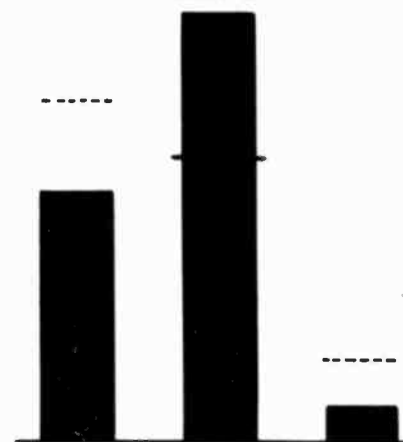
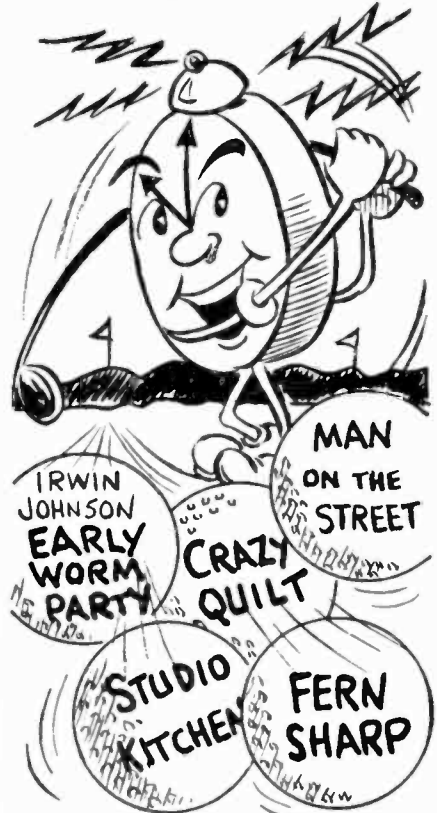


Chart E



## Top-Rated SHOWS TEE OFF Early in America's Fastest Growing TV Market



Setting pace with the unprecedented TV market expansion in Columbus and 17 central Ohio counties, WBNS-TV is now scheduling top-rated shows like Irwin Johnson's "Early Worm" as early as 10:00 a.m.

The WBNS-TV schedule is now packed with high "Pulse" rated TV programs from mid-morning until midnight, assuring national advertisers of a ready-made and responsive audience in America's fastest growing TV market.

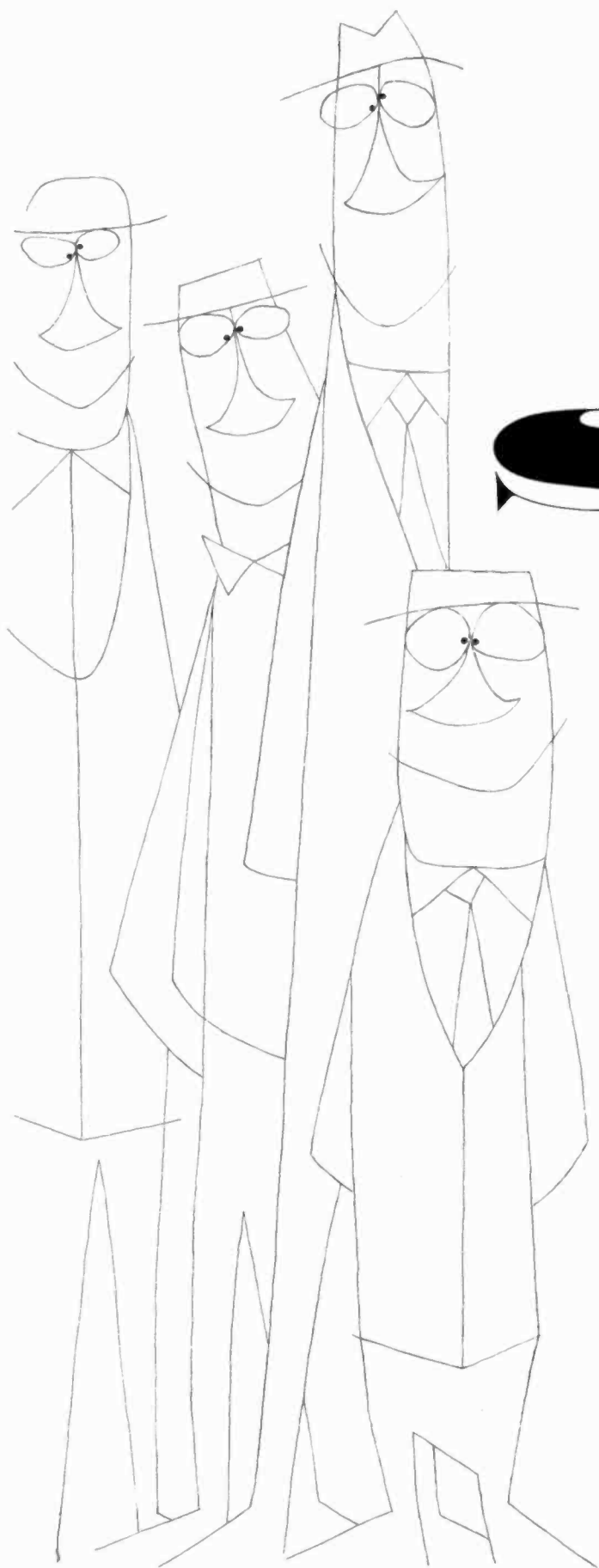
FOR FACTUAL MARKET DATA AND DETAILS OF OUTSTANDING SALES RESULTS FOR WBNS-TV ADVERTISERS, PHONE OR WRITE BLAIR TV INC., OR WRITE DIRECT.

## WBNS-TV

COLUMBUS, OHIO • Channel 10

CBS-TV Network—Affiliated with Columbus Dispatch and WBNS-AM  
Sales Office: 33 North High Street





# S.R.O.

*Standing Room Only*—means the show's a hit!  
And it's beautiful, *beautiful* at the box office! Here at KTTV we've hung out the SRO sign to stay. Our program schedule is jam-packed with talent from beginning to end—CBS-TV stars like Godfrey, Sullivan, Murray, and sponsors like Chesterfields, Lincoln-Mercury, and Budweiser. And the schedule is interlaced with local shows of equally strong impact—like Los Angeles' only TV newsreel presenting local and international news on the same day of occurrence, prepared by a 12-man full-time staff at the Los Angeles Times... including KTTV's own newsreel correspondent in the Far East. Advertisers realize that KTTV's SRO schedule means SRO sales for them. If you don't mind crowds, you'll want a place on KTTV yourself. Ask us or Radio Sales.

**KTTV**

*Los Angeles Times • CBS Television*

# THE CABLE IS HERE



**...AND SO IS WDAF-TV KNOW-HOW!**

One year ago WDAF-TV beamed its first picture to a waiting city and area. Today more than 60,000 set owners approve its popular blend of news, sports, music, drama, movies, public service and studio presentations.

Now WDAF-TV is on the cable . . . carrying top shows of ALL networks . . . keeping Kansas City television dealers hopping to meet demand.

If you want ACTION in the husky, thriving Kansas City market, put WDAF-TV audience-pleasing, sales-building know-how behind your product.

*Field Intensity Map and Coverage  
Information on request.*

**Kansas City's  
ONLY  
Television  
Station**

# WDAF-TV

OWNED AND OPERATED BY THE KANSAS CITY STAR COMPANY

*Channel 4*

Represented Nationally by **HARRINGTON, RIGHTER & PARSONS, Inc.**

# COMPARISON CIRCULATION REPORT

CITY	TV	LIFE	L.H.J.*	NEWSPAPERS	
New York	1,667,805	609,140	419,434	NEWS	2,241,886
Chicago	568,063	193,824	199,017	TRIBUNE	923,517
Los Angeles	642,897	105,789	190,265	TIMES	394,134
Philadelphia	565,000	145,679	153,363	BULLETIN	923,589
Detroit	282,357	114,232	89,465	NEWS	453,684
Boston	447,005	148,633	127,167	RECORD	383,574
San Francisco	68,026	120,109	82,049	EXAMINER	221,406
Pittsburgh	130,000	75,690	68,258	PRESS	282,081
St. Louis	152,500	42,789	38,937	GLOBE-DEM.	286,718
Cleveland	260,185	69,230	53,607	PRESS	293,690
Washington, D.C.	150,325	79,329	59,219	TIMES-HERALD	275,314
Baltimore, Md.	191,515	48,994	32,991	NEWS-POST	227,091
Minneapolis-St. Paul	105,600	41,054	49,440	STAR	295,513
Buffalo	110,251	43,910	34,574	NEWS	281,721
Milwaukee	129,068	33,797	39,222	JOURNAL	325,039

\*Ladies Home Journal

No attempt has been made here to evaluate circulation in terms of readers or viewers, sponsor identification or noting or other qualitative measuring methods. Circulation reported for newspapers is gross. For television it's all receivers credited to a city. In the case of the magazines, they are probably penalized a few percent in that the figures reported cover only the metropolitan county area.

# cutting room\*

a monthly critique of current commercials

Some time ago there was talk about an electronic device which would automatically turn off a radio when the commercial began and turn it on again when it finished. This is now done every day on TV and without the assistance of any electronic gadgets. The method..."and now friends a message from our sponsor."

We thought we had seen everything until we caught a string of the 2-minute pitchmen commercials complete with slicers, potato peelers, wonder towels, etc. If ever there's a surefire way of dragging down the level of all TV advertising, this is it. How long would the advertisers in Life Magazine stay in if Life accepted the usual advertising that appears in the pulps? How shortsighted can some management be?

We don't know whether Happy Felton sells a lot of candy for CURTISS CANDY CO. on Knot Hole Gang, but we think he should because of his pleasantly sincere way with the commercial. He seems to recognize that kids have a natural dignity the same as adults. As a result Knot Hole Gang has none of that insincere pressure that hovers over most of the kids' shows. Felton, of course, has the build of a born candy eater—and that helps. When he munches away at a bar, it looks like the most natural thing in the world. You just know he likes it.



Happy Felton for Curtiss

No better example of effective spot buying than the 20-second Bert Parks film for Benrus Watches. Commercial comes up immediately after BRISTOL-MYERS Break the Bank, featuring Bert Parks. Carry-over of same personality naturally is great factor in retaining audience for the spot and, undoubtedly, many a viewer will think BENRUS was one of the sponsors of Break the Bank.

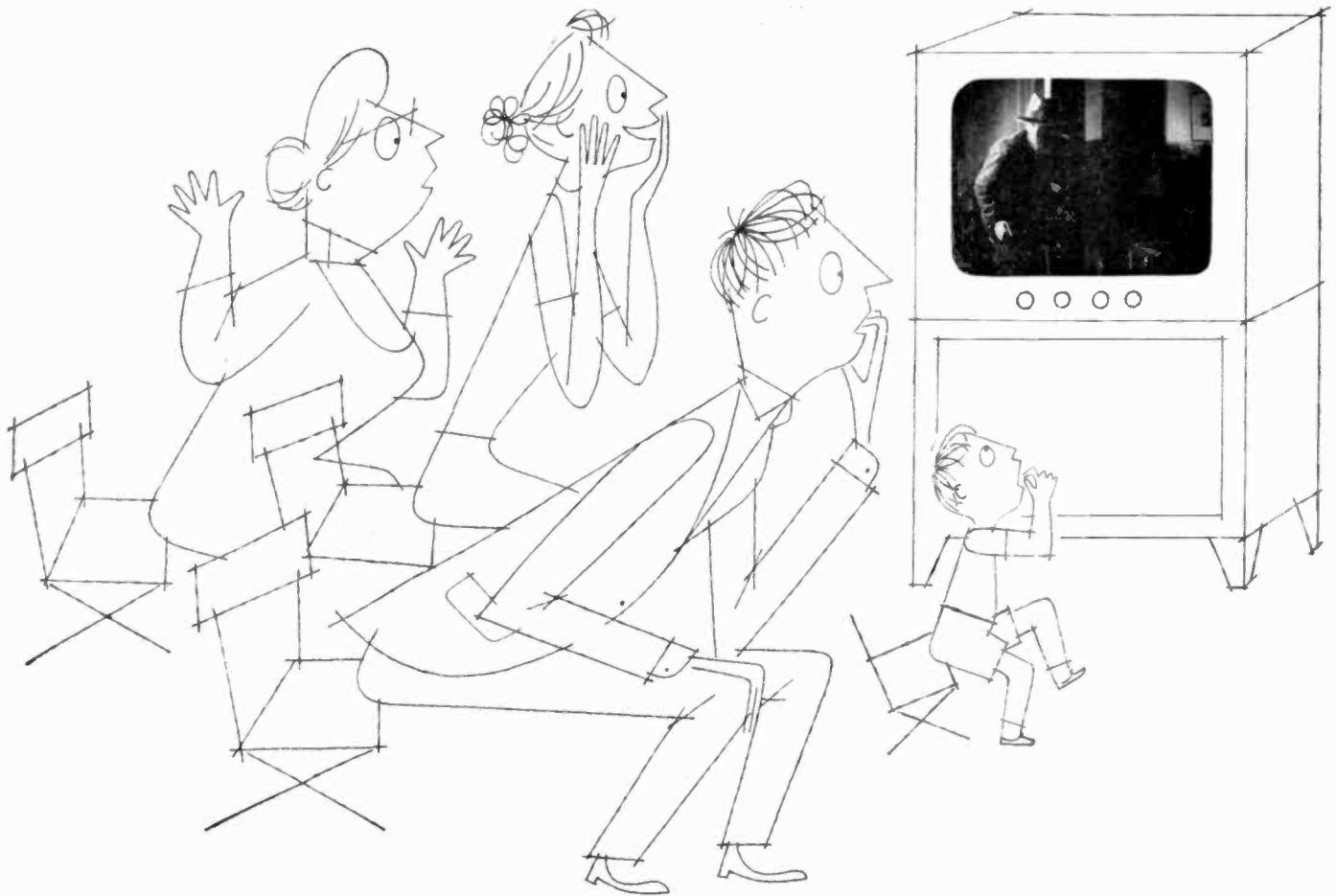
Operations Sandbag best sums up the type of commercials on many of the kiddie programs. And perhaps it's all for the good. Just think how much wiser they will be in the ways of our commercial world when, from the age of three or thereabouts, they will have been subjected to the two-for-one offer, the sincere approach, the indirect pitch and so forth. Yes sir, it will be tough to put anything over on this new generation.



Dr. Roy Marshall for Ford

No better commercial on the air than FORD when Dr. Roy Marshall, well-known scientist who has had his own TV show for some years now, explains specific advantages of FORD motor construction. How much more effective than the usual car pitches which all sound and look the same.

We'd like to complain about Dizzy Dean's new side-kick on the BALLANTINE Telecast of the Yankee games. Right along, Ole Diz was handling the play-by-play and the commercials with that kind of homespun sincerity which is characteristic of his style. Now he has a slick, radio-smooth voice alongside. And we think it's a bad combination. Dean has a kind of honesty in his tones which is hard to match and certainly his running-mate doesn't measure up to it.



## Keeps 'em on the edge of their seats!

Nothing hits home like mayhem and mystery when it comes to keeping audiences in a state of suspense... anxious to follow every bit of the action... hear every word that's said. That's why "Strange Adventure" is a good way to get your TV customers to sit up and take notice of your product.

This series of 52 quarter-hour dramas\* (especially produced in Hollywood for television) has proved it can hold its own with audiences. It's been sponsored by one of the nation's biggest advertisers. And hit the Top Ten Network TV listings (both Hooper and Pulse) for six months in a row!\*\*

And no wonder. "Strange Adventure" includes adaptations of the great stories of Chekhov, Poe, Balzac, Stevenson, Bret Harte... played by such great stage and screen stars as Albert Dekker, Rose Hobart, Lyle Talbot, Karen Morley.

These teleplays are now available *exclusively* through Radio Sales... subject to prior sale in each market. For more information, and a private preview, just call your nearest Radio Sales office.

A CBS-TV Syndicated Film  
 Represented by **RADIO SALES**  
 Radio and Television Stations  
 Representative... CBS



\*Adaptable to 26 half-hours

\*\*September 1949 through February 1950



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

*-and then  
there were Four!*

WHEN we started to write this piece, WPTZ was readying a Thursday night edition of its popular "Carol Calling" program, a half-hour variety show with Carol Reed's songs and talented guest performers.

Original plans called for six one-minute participations, and we were all set to tell you about all six of them. But apparently our typewriter is wired for sound. Two sponsors already have signed on the dotted line, although the program has yet to be offered to anyone. Wise advertisers know, however, that WPTZ only airs programs when they're ready. And the Thursday night "Carol Calling" is ready.

Here is a nicely paced variety program, featuring

television's best saleswoman, Carol Reed. Scheduled from 11:30 to midnight, immediately after the highly rated "Mystery Hour", "Carol Calling" brings out all the reasons why Miss Reed is known as "Philadelphia's First Lady of Television".

There still are four openings in "Carol Calling". Hitch your wagon to one of these selling stars, if you really want results in the Philadelphia market.

Give us a call here at WPTZ, or see your NBC Spot Sales Representative. You'll be delighted how far your dollar will go when it's "Carol Calling".

**PHILCO TELEVISION BROADCASTING CORPORATION**  
1800 Architects Building • Philadelphia 3, Penna.  
Telephone: LOcust 4-2244

**WPTZ**

FIRST IN TELEVISION IN PHILADELPHIA



TV-AFFILIATE

# daytime tv:

## THE NEXT BIG STEP

	Chicago		Cincinnati		Los Angeles	
10:00 a.m.	29,894	(3.6)	3,705	(1.5)	27,024	(3.6)
10:30	32,385	(3.9)	4,199	(1.7)	34,534	(4.6)
11:00	35,707	(4.3)	18,525	(7.5)	36,032	(4.8)
11:30	39,028	(4.7)	19,019	(7.7)	36,749	(4.9)
12:00	50,654	(6.1)	38,532	(15.6)	72,814	(9.7)
12:30 p.m.	53,145	(6.4)	39,273	(15.9)	78,820	(10.5)
1:00	63,110	(7.6)	38,779	(15.7)	88,578	(11.8)
1:30	82,209	(9.9)	40,016	(16.2)	91,581	(12.2)
2:00	83,870	(10.1)	43,472	(17.6)	99,838	(13.3)
2:30	85,531	(10.3)	45,448	(18.4)	96,085	(12.9)
3:00	103,800	(12.5)	51,129	(20.7)	93,833	(12.5)
3:30	95,496	(11.5)	69,654	(28.2)	96,836	(12.9)
4:00	134,524	(16.2)	78,052	(31.6)	105,844	(14.1)

Number of viewers as projected from Pulse reports on daytime sets in use.

WHEN an advertiser in Philadelphia can reach an audience of more than 200,000\* at 2 o'clock in the afternoon on WPTZ's *Hollywood Playhouse*; when Sterling Drug Products can corral over 200,000 New York viewers on the Dennis James *Okay Mother* show (WABD, 1:00 P.M.); when a \$30 spot on a cooking program on WBNS-TV (Columbus) delivers an audience of 29,000, daytime TV has arrived with resounding impact.

Daytime TV can come up with hundreds of the usual success stories like the May Company in Los Angeles being completely sold out on dresses plugged one day on KLAC-TV, or how four participa-

tions at \$35 each resulted in 2700 orders for a slicer on KPIX in San Francisco, or how Saks-34th Street in New York sold 2,200 pairs of stockings—\$1738 in sales—from one mention on a DuMont shopping program.

But more important than these success stories is the audience now being delivered in the daytime hours and on a competitive cost per thousand basis. Chart at the top of this page shows pretty much the size of audience an advertiser can reach today. And as an indication of daytime's rapid growth Videodex reports:

Sets in Use	Sept. 1949	Apr.-May 1950
Philadelphia 1-4 P.M.	3.6	14.5
New York 2-5 P.M.	6.6	11.9

And with circulation skyrocketing well over 400,000 new receivers each month, daytime TV can now deliver a circulation figure which few other advertising media can match. The national Nielsen index of 42 cities adds further weight to

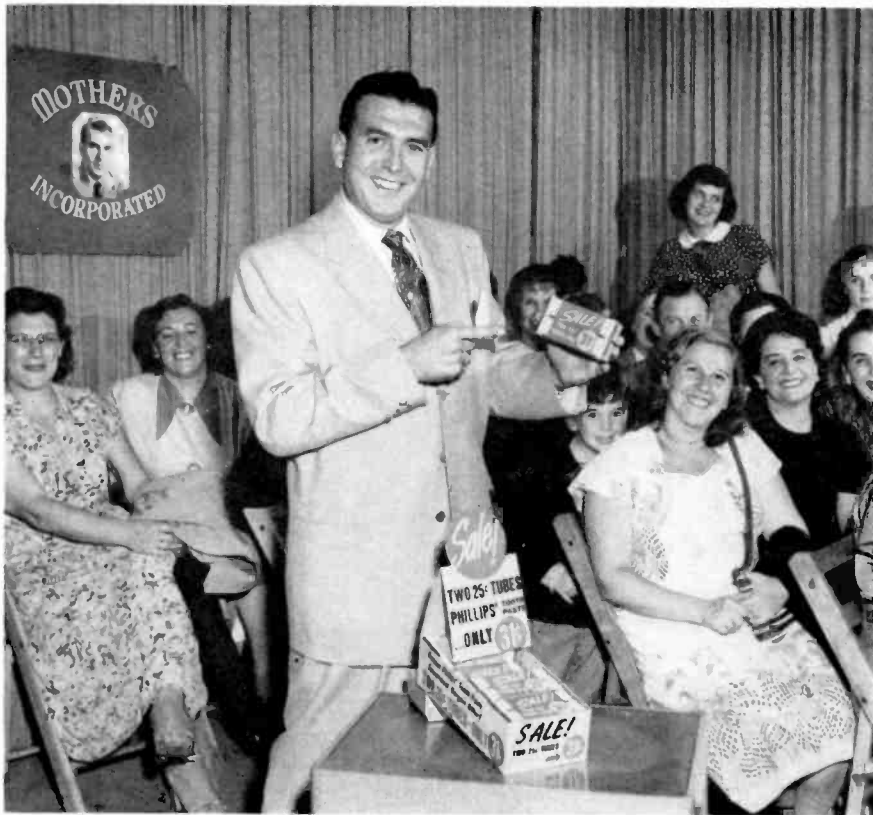
the picture of the zooming afternoon video audience.

Nielsen—Sets in Use—1-4 P.M.

March	7.7
April	9.6
May	11.7

Question is no longer when to start using daytime TV but on how to use daytime. Some, like Sterling Drug Products, have been sponsoring Dennis James on *Okay Mother*, a women's audience participating show, steadily since December 1948. The show hit a tidy 8.0 according to *Pulse* in June before the usual summer drop-off took place. After the first year, pleased with early results, Sterling put the show into Philadelphia, Baltimore and Washington. Others like H. J. Heinz only recently started to probe daytime. In an extensive test campaign Heinz signed a 13-week contract for twenty-five spots per week on six different programs on KFI-TV in Los Angeles at a cost of \$12,000. All commercials were live and tailored to fit personality of the par-

\*Audience figures are based on the number of receivers in a given area, the percentage of sets turned on, multiplied by the number of viewers per set. For example, the figure cited above is based on an August Pulse rating of 17.9 figured against a set circulation of 565,000 multiplied by 2.03 viewers per set.



Dennis James, star of *Okay Mother*, pitches for Sterling Drug over Dumont.

ticular performer. Participations were bought on a cooking show, health program, disc jockey, audience participation and a news telecast. Extremely satisfied with results on initial test, Heinz signed for an additional ten weeks.

Following the same saturation pattern also on KF1-TV, Snow Crop used a similar combination of daytime programs. Introducing their frozen coffee for the first time in this area, they were able to crack almost every chain in Los Angeles. Snow Crop has renewed for an additional 13-weeks starting Oct. 1.

While the daytime audience naturally is smaller than nighttime, its advantages are manifold. Women can be reached at home in comparative quiet and certainly in a more receptive mood for products and services centered on household matters. They are able to watch programs of their own choosing—their husbands are usually at business and the kids' at school or playing.

Radio has long made use of this select audience. Ratings or size of audience obviously tell only part of the story. Audio's famous Mary Margaret McBride's show gets only a 1.5 rating in New York. Yet the program has sponsors who have gladly footed the bills for more than ten consecutive years. The answer is the McBride pulling power in

terms of consumer purchases.

It is pertinent to note that afternoon TV is starting to compete with radio on an equal basis. According to Radio-TV Hooperatings for New York City, during April-May 1950 between the hours of 12-2 P.M., average ratings put a television station in third place:

WCBS (AM & FM)	4.7
WOR (AM)	1.8
WABD (TV)	1.7
WJZ (AM & FM)	1.1
WNBC (AM & FM)	1.0

A much discussed fear about daytime TV—that sets might be turned on but that the housewife could not possibly give it her undivided attention—has been debunked by an Ohio State University survey.

Data based on 5000 interviews found that 95% of women devoted themselves exclusively to watching TV when their sets were tuned in, whereas only 30% of radio listeners did likewise.

As to just what type of program is best for this time segment, there isn't any one answer. Analysis of present daytime shows and their ratings indicate that it doesn't make much difference what the format is if it's well done. This in spite of a recent analysis by research psychologist Dr. Ernest Dichter. Dichter claims that pure entertainment programs must be camouflaged to overcome a definite guilt feeling from watching television during the day when housework may be neglected. Their role as harried housewives without any leisure time might otherwise be challenged. We don't know what kind of dinners Philadelphia housewives are serving up, nor what they tell their husbands, because a good many of them are watching old movies on *Hollywood Playhouse* every afternoon on WPTZ (one of the highest rated daytime programs on TV).

Another top daytimer in a completely different category is WLW-T's *Fifty Club* (12-1 P.M.). Format is a women's audience participation show with the usual gimmicks of interviews, contests (dozen prizes each day), stunts, singing and a smattering of household hints. Fifty women are invited each day for luncheon. Ruth Lyons, who femcees the show, integrates and ad libs the commercials, with the show somewhat like Mary Margaret McBride. Latest figures give the program a smashing 14.4 Cincinnati rating. That the show is doing a job is evidenced by the 24 advertisers (listed below) now participating on the program.

Coca Cola	Kellogg
Reddi-Whip	Nabisco

Roosters crow, guitars twang, as hillbilly entertainers launch WCPO-TV's early-bird six a.m. live show. Program is part of 12-hour daytime schedule.





Milk Bone Dog Biscuits  
 Johnston Paint  
 Nu-Maid Margarine  
 Starlac (Borden's Powdered Milk)  
 Borden's Eagle Brand Evaporated Milk  
 Albers Markets (local)  
 Heublin (A-1 Sauce and Mustard)  
 Robin Hood Flour  
 Star Kist Tuna  
 Seal Wrap (sandwich wrapping)  
 Olson Rug  
 Lowell Deodorant  
 Werk Company  
 Lin Mop Company  
 Mikesells Potato Chips  
 Estate Stove  
 Glier Mattress  
 Worthmore

A straight service show also can do an outstanding job. CBS-TV's *Homemaker's Exchange* is networked to 17 markets. At 4 P.M. it carries an 8.1 rating and goes into more than 250,000 homes for a total audience of 485,000. A *Homemakers'* participation which comes close to a 5-minute commercial demonstration costs \$1100. Mathematically the sponsor hits 233 homes for each dollar allocated or 485,000 impressions for \$2.26 per thousand.

Another category of successful programming is the disc jockey show adapted for TV. Good example is the *Paul Dixon Music Shop* on WCPO-TV Cincinnati 3-5 P.M. The *Music Shop* has hit as high as a 13.0 rating and is usually in the top ten in Cincinnati. Secret of show's large audience would seem to be Dixon's ability to convey the impression that his program is a gay neighborhood party and he's glad his viewers can come to it. Dixon provides what the tired businessman husband doesn't when he comes home at night, and that's the small talk, the kidding that a woman likes. With the assistance of two attractive girls, Dixon mugs, hams, ad libs the commercials and thoroughly enjoys himself. Visualization is accomplished by miming recordings, simple sketches by one of the gals who is the station's art director and general horseplay throughout the two hours

Lit Brothers store adapts its a.m. daytime show for video over WCAU-TV.



WLW-T's *Fifty Club*, responsible for whopping 14.4 rating in Cincinnati area.

a day, 6 days a week show.

Daytime programming has a great asset: Where entertainment is the most vital feature on evening shows, an advertiser need not be fearful of offending listeners because of the educational, self-help or strictly utility quality of his format. While the ratings of shopping stanzas are lower than entertainment programs, they do sell merchandise. And for the advertiser who is interested in specific returns for a particular product, the shopping program consistently delivers the goods and is responsible for most of daytime success stories.

And along these lines the straight service show is a natural for the utility companies. For example, KDYL-TV (Salt Lake City) has had *Better Living Electrically*, a half-hour cooking program sponsored by Utah Power and Light, on the air for more than a year. Programs have been averaging 200 requests for recipes after each performance. Brooklyn Union has been using WJZ-TV in New York to sell cooking by gas. Response to program has been greater than that of any other advertising the company has done. They now have expanded to an evening program as well.

Interesting is the programming of WCPO-TV (Cincinnati) which has the most ambitious daytime schedule in the country.

<b>A.M.</b>	
6:00-7:00	Hillbilly entertainers
7:00-8:00	Kiddy Clown show
8:00-8:05	News Round-up
8:05-8:15	Exercise period
8:15-9:30	Feature Film
9:30-10:30	Audience partic. show
10:30-11:00	Disc Jockey
11:30-11:45	Hillbilly entertainers
11:45-12:00	Women's Fashions
<b>P.M.</b>	
12:00-12:15	Man-in-the-street interviews
12:15-1:00	Musical variety show
1:00-2:00	Women's Kitchen Show
2:00-3:00	Women's audience partic. show
3:00-5:00	Disc Jockey Show
5:00-5:55	Western film
5:55-6:00	News Round-up

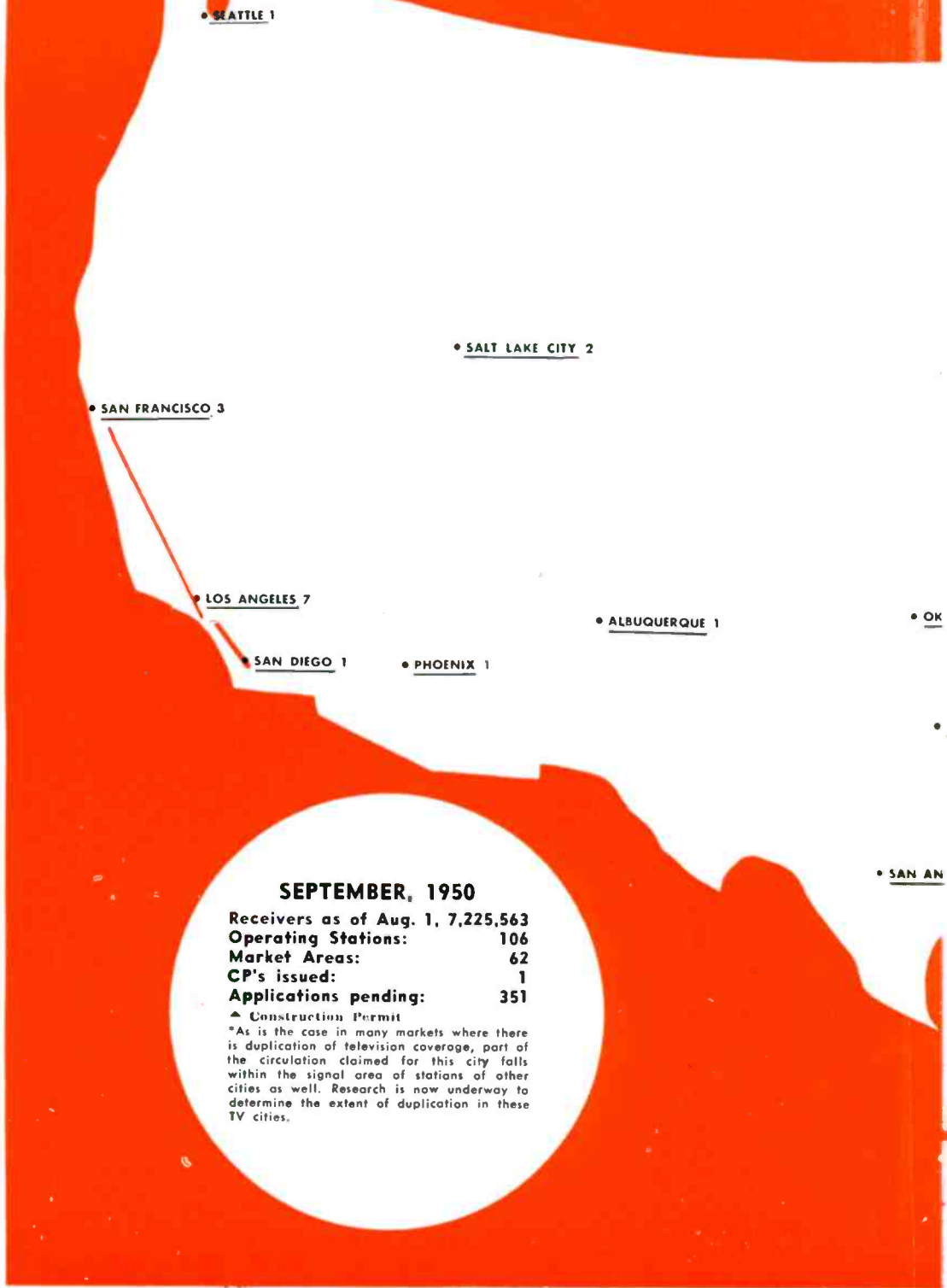
As can be seen by this schedule, WCPO-TV uses less than two hours of film from 6:00 A.M. to 6:00 P.M. The feeling is that more people are served and entertained if the schedule is for the most part live and local — personalities the viewers come to know, people in whom they can take a friendly personal interest as residents of the same community. Use of local talent enables the station to project an air of easy informality which is a major programming objective of WCPO-TV.

Another striking case is KFI-TV (Los Angeles), which left evening programming entirely in March 1949, switching to a Monday thru Sunday 12 noon to 6:00 P.M. lineup. A recent Hooper survey showed a weekday rating of 1.0 at 9:00 A.M. to an 18.5 high at 5:15 P.M., with a daily average of 8.0. Currently signing on at 8:00 A.M. the station resumed evening telecasting last April.

More and more stations are moving back their daytime to the early morning hours. Latest entry is WCAU-TV (Philadelphia) with a 9:00 A.M. to 2:00 A.M. schedule. With the accent on local sponsors and programs during the daytime, station now has N. Snellenburg, Philadelphia department store, sponsoring a daily remote, one hour Monday thru Friday. The American Stores, large grocery chain, (continued on page 31)

## OPERATING STATIONS

(Network affiliation in parentheses; %'s indicate Depth of Penetration of area)	Receiver Circulation (Aug. 1)
<b>Albuquerque—11.5</b> KOB-TV (A, C, D, N)	4,000
<b>Ames—10.1</b> WOI-TV (A, C, D, N)	12,998
<b>Atlanta—21.5</b> WSB-TV (A, N, P) WAGA-TV (C, D)	52,325
<b>Baltimore—25.7</b> WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	191,515
<b>Binghamton—8.7</b> WNBF-TV (A, C, D, N)	18,650
<b>Birmingham—8.2</b> WAFM-TV (A, C, P) WBRC-TV (D, N)	16,800
<b>Bloomington—3.3</b> WTTV (A, C, D, N)	8,000
<b>Boston—32.7</b> WBZ-TV (N) WNAC-TV (A, C, D, P)	447,005
<b>Buffalo—31.0</b> WBEN-TV (A, C, D, N)	110,251
<b>Charlotte—8.2</b> WBTB (A, C, D, N)	19,210
<b>Chicago—36.3</b> WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	568,063
<b>Cincinnati—32.3</b> WKRC-TV (C); WLW-TV (N); WCPO-TV (A, D, P)	143,000
<b>Cleveland-Akron—32.4</b> WEWS (A, C); WNBK (N); WXEL (A, D, P)	260,185
<b>Columbus—36.6</b> WLW-C (N); WTVN (A, D); WBNS-TV (C, P)	78,000
<b>Dallas-Ft. Worth—21.7</b> WFAA-TV (A, D, N, P); KRLD-TV (C); WBAP-TV (A, N)	65,681
<b>Davenport-Rock Isl.—14.2</b> WOC-TV (N, P) WHBF-TV (A, C, D);	16,218
<b>Dayton—13.4</b> WHIO-TV (A, C, D, P); WLW-D (N)	76,000
<b>Detroit—32.9</b> WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	282,357
<b>Erie—42.6</b> WICU (A, C, D, N)	28,000
<b>Ft. Worth-Dallas—21.7</b> WFAA-TV (A, D, N, P); KRLD-TV (C); WBAP-TV (A, N)	65,681
<b>Grand Rapids—18.5</b> WLAV-TV (A, C, D, N)	43,055
<b>Greensboro—6.5</b> WFMY-TV (A, C, D, N)	15,458
<b>Houston—11.8</b> KPRC (A, C, D, N, P)	32,500
<b>Huntington—11.2</b> WSAZ-TV (A, C, D, N)	16,000
<b>Indianapolis—25.2</b> WFBM-TV (A, C, D, N)	67,500
<b>Jacksonville—12.9</b> WMBR-TV (A, C, D, N)	12,000
<b>Johnstown—7.7</b> WJAC-TV (A, C, D, N)	26,500
<b>*Kalamazoo—29.7</b> WKZO (A, C, D, N)	77,698
<b>Kansas City—13.0</b> WDAF-TV (A, C, D, N)	42,107
<b>Lancaster—20.2</b> WGAL-TV (A, C, D, N, P)	54,435



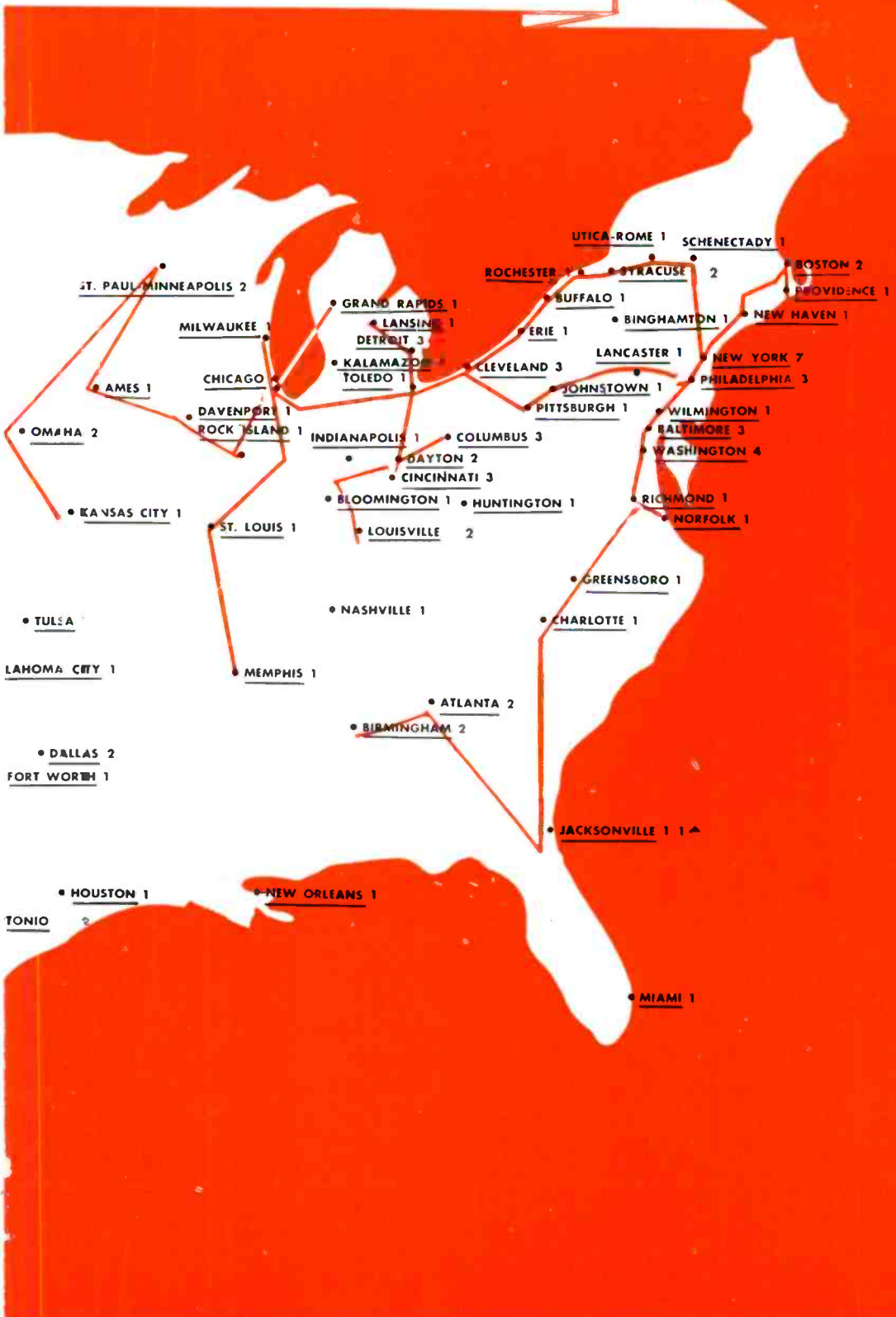
**SEPTEMBER, 1950**

Receivers as of Aug. 1, 7,225,563  
 Operating Stations: 106  
 Market Areas: 62  
 CP's issued: 1  
 Applications pending: 351

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

Weed has *experience* Weed has *influence* Weed

# ZINE'S STATUS MAP



<b>*Lansing—27.5</b>	<b>13,500</b>
WJIM-TV (A, C, D, N)	
<b>Los Angeles—44.2</b>	<b>642,897</b>
KFI-TV; KLAC-TV; KNBH (N);	
KTLA (P); KTSN (D); KTTV (C);	
KECA-TV (A)	
<b>Louisville—19.6</b>	<b>39,195</b>
WAVE-TV (A, D, N, P);	
WHAS-TV (C)	
<b>Memphis—24.0</b>	<b>44,319</b>
WMCT (A, C, D, N)	
<b>Miami—20.3</b>	<b>31,400</b>
WTVJ (A, C, D, N)	
<b>Milwaukee—40.7</b>	<b>129,068</b>
WTMJ-TV (A, C, D, N)	
<b>Minneapolis-St. Paul—27.2</b>	<b>105,600</b>
KSTP-TV (N);	
WTCN-TV (A, C, D, P)	
<b>New Haven—24.3</b>	<b>90,300</b>
WNHC-TV (A, C, D, N, P)	
<b>New Orleans—14.6</b>	<b>30,800</b>
WDSU-TV (A, C, D, N)	
<b>New York—43.0</b>	<b>1,667,805</b>
WABD (D); WATV; WCBS-TV (C);	
WJZ-TV (A); WNBT (N); WOR-TV	
(P); WPIX (P)	
<b>Norfolk—13.5</b>	<b>23,420</b>
WTAR-TV (A, C, N, P)	
<b>Oklahoma City—19.6</b>	<b>36,941</b>
WKY-TV (A, C, D, N)	
<b>Omaha—18.5</b>	<b>26,197</b>
KMTV (A, C, D); WOW-TV (N, P)	
<b>Philadelphia—48.0</b>	<b>565,000</b>
WPTZ (N); WCAU-TV (C);	
WFIL-TV (A, D, P)	
<b>Phoenix—14.9</b>	<b>14,800</b>
KPHO (A, C, D, N)	
<b>Pittsburgh—18.9</b>	<b>130,000</b>
WDTV (A, C, D, N)	
<b>Providence—6.4</b>	<b>71,800</b>
WJAR-TV (C, N, P)	
<b>Richmond—37.3</b>	<b>38,925</b>
WTVR (C, D, N, P)	
<b>Rochester—23.1</b>	<b>45,926</b>
WHAM-TV (A, C, D, N)	
<b>Rock Island—14.2</b>	<b>16,218</b>
WHBF-TV (A, C, D, P)	
<b>St. Louis—29.9</b>	<b>152,500</b>
KSD-TV (A, C, D, N, P)	
<b>Salt Lake City—15.7</b>	<b>21,300</b>
KDYL-TV (N, P); KSL-TV (A, C, D)	
<b>San Antonio—16.6</b>	<b>23,000</b>
WOAI-TV (A, C, N);	
KEYL-TV (D, P)	
<b>San Diego—25.8</b>	<b>47,600</b>
KFMB-TV (A, C, N, P)	
<b>San Francisco—7.7</b>	<b>68,026</b>
KPIX (C, D, P); KGO-TV (A);	
KRON-TV (N)	
<b>Schenectady-Albany-Troy—33.0</b>	<b>90,500</b>
WRGB (C, D, N)	
<b>Seattle—9.3</b>	<b>33,400</b>
KING-TV (A, C, D, N, P)	
<b>Syracuse—27.6</b>	<b>56,862</b>
WHEN (A, C, D); WSYR-TV (N, P)	
<b>Toledo—19.6</b>	<b>51,000</b>
WSPD-TV (A, C, D, N, P)	
<b>Tulsa—32.7</b>	<b>39,150</b>
KOTV (A, C, D, N, P)	
<b>Utica-Rome—8.0</b>	<b>19,800</b>
WKTU (A, C, N)	
<b>Washington—33.0</b>	<b>150,325</b>
WMAL-TV (A); WNBW (N);	
WTOP-TV (C, P); WTTG (D)	
<b>Wilmington—3.2</b>	<b>40,081</b>
WDEL-TV (D, N)	

It makes

**sales**

**Weed and company**

New York Boston Chicago  
Detroit San Francisco  
Atlanta Hollywood

Pioneer Radio and Television Station Representatives



Miss Press Photographer appears on Corn Exchange's Open House.

# *tv glamorizes* *the* BANKS

**T**HERE'S something big, sprawling . . . and cold about the country's industrial empires like U. S. Steel, AT&T, DuPont, the insurance companies, the public utilities and many others. Their very bigness which keeps them aloof and distant from the consumer has always been of great concern to corporate officials sensitive to all-important public opinion.

And while full page advertisements in newspapers defending our way of life and sponsorship of such radio programs as the Philharmonic Symphony and the Theatre Guild are a step towards better public relations, they never quite achieve the

objective which is needed perhaps above all else—humanizing the corporation.

It's taken the most staid and stodgiest of all industry—the banking business—to show the way.

Dignity, of course, still is a watchword of the business and must still be reflected in its advertising. But TV has shown how warmth can be injected too. Usually some restraint is placed on its promotion, and, ordinarily, the bank would wait some time before venturing into a new medium. But TV apparently has brought a fresh appreciation of advertising to banks. There are now more than 110

using TV, with many more of the country's 10,000 waiting to hop on the bandwagon when TV reaches their areas.

One of the first to take the TV plunge was Philly's Corn Exchange Bank. Long a \$50,000 yearly spender on radio, the bank two years ago pulled out of AM and switched to *Open House*, a WPTZ interview show. VP George J. Watts, Jr., hit on *Open House* because of its wide appeal and strong public service possibilities. Show rambles over a range of topics and headlines leading names from sports, show business, industry, medicine, religion. It would be difficult to mention a

Two members of Philly's Corn Exchange Bank with vice-president on bank's Open House program.



field of interest not discussed on the program. Watts, a strong advocate of showmanship in advertising, has even thrown in a sprinkling of sex to enliven the proceedings.

Show hits 17 on Pulse survey, draws an audience of 128,000 for a weekly tab of \$600-\$700. Cost per viewer: 1/2¢.

While entertainment is top factor, show is fine medium for building larger clientele. Bank employees appear now and then as part of the program, and give inside dope on functions of the institution and demonstrate working of a department or a banking service. As an added come-on, show often spotlights stories of Corn Exchange accounts. Railroads, manufacturers and local merchants have chipped in with exciting material. Show only whips up live commercials to promote bank's services. Plugs are brief (minute and a half), skits are simple and homey. Result: Effective pitch packaged at small cost.

Especially helpful to Watts is fact that TV can be measured in tangibles. Time and again, Watts finds, letters laud the show and, as a result, such fans switch to Corn Exchange. Several company accounts swung over, one tallying \$25,000. Format has also corralled many personal accounts, some ranging in the \$5,000-\$6,000 brackets.

Another old-timer in TV's rank is Boston's National Shawmut Bank. On TV for 2 years, the bank sponsors a Sunday feature film, 12 newsreels and 19 weather casts weekly. (Television Magazine, December, 1949). Various slots and length of programming make it one of the Hub's largest and earliest advertisers. Shawmut's VP, John J. Barry, advises other banks that "there is no quicker reflex on the part of customers to the purchase of banking services in the use of any medium I know of which can compare to the television medium."

While commercial banks like Corn Exchange and Shawmut promote a variety of services, savings banks hammer away at thrift; the need for pocketing some part of each week's salary. Where? At the local savings bank. New York's Bowery Savings Bank slanted its copy along such lines since 1948. Bank ran one-minute and 20-second spots in 1949.

In January 1950 bank tackled *Crusade in Europe*, March of Time documentary on World War II. Bowery prepared four one-minute film spots, each treating a different aspect of savings. One showed how

savings provide for child's college schooling; second plugged ease of saving by mail, etc. Films were rotated, two screened for each show. Bowery Advertising Manager Edwin Goat felt series was superior promotion for bank. Special care was taken that commercials fitted in with impressive tenor of *Crusade's* material. Ad copy was pegged before and after film to prevent chopping continuity.

*Crusade* required \$1,200 weekly outlay and, according to Goat proved an excellent buy for institutional advertising. Favorable comments poured in from depositors.

## BANKS SPONSORING TV PROGRAMS

### ATLANTA

Bank of Georgia  
Bank of Georgia  
C & S Bank  
C & S Bank  
First Federal Savings & Loan  
Georgia Savings Bank

WSB-TV  
WAGA-TV  
WAGA-TV  
WSB-TV  
WSB-TV  
WAGA-TV

### BALTIMORE

Baltimore Fed. Svgs. & Loan  
Fraternity Fed. Svgs. & Loan  
Provident Savings Bank  
Union Trust Company  
Union Trust Company  
Union Trust Company

WMAR-TV  
WAAM  
WBAL-TV  
WAAM  
WBAL-TV  
WMAR-TV

### BINGHAMTON

Marine Midland Trust Co.

WNBF-TV

### BOSTON

First National Bank  
National Shawmut Bank  
National Shawmut Bank  
Workingman's Cooperative Bank  
Workingman's Cooperative Bank

WBZ-TV  
WBZ-TV  
WNAC-TV  
WBZ-TV  
WNAC-TV

### BUFFALO

Buffalo Savings Bank  
Erie County Savings Bank  
Manufacturers & Trades Trust Co.  
Marine Trust Co.  
Niagara National Bank of Buffalo  
Western Savings Bank

WBEN-TV  
WBEN-TV  
WBEN-TV  
WBEN-TV  
WBEN-TV

### CHICAGO

City National Bank  
Exchange Nat'l Bank of Chicago  
Exchange Nat'l Bank of Chicago  
Home Federal Savings & Loan  
Home Federal Savings & Loan  
Home Federal Savings & Loan

WGN-TV  
WENR-TV  
WGN-TV  
WBKB  
WENR-TV  
WNBQ

### CLEVELAND

Central National Bank

WNBK

### COLUMBUS

Central Ohio Federal & Loan  
Central Ohio Federal & Loan  
City National Bank  
Economy Saving & Loan  
First Federal Savings & Loan  
Modern Finance Co.  
Ohio Federal Savings & Loan

WTVN  
WBNS-TV  
WTVN  
WBNS-TV  
WBNS-TV  
WTVN  
WTVN

### DALLAS-FT. WORTH

Dallas National Bank  
Equitable Savings & Loan  
First National Bank  
Fort Worth National Bank  
Republic National Bank

KRLD-TV  
WBAP-TV  
KRLD-TV  
WBAP-TV  
KRLD-TV

### DETROIT

United Savings Bank

WXYZ-TV

### ERIE

Security People's Bank

WICU

### GRAND RAPIDS

People's National Bank

WLAV-TV

### INDIANAPOLIS

Fidelity Trust Co.  
Fletcher Ave. Savings & Loan  
Union Federal Savings & Loan

WFBM-TV  
WFBM-TV  
WFBM-TV

### LANCASTER

Fulton National Bank

WGAL-TV

### LOS ANGELES

Citizen's Nat'l Trust & Svgs. Bk.  
Coast Federal Svgs. & Loan Assn.  
Pioneer Savings & Loan

KTTV  
KTTV  
KFI-TV

### LOUISVILLE

Bank of Louisville  
Citizens Fidelity Bank & Trust Co.  
Greater Louisville First Federal  
Savings & Loan Association  
Liberty National Bank & Trust Co.  
South End Federal Svgs. & Loan

WHAS-TV  
WAVE-TV  
WAVE-TV  
WAVE-TV  
WHAS-TV

After each broadcast stressing a particular service, that department had a flurry of extra activity. Since end of *Crusade* in June, Bowery has marked time, but expects to tie-in with TV again in future.

According to one comment, TV has so influenced the field that banks gradually will be revamping their entire mode of advertising to fit the new medium. In the terms of a leading bank head, TV also has increased the bank's awareness of the intangibles of a concern seeking credit. One of these intangibles is the progressiveness of the firm's advertising policies.

### MIAMI

Chase Federal Savings & Loan

WTJV

### MILWAUKEE

First Federal Savings & Loan  
First Wisconsin Nat'l Bank  
Marshall & Ilsley Bank

WTMJ-TV  
WTMJ-TV  
WTMJ-TV

### MINNEAPOLIS-ST. PAUL

First National Bank  
Midland National Bank  
Minneapolis Savings & Loan  
Minnesota Federal Svgs. & Loan  
Twin City Federal Svgs. & Loan

WTCN-TV  
WTCN-TV  
WTCN-TV  
WTCN-TV  
KSTP-TV

### NEW HAVEN

Hartford-Connecticut Trust Co.  
Tradesmen's National Bank

WNHC-TV  
WNHC-TV

### NEW YORK

Bowery Savings Bank  
Carteret Savings & Loan

WJZ-TV  
WATV  
(Newark)  
WNBT  
WABD

Chase National Bank  
Manufacturer's Trust Co.

### NORFOLK

Southern Bank of Norfolk

WTAR-TV

### OMAHA

Commercial Savings & Loan  
Conservative Savings & Loan  
First National Bank

WOW-TV  
KMTV  
WOW-TV

### PHILADELPHIA

Beneficial Savings Fund  
Beneficial Savings Fund  
Beneficial Savings Fund  
Fidelity-Phil. Trust Co.  
Camden Trust Co.  
Corn Exchange Nat'l Bank  
Land Title Bank & Trust Co.  
Phila. Saving Fund Society

WCAU-TV  
WFIL-TV  
WPTZ  
WPTZ  
WPTZ  
WCAU-TV  
WCAU-TV

### PHOENIX

First National Bank of Arizona

KPHO-TV

### PITTSBURGH

People's First National Bank

WDTV

### ROCHESTER

Community Savings Bank

WHAM-TV

### ST. LOUIS

Lafayette Federal Savings & Loan  
Mercantile-Commerce Bank  
& Trust

KSD-TV  
KSD-TV

### SALT LAKE CITY

Prudential Federal Savings

KDYL-TV

### SAN DIEGO

San Diego Federal Svgs. & Loan  
Security Trust & Savings

KFMB-TV  
KFMB-TV

### SAN FRANCISCO

San Francisco Svgs. & Loan

KGO-TV

### SCHENECTADY

National Com'l Bank of Albany

WRGB

### SEATTLE

National Bank of Commerce  
Pacific National Bank  
Seattle First National Bank  
Union Federal Savings & Loan

KING-TV  
KING-TV  
KING-TV  
KING-TV

### SYRACUSE

Fair City Savings & Loan  
First Trust & Deposit Co.  
Onandaga Co. Savings Bank  
Syracuse Trust Co.

WHEN  
WSYR-TV  
WHEN  
WHEN

### TOLEDO

Commerce National Bank  
First Federal Savings & Loan  
Home Building & Savings Co.  
Lucas County Bank

WSPD-TV  
WSPD-TV  
WSPD-TV  
WSPD-TV

### UTICA

Savings Bank of Utica

WKTV

### WILMINGTON

Equitable Trust Co.

WDEL-TV

## what advertisers are sponsoring

### DRAMA, MUSICAL VARIETY SHOWS ARE CHIEF NETWORK CHOICES

**L**AATEST check of network schedules shows dramatic and variety programs walking off with top honors. At press time some 24 sponsors backed 29 shows in the mystery and straight drama brackets. Variety and musical programs were the choice of another 44 sponsors. Audience participation, children's programs and the women-service category all received solid backing but from a smaller group. And sports, while not big network-wise, is probably the most sought after program on a local and regional basis.

#### Drama

Rating-wise dramatic programs largely fell into the 25-30 category. Regardless of story, whether it be comedy, heavy drama, or mystery, if done well, ratings were uniformly high. In June *Studio One*, perhaps the best of all dramatic programs, came up with a 32.2 rating, while straight mystery shows like *Lights Out* and *Suspense* had 30.0 and 31.7 respectively.

Talent and production costs range anywhere from a few thousand dollars to \$30,000. A lot depends upon whether the program employs top name stars and how much it pays for stories or adaptations. For example, the *Kraft Theatre*, one of the oldest straight dramatic programs on television, has been produced for some years now around the \$6,000 mark. *Studio One* is brought in anywhere from \$10,000 to \$15,000 and it's reported that a whopping \$30,000 is spent for each *Lucky Strike Theatre* program. Listed below is a representative list of network advertisers sponsoring dramatic shows:

#### Airflyte Theater

Nash

#### Aldrich Family

General Foods

#### Beulah

Procter & Gamble

#### Big Story

American Cigar & Cigarette

#### Big Town

Lever Bros.

#### Circle Theater

Armstrong Cork Co.

#### Fireside Theater

Procter & Gamble

#### Ford Theater

Ford Motor Co.

#### Hands of Destiny

Bond Stores

#### Life with Linkletter

Green Giant

#### Lights Out

Admiral Corp.

#### Lucky Strike Theater

American Tobacco Co.

#### Lux TV Theater

Lever Brothers

#### Mama

General Foods

#### Man Against Crime

Reynolds Tobacco

#### Martin Kane

U.S. Tobacco

#### Mystery Playhouse

Block Drug

#### One Man's Family

Manhattan Soap Co.

#### Philco TV Playhouse

Philco Corp.

#### Plainclothes-Man

Consolidated Cigar Co.

#### Pulitzer Prize Playhouse

Schlitz Beer

#### Stars Over Hollywood

Armour & Co.

#### Studio One

Westinghouse

#### Suspense

Auto-Lite Co.

#### The Clock

Emerson Radio

#### The Erwins

General Mills

#### The Goldbergs

General Foods

#### The Web

P. Lorillard

#### Treasury Men in Action

Chrysler Corp.

#### Variety & Musical

The other most popular way to shell out coin according to sponsor choice is the variety show. Television's biggest audience draws are in this category. Of course the top one is the *Texaco Star Theatre* which consistently turned in ratings of over 60. Runners-up are *Godfrey's Talent Scouts* sponsored by Lipton's and Lincoln-Mercury's Ed Sullivan's *Toast of the Town*, both in the high 40's. Budgets run from

a \$6,000 cost for *Garroway at Large* to the newly launched *Colgate Comedy Theatre* with a production-talent nut topping \$50,000. The 44 sponsors listed here are backing 35 variety and musical shows on the networks:—

#### Allan Young Show

Kroger Co., Esso

#### At Home Party

Masland

#### Broadway Open House

Anchor Hocking Glass Corp.

#### Cavalcade of Bands

Drug Store Television

#### Cavalcade of Stars

Drug Store Television

#### College Bowl

Pharma-Craft

#### Comedy Theater

Colgate

#### Don McNeill

Philco

#### Ford Star Review

Ford Motor Co.

#### Fred Waring Show

General Electric Co.

#### Garroway at Large

Congoleum-Nairn

#### Godfrey & Friends

Liggett & Myers

Pillsbury, Toni

#### Godfrey Talent Scouts

Lever Brothers

#### Holiday Hotel

Philip Morris

#### Hollywood Hotel

Packard

#### Horace Heidt

Philip Morris

#### Jack Carter Show

Campbell Soup, Whitman's,

Johnson's Wax, Wildroot

#### Ken Murray Show

Anheuser-Busch, Inc.

#### Little Show

Van Camp

#### Mohawk Show Room

Mohawk

#### Morton Downey

Kelvinator

#### Original Amateur Hour

P. Lorillard Co.

#### Paul Whiteman TV Teen Club

American Dairy

#### Penthouse Party

Best Foods, Inc.

#### Perry Como

Liggett & Myers

#### Robin's Nest

Exquisite Form Bra

### Show Goes On

American Safety Razor  
Columbia Records, Inc.

### Show of Shows

Avco Mfg. Co., Snow Crop,  
Minnesota Mining, S.O.S.,  
Benrus, Crosley

### Texaco Star Theater

The Texas Co.

### This Is Show Business

American Tobacco Co.

### Toast of the Town

Lincoln-Mercury

### Vaughn Monroe

R. J. Reynolds

### Versatile Varieties

Bonafide Mills

### Voice of Firestone

Firestone

### Winchell-Mahoney

Speidel

### Audience Participation, Quiz & Personalities

Two leading programs under this label last year were *Stop the Music*, sponsored by Admiral and Old Gold, and Bristol-Myers' *Break the Bank*. *Stop the Music* has turned in ratings in the 40's and *Break the Bank* in June rated 22.1. Best evidence of sponsor satisfaction is that both programs are back again with the same advertisers. Leading shows in this category and their sponsors are:

### Beat the Clock

Sylvania

### Billy Rose

Hudson

### Blind Date

Gruen Watch

### Break the Bank

Bristol-Myers

### Broadway to Hollywood

Tidewater Oil

### Can You Top This

Wine Corp. of America

### Celebrity Time

Goodrich

### Chance of a Lifetime

Bendix

### Faye Emerson

Pepsi-Cola

### Groucho Marx Show

Chrysler Corp.

### Hold That Camera

Esquire Polish

### Leave It to the Girls

Regent Cigarettes

### Life Begins at Eighty

Arnold

### Okay Mother

Sterling Drug

### Quiz Kids

Miles Labs

### Sing It Again

Carter Products, Sterling Drugs,  
Ludens

### Stop the Music

Admiral Corp.,  
P. Lorillard Co.

### Truth or Consequences

Philip Morris

(continued on page 30)

## ON THE WASHINGTON SCREEN

# WMAL-TV **TOPS** THEM ALL!

In Cumulative  
Ratings...

## 7 NIGHTS A WEEK 6 TO 11 PM

### More Sets Are Tuned to

# WMAL-TV

### than any other Washington Station

TOTAL RATINGS - 6 to 11 P.M.\*

	WMAL-TV	Station X	Station Y	Station Z
MONDAY	★372.0	204.6	153.5	53.0
TUESDAY	★378.6	314.6	98.8	105.0
WEDNESDAY	★289.2	265.1	70.5	198.4
THURSDAY	274.4	169.4	★387.6	97.0
FRIDAY	211.3	206.9	★259.8	89.5
SATURDAY	★371.1	145.2	116.8	131.6
SUNDAY	62.9	★444.5	63.7	247.8

TOTAL ★1959.5 1750.3 1150.7 922.3

\* American Research Bureau TV Survey—July 8-15, 1950



# Ruth

# Crane

## ON TV

with her own

Participation Show!

beginning

## Monday October 2



Monday thru Friday  
3 to 3:30 p.m.

Represented Nationally by ABC Spot Sales

# WMAL-TV

THE EVENING STAR STATION IN WASHINGTON, D. C.

At **PRECISION** today  
we're processing the finest  
**INDUSTRIAL FILMS**  
for nationwide showings



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

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

...no wonder more and more  
of the best 16 mm. films to-  
day are processed at...

**PRECISION**

FILM LABORATORIES, INC.  
21 West 46th St., New York 19, N. Y.  
JU 2-3970

# nine million

## ADDED TO CONNECTED NETWORK

As of September 30, the following cities have been hooked up by AT&T to network facilities: Greensboro, Charlotte, Huntington, Jacksonville, Atlanta, Birmingham, Indianapolis, Louisville, Rock Island, Ames, Davenport, Omaha, Kansas City, Minneapolis-St. Paul. With the addition of these markets, 56.8% of the country's population, responsible for 56% of the total retail sales, are now within the range of television facilities.

### What the new markets have added:

Population: 9,646,800  
Families: 2,706,400  
Ret. Sales: \$8,995,451,000  
Spendable Income: \$12,248,766,000  
Receiver Circulation: 440,823

### Total connected network statistics:

Population: 76,746,600  
Families: 22,080,600  
Ret. Sales \$71,710,405,000  
Spendable Income \$111,572,262,000  
Receiver Circulation: 5,589,497

### Statistics on new connected cities:

The population and market statistics presented here apply to the area within the .5 millivolt per meter contour circle of the television station. This measure of signal strength is the one required by the FCC to show primary coverage area (approximately 40 mile radius). S.I. = Spendable Income.

### AMES, IOWA

#### WOI-TV

Pop.: 395,000 %U.S.: .26  
Families: 121,700  
Ret. Sales: \$487,090,000 %U.S.: .38  
S.I.: \$603,463,000 %U.S.: .33

### ATLANTA, GEORGIA

#### WAGA-TV — WSB-TV

Pop: 857,400 %U.S.: .57  
Families: 242,200  
Ret. Sales: \$792,945,000 %U.S.: .62  
S.I.: \$1,009,399,000 %U.S.: .54

### BIRMINGHAM, ALABAMA

#### WAFM-TV — WBRC-TV

Pop: 754,500 %U.S.: .50  
Families: 203,400  
Ret. Sales: \$620,326,000 %U.S.: .48  
S.I.: \$802,844,000 %U.S.: .42

### CHARLOTTE, N.C.

#### WBTV

Pop: 955,400 %U.S.: .64  
Families: 231,500  
Ret. Sales \$584,817,000 %U.S.: .45  
S.I.: \$847,712,000 %U.S.: .45

### DAVENPORT, IOWA-

#### ROCK ISLAND, ILL.

#### WHBF-TV — WOC-TV

Pop. 372,500 %U.S.: .25  
Families: 114,100  
Ret. Sales: \$368,445,000 %U.S.: .29  
S.I.: \$600,411,000 %U.S.: .34

### GREENSBORO, N.C.

#### WFMY-TV

Pop: 969,200 %U.S.: .63  
Families: 234,300  
Ret. Sales: \$617,990,000 %U.S.: .50  
S.I.: \$981,386,000 %U.S.: .51

### HUNTINGTON, W. VA.

#### WSAZ-TV

Pop: 560,600 %U.S.: .37  
Families: 142,400  
Ret. Sales: \$334,982,000 %U.S.: .25  
S.I.: \$540,700,000 %U.S.: .28

### INDIANAPOLIS, IND.

#### WFBM-TV

Pop: 848,500 %U.S.: .57  
Families: 267,200  
Ret. Sales: \$853,551,000 %U.S.: .66  
S.I.: \$1,303,905,000 %U.S.: .68

### JACKSONVILLE, FLA.

#### WMBR-TV

Pop.: 353,800 %U.S.: .24  
Families: 100,400  
Ret. Sales: \$316,284,000 %U.S.: .25  
S.I.: \$419,500,000 %U.S.: .22

### KANSAS CITY, MO.

#### WDAF-TV

Pop: 1,131,100 %U.S.: .66  
Families: 322,700  
Ret. Sales: \$1,355,715,000 %U.S.: 1.06  
S.I.: \$1,636,054,000 %U.S.: .88

### LOUISVILLE, KY.

#### WAVE-TV — WHAS-TV

Pop: 688,200 %U.S.: .44  
Families: 199,300  
Ret. Sales: \$588,725,000 %U.S.: .46  
S.I.: \$908,015,000 %U.S.: .47

### MINNEAPOLIS-ST. PAUL, MINN.

#### KSTP — WTCN-TV

Pop: 1,291,000 %U.S.: .87  
Families: 385,900  
Ret. Sales \$1,582,320,000 %U.S.: 1.19  
S.I.: \$1,887,645,000 %U.S.: .98

### OMAHA, NEB.

#### KMTV — WOW-TV

Pop: 468,700 %U.S.: .30  
Families: 141,300  
Ret. Sales: \$492,261,000 %U.S.: .38  
S.I.: \$687,732,000 %U.S.: .36





Frances Langford backed up by Benny Goodman's Sextette on *Star Time*.

## *the grocery chains*

MOVE INTO TELEVISION IN A BIG WAY

**F**OLLOWING the share-the-cost-pattern established by the drug chains for their two video programs, 14 national super market organizations are participating in a top nighttime program featuring Frances Langford and Benny Goodman on a 32 station DuMont network.

By this formula the chains, plus 4 brand name advertisers are able to tie-in on a television campaign with a budget for time and talent for the year of over \$1,000,000 at only a fraction of the cost. The chains buy participations on a local basis and the 4 brand-name advertisers buy participations on the network.

Chains participating as of the first show were:

- Grand Union**  
New York—WABD, Schenectady—WRGB,  
Binghamton—WNBF
- Stop & Shop**  
Boston—WNAC
- Wrigley's Super Markets**  
Detroit—WJBK
- Albers Super Markets**  
Cincinnati—WCPO, Dayton—WHIO,  
Columbus—WTVN
- Food Fair Stores**  
Philadelphia—WFIL, Baltimore—WAAM,  
Lancaster—WGAL, Wilmington—WDEL,  
Miami—WTVJ
- Thorofare Super Markets**  
Pittsburgh—WDTV

### **Loblaw's Groceries**

Buffalo—WBEN, Rochester—WHAM,  
Erie—WICU, Syracuse—WHEN,  
Utica—WKTV

### **Food Center of St. Louis**

St. Louis—KSD

### **National Tea Co.**

Chicago—WGN, Milwaukee—WTMJ,  
Minneapolis—WTCN

### **Standard Grocery Co.**

Indianapolis—WFBM

### **Pick-n-Pay Super Markets**

Cleveland—WXEL

### **Giant Food Shopping Centers**

Washington—WTTG

### **Colonial Stores**

Richmond—WTVR, Norfolk—WTAR,  
Atlanta—WAGA, Charlotte—WBTV,  
Greensboro—WFMY

### **Kroger Company**

Louisville—WAVE

These chains have approximately 2,000 stores in the 32 markets which are responsible for well over a billion dollars in annual sales.

Advertisers are Snow Crop, American Home Foods for Autobrite, and McCormick & Co. At press time the fourth sponsor had not been signed. Each advertiser gets a one-minute plug on the program.

The chains have gone all-out in promoting the television show. Mentions have been made in their regular newspaper advertising. On opening nights, ads were taken on radio and television pages in cities where the show was telecast. Posters, streamers, and special in-store

displays are worked out with the cooperating advertisers.

Each chain has an opening and closing commercial plus a 10-second spot at the midway mark. Food Fair Stores in Philadelphia are planning an elaborate series of commercials featuring its various departments. One week they will show how their produce buyers actually go out in the field and inspect the crops. Another week the standards and methods of inspection of their meat department will be described. Most of the chains plan to stick to this type of institutional advertising rather than go into any specials for specific items.

Franklin Bruck Agency, which conceived and built the program, will add a nice cool million dollars to their annual billing which now runs around \$4,000,000. Over a year ago *Television Magazine* pointed out (Drug Chain TV, July 1949) that this formula would serve as a working guide for department stores, grocery chains and other retailers and brand-name advertisers. Success of the drug chains with TV, their expansion to a second full-hour of network time, plus the entry of the grocery chains point up the advantages of this share-the-cost-pattern—big shows for small budgets.

# TELEVISION MAGAZINE'S

**A. C. NIELSEN CO.**  
National Popularity  
2 week period ending Aug. 14

1. Toast of the Town 35.7
2. Stop the Music (Lorillard) 32.6
3. Ford Star Revue 29.7
4. Lone Ranger (Thurs.) 28.8
5. Big Story 27.
6. Cavalcade of Stars 25.9
7. Original Amateur Hour 25.8
8. Stop the Music (Admiral) 25.5
9. Kraft TV Theater 24.5
10. Break the Bank 23.5

**N.Y.C. HOOPER TELERATINGS**  
Top 10 (July-August)  
(Sponsored Network Programs)

1. Toast of the Town 30.9
2. The Web 18.3
3. Stop the Music 17.2  
(Av. 8-9 p.m.)
4. Ford Star Theater 16.8
5. Original Amateur Hour 16.3
6. Kraft TV Theater 15.6
7. Big Story 13.6
8. Hopalong Cassidy 13.4
9. Lone Ranger 13.2  
(Thurs. & Fri.)
10. Cavalcade of Stars 11.5

**A. C. NIELSEN CO.**  
N.Y.C. 4 weeks ending Sept. 9

1. Toast of the Town 41.4
2. Godfrey's Talent Scouts 29.7
3. Studio One 25.
4. Premiere Playhouse (WCBS) 24.4
5. Fireside Theater 23.5
6. Martin Kane 22.7
7. Suspense 21.6
8. Lights Out 20.3
9. Mama 19.6
10. This is Show Business 17.9

**PULSE NEW YORK RATINGS**  
Sept. 5-11

1. President Truman 49.6
2. Your Show of Shows (NBT) 37.9
3. Philco TV Playhouse (NBT) 36.6
4. Colgate Comedy Hour (NBT) 36.1
5. Jack Carter Show (NBT) 34.4
6. Godfrey's Talent Scouts (CBS) 31.6
7. Bob Montgomery (NBT) 29.3
8. Studio One (CBS) 27.7
9. Toast of the Town (CBS) 27.
10. Lights Out (NBT) 24.8

**HOOPER NEW SHOW RATINGS**  
12-city rating on popularity, Sept 9-14

- Star Spangled Revue 43.0
- Philco TV Playhouse 32.4
- Your Show of Shows 32.4
- Colgate Comedy Hour 31.2
- Saturday Nite Revue 28.
- Toast of the Town 20.2
- Aldrich Family 14.4
- Kukla, Fran and Ollie 10.4

**HOOPER TELERATINGS**  
Los Angeles  
Top 10 (July-August)

1. Movei—KTLA 38.1  
Sun. 8 p.m.
2. Hopalong Cassidy 32.5  
Weekly
3. Spade Cooley Show 31.8  
Weekly
4. Wrestling 28.9  
KTLA—Thurs. 8:30 p.m.
5. Lone Ranger 28.6  
Thurs. Show
6. Pinky Lee 24.5
7. Chevrolet Feature Theater 23.9
8. Wrestling 23.7  
KECA-TV—Fri. 8:30 p.m.
9. Ina Ray Hutton 19.3
10. Movie Theater 17.8  
KTLA—Wed. 9 p.m.

**KEY**

\*Big Story alternates with *The Clock*  
\*Ford Theater alternates with *Magnavox Theater*  
\*Magic Slate alternates with *Quiz Kids*  
TBA — to be announced.

		6:00 6:15	6:15 6:30	6:30 6:45	6:45 7:00	7:00 7:15	7:15 7:30	7:30 7:45	7:45 8:00
<b>SUNDAY</b>	<b>ABC</b>	Cartoon Tele- tales	Cartoon Tele- tales	Marshall Plan In Action	Marshall Plan In Action	Think Fast	Think Fast	Dodge AMTA Show	Dodge AMTA Show
	<b>CBS</b>			Lamont, Corliss Mr. I. Magination	Lamont, Corliss Mr. I. Magination	Wm. Wrigley Gene Autry	Wm. Wrigley Gene Autry	Amer Tob. This is Show Business	Amer Tob. This is Show Business
	<b>DU MONT</b>					Co-op Starlit Time	Co-op Starlit Time	Co-op Starlit Time	Co-op Starlit Time
	<b>NBC</b>					Regent Cigarettes Leave It to The Girls	Regent Cigarettes Leave It to The Girls	Jello Aldrich Family	Jello Aldrich Family
<b>MONDAY</b>	<b>ABC</b>					News :05 Club 7	Club 7 :25 News	Hollywood Screen Test	Hollywood Screen Test
	<b>CBS</b>			TBA	Kellogg Tom Ranger	The Stork Club	The Stork Club	Oldsmobile CBS-TV News	Liggett & Myers Perry Como
	<b>DU MONT</b>	Co-op Small Fry Club	Co-op Small Fry Club	Co-op Magic Cottage	Co-op Magic Cottage	Captain Video	Captain Video		Co-op Hazel Scott Show
	<b>NBC</b>	Cactus Jim	Cactus Jim			R.C.A. Kukla, Fran & Ollie	R.C.A. Kukla, Fran & Ollie	Mohawk Mills Mahawk Showroom	Reynolds News
<b>TUESDAY</b>	<b>ABC</b>					News :05 Club 7	Club 7 :25 News	Buster Keaton Show	Buster Keaton Show
	<b>CBS</b>			TBA		The Stork Club	The Stork Club	Oldsmobile CBS-TV News	Pepsi-Cola Faye Emerson
	<b>DU MONT</b>	Co-op Small Fry Club	Co-op Small Fry Club	Co-op Magic Cottage	Co-op Magic Cottage	Johnson Candy Captain Video	Johnson Candy Captain Video		Co-op Joan Edwards Songs
	<b>NBC</b>	Cactus Jim	Cactus Jim			Smallest Kukla, Fran & Ollie	Smallest Kukla, Fran & Ollie	Van Camp Little Show	R. J. Reynolds News
<b>WEDNESDAY</b>	<b>ABC</b>					News :05 Club 7	Club 7 :25 News	Bendix Chance of a Lifetime	Bendix Chance of a Lifetime
	<b>CBS</b>			TBA	Kellogg Tom Ranger	The Stork Club	The Stork Club	Oldsmobile CBS-TV News	Liggett & Myers Perry Como
	<b>DU MONT</b>	Co-op Small Fry Club	Co-op Small Fry Club	Co-op Magic Cottage	Co-op Magic Cottage	Rosefield Co. Captain Video	Rosefield Co. Captain Video	Co-op Manhattan Spotlight	Co-op Hazel Scott Show
	<b>NBC</b>	Cactus Jim	Cactus Jim			Ford Motor Kukla, Fran & Ollie	Ford Motor Kukla, Fran & Ollie	Mohawk Mills Mahawk Showroom	R. J. Reynolds News
<b>THURSDAY</b>	<b>ABC</b>					News :05 Club 7	Club 7 :25 News	General Mills Lone Ranger	General Mills Lone Ranger
	<b>CBS</b>			TBA		The Stork Club	The Stork Club	CBS-TV News Oldsmobile	Pepsi-Cola Faye Emerson
	<b>DU MONT</b>	Co-op Small Fry Club	Co-op Small Fry Club	Co-op Magic Cottage	Co-op Magic Cottage	Johnson Candy Captain Video	Johnson Candy Captain Video	Co-op Manhattan Spotlight	Co-op Joan Edwards Songs
	<b>NBC</b>	Cactus Jim	Cactus Jim			Smallest Kukla, Fran & Ollie	Smallest Kukla, Fran & Ollie	Van Camp Little Show	R. J. Reynolds News
<b>FRIDAY</b>	<b>ABC</b>					News :05 Club 7	Club 7 :25 News	Green Giant Life With Linkletter	Green Giant Life With Linkletter
	<b>CBS</b>			TBA	Kellogg Tom Ranger	The Stork Club	The Stork Club	Oldsmobile CBS-TV News	Liggett & Myers Perry Como
	<b>DU MONT</b>	Co-op Small Fry Club	Co-op Small Fry Club	Co-op Magic Cottage	Co-op Magic Cottage	Captain Video	Captain Video	Co-op Manhattan Spotlight	Co-op Hazel Scott Show
	<b>NBC</b>	Cactus Jim	Cactus Jim			R.C.A. Kukla, Fran & Ollie	R.C.A. Kukla, Fran & Ollie	Mohawk Mills Mahawk Showroom	R. J. Reynolds News
<b>SATURDAY</b>	<b>ABC</b>					TBA	TBA	General Mills The Erwins	General Mills The Erwins
	<b>CBS</b>	Lucky Pup	Lucky Pup	The Big Top	The Big Top	The Big Top	The Big Top	Week In Review	Pepsi-Cola Faye Emerson
	<b>DU MONT</b>							Captain Video	Captain Video
	<b>NBC</b>	Amer. Forum of the Air	Amer. Forum of the Air	Smiling Ed McConnell	Smiling Ed McConnell	Hank McCune Show	Hank McCune Show	Manhattan Soap Co. One Man's Family	Manhattan Soap Co. One Man's Family

# NETWORK SCHEDULE

8:00	8:15	8:30	8:45	9:00	9:15	9:30	9:45	10:00	10:15	10:30	10:45	11:00	11:15
8:15	8:30	8:45	9:00	9:15	9:30	9:45	10:00	10:15	10:30	10:45	11:00	11:15	11:30
The Ruggle	The Ruggles	Sit or Miss	Sit or Miss	Stage Two Review	Stage Two Review	Soap Box Theatre	Soap Box Theatre	Marshall Plan In Action	Marshall Plan In Action	Buster Keaton	Buster Keaton	Ladder of Success	Ladder of Success
Lincoln-Mercury Toast of the Town	Lincoln-Mercury Toast of the Town	Lincoln-Mercury Toast of the Town	Lincoln-Mercury Toast of the Town	General Electric Fred Waring Show	General Electric Fred Waring Show	General Electric Fred Waring Show	General Electric Fred Waring Show	B. F. Goodrich Celebrity Time	B. F. Goodrich Celebrity Time	Stopette What's My Line	Stopette What's My Line	Arnold Robert O. Lewis	
Rhythm Rodeo	Rhythm Rodeo			Arthur Murray's Party	Arthur Murray's Party	Arthur Murray's Party	Arthur Murray's Party						
Colgate Comedy Hour	Colgate Comedy Hour	Colgate Comedy Hour	Colgate Comedy Hour	Philco Corp. Philco TV Playhouse	Philco Corp. Philco TV Playhouse	Philco TV Playhouse Philco Corp.	Philco Corp. Philco TV Playhouse	Cangoleum-Nairn Garroway At Large	Cangoleum-Nairn Garroway At Large	TBA	TBA	News	
Chrysler Treasury Me In Action	Chrysler Treasury Me In Action	Author Meets Critic	Author Meets Critic	Pharma-Craft Am. Safety Razor	Pharma-Craft Am. Safety Razor	TBA	TBA						
Lever Bros. Lux TV Theatre	Lever Bros. Lux TV Theatre	Lipton Talent Scouts	Lipton Talent Scouts	Philip Morris Horace Heidt	Philip Morris Horace Heidt	Sanka The Goldbergs	Sanka The Goldbergs	Westinghouse Studio One	Westinghouse Studio One	Westinghouse Studio One	Westinghouse Studio One	Masland At Home Party	
		Co-op Al Morgan Show	Co-op Al Morgan Show	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling		
Speidel F. Winchell J. Mahoney	Speidel P. Winchell J. Mahoney	Firestone Co. Voice of Firestone	Firestone Co. Voice of Firestone	Admiral Lights Out	Admiral Lights Out	American Tobacco Co. Lucky Strike Theatre	American Tobacco Co. Lucky Strike Theatre	American Tobacco Co. Lucky Strike Theatre	American Tobacco Co. Lucky Strike Theatre	Co-op Who Said That	Co-op Who Said That	Anchor-Hocking Open House	Anchor-Hocking Open House
Buck Rogers	Buck Rogers	Mysteries of Chinatown	Mysteries of Chinatown	Hudson Billy Rose	Hudson Billy Rose	Mogan & David Can You Top This	Mogan & David Can You Top This	Pontiac Game of Week	Pontiac Game of Week	Tobacco Co. Roller Derby	Tobacco Co. Roller Derby		
Sure As Fate	Sure As Fate	Sure As Fate	Sure As Fate	Winner Take All	Winner Take All	Electric Auto-Life Suspense	Electric Auto-Life Suspense	Black Drug Danger	Black Drug Danger	Red Barber	In the First Person		
				Drug Store TV Cavalcade of Bands	Drug Store TV Cavalcade of Bands	Drug Store TV Cavalcade of Bands	Drug Store TV Cavalcade of Bands	Drug Store Prgs. Corp. Star Time	Drug Store Prgs. Corp. Star Time	Drug Store Prgs. Corp. Star Time	Drug Store Prgs. Corp. Star Time		
Texas Co. Texaco Star Theatre	Texas Co. Texaco Star Theatre	Texas Co. Texaco Star Theatre	Texas Co. Texaco Star Theatre	Procter & Gamble Fireside	Procter & Gamble Fireside	Armstrong Co. Circle	Armstrong Co. Circle	P. Lorillard Original Amateur	P. Lorillard Original Amateur	P. Lorillard Original Amateur	P. Lorillard Original Amateur	Anchor-Hocking Open House	
Arnold Life Begins at 80	Arnold Life Begins at 80	Dick Tracy	Dick Tracy	Philco Corp. Don McNeil Show	Philco Corp. Don McNeil Show	Philco Corp. Don McNeil Show	Philco Corp. Don McNeil Show	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling
Toni A. Godfrey & Friends	Pillsbury A. Godfrey & Friends	Liggett & Myers A. Godfrey & Friends	Liggett & Myers A. Godfrey & Friends	TBA	TBA	P. Lorillard The Web	P. Lorillard The Web	Pabst Co. International Boxing Club	Pabst Co. International Boxing Club	Pabst Co. International Boxing Club	Pabst Co. International Boxing Club		
				Co-op Famous Jury Trials	Co-op Famous Jury Trials	Consolidated Cigar Plainclothesman	Consolidated Cigar Plainclothesman	Tidewater Oil Broadway to Hollywood	Tidewater Oil Broadway to Hollywood				
Laugh-time	Laugh-time	Laugh-time	Laugh-time	Kraft Foods Kraft TV Theater	Kraft Foods Kraft TV Theater	Kraft Foods Kraft TV Theater	Kraft Foods Kraft TV Theater	Bristol-Myers Break the Bank	Bristol-Myers Break the Bank	Armour Stars Over Hollywood	Armour Stars Over Hollywood	Anchor-Hocking Open House	Anchor-Hocking Open House
Admiral P. Lorillard Stop the Music	Admiral P. Lorillard Stop the Music	Admiral P. Lorillard Stop the Music	Admiral P. Lorillard Stop the Music	Packard Holiday Hotel	Packard Holiday Hotel	Green Blind Date	Green Blind Date	Seeman Bros. I Cover Times Square	Seeman Bros. I Cover Times Square	Blatz Co. Roller Derby	Blatz Co. Roller Derby	Roller Derby	Proheim Shoe Red Grange Predicts
American Razor The Show Goes On	American Razor The Show Goes On	Columbia Records The Show Goes On	Columbia Records The Show Goes On	Esso Oil, Kroger Co. The Show Goes On	Esso Oil, Kroger Co. The Show Goes On	Lever Bros. Big Town	Lever Bros. Big Town	Philip Morris Truth or Consequences	Philip Morris Truth or Consequences	Nash Motors Airfyle Theater	Nash Motors Airfyle Theater		
				Kaiser-Frazer Ellery Queen	Kaiser-Frazer Ellery Queen			Boxing	Boxing	Boxing	Boxing		
Ballantine Ale & Beer Believe It or Not	Ballantine Ale & Beer Believe It or Not	Hawkins Falls Pop. 6,200	Hawkins Falls Pop. 6,200	Ford Dealers Star Review	Ford Dealers Star Review	Ford Dealers Star Review	Ford Dealers Star Review	U.S. Tab. Martin Kane Private Eye	U.S. Tab. Martin Kane Private Eye	Trotting Races	Trotting Races	Anchor-Hocking Open House	Anchor-Hocking Open House
Ranson Twenty Questions	Ranson Twenty Questions	Sun Oil Co. N.Y. Giants Football Huddle	Sun Oil Co. N.Y. Giants Football Huddle	Schlitz Pulitzer Prize Playhouse	Schlitz Pulitzer Prize Playhouse	Tin Pan Alley	Tin Pan Alley	Best Foods Penthouse Party	Best Foods Penthouse Party	Mystery For 30 minutes	Mystery For 30 minutes	Exquisite Form Bras Robins Nest	
General Foods Mama	General Foods Mama	R.J. Reynolds Man Against Crime	R.J. Reynolds Man Against Crime	Ford Motor Ford Theater	Ford Motor Ford Theater	Ford Motor Ford Theater	Ford Motor Ford Theater	Kelvinator Star of the Family	Kelvinator Star of the Family	Sylvania Electric Beat the Clock	Sylvania Electric Beat the Clock		
		Esquire Book Polish Hold That Camera	Esquire Book Polish Hold That Camera	Bond Stores Hands of Destiny	Bond Stores Hands of Destiny	Roscoe Karns Inside Detective	Roscoe Karns Inside Detective	Drug Store TV Cavalcade of Stars	Drug Store TV Cavalcade of Stars	Drug Store TV Cavalcade of Stars	Drug Store TV Cavalcade of Stars		
Miles Quiz Kids	Miles Quiz Kids	Gulf We, the People	Gulf We, the People	Bonafide Mills Versatile Varieties	Bonafide Mills Versatile Varieties	American Cigs. Cig. Big Story	American Cigs. Cig. Big Story	Gillette Boxing	Gillette Boxing	Chesebrough Greatest Fights		Anchor-Hocking Open House	Anchor-Hocking Open House
Amer. Dairy Paul White-man TV Teen Club	Amer. Dairy Paul White-man TV Teen Club	Paul White-man TV Teen Club	Paul White-man TV Teen Club	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Derby Roller	
Anheuser-Busch Ken Murray Show	Anheuser-Busch Ken Murray Show	Anheuser-Busch Ken Murray Show	Anheuser-Busch Ken Murray Show	Frank Sinatra	Frank Sinatra	Frank Sinatra	Frank Sinatra	Carter Sing It Again	Ludens Sing It Again	Sterling Drug Sing It Again	Sterling Drug Sing It Again	Songs For Sale	Songs For Sale
Dumont Sat. Night at Garden	Dumont Sat. Night at Garden	Sat. Night at Garden	Sat. Night at Garden					Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling
Campbell Soup Jack Carter	Whitman's Jack Carter	Johnson's Wax Jack Carter	Wildroot Jack Carter	Snow Crop Shows	Minn. Mining & Mfg. Show of Shows	S.O.S. Show of Shows	Benrus Show of Shows	Crosley Show of Shows	Crosley Show of Shows				

# current film commercials

AN ADVERTISING  
DIRECTORY OF PRODUCERS  
AND THEIR WORK



Ease and time saving advantages of Remington Electric Shavers over old fashioned hand razors are conclusively demonstrated in this realistic side-by-side comparison in a Pullman car. Expert writing, direction and editing make this commercial arresting and convincing from start to finish.

ADVERTISER

Remington Rand, Inc.

AGENCY

Direct

PRODUCED BY

**DEPCTO FILMS, INC.**

254 WEST 54TH STREET, NEW YORK 19, N. Y.  
Columbus 5-7621



A 20-second and 60-second commercial featuring the wise advice of an owl giving his little feathered friends the "word" on tooth paste qualities.

ADVERTISER

Bristol-Myers Co.

AGENCY

Doherty, Clifford & Shenfield, Inc.

PRODUCED BY

**FILM GRAPHICS, INC.**

245 WEST 55TH STREET, NEW YORK 19, N. Y.  
JUdson 6-0083-4



"The Three Little Pigs" have their house-building cousins busily at work in a fast moving new series for Celotex, now being produced by Five Star Productions. Charles F. Chaplin created the series idea with Howard Swift as Animation Director.

ADVERTISER

Celotex

AGENCY

MacFarland, Aveyard & Company

PRODUCED BY

**FIVE STAR PRODUCTIONS**

6526 SUNSET BLVD., HOLLYWOOD 28, CAL.  
HEmpstead 4807



The new Regent station breaks are bright examples of the hefty sales punch that an 8-second spot can deliver. Expert stop-motion photography backed with crisp audio makes these spots slick, quick sales-getters.

ADVERTISER

Regent Cigarettes

AGENCY

Badger and Browning & Hersey, Inc.

PRODUCED BY

**NATIONAL SCREEN SERVICE**

1600 BROADWAY, NEW YORK 19, N. Y.  
CIrcle 6-5700  
OFFICES IN 30 OTHER CITIES



"Album of Lustre Cream Dream Girls." A series of one minute and 15 second spots using live action to show why a variety of "Dream Girls" find Lustre Cream their favorite shampoo.

ADVERTISER

Colgate-Palmolive-Peet Co.

AGENCY

Lennen & Mitchell, Inc.

PRODUCED BY

**PATHSCOPE PRODUCTIONS**

580 FIFTH AVENUE, NEW YORK 17, N. Y.  
PLaza 7-5200

For screenings and further information write the producers direct!

# current film commercials

AN ADVERTISING  
DIRECTORY OF PRODUCERS  
AND THEIR WORK



Many specific product advantages are covered in this 1-minute spot. Hard sell is accomplished without viewer boredom by an ingenious combination of animation, stop motion and live action photography.

ADVERTISER  
Corn Products Refining Company  
AGENCY  
C. L. Miller Company  
PRODUCED BY  
**SARRA, INC.**  
NEW YORK • CHICAGO • HOLLYWOOD



Special features and various car models are portrayed in each of this series of 1-minute spots for Nash Motors. Clever optical effects combined with natural live action and stop motion photography distinguish these commercials from the commonplace in automobile television advertising.

ADVERTISER  
Nash Motors Div.  
Nash Kelvinator Corp.  
AGENCY  
Geyer, Newell & Ganger, Inc.  
PRODUCED BY  
**SARRA, INC.**  
NEW YORK • CHICAGO • HOLLYWOOD



Aimed at audience awareness of world events, Lyle Van speaking for the Pure Oil Company, points out various world "areas of conflict" as he spins a globe. These commercials suggest that viewers of the program "Who Said That?" obtain free maps of these areas which are made available by the Pure Oil Company at its service stations.

ADVERTISER  
The Pure Oil Company  
AGENCY  
Leo Burnett Company, Inc.  
PRODUCED BY  
**SARRA, INC.**  
NEW YORK • CHICAGO • HOLLYWOOD



Singing and swinging, the animated peanuts and jar top show how their fresh flavor is sealed into Peter Pan Peanut Butter. The sales-appeal is further enhanced by live action photography of a mother delighting her kids with peanut butter sandwiches.

ADVERTISER  
Derby Foods, Inc.  
AGENCY  
Needham, Louis and Brorby, Inc.  
PRODUCED BY  
**SARRA, INC.**  
NEW YORK • CHICAGO • HOLLYWOOD



One of a series of five 1-minute live action spots featuring the convenience and tempting appetite-appeal of Armour Pantry Shelf Meals. Seen on "Stars Over Hollywood," NBC.

ADVERTISER  
Armour & Company  
AGENCY  
Foote, Cone & Belding  
PRODUCED BY  
**SARRA, INC.**  
NEW YORK • CHICAGO • HOLLYWOOD

For screenings and further information write the producers direct!

# current film commercials

AN ADVERTISING  
 DIRECTORY OF PRODUCERS  
 AND THEIR WORK



Three one-minute live action and animated television commercials covering the various workings of the Chase bank: special checking accounts, compound interest accounts, and institutionals, as narrated by Norman Broken-shire.

ADVERTISER  
 Chase National Bank

AGENCY  
 Hewitt, Ogilvy, Benson & Mather, Inc.

PRODUCED BY  
**FLETCHER SMITH STUDIOS, INC.**  
 1585 BROADWAY, NEW YORK 19, N. Y.  
 JUdson 6-3950



The prize-winning Wilbur Guber series does a hard-hitting sales job with a light, humorous touch. "Wilbur's Better Half" was one of the earliest of these fine commercials.

ADVERTISER  
 Chevrolet Dealers

AGENCY  
 Campbell-Ewald Company, Inc.

PRODUCED BY  
**UNITED WORLD FILMS, INC.**  
 1445 PARK AVENUE, NEW YORK 29, N. Y.  
 TRafalgar 6-5200

For screenings and further information write the producers direct!

**A  
 good  
 move...**

Century Lighting proudly announces the inauguration of its new offices and showrooms. Our expanded facilities enable us to demonstrate practical solutions to your lighting in a "working auditorium" specially designed for the purpose. You are cordially invited to visit Century's new home to see what's new and better in lighting.

**New Home:** 521 West 43rd St., New York 18, N. Y.  
**New Phone:** Chickering 4-7050.

At the same time Century takes pleasure in announcing the opening of its Los Angeles Manufacturing plant located at 626 N. Robertson Blvd., equipped to serve the west.

**Century Lighting, Inc. . . . the name in lights**

# chevrolet's

## PRE-PLANNED TV COMMERCIALS

**W**HAT relationship has a year's television advertising to a product's sales push in other media? Is it planning, or opportunism, that makes for the most successful TV campaign?

In agencies, which comes first: The show or the commercial?

The answers to these questions throw new light on the emerging pattern for video selling as exemplified by what happened "commercially" on Chevrolet's weekly NBC dramatic series, Tele-Theatre.

In the ten month period from September 1949 to June 1950, Tele-Theatre's weekly commercials consistently followed a pre-conceived plan. In the first few months of this Sept.-June advertising year, the emphasis was placed on features and performance of the car which were basic and unchanging. There was good reason for this. Any emphasis on the '49 models alone would have been completely valueless after a relatively few weeks when the '50 styles made their entry.

So, the fall series of one minute spots were built on such year-in, year-out subjects as "power," "economy," "brakes," "riding ease" and "visibility." These were selling points applicable to the entire range of Chevrolets of the last decade.

How much prior planning went into this phase of the TV sales job? Campbell-Ewald, Chevrolet's advertising agency, had filmed these spots during the summer, a full season before they first appeared on the Monday night Tele-Theatre programs.

At the same time, the commercial schedule was kept flexible enough to permit the introduction of special themes when they arose. One of them, first used in November, was a 90 second vignette, of "Mrs. Brad-

ley's Busy Day." It wrapped up all the Chevrolet features in a fully-scored film showing how much the car meant in convenience and time saved for a busy housewife.

Late in December, the second phase opened. Paralleling magazine, newspaper and outdoor copy, it was a heavy teaser campaign preparing for the unveiling of 1950 models. Film still predominated, with everything *but* the new car shown in a series of humorous attention-getters. An example was "Guber's Secret," showing a typical "little man" thwarted in his efforts to describe the '50 car. Each time he stepped up to the microphone of a "sidewalk interviewer," noise drowned out the descriptions. The light approach held viewer interest and built up a valuable backlog of curiosity by the time of the auto's show date. "Guber's Secret" also gained critical acclaim, including the Award for Distinctive Merit of the Art Directors Club of New York.

The second half of the new car video advertising was unveiled on the first day of the nationwide showings. Entirely new films and flip cards featuring the 1950 models went on the air that week. Once again this took long-distance preparation, since the commercials were started three months before their initial use. To do it, one of the first of the pilot cars to come off the assembly line had been brought to New York for the motion picture making outside the city.

Finally, this past spring, Campbell-Ewald turned its technique from film to "live" to coincide with the selling campaign being carried out in showrooms throughout the country. The purposeful similarity even extended to the use of the

"Feature Album," standard in the showrooms, with its flip chart detailing of the car's main features. In effect, viewers were being taken to a Chevrolet dealership every Monday night.

The switch to live commercials was climaxed by one of the most ambitious one-shot selling jobs in TV history. The International Theatre, which had housed the Saturday Night Revue, was taken over for a night on June 19. Into it went three Chevrolets, announcer Bud Collyer, six models, props and backdrops and an entire mobile crew. Tele-Theatre's audience that Monday saw the actual cars in beach, city and suburban settings. The impact couldn't have been matched by the best film presentation. All of TV's immediacy and informality went to work to make the audience Chevrolet conscious at a time when American families were thinking about their cars as vehicles for summertime enjoyment.

According to Senior Vice President Winslow H. Case, head of the agency's video operations, there was no clear-cut choice between live or film. Road performance needed film, a simulated salesroom technique gets across better when done live.

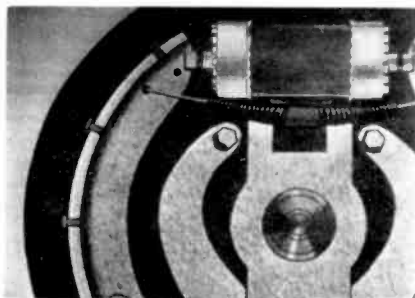
Giving continuity to each week's commercials, was the voice and face of Bud Collyer and the Chevrolet TV theme song, "See the U.S.A. in Your Chevrolet."

At times during the year, long-range objectives were suspended to make the most of transitory opportunities. When Chevrolet trucks sold at a record high of 1501 a day, television carried the first news of it. An outstanding series of magazine ads became the center of TV selling on several other Tele-Theatre nights.

As television becomes more and more competitive, both in programming and selling techniques, projected planning will be one of the best answers to video leadership for the agency and its clients.



Showroom Film card promotion.



Close-up of Mechanical Details.



New cars in use.

**COMMONWEALTH**  
Currently Serving the  
Nation's Leading TV Stations  
Offers the Following

**TV FILM PACKAGES**

**26 MAJOR COMPANY  
FEATURE PROGRAMS**  
with such stars as

Barbara STANWYCK	Paulette GODDARD
Robert YOUNG	Jimmy STEWART
Jimmy DURANTE	Merle OBERON
Claudette COLBERT	Melvyn DOUGLAS
Jack BENNY	Raymond MASSEY

**39 TOP WESTERNS**  
featuring

**THE RANGE BUSTERS  
KERMIT MAYNARD  
SMITH BALLEW**

**52 FEATURE PROGRAMS**  
with such stars as

Bill "Hoppy" Boyd	Jack LaRue
Frankie Darro	Pinky Tomlin
J. Carrol Naish	Buster Crabbe

**13 MUSICAL VARIETIES**  
12 1/2 min each • featuring  
**MOREY AMSTERDAM**

**13 SOUND CARTOONS**

**250 AESOP FABLE SILENT CARTOONS**

**12 CHARLIE CHAPLIN COMEDIES**  
12 1/2 min each

For further information and complete list, write to

**C-I-T**  
INCORPORATED

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

**ADVERTISER'S SPONSORING**

(continued from page 21)

**What's My Line**

Stoppette

**We, the People**

Gulf Oil

**Children's Programs**

On a network basis the number of shows in this category is comparatively small. Like sports, major sponsorship is on a local level. The Westerns have been coming in for a good share of this age audience but old-time favorites like *Howdy Doody*, *Kukla, Fran & Ollie*, *Super Circus* and *Captain Video* are more than holding their own. Another stand-out in children's shows is Paramount's *Time for Beanie* which is telecast on a local basis via kinescope in 20 cities. Rating-wise almost all these programs hit the 20 brackets consistently. Listed below are the network children's shows and their sponsors:

**Captain Video**

Walter H. Johnson Candy Co.,  
Rosefield Co.

**Gene Autry**

Wm. Wrigley Jr. Co.

**Hopalong Cassidy**

General Foods, Inc.

**Howdy Doody**

Colgate Co., Wander Co.,  
International Shoe Co., M & M Ltd.

**Kukla, Fran & Ollie**

Ford Motor Co., National Dairy Prods.,  
Radio Corp. of America

**Lone Ranger**

American Bakeries Co.,  
General Mills

**Lucky Pup**

Bristol-Myers

**Mr. I. Magination**

Lamont, Corliss

**Super Circus**

Canada Dry, M & M Ltd.,  
International Shoe Co.

**Tom Ranger**

Kellogg

**Sports**

Sports sponsorship, in most cases because of the nature of the event and territorial interest, is best suited for local or regional sponsorship. Exceptions are boxing from Madison Square Garden, football games like Notre Dame. Major events in this category and their sponsors are:

**Boxing**

Gillette Safety Razor Co.

**Boxing**

Pabst Brewing Co.

**Football Games**

Atlantic Refining Co.

**Football Games**

General Motors

**Football Highlightes**

Sun Oil Co.

**Game of Week**

Pontiac

**Greatest Fight Films**

Cheseborough

**Red Grange**

Florsheim Shoes

**Roller Derby**

American Tobacco Co.

**Roller Derby**

Blatz

**Wrestling**

Gulf Oil

**News, Women's Programs etc.**

Principal network sponsors of news programs are Camel's 15-minute across-the-board on NBC and Oldsmobile's 15-minute three times a week on CBS. Latest entry is Sun Oil with a 5-minute segment Monday through Friday at NBC. Locally, news programs have ready sponsors in every television market. Women's service programs as a rule do not come up with very high ratings but have deceptively strong pulling power based on their select feminine audience. To date most programs in this category are on a local basis (see Daytime Television on page 13). Most ambitious net-

**First TV Station  
in the  
Mountain West**



**KDYL-TV**  
NBC NETWORK  
CHANNEL 4  
Salt Lake City, Utah

National Representative: John Blair & Co.



# CONSULTING TELEVISION ENGINEERS

**McNARY & WRATHALL**  
*Consulting Radio Engineers*  
National Press Bldg. DI. 1205  
WASHINGTON, D. C.  
1407 Pacific Ave. Santa Cruz, Calif.  
Phone 5040

**WELDON & CARR**  
WASHINGTON, D. C.  
1605 Connecticut Ave.  
Dallas, Texas Seattle, Wash.  
1728 Wood St. 4730 W. Ruffner  
4742 W. Ruffner Street  
Seattle, Washington

**JOHN CREUTZ**  
*Consulting Radio Engineer*  
319 Bond Bldg. REpublic 2151  
WASHINGTON, D. C.

**A. D. RING & CO.**  
*25 Years' Experience in Radio  
Engineering*  
MUNSEY BLDG. REPUBLIC 2347  
WASHINGTON 4. D. C.

**GEORGE C. DAVIS**  
*Consulting Radio Engineer*  
Munsey Bldg. Sterling 0111  
WASHINGTON, D. C.

**A. EARL CULLUM, JR.**  
*Consulting Radio Engineer*  
HIGHLAND PARK VILLAGE  
DALLAS 5, TEXAS  
JUSTIN 8-6108

**JANSKY & BAILEY**  
*An Organization of  
Qualified Radio Engineers  
DEDICATED TO THE  
Service of Broadcasting*  
National Press Bldg., Wash., D. C.

**PAUL GODLEY CO.**  
*Consulting Radio Engineers*  
Upper Montclair, N. J.  
Labs: Great Notch, N. J.  
Phones: Montclair 3-3000  
Founded 1926

**BERNARD ASSOCIATES**  
*Consulting  
Radio and Television Engineers*  
5010 Sunset Blvd. Normandy 2-6715  
Hollywood 27, California

**E. C. PAGE**  
CONSULTING RADIO  
ENGINEERS  
Bond Bldg. EXecutive 5670  
WASHINGTON 5. D. C.

work show directed at the female audience is NBC's super production for Kate Smith which debuts September 25.

Evidence that all categories can effectively deliver an advertiser's story is borne out by Ford's three-pronged TV campaign—dramatic, variety and children's—American Tobacco's sponsorship of dramatic, mystery and music programs, General Foods' backing three different shows for the family and one for the younger set and Procter & Gamble's wholesale entry into the afternoon field.

## DAYTIME TV

(continued from page 15)

brought its cooking school, which had previously performed at community meetings, before the television camera. Some 3,185 requests were received from one offer of a pear slicer on this kitchen program. Another department store and AM advertiser, Lit Brothers bought an hour a week to supplement their daily 15-minute AM show. Shortly after Lit's reported that in addition to boosting their show's AM rating, the TV version of *Lits Have Fun* increased store traffic, sold 200

hams with one spot, 1800 packages of frozen peas in one week, and between 100 and 400 dozen dresses on each of five dress promotions.

And this is typical of what advertisers are experiencing throughout the country. Aware of the shopping mood of the daytime TV viewers, department stores throughout the country are sponsoring daily television programs and in some cities are the largest single users of TV time. Another retail classification which is reaching for the same receptive TV audience is the grocery group. In Los Angeles, Ralph's Grocery Company (33 stores) sponsors two hours daily 5 days a week on KLAC-TV, Alpha Beta (21 stores) has a half-hour program on KTTV. And on KFI-TV, Shopping Bag (14 super-markets) is sponsoring a feature film program every Sunday afternoon. Mayfair, for its 19 markets, has a musical program and Fitzsimmons-Thriftly Mart-Roberts have added an hour Saturday morning show in addition to their evening program.

And now the big boys are starting to move in. Procter & Gamble, the giant among radio sponsors, has set the pace with its decision to move in with several hour long aft-

noon offerings. P&G has instructed its agencies to option time even before the program formats have been worked out. General Foods has just announced its daytime entry with sponsorship of three hours a week of a program built around Bert Parks, with time and station yet to be decided. As with nighttime, within a short period most of the preferred daytime video availabilities also will be gobbled up. The stations naturally prefer the home-originated sponsors since they pocket 100% of the rate card. On the other hand, the networks anxious to get more revenue, will be in there pitching for more option time during afternoon hours. Local department stores and other large retailers who fail to get in fast will soon find that, as with nighttime TV, there will be practically no time available. And the same applies for the national advertiser anxious to secure daytime franchises.

Instead of assuming the role of a second-best package, daytime TV has piled up astonishing results for sponsors. Results that were helped rather than hindered by the particular time schedule. Daytime—the fledgling—has “grewed-up.”

## backstage

SOMEONE at Philip Morris or their agency must have sadistic tendencies what with this major cigarette outfit sponsoring *Truth or Consequences* and *Candid Camera*. For laughs and entertainment the two shows count on the spectacle of middle-aged people making fools of themselves. An all-time low or high was hit recently when Ralph Edwards, *Truth* emcee, interviewed a female contestant who unfortunately was not too endowed with beauty. In an aside to the audience Edwards said, "Don't adjust your sets, this is it."

We regret to report that this highly "amusing" remark panicked the studio audience. It can also be reported that the constant gibbering of this studio audience was brought before the cameras at every possible moment. This is typical of the situations and method of presentation of the participants. Not only is it embarrassing to the viewer—it's downright cruel. (Philip Morris has since dropped *Candid Camera*, but they haven't learned much if *Truth* is a barometer.)

\* \* \*

We've rarely seen a more exciting or well-produced show than *The Traitor*, presented by the Ford Theater on its bow-in stanza. It pointed up more than anything else the need for good stories. Television has demonstrated that it has the directors and production know-how to come up with programs that rival the best of Hollywood or the theater. Unfortunately, though, with the vast numbers of dramatic programs telecast each week, there's a limit to quality story material. *The Traitor*, produced on Broadway a few seasons back, received wonderful critical plaudits but little box office backing. It was written by Herman Wouk, author of *Aurora Dawn*, and one of the finest young writers around. These are the men television must attract.

\* \* \*

"It's a hunting suit because we've been hunting for the pants for 2 years." And that quote from Eddie Cantor on his first Colgate-Palmolive *Comedy Theater* pretty well typifies the entire program. It's kind of difficult to believe that the sketches of past Cantor hits were

even considered funny 25 years ago. Nostalgia can be worked over only so much. There's a limit to how much sentiment you can wring out of these old routines. *The New York Times'* Jack Gould, Harriet Van Horne of the *World-Telegram* and *Variety* all gave show terrific send-off, generally labeling program, "Cantor Sure Fire Television Hit."

We were beginning to think something was wrong with our liver until we read John Crosby in the *Herald-Tribune* who summed up his review of the show with, "I strongly advise him to get the smell of mothballs out of his material if he expects to stand up against the very bright young comics on TV." Production of *Comedy Theater* was good though, and with a 30.0 rating for preem night, show should prove top-notch entertainment and strong competition for the Ed Sullivan *Toast of the Town* layout.

\* \* \*

A friend of ours recently described *Anchor Hocking's* Broadway *Open House* as "wonderfully informal." The sponsor and certainly Jerry Lester and Morey Amsterdam, the stars, would beam at this comment. We can't help feeling, though, that the word "informal" has become TV-abused. Once it was meaningfully applied to the polished spontaneity of the *Godfrey and Garroway* schools. Now it has come to be a catch-all to describe anemic offerings with no script, little pat-

tern and often no sponsor. *Open House* is getting away with this "informality" now. And it does get viewers since it has practically no competition at that hour of night. And when Lester is sharp he does pull the show together.

But usually the show falls back, as do all ad lib set-ups, on the gimmicks of the performers roaring at each other's jokes, kidding about having no rehearsals and mentioning Brooklyn in the deader spots.

\* \* \*

The Garry Moore show, another daily romp, also suffers visibly from lack of material. Moore can be hard working, studiously boyish and engaging. Of late, he's merely enraging. With practically nothing to work with, the general atmosphere has the forced gaiety of the *Rover Boys* on a picnic. There have been rumblings about Moore's lack of taste. Put it down to frantically reaching for a funny line which the script just doesn't provide.

\* \* \*

The scriptless show also points up the horrible error of assuming that just anyone who happens to be in the studio has comic talent. Milton DeLugg, for instance, on *Open House*. DeLugg may be an accomplished musician, but his efforts at fun-making are hard to take. Somewhere along the line he milked a couple of chuckles from the studio audience and there's no stopping him now.

Walter Hampden, Richard Kendrick, Lee Tracy in Ford production of *The Traitor*.



# News that reaches you in less than a second!

How mobile television vans flash pictures from the field

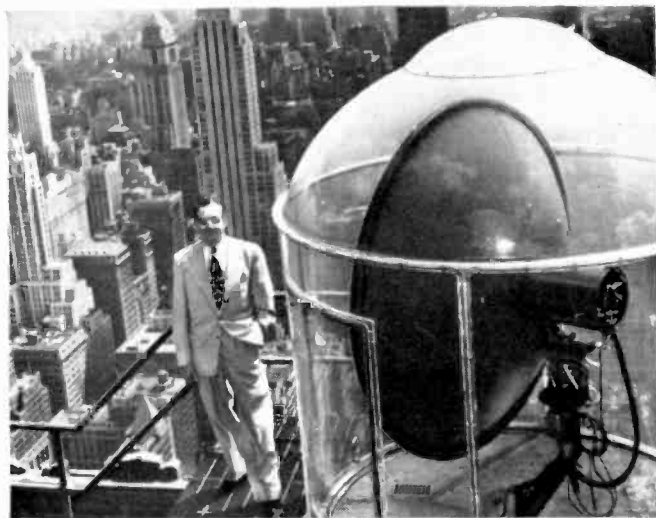
No. 8 in a series outlining high points in television history

*Photos from the historical collection of RCA*

● A fire starts miles away from your home, yet you are on the scene in a jiffy—perhaps as fast as the first hook-and-ladder!

This is television reporting—virtually, by any practical measurement, instantaneous—and making all other methods of news coverage seem slow. Behind it are basic research developments from RCA Laboratories.

“Eyes” of the mobile television vans which gather spot news are supersensitive RCA image orthicon television cameras, which “see” in the dimmest light. This sensitivity, since the light at a news event is usually outside human control, is a definite *must*.



Bowl-shaped antennas at the parent television station pick up the microwave beam from the remote mobile van.



Mobile television van operating “in the field”—note complete camera facilities, and microwave relay apparatus.

Developed by RCA scientists on principles uncovered by the invention of its parent the *iconoscope*, an image orthicon pick-up tube is essentially three tubes in one. A phototube first converts the visual image into an electron image. This is then “scanned” by the electron beam of a cathode-ray tube—creating a radio signal. An electron multiplier next takes the signal and amplifies its strength for the trip through circuits to the transmitter.

Such compactness is characteristic of every operation inside a mobile television van, and RCA engineers have designed equipment—which might fill entire rooms in a standard studio—to fit the limited space of a truck. Yet every studio facility is present, even monitoring equipment and cameras that can swing quickly from a wide-angle view to a close-up.

Interesting, too, is the technique by which these mobile television vans flash what the camera sees back to the point from which it is telecast. Sharply focussed directional radio beams are used to carry the signal with a minimum loss of power.

More and more, as television spreads across the country, you may expect it to play a larger part in getting news to the public *fast*. And you may expect, from RCA laboratories, developments which will continue to increase the effectiveness of mobile television vans.



**Radio Corporation of America**

WORLD LEADER IN RADIO—FIRST IN TELEVISION

# It's no accident...

It is no accident that the name Du Mont has become a symbol for the finest in all branches of television.

As the pioneer in the development of the picture tube that made commercial television practicable, Du Mont is one of the world's largest manufacturers of cathode ray tubes. It is a tribute to Du Mont that many sets, other than Du Mont, are equipped with Du Mont picture tubes and that they also include other parts made by Du Mont or under Du Mont patents.

Du Mont is also the world's foremost manufacturer of fine precision instruments employing the cathode ray

tube for scientific purposes. Du Mont was instrumental in the development of radar; installed and operates the country's first television network; has placed its transmitting equipment in many of the country's leading telecasting stations.

In the meantime, Du Mont research engineers are experimenting in new developments that will mean more "firsts" for the future.

Alert television dealers are profiting from Du Mont's wealth of experience. They will continue to profit because of Du Mont's determination always to be *first with the finest in television.*

# DU MONT

*First with the finest in Television*