

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Eighth year of publication

GENERAL FOODS'
\$8,000,000
TV RECIPE

1951

LIBRARY 12-52 R A
INDIANA UNIVERSITY
BLOOMINGTON IND

"early daytime television

hasn't seen anything...yet!"

It took a 12-foot telegram to tell our New York office just the bare details of the fabulous new

RALPH EDWARDS SHOW

And little wonder, for this is noon-hour programming on NBC-TV that will make Hellzapoppin look like a New England church social . . .

This is pure EDWARDS pulling all the stops from Hollywood. This is the master-showman who made "Truth or Consequences" a national pastime. This is television that will pay off in pure profit for sponsors who get in early.

At 12:30 on January 7 the fun begins (not so funny for advertisers who miss the bus).

Better talk to us right away about a most reasonably priced 15-minute segment.

THE RALPH EDWARDS SHOW

12:30 TO 1 P.M. EST

NBC TELEVISION

30 Rockefeller Plaza, New York 20, N. Y.
A Service of Radio Corporation of America



CHANNEL
5

KTLA

THE BEST ADVERTISING BUY IN LOS ANGELES

HOOPER TELEVISION AUDIENCE INDEX

OCTOBER 1951

SHARE OF TELEVISION AUDIENCE

TIME	TV SETS- IN-USE	TV Station "A"	TV Station "B"	TV Station "C"	TV Station "D"	KTLA	TV Station "E"	TV Station "F"	OTHER TV
EVENING SUN. THRU SAT. 6:00 P.M.-10:00 P.M.	45.7	9.5	5.9	14.0	16.8	35.3 [★]	8.6	9.7	0.1
SUNDAY AFTERNOON 12:00 NOON-6:00 P.M.	26.0	4.3	4.2	19.4	30.1	33.3 [★]	2.0	6.2	0.5
SATURDAY DAYTIME 8:00 A.M.-6:00 P.M.	10.1	7.9	-	4.2	12.1	68.2 [★]	2.5	4.2	0.8

1,038,750 TV Receivers in Los Angeles area, Nov. 1, 1951



KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-6363
Eastern Offices • 1501 Broadway, New York 18 • BRyant 9-8700

KEY STATION OF THE PARAMOUNT TELEVISION NETWORK

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



To the housetops comes a new world...

Here is the signpost pointing to a new era—a vast challenge to creative imagination. Hours on end each day it offers a parade of news, tragedy, comedy—life as it passes, in uninterrupted flow.

To help the creative TV producer, writer, and advertiser achieve fuller flexibility in production and greater versatility in programming, the Eastman Kodak Company provides a full line of motion-picture films, motion-picture cameras, projection equipment, and lenses. From its offices in principal motion-picture centers is available a highly specialized staff of motion-picture engineers and technicians ready to assist in any film problem.

For helpful information about your problems, write or phone the Motion Picture Film Department, **Eastman Kodak Company**, Rochester 4, N. Y.; East Coast Division, 342 Madison Avenue, New York 17, N. Y.; Midwest Division, 137 North Wabash Avenue, Chicago 2, Illinois; West Coast Division, 6706 Santa Monica Blvd., Hollywood 38, California.



The sign of good television

When this symbol shines out from a television screen, it identifies, for viewers and advertisers alike, the network where they're most likely to find what they're looking for:

...where 6 of television's 10 most popular shows* are broadcast

...where average ratings are higher than on any other network*

...where television's solid-success package programs come from... shows like Mama, Toast of the Town, Studio One, Suspense, Burns & Allen, Talent Scouts

...where the new hits will *keep* coming from: I Love Lucy, Frank Sinatra, Corliss Archer, See It Now, An Affair of State, Out There, My Friend Irma

...where 59 national advertisers... including 15 of America's 20 biggest... are profitably doing business today.**

"This is the CBS Television Network"



Guaranteeing the screen's finest quality, RKO Pathe once more demonstrates how only years of experience and film experts can consistently deliver the top quality of commercials like these three 2 1/2 minute, two 60 second and four 20 second spots for Johnson's Wax. Glo Coat and Pride. Live action with direct sound is combined with animation and narration over.

ADVERTISER

J. C. Johnson

AGENCY

Needham, Loan & Broby

PRODUCED BY

RKO-PATHE, INC.

411 MADISON AVENUE, NEW YORK 17, N. Y.
BUx 6-3000



These four ease on the eye—easy on the ear. 1 minute spots are examples of intimate direct selling with an attractive personality demonstrating the product. ASB lighters.

ADVERTISER

American Safety Razor Co.

AGENCY

McCann-Erickson

PRODUCED BY

LEWIS SOUND FILMS

11 WEST 41TH STREET, NEW YORK 18, N. Y.
BUx 6-3003



"Social success" is the theme for the ENNDS film series, and makes use of the story telling or "playlet" technique. There's plenty of interesting action to dramatize ENNDS selling points and the entire commercial drives home its message with force and distinction—close ups and titles play up product identification.

ADVERTISER

Pearson Pharmaceutical Co.

AGENCY

Harry B. Cohen Advertising Co., Inc.

PRODUCED BY

NATIONAL SCREEN SERVICE

1000 BROADWAY, NEW YORK 19, N. Y.
Circle 6-3700



And still they come, these animated, pleasantly hard-selling 20 second spots for Sunoco. Animated gas pump dropping coins in piggy bank stresses high-test gas at low cost.

ADVERTISER

Sun Oil Company

AGENCY

Hewitt, Ogilvy, Benson & Mather, Inc.

PRODUCED BY

SARRA, INC.

NEW YORK: 200 EAST 56th STREET
CHICAGO: 16 EAST ONTARIO STREET



"The Frank Sinatra Show", seen over the CBS television network, is now using a new series of five TV commercials produced by Sarra, Inc. Four, 60 seconds long, the fifth running 80 seconds. They feature Ekco Products Company's Flirt Cutlery, Kitchen Tools, The Best Mixer and other items. Each commercial shows everyday uses of the product and its suitability as a gift.

ADVERTISER

Ekco Products Co.

AGENCY

Earl Ludgin & Co.

PRODUCED BY

SARRA, INC.

NEW YORK: 200 EAST 56th STREET
CHICAGO: 16 EAST ONTARIO STREET

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume VIII, Number 12, December, 1951

C O N T E N T S

CITY-BY-CITY CIRCULATION REPORT Comparison of three top circulation national magazines, leading circulation newspaper and TV receivers in each of 63 markets	11
GENERAL FOODS' \$8,000,000 TELEVISION RECIPE First published report analyzing GF's expenditures during the first nine months of this year	14
ONLY 182 MORE SHOPPING DAYS TO SUMMERTIME Reporting on local and national advertisers' activities during last summer	16
HOW THE NEW SHOWS ARE DOING Alcoa's See It Now; Ranson's Star of the Family; Old Gold's Down You Go; multi-brand Kate Smith Evening Hour; Bristol-Myers' Mr. District Attorney; Celanese Theatre; Philip Morris' I Love Lucy ... by Abby Rand	18
THE TIME BUYERS ... and their problems in spending your money ... by Nort Wyner	22
LOCAL SHOW HOLDS OWN AGAINST NET PROGRAMS How Tech beer built both its variety stanza and its sales from a standing start ... by Tom MacWilliams	27
DAYTIMERS START AT \$2.78 COST-PER-1000 TELEVISION Magazine's Continuing Cost Study reports on sponsored daytime programs	28
TELEVISION SOUTHWEST TELEVISION Magazine surveys seven rich Oklahoma, Texas, New Mexico and Arizona markets, their 70 stations and management	31



ON THE MOVE...



products sponsored on
WGAL-TV
LANCASTER, PENNA.

Advertisers, both local and national, find their products moving—rapidly, profitably—when WGAL-TV does the selling. It's the overwhelming station favorite in the large, prosperous mid-Pennsylvania area it covers. This popularity is readily understandable because WGAL-TV is the only television station located in this buying market. It carries top shows from four networks... NBC, CBS, ABC and DuMont. And, its many local telecasts are carefully planned to meet the needs and interests of the communities it serves. Let WGAL-TV move your product in its wide, prosperous market area.

A Station Station • Clair R. McCollough, President



Represented by
ROBERT MEEKER ASSOCIATES

Chicago • San Francisco
New York • Los Angeles

DEPARTMENTS

FOCUS Freeze timetable ... Network billings rise ... Multi-market vs. national ratings	9
STATUS MAP Nation-wide report on stations, circulation, penetration and other pertinent data	20-21

FREDERICK A. KUGEL
Editor and Publisher

L. WILLIAM GILLETTE
Asst. to Publisher

NORT WYNER
Managing Editor

KATHLEEN CIRCOLA
Associate Editor

ABBY RAND
Associate Editor

JACK L. BLAS
Business Manager

JAMES COLEMAN
Advertising

RICHARD ROSE
Art Director

Published monthly by Frederick Kugel Company, Inc., 90 W. Central St., Manchester, N. H. Executive, Editorial, Circulation Offices, 600 Madison Ave., New York 22, N. Y. PLaza 3-3671. Single copy, 50 cents. Yearly subscription in the United States, its possessions and nations of the Pan American Union, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Entered as second class matter February 20, 1943 at the postoffice at New York, N. Y. under the act of March 3, 1879. Application for entry as second class matter at the postoffice, Manchester, N. H., pending. All rights reserved. Editorial content may not be reproduced in any form without permission.

WBAP-TV

RCA EQUIPPED

The Fort Worth Star-Telegram Station

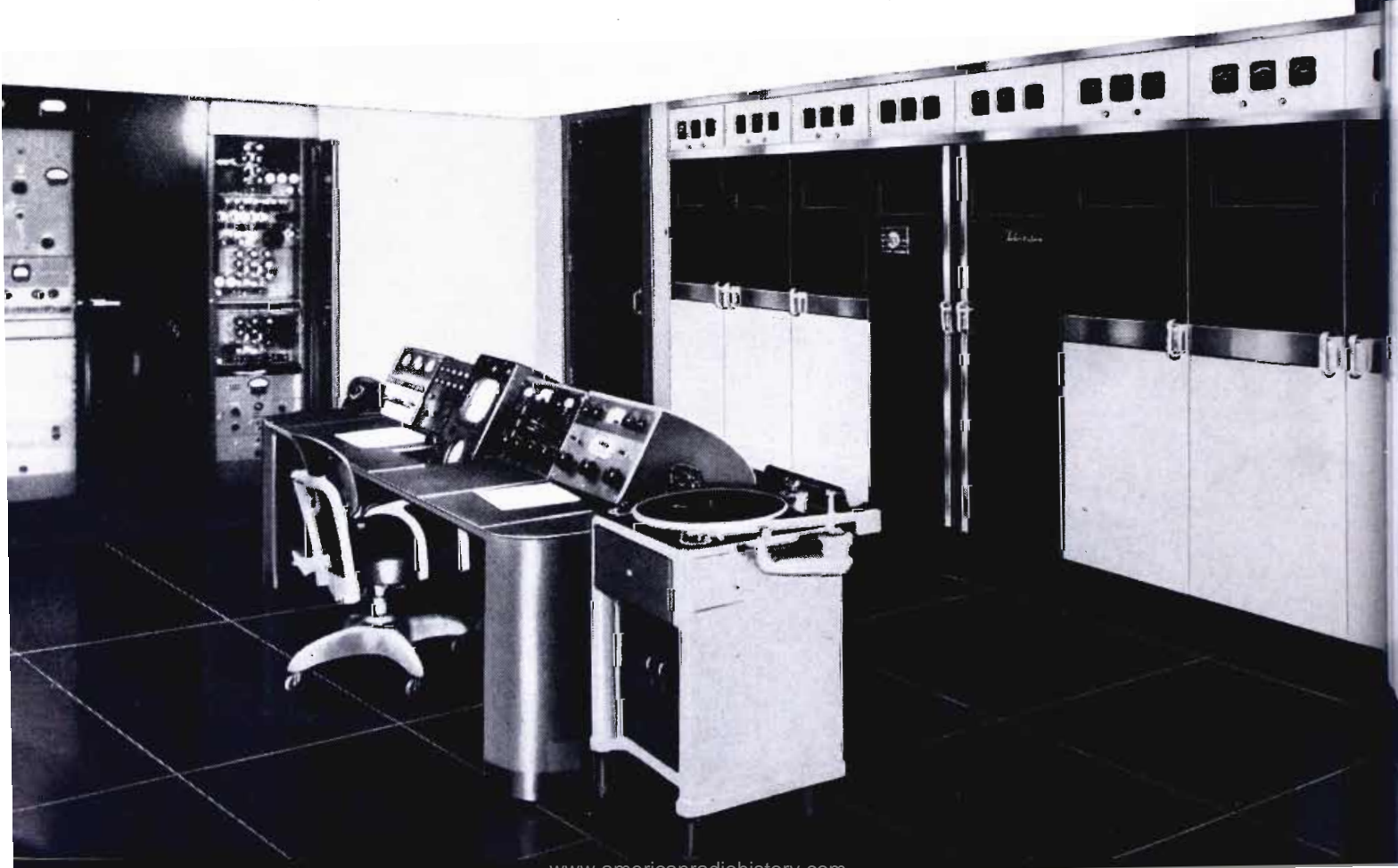
WBAP-TV's PLANT is one of the largest and finest in the country. Its facilities are unmatched in its area. The pioneer station in the Southwest—in TV as in AM—WBAP has established an enviable reputation for leadership in programming, production, and prestige.

The Star-Telegram backs its No. 1 position by using the very best of equipment throughout its whole plant. Like other leaders in TV, it has found that by doing so it ensures, not only top performance, but also its position

of prestige with advertisers and the public.

Naturally we are proud that for more than fifteen years the Fort Worth Star-Telegram has used RCA equipment almost exclusively—not only in its TV operations, but also in its AM, and FM stations.

When YOU plan TV... or add facilities to your present station... follow the choice of America's leading stations. Go RCA! Your Sales Representative can show you *exactly* what you will need to do the job—at lowest cost.





◀ **Transmitter room** — complete with RCA control console, antenna diplexer, side-band filter, dummy load, and a 5-kw TV transmitter Type TT-5A.

▲ **Big enough** to march a circus through it, WBAP-TV's studio No. 1 has housed elephants, trucks, fire engines, the famous Budweiser horse-and-wagon team, sailboats, and air gliders. No need to rely on film. WBAP-TV shoots big events—direct! Studio One is RCA-equipped with cameras, microphones, dollies, booms, mounts—lighting system!



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



Scene from the "Alan Young Show," sponsored in the Hollywood area by The Ford Motor Co.

Another mirth-making TV show

... ON DU PONT MOTION PICTURE FILM

The Alan Young Show—one of TV's top comedy presentations—is video-recorded for delayed broadcast on 35-mm. Type 824 Fine Grain Low Contrast Positive Film* by the Columbia Broadcasting System, in Hollywood.

Du Pont Type 824 combines fine grain with low contrast . . . enables you to control contrast and to provide maximum detail in shadow areas so essential to high-quality video-recording. It produces pictures noted for their warmth and appeal.

Many of television's top producers rely

on Du Pont film for optimum pictorial and sound results. They like its uniform quality and dependable performance with high- or low-key lighting.

Ask any Du Pont Photo Products Department representative for complete information about Type 824 and other 16-mm. and 35-mm. films for picture production, sound recording, tele-transcription and release prints. You'll find he can help you in many ways. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware.



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

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

Du Pont Photographic Products

FILMS • PAPER • CHEMICALS

FOCUS

Freeze Timetable ... wanna' bet?

According to the latest prediction of FCC Chairman Wayne Coy . . . February 1, 1951: Announcement of the new allocation plan. April 1, 1951: FCC starts processing of station applications.

Network Billings Rise

TV network time sold for September, 1951, represented a 239 percent leap over the same period last year, according to Publishers Information Bureau statistics. Helping to push network revenue up to the \$12 million mark this September were these top ten categories of advertisers, listed in order of expenditures: foods and food products; smoking materials; toiletries and toilet goods: soaps, cleansers and polishes; automotives, auto accessories and equipment; household equipment and supplies; beer and wine; confectionery and soft drinks; apparel, footwear and accessories and, last, radios, TV sets, musical instruments and accessories.

Multi-Market vs. National Ratings

Are ratings based solely on multi-station markets, where the viewer can make his own program choice, a more accurate reflection of program popularity than the national ratings which are inflated by in-

cluding the high one-station market scores?

In markets where one TV show is never in direct competition with another, many in the industry contend that ratings indicate audience size but tell little about viewer preference.

For example, the leading show by 10-multi-station-city Trendex count is *Godfrey's Talent Scouts*, which is seeded 4th on the Videodex list and 6th by Nielsen. *Berle* takes second spot on the Trendex scale. *Fireside Theatre*, and *Man Against Crime*, neither of which appear as Videodex or Nielsen leaders, make 8th and 9th position on the Trendex honor roll.

While this may well be a straw in the wind, the techniques of the rating services differ so widely that no definite conclusions should be drawn. Videodex does a diary count during the first week of each month; Nielsen keeps its electronic score over two week periods, and Trendex uses the telephone. Best illustration of this is that Videodex and Nielsen differ from each other almost as much as they differ from the multi-station market ratings of Trendex.

For November, as the chart below indicates, Nielsen and Videodex come up with Top Ten rosters that coincide on only one point—the 1st spot goes to *Texaco Star Theatre*.

TOP TENS — NOVEMBER, 1951

NATIONALLY PROJECTED RATINGS				MULTI-STATION MARKET RATINGS	
*VIDEODEX		**NIELSEN		*TRENDEX 10 CITIES	
PROGRAM	RATING	PROGRAM	RATING	PROGRAM	RATING
Milton Berle	52.9	Milton Berle	53.5	Talent Scouts	47.7
Comedy Hour (Martin & Lewis)	51.0	Red Skelton	52.2	Milton Berle	44.5
Red Skelton	47.8	Show of Shows (Porticptg.)	49.7	Comedy Hour (Martin & Lewis)	42.9
Talent Scouts	43.6	Comedy Hour	48.4	Red Skelton	40.8
Jack Benny	42.5	Show of Shows (Reynolds)	47.3	Show of Shows	40.3
Show of Shows	41.7	Talent Scouts	47.3	All Star Revue (Durante)	39.0
Godfrey & Friends	38.9	Mama	43.6	Godfrey & Friends	38.3
Philco Playhouse	37.4	Godfrey & Friends	43.3	Fireside Theatre	37.7
I Love Lucy	37.0	Show of Shows (Lehn & Fink)	42.2	Man Against Crime	37.4
All Star Revue (Durante)	37.0	Jack Benny	42.0	Jack Benny	36.3

*Rated November 1-7. **Rated two weeks ending November 10.

CHANNEL SEVEN

WMMAL-TV

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

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

Represented Nationally by
The KATZ AGENCY, INC.

want to meet the lady of the house ?



<p>NORMAN ROSS (NORMAN ROSS' VARIETIES) 11:30 AM-12:00 Noon, Mon-Fri WNBQ, Chicago</p>	<p>Eve Hunter (The Eve Hunter Show) 1:00-2:00 PM, Mon-Fri WNBT, New York</p>	<p>INGA RUNVOLD (Inga's Angle) 12:30-1:00 PM, Tues & Thurs WNBW, Washington</p>
<p>Maggi Byrne (Living Fashion) 2:30-3:00 PM, Mon-Fri WNBK, Cleveland</p>	<p>Mary Wilson (Pots, Pans and Personalities) 2:00-2:30 PM, Tues & Fri WPTZ, Philadelphia</p>	
	<p>Polly Hughes (Domestic Diary) 1:00-1:15 PM, Mon-Fri WBZ-TV, Boston</p>	<p>Monty Margetts 2:30-3:00 PM, Mon-Fri KNBH, Hollywood</p>
<p>Georgia Meredith (How To Be Attractive) 9:30-9:45 AM, Mon-Wed-Fri WRGB, Schenectady- Albany-Troy</p>		

...spot TV opens her door — and sells!

With these calling cards, you get a personal introduction to the large daytime woman's audience in the 7,233,000 TV homes in eight of the nation's largest markets . . . via the top-ranking woman's programs.

These eight great salesmen-entertainers are welcome guests in your customers' homes. Experts in their respective fields . . . fashion, decoration, cooking, beauty, etc . . . they're all entertainers. Their product endorsement is the go-ahead-and-buy signal for thousands of eager shoppers.

There's a place for you on any one or all of these top loyal-audience programs. Your nearest NBC Spot Salesman will be glad to tell you how inexpensive they are . . . how solidly they can deliver your sales message for you.

NBC SPOT SALES

New York Chicago Cleveland San Francisco Hollywood

CITY-BY-CITY CIRCULATION REPORT

Comparison of three top circulation national magazines, leading circulation newspaper and TV receivers in each of 63 markets

	TV*	LIFE**	LHJ**	McCALL'S**	NEWSPAPERS**	
Albuquerque	11,200	6,769	5,357	4,229	JOURNAL	31,026
Ames	73,825	15,375	19,818	21,067	TRIBUNE	5,194
Atlanta	133,402	29,133	24,830	21,929	JOURNAL	199,275
Baltimore	337,687	59,604	42,542	10,927	NEWS-POST	212,924
Binghamton	44,750	13,473	13,724	9,697	PRESS	52,485
Birmingham	65,000	16,735	14,201	14,129	NEWS	145,997
Bloomington	125,000*	3,679	4,115	3,582	HERALD-TELEPHONE	12,175
Boston	809,000	195,661	132,361	87,376	POST	226,331
Buffalo	232,494	49,815	40,052	31,796	NEWS	263,413
Charlotte	97,266	33,161	27,553	20,503	NEWS	61,838
Chicago	1,027,738	207,781	188,908	136,645	TRIBUNE	716,246
Cincinnati	310,000	47,604	32,034	36,198	ENQUIRER	154,086
Cleveland	529,548	122,826	83,361	91,089	PRESS	300,934
Columbus	191,000	42,604	33,338	31,445	DISPATCH	140,096
Dallas	140,808	46,710	44,192	32,874	TIMES-HERALD	142,989
Fort Worth					STAR-TELEGRAM	107,222
Davenport	74,014	20,285	20,596	23,897	TIMES	30,412
Rock Island					ARGUS	25,738
Dayton	215,000	42,944	25,688	32,867	NEWS	123,883
Detroit	564,030	126,168	92,632	80,015	NEWS	446,376
Erie	54,485	13,129	10,343	9,940	TIMES	45,916
Grand Rapids	160,000	26,955	20,274	20,822	HERALD	44,608
Greensboro	74,378	18,806	16,992	12,175	NEWS	65,221
Houston	98,902	43,723	29,546	23,892	CHRONICLE	165,142
Huntington	56,366	17,181	16,491	17,038	HERALD-DISPATCH	32,034
Indianapolis	187,250	42,678	41,798	35,699	STAR	152,187
Jacksonville	42,000	11,374	8,462	7,374	FLORIDA TIMES-UNION	103,312
Johnstown	120,000	29,792	24,784	26,720	TRIBUNE	37,430
Kalamazoo	160,413	21,097	16,484	16,824	GAZETTE	43,597
Kansas City	157,251	47,021	43,397	38,197	STAR	298,671
Lancaster	117,280	33,830	24,267	14,693	NEW ERA	39,775

(Continued on the following page)

COMPARISON CIRCULATION REPORT—CONTINUED

Lansing	67,000	26,877	23,398	22,945	STATE JOURNAL	55,261
Los Angeles	1,097,459	231,747	176,344	141,649	HERALD & EXPRESS	313,506
Louisville	108,314	18,668	18,254	16,813	TIMES	158,625
Memphis	104,129	14,267	14,968	12,858	COMMERCIAL APPEAL	134,441
Miami	80,642	30,236	26,208	18,440	HERALD	172,631
Milwaukee	280,113	49,320	49,887	43,184	JOURNAL	288,667
Minneapolis	280,200	50,018	66,069	49,961	STAR	231,218
St. Paul					DISPATCH	114,579
Nashville	43,393	15,042	16,073	14,576	TENNESSEAN	98,785
New Haven	196,500	78,443	50,281	36,646	REGISTER	90,749
New Orleans	67,817	22,213	16,198	12,677	TIMES-PICAYUNE	141,475
New York	2,670,604	657,700	396,698	273,335	NEWS	1,965,966
Norfolk	85,742	26,430	17,175	15,160	VIRGINIAN-PILOT	88,722
Oklahoma City	97,131	22,686	23,914	33,574	OKLAHOMAN	106,577
Omaha	98,703	25,957	24,679	23,947	WORLD-HERALD	108,767
Philadelphia	939,771	196,790	156,577	102,628	BULLETIN	681,423
Phoenix	40,267	13,961	11,425	10,229	REPUBLIC	65,491
Pittsburgh	320,000	90,718	35,493	65,588	PRESS	262,155
Providence	170,000	61,111	42,385	27,814	BULLETIN	137,893
Richmond	92,271	18,570	12,937	12,105	NEWS-LEADER	81,989
Rochester	93,260	40,925	24,992	22,725	TIMES-UNION	110,422
Salt Lake City	59,400	13,273	10,868	7,565	TRIBUNE	55,175
San Antonio	55,662	15,461	14,787	13,768	NEWS	57,386
San Diego	108,000	27,517	23,978	16,168	TRIBUNE	108,236
San Francisco	267,500	154,383	102,785	85,880	EXAMINER	179,900
Schenectady	180,500	56,784	40,896	33,084	GAZETTE	33,839
Seattle	107,000	57,846	59,156	48,067	TIMES	193,569
St. Louis	327,300	45,681	47,853	46,810	POST-DISPATCH	242,765
Syracuse	143,494	36,560	25,307	22,820	HERALD-JOURNAL	111,406
Toledo	111,028	44,560	30,419	32,073	BLADE	179,767
Tulsa	77,500	17,917	17,395	16,440	WORLD	61,077
Utica	56,200	18,566	12,570	11,986	OBSERVER-DISPATCH	43,845
Washington	301,000	85,084	63,077	45,310	TIMES-HERALD	236,079
Wilmington	84,063	23,683	18,833	13,346	JOURNAL-EVERY EVENING	54,438

*Television receiver totals from December issue, TELEVISION Magazine.

** Newspapers reported in each city are those with largest daily circulation; figures are totals for city and trading zone taken from July, 1951, Standard Rate & Data. For the magazines most recent publishers' county-by-county breakdowns were used to conform with the stations' 0.1 millivolt coverage area.



HOW *Radio Relay* WORKS

The microwaves used for telephone and television transmission travel in a straight line. So relay towers, like those shown, are usually built on hilltops, about 30 miles apart. Each tower picks up microwaves from its neighbor, amplifies and focuses them like a searchlight with electronic equipment, then beams them accurately at the next tower. Radio and television programs and telephone calls can ride the beams at the same time.

New skyway spans nation with words and pictures

On September 4, the Japanese Peace Treaty Conference at San Francisco was flashed by *Radio Relay* and coaxial cable facilities to viewers throughout the nation, and coast-to-coast television was a reality.

This transmission of pictures across the United States has been made possible by the new transcontinental *Radio-Relay* system of the Long Lines Department of the American Telephone and Telegraph Company.

Behind this system are years of research and millions of dollars. Special equipment had to be designed and built. Personnel had to be trained in its special use.

Today, the value of the Bell System's television network stands close to \$85,000,000. Yet the charges for the use of this network are low — averaging about 10 cents a mile for a half-hour program. This includes both video and audio channels, all station connections, switching and local channel charges.

BELL TELEPHONE SYSTEM



Providing transmission channels for the radio and television industries today and tomorrow.



GENERAL FOODS'

\$8,000,000 TELEVISION RECIPE

GENERAL Foods, the second largest advertiser in television, during the first 9 months of 1951 was spending at the rate of over \$8,000,000 a year, for network TV programs alone. In this period, time expenditures increased almost 400% over 1950, with time taking 2/3 of the company's TV dollar.

Time expenditures took about 6% of the firm's total advertising budget in 1950. In the first half of 1951, it was up to 20%. The additional funds came partly from magazines' share of the budget and partly from an increase in total appropriations.

During the first three quarters of 1951, the nation's top food advertiser used six time slots to present 10 different shows on behalf of 9 brand groups. Two of these, *Who's Whose* and *The Ad Libbers*, were brief summer replacements, accounting for only 1.6% of the 9-month video bill.

Using different types of programs to reach family, housewife or children's audiences, General Foods favored situation comedy for evening hours, allocating 30.3% of its network budget for 4 different shows.

As of the first of the year, the

food giant was running *The Goldbergs*, *The Aldrich Family* and *Mama* in this division. Losing *Aldrich* to a competitor, the firm substituted a close relative, *Young Mr. Bobbin*.

It's News to Me, a quiz format, became the permanent replacement for *The Goldbergs*, which bowed out June 18.

Sole daytimer is *Bert Parks*, the company's lone variety show, taking 14.8% of GF's total TV outlay.

Beamed to children are cereal-selling *Hopalong Cassidy* and *Captain Video*, accounting for 48.5% of the TV budget.

Most popular of all GF entries is *Mama*, which averaged a 32.3 Videodex between January and September.

For its investment of 6 million dollars in 9 months, GF achieved varied results. Cost per thousand ranged from the \$1.84 scored by *Mama* to \$8.32 for debuting *Young Mr. Bobbin*.

Costs-per-thousand are actually somewhat lower than the figures given here, since calculations are based on gross time costs, without allowance for frequency discounts.

Time costs. Publishers' Information Bureau, individual figures are June-September averages; ratings, except where specified, Videodex. June-September averages; program estimates, TELEVISION Magazine.

MAMA IS QUEEN of the GF shows. Its 32.3 Videodex is the firm's highest, and its cost-per-thousand of \$1.84 is the lowest. 11.7% of TV funds have gone to sell Maxwell House coffee to a weekly average of 11,264,000 viewers. Production costs \$8,500, or about 2/3 of the \$12,233 bill for time on 31 stations. It's GF's only situation comedy holdover from last year. On CBS-TV, Friday, 8:00-8:30 pm. Total 9-month cost was over \$800,000.

THE ALDRICH FAMILY stopped pitching for Jello & Swansdown on June 24. Before dropping the General Foods banner, it ate up 7.6% of GF's TV expenditure. Each show took \$7,638 for time on 26 NBC-TV stations and \$9,000 for production. It earned a 23.0 Videodex, delivering an audience of 7,394,000 and outpulling its competition at 7:30-8:00 pm on Sunday. Cost for luring 1000 viewers was \$2.25. *Bobbin* is no match for it yet.

CAPTAIN VIDEO started in April, but by the end of September was General Foods' largest investment; 25.0% of its TV dollars. The only show GF has across-the-board, it reaches 24 stations via DuMont at 7:00-7:30 pm. This junior adventure series draws 1,651,000 viewers, chalking up a 7.6 Videodex. With time taking \$9,535 per show and production, a low of \$2,000, the c-p-m is \$6.99. Six month cost to plug Post cereals hit \$1,500,000.





THE GOLDBERGS which went off in June, absorbed 8.1% of the total TV budget. Production took \$11,000 each week and time on 22 stations hit \$8,387. 6,048,000 viewers turned to CBS-TV Monday, 9:30-10:00 pm, for a Videodex of 26.8. The job of selling Sanka was done at a cost-per-thousand of \$3.20. Replacement *It's News to Me* buys audience at over double this price, while bucking same NBC competition, on a 10% higher budget.



IT'S NEWS TO ME has used up 4.7% of GF's TV money since its July debut as replacement for *The Goldbergs* on CBS-TV Monday night in the 9:30-10:00 slot. Plugs are still for Sanka. The tab is \$9,500 for production and \$11,696 for time. On in 23 cities, it reaches 2,775,000 viewers at a cost of \$7.63 per thousand. Videodex average: 12.0. Quizmaster John Daly has tough job, facing NBC's well entrenched *Robert Montgomery Presents*.



YOUNG MR. BOBBIN represents an all-out effort by GF's Jello and Swansdown departments to equal the performance of *The Aldrich Family*, which was in the same 7:30-8:00 pm Sunday slot on NBC-TV last year. Production tab is a high \$14,000 and time in 27 towns takes \$15,030. First 6 telecasts took 2.9% of GF's 9 month budget, getting a c-p-m of \$8.32, the firm's highest. Maiden Videodex was 10.9, yielding 3,490,000 viewers.



BERT PARKS hits 1,514,000 daytime viewers every Monday, Wednesday and Friday, 3:30-4:00, via 37 outlets of NBC-TV. This variety show takes 14.8% of GF's total TV coin to plug Jello, Birdseye and Swansdown products. Weekly production bill runs to \$10,000; time, to \$18,153. MC Parks earns a 7.6 Videodex and a cost-per-thousand of \$6.17—good afternoon scores. No cost-sharing for GF; it gets sole identification, on all shows.

HOPALONG CASSIDY takes a hefty 23.5% chunk of TV funds. ARB rating for November was 28.3, meaning the hour-long Westerns reach 10,230,000 viewers in 36 cities. November cost-per-thousand was \$4.02. The

stanza pitches for Post Toasties, Sugar Crispies, and Grapenut Flakes. Production tab runs to \$15,000, and time charges hit \$26,210. On NBC-TV, 6:00 pm Sunday, it will be replaced by Roy Rogers starting in January.



PERFORMANCE RECORD OF 11 CBS 8 TO 11 P.M. SHOWS

	AVERAGE RATINGS		HOMES REACHED		VIEWERS PER SET		NUMBER OF VIEWERS	
	Oct 1950- Apr 1951	July- Aug 1951	Oct 1950- Apr 1951	July- Aug 1951	Oct 1950- Apr 1951	July- Aug 1951	Oct 1950- Apr 1951	July- Aug 1951
			(000)	(000)			(000)	(000)
Toast of the Town	40.0	40.4	3,683	4,420	3.7	3.5	13,627	15,470
Celebrity Time	22.8	25.8	2,021	2,950	2.8	2.9	5,659	8,555
What's My Line	25.8	32.1	2,184	3,300	3.0	2.9	6,552	9,570
Danger	19.6	27.8	1,419	2,210	2.5	2.6	3,548	5,746
Suspense	27.8	23.1	2,249	2,415	2.9	2.8	6,522	6,762
The Web	20.0	18.8	1,655	1,990	2.8	2.8	4,634	5,572
Burns & Allen (alt. wks.)	31.6**	26.5	2,097**	2,450	3.1**	3.0	6,501**	7,350
Horace Heidt	27.2	17.9	2,520	2,170	2.9	2.9	7,308	6,293
Starlight Theater (alt. wks.)	19.5***	13.8	1,620***	1,430	2.9***	2.5	4,698***	3,575
Big Town	34.2	25.9	2,357	2,250	2.9	2.7	6,835	6,075
Man Against Crime	33.4	24.8	2,900	2,540	3.2	2.7	9,280	6,858
Average—11 shows	27.4	25.8	2,246	2,557	3.0	2.8	6,833	7,439
AVERAGE CHANGE		-8.0%		+13.8%		-6.7%		+8.9%

*All data ARB

**Average: Dec, Feb, Mar

***Average: Jan, April

Summer Comparison Data from CBS Television Network

ONLY 182 MORE SHOPPING DAYS TO SUMMERTIME

LAST year, summer television was purchased as much to keep station lineups as for any other reason; bonus circulation derived from new receiver owners didn't compare, percentage-wise, with that of summer 1950, but both network and local station discounts enabled most advertisers to go thru the hot weather with at least as good and, often, better costs-per-thousand than the rest of the year.

... this summer, though, if the stand of the nets and individual stations—as typified by CBS-TV's and the WLW stations' statements—are characteristic, there'll be no extra discount inducements to keep advertisers in the medium.

On a local level, "Operation Sunburst", built by the three WLW outlets last summer, shows how a "... tremendous promotion at a low cost per person reached ..."—in the words of Peter Soutter, J. Walter Thompson Ford field man—can be purchased during the summertime.

A three-pronged promotion, "Sunburst" offered local and regional advertisers (1) the stations' usual 40 percent time discount for the summer months, with the exception of 7 p.m. to 10:30 p.m., weekdays, and participations in the now famous 50 Club stanza; (2) about 80 new programs for sponsorship or participation, at prices ranging from \$75 for 12 participations in a 7:30 to 8:30 a.m. across-the-boarder on the Columbus outlet—to \$2,820 for an hour of *Straw Hat Matinee*, across-the-boarder in all three towns that made the NBC web on co-op basis. Naturally, with several network shows hiatusing, some of the packages were offered in hitherto unobtainable time slots.

Third—the stations bent over backwards on promotion, merchandising and publicity cooperation. Where, normally, the full force of these exploitation departments is unleashed for sponsors buying all three WLW outlets,

"Sunburst" buyers received the full treatment, in proportion to their investments, even when making one-station purchases.

Typical of advertisers' reaction to "Sunburst" was the return to telecasting of the Ford dealers' groups of Cincinnati and Dayton, who had been off the air for six months. The dealers' purchase consisted of a half-hour across the board on *Wake Up & Live*, 7:30 to 8:30 a.m. song and patter stanza, priced at \$150 per dozen participations—*Sportsman's Club*, 15 minute early evening Sunday film show, tabbed around the \$300 mark—across-the-board *Bonanza*, live-emceed 11 to midnight feature film, priced at about \$600—plus a package of 20 second and one minute spots designed to supply frequency, priced at \$6,000.

Early morning *Wake Up & Live* was used to promote pickups, panel trucks, etc.; *Bonanza* advertised

QUARTERLY RETAIL SALES 1948-1950 AVERAGES (IN MILLIONS)		1st Quart.	2nd Quart.	3rd Quart.	4th Quart.
		Durable goods stores	\$8,703	\$10,761	\$11,454
Automobile dealers	5,016	5,953	6,386	5,514	
Filling stations	1,424	1,643	1,748	1,672	
Non-durable goods stores	20,640	22,490	22,497	25,550	
Household appliances	551	692	829	873	
Food retailing	7,342	7,718	8,003	8,197	
Department stores	2,224	2,655	2,571	3,607	

SUMMERTIME SETS-IN-USE DROPS 15.3 PER CENT	Number of hours the television set is on during an average Winter and Summer day: Average for Summer, 4.27 hours— Winter, 5.04 hours.	1 hour 2 hours 3 hours 4 hours 5 hours 6 hours 7 hours 8 hours 9 hours 10 hours	SUMMER	WINTER
			2.6%	2.3%
12.8%	6.3%			
25.4%	15.5%			
15.9%	14.7%			
18.6%	22.3%			
16.2%	17.2%			
2.9%	9.1%			
2.5%	8.2%			
2.2%	3.5%			
.9%	.9%			

COST-PER-THOUSAND VIEWERS, SUMMER VERSUS REGULAR SEASON	Same Shows During Summer	Oct. 1950-Apr. 1951	Jul. Aug. 1951
		Toast of the Town	\$3.00
Big Town	2.98	2.77	
Man Against Crime	2.22	2.41	
Replacements During Summer:			
Studio One (Westinghouse Theatre)	4.47	2.32	
This is Show Business (Go Lucky)	2.24	1.91	
Ken Murray (Summer Theatre)	4.02	2.39	

SUMMERTIME MEANS INCREASED CLEARANCES FOR REGULAR SEASON	Show	Live Markets June 30, 1951	Live Markets Sept. 30, 1951	Gain
		Toast of the Town	22	25
Fred Waring	27	33	6	
Celebrity Time	32	36	4	
Talent Scouts	18	24	6	
Studio One	32	35	3	
Suspense	19	22	3	
Danger	16	20	4	
Godfrey & Friends	32	36	4	
Blue Ribbon Bouts	29	32	3	
Mama	23	28	5	

All data: CBS-TV

used car buys, and *Sportsman's Club*, as well as the spots, pushed new Fords.

Results can best be summarized by the statement of the J. Walter Thompson field representative for these dealers who says, "Our reasons were simply low cost advertising to move new and used cars. The 'Sunburst' packages gave us the opportunity for tremendous promotion at low cost per person reached, as well as an excellent research in how to use TV for the Ford dealers on a local level."

As a follow up, it's interesting to see that the dealers continued into the fall with both their spot campaign and *Wake Up & Live*.

Key item for any station planning to emulate "Operation Sunburst" is the terrific triggering of

the WLW stations' sales force. A 48 and 24 page brochure on the plan were among the mailing pieces sent to over 5,000 advertiser-prospects by the stations; simultaneously, "Sunburst" was launched to the Dayton, Columbus, Chicago and New York sales staffs via an hour-long closed-circuit telecast emanating from Cincinnati headquarters.

Salesmen were hyped by a prize contest, with alternate week progress reports being sent directly to their homes. Interesting in this connection is that 123 new advertisers were sold by "Sunburst" (of which over 57 percent have remained on this fall), at a cost of 0.03 percent of the net billing it produced.

On the network level, CBS-TV last summer offered a 33 1/3 percent discount on talent and production costs, as well as the regular 10 percent time discount which would normally accrue to 52 week users.

The results of summertime TV on a network basis are best illustrated by the accompanying charts.

In summary, while buying summer TV for the sake of keeping or bettering station lineups is still an all important element, purchases this year can also be justified on a more scientific basis—thru the evaluation of material amassed this past July and August... and which material advertisers and agencies will soon be receiving by the carload from both the networks and individual stations.



"First time man could sit home and see two oceans"



"Hello, Senator Taft..."



"Hello Rome... Calling General Omar Bradley"



"See It Now takes the world, dumps it into your living room"

HOW THE NEW SHOWS ARE DOING

By ABBY RAND

ONE third of the way through the new programming year, premiere performances are still on every network's log. With NBC-TV realigning the early evening section of its board, and the other webs filling in the blanks in their schedules, some of video's biggest advertisers are still sweating out debuts. Several have been facing last nights, too, and more are on the way.

If any trend can be traced from the newcomers it's an increase in cost-sharing, via participating sponsorships and alternate week shows, plus a slight elevation of video's reputedly low brow, through such stanzas as CBS-TV's *See It Now* and ABC-TV's *Celanese Theatre*.

Biggest splash was made by CBS-TV's *See It Now* (Sunday, 3:30-4:00 pm), which had all the critics raving. Ed Murrow and

Fred Friendly have developed the first television news treatment going far past the pale formulas used on standard newscasts.

On December 2, Aluminum Co. of America picked up the tab, which runs to almost \$20,000 weekly, for production.

Alcoa's film commercials follow the pattern and tone of the program, using similar techniques to tie in with its *Road We Live On* publication campaign.

Kate Smith and her friends might wow them by daylight, but evening-side they just aren't with it. The viewers are sticking by Godfrey, though NBC-TV is trying to lure them with a grand array of names, plush production and a fast-stepping format.

Another prestige slot is a-build-in on ABC-TV. *Celanese Theatre*, on alternate Wednesdays at 10 pm, has presented outstanding actors in

top plays. The sizeable audience already attracted to this series is bound to grow. Having another "class" show, *Pulitzer Prize Playhouse*, on for Frigidaire, in the intervening weeks, will help Celanese hang on to its viewers between rounds.

Among the season's early casualties are *Frosty Frolics*, on briefly for American Vitamin Assoc.; Don McNeil's TV stanza; Bymart's *Somerset Maugham Theatre* and Hazel Bishop's *Freddy Martin*.

Interesting is Reynolds Metals adding to its bi-weekly half hour of the *Kate Smith Evening Hour* the alternating 30 minute segment dropped by Congoleum Nairn. This makes a hefty TV budget for an institutional advertiser whose product is in short supply, but is in line with the current trend towards public relations advertising.

All ratings are October Videodex, unless otherwise noted.



STAR OF THE FAMILY gets 7.8 on CBS-TV against Hoppy's 21.9 (NBC-TV), but Ronson doesn't sell lighters to kids. The firm won more viewers on ABC-TV via *20 Questions* last year, but hit fewer towns. Healy and Hayes have found the right formula, although talent scouting is a mere frame for their guests and gags.



DOWN YOU GO is a summer replacement that made good—Old Golds now networks it from WGN-TV on DuMont, Friday, 9 pm. Competing with *Schlitz Playhouse* (CBS-TV) with 28.3 and *Big Story* (NBC-TV) at 22.3, the DuMont entry bowed with 7.0. Rating isn't high, but costs are compensatingly low.



KATE SMITH EVENING HOUR plugs Norge and Reynolds Metals one week; Bab-O & Reynolds the next, on NBC-TV, 8-9 Wed. First Videodex rating, 18.1, is farther from 38.2 of CBS-TV's *Godfrey* than was NBC's *4 Star Revue* last year. *Godfrey* hasn't been dented yet by either *Kate Smith* or by *Paul Dixon* (on ABC-TV).



MR. DISTRICT ATTORNEY goes ABC-TV for Bristol-Myers, making the switch safely with same cast and format, old radio scripts. Far stronger than *Can You Top This?* on ABC last year, Monday at 8, *Mr. DA* hits 11.1, a weak but hopeful third against *Lux Video Theatre's* 23.5, CBS-TV, and *What's My Name's* 21.8, on NBC-TV.



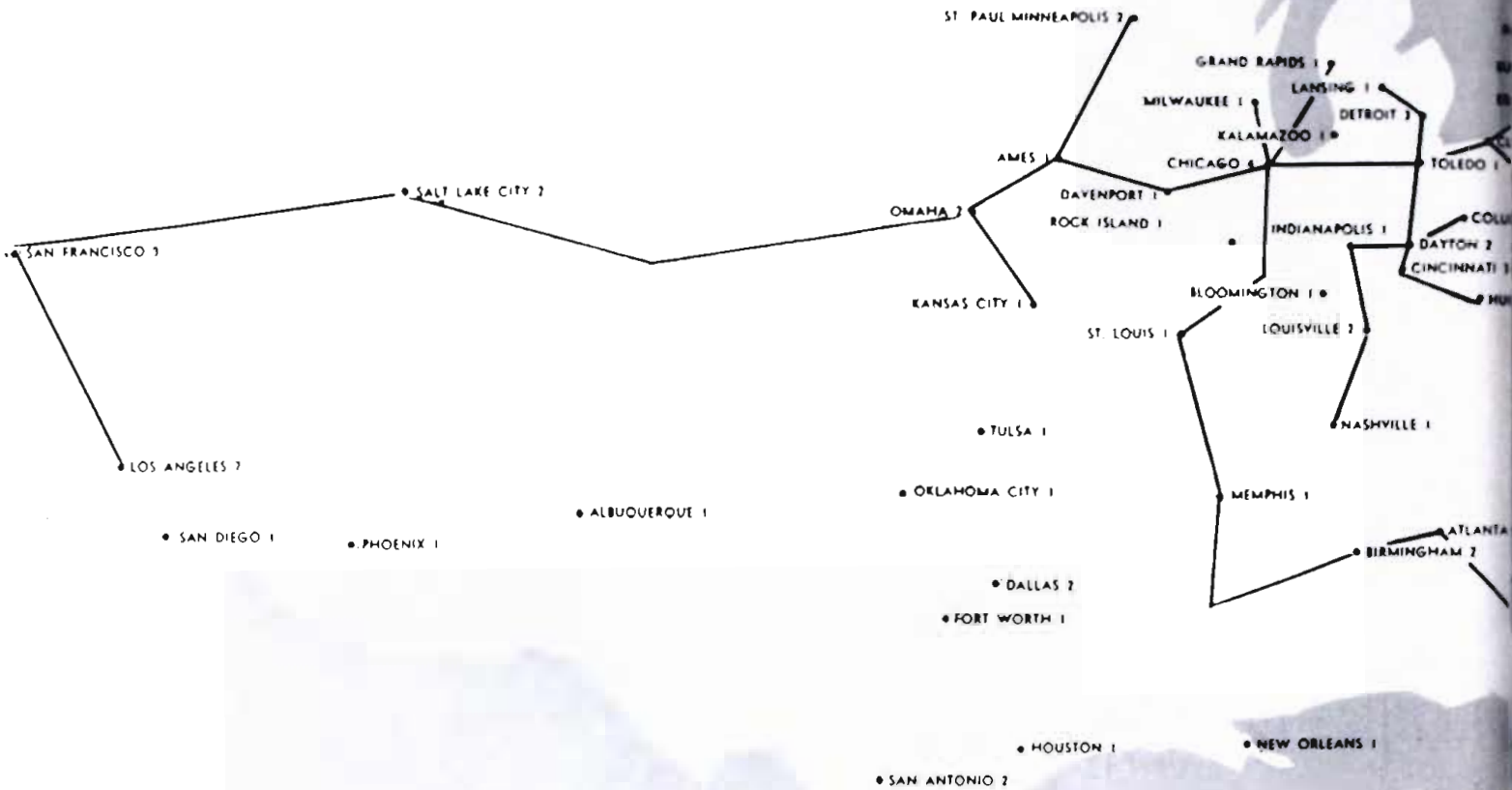
CELANESE THEATRE uses more names than a phone book for an institutional job on Acetate. Alternating at 10 pm Wednesday on ABC-TV, it scored 14.0 against two old-timers. *Break the Bank* (NBC-TV) hit 17.0 & *Boxing* (CBS-TV) scored 19.1. Celanese's top grade production and stars will insure higher ratings.



I LOVE LUCY; Philip Morris does too—it's a much stronger entry than *Horace Heidt*, which this firm ran in the same 9:00 pm Monday slot on CBS-TV last year. Savvy slapstick by Ball and Arnaz has earned a first Pulse of 19.6. Firmly entrenched *Lights Out*, on NBC-TV, was the sole web opponent; November Pulse, 23.3.

TELEVISION MAGAZINE'S STAT

• SEATTLE 1



PRODUCTION AND CIRCULATION

Increase in circulation for October.....	591,239
Total sets in circulation as of November 1st	14,630,841
Receiver production for October, 1951	441,867
Receiver production for October, 1950.	838,300
Total receiver production for 1950.	7,463,800
Source: Radio-Television Manufacturers Association	

STATIONS AND MARKETS

Number of 1 station markets	39
Number of 2	10
Number of 3	10
Number of 4 or over	4
Total markets	63
Operating stations	108
Number of connected cities.....	50
Number of non-connected cities.....	13
Source: TELEVISION Magazine	

POPULATION AND

FAMILIES
POPULATION
RETAIL SALES

Source: NBC-Sales Man

SETS IN USE: NATIONAL AVERAGE: —NOVEMBER, 1951

	MONDAY- FRIDAY SATURDAY		
	SUNDAY	FRIDAY	SATURDAY
9:00 am-12 noon	3.9	2.8	6.9
12 noon-6:30 pm	22.3	16.5	25.5
6:30 pm-11:30 pm	18.5	39.2	42.7

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

AVERAGE NUMBER OF VIEWERS —NOVEMBER, 1951

	MONDAY- FRIDAY SATURDAY		
	SUNDAY	FRIDAY	SATURDAY
9:00 am-12 noon	2.56	1.80	2.28
12 noon-6:30 pm	2.88	2.02	2.52
6:30 pm-11:30 pm	2.88	2.42	2.84

Source: Videodex

TV HOUSEHOLDS BY YEARLY INCOME (NATIONAL AVERAGE)

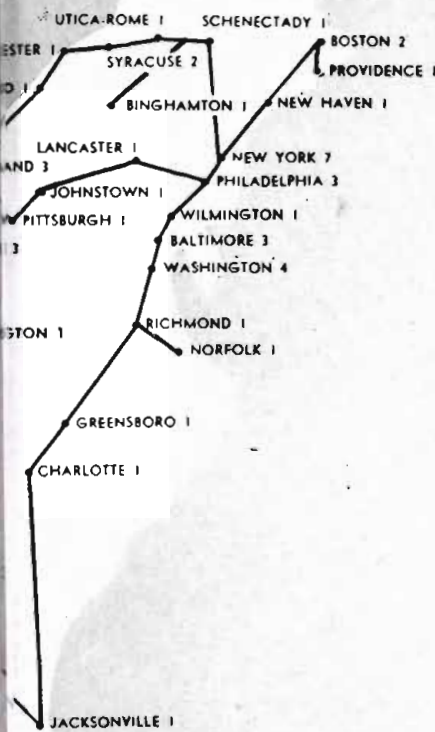
PERCENT OF TV HOME	
Under \$2000	5.4
\$2000-\$3999	35.9
\$4000-\$6999	39.9
\$7000 & over	18.8

Source: Videodex

WEED

AND COMPANY

STATION REPRESENTATION
NEW YORK BOSTON
DETROIT
ATLANTA HOLLYWOOD



• MIAMI 1

AS OF NOVEMBER 1st

ALBUQUERQUE—20.8	11,200
KOB-TV (A, C, D, N)	
AMES—37.5	73,825
WOI-TV (A, C, D, N)	
ATLANTA—40.9	133,402
WAGA-TV (D); WSB-TV (A, N, P); WLTV (C)	
BALTIMORE—70.7	337,687
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
BINGHAMTON—47.7	44,750
WNBF-TV (A, C, D, N)	
BIRMINGHAM—24.5	65,000
WAFM-TV (A, C, P); WBRC-TV (D, N)	
BLOOMINGTON**	125,000
WTTV (A, C, D, N)	
BOSTON—73.4	809,004
WBZ-TV (N); WNAC-TV (A, C, D, P)	
BUFFALO—66.0	232,494
WBEN-TV (A, C, D, N)	
CHARLOTTE—26.7	97,266
WBTV (A, C, D, N)	
CHICAGO—60.1	1,027,738
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	
CINCINNATI—72.9	310,000
WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	
CLEVELAND-AKRON—66.5	529,548
WEWS (A, C); WNBK (N); WXEL (A, D, P)	
COLUMBUS—57.3	191,000
WBNS-TV (C, P); WLW-TV (N); WTVN (A, D)	
DALLAS-FT. WORTH—35.3	140,808
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
DAVENPORT-ROCK IS.—36.3	74,014
WHBF-TV (A, C, D); WOC-TV (N, P)	
DAYTON—58.6	215,000
WHIO-TV (A, C, D, P); WLW-D (N)	
DETROIT—59.7	564,030
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	
ERIE—61.2	54,485
WICF (A, C, D, N)	
FT. WORTH-DALLAS—35.3	140,808
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
GRAND RAPIDS**	160,000
WOOD-TV (A, C, D, N)	
GREENSBORO—40.5	74,378
WFMY-TV (A, C, D, N)	
HOUSTON—30.1	98,902
KPRC-TV (A, C, D, N, P)	
HUNTINGTON—29.1	56,366
WSAZ-TV (A, C, D, N)	
INDIANAPOLIS—48.8	187,250
WFBM-TV (A, C, D, N)	
JACKSONVILLE—34.9	42,000
WMBR-TV (A, C, D, N)	
JOHNSTOWN—39.9	120,000
WJAC-TV (A, C, D, N)	
KALAMAZOO**	160,413
WKZO-TV (A, C, D, N)	
KANSAS CITY—33.2	157,251
WDAF-TV (A, C, D, N)	
LANCASTER—54.2	117,280
WGAL-TV (A, C, D, N, P)	
LANSING—30.1	67,000
WJIM-TV (A, C, D, N)	
LOS ANGELES—68.0	1,097,459
KECA-TV (A); KHJ-TV; KLAC-TV; KNBH (N); KTLA (P); KNXT (C); KTTV (D)	
LOUISVILLE—41.9	108,314
WAVE-TV (A, D, N, P); WHAS-TV (C)	

MEMPHIS—35.3	104,129
WMCT (A, C, D, N)	
MIAMI—42.5	80,642
WTVJ (A, C, D, N)	
MILWAUKEE—68.5	280,113
WTMJ-TV (A, C, D, N)	
MINNEAPOLIS-ST. PAUL—61.1	280,200
KSTP-TV (N); WTCN-TV (A, C, D, P)	
NASHVILLE—19.8	43,393
WSM-TV (N)	
NEW HAVEN—48.5	196,500
WNHC-TV (A, C, D, N, P)	
NEW ORLEANS—23.9	67,817
WDSU-TV (A, C, D, N)	
NEW YORK—64.3	2,670,604
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBTV (N); WOR-TV (P); WPIX (P)	
NORFOLK—41.8	85,742
WTAR-TV (A, C, D, N)	
OKLAHOMA CITY—39.7	97,131
WKY-TV (A, C, D, N)	
OMAHA—46.8	98,703
KMTV (A, C, D); WOW-TV (N, P)	
PHILADELPHIA—67.8	939,771
WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N)	
PHOENIX—33.2	40,267
KPHO-TV (A, C, D, N)	
PITTSBURGH—42.7	320,000
WDTV (A, C, D, N)	
PROVIDENCE—42.3	170,000
WJAR-TV (C, N, P)	
RICHMOND—65.1	92,271
WTVR (C, D, N, P)	
ROCHESTER—44.4	93,260
WHAM-TV (A, C, D, N)	
ST. LOUIS—57.4	327,000
KSD-TV (A, C, D, N, P)	
SALT LAKE CITY—67.1	59,400
KDYL-TV (N, P); KSL-TV (A, C, D)	
SAN ANTONIO—31.2	55,662
KEYL-TV (A, C, D, P); WOAI-TV (N)	
SAN DIEGO—59.4	108,000
KFMB-TV (A, C, N, P)	
SAN FRANCISCO—27.5	267,500
KGO-TV (A); KPIX (C, D, P); KRON-TV (N)	
SCHENECTADY-ALBANY-TROY—53.7	180,500
WRGB (C, D, N)	
SEATTLE—24.3	107,300
KING-TV (A, C, D, N, P)	
SYRACUSE—63.3	143,494
WHEN (A, C, D); WSYR-TV (N, P)	
TOLEDO—35.3	111,028
WSPD-TV (A, C, D, N, P)	
TULSA—42.5	77,500
KOTV (A, C, D, N, P)	
UTICA-ROME—45.8	56,200
WKTV (A, C, D)	
WASHINGTON—63.7	301,000
WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	
WILMINGTON—58.4	84,063
WDEL-TV (D, N)	

*Duplicated circulation: A part of the circulation claimed for this city falls within the signal area of another station. No acceptable method to determine the extent of duplication in these cities has been advanced by the stations concerned. Consequently, it is impossible to report unduplicated circulation estimates or depth of penetration for these areas.

**With addition of new tower and power, WTTV now claims coverage of Indianapolis.

CITIES WITHIN TELEVISION SIGNAL AREA

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

COMPOSITION OF TV HOUSEHOLDS

Number of Adults	2.51
Number of Teen-agers	.32
Number of Children—13 & under	.94
Average TV Homes	3.80

Source: Videodex

A T I V E S . . .

CHICAGO

FRANCISCO

THE TIME BUYERS

AND THEIR PROBLEMS IN SPENDING YOUR MONEY

By NORT WYNER

TO many, the time buyer is a glorified clerk with little real responsibility. And, there are still some of his breed around who can't see beyond a coverage map.

But, by and large the time buyer of today is just as much concerned with the economics of the industry as with the number of receivers in a particular market.

In the opinion of the salesmen that worry out campaigns with them, the time buyers have changed from slide-rule, Hooper-reading pseudo-master-minds to genuine, honest-to-goodness media men.

In fact, a check among leading buyers reveals that their big concern is whether or not television will price itself out of advertisers' budgets. In the face of up coming rate hikes, the time buyers fear that advertisers with total budgets around the million dollar mark will be forced to either put their entire advertising allocations into TV or not to use television at all.

See No Panacea In Lifting of Freeze

Strangely enough, the prospect of the freeze being lifted leaves most of the time buyers cold, except for the fact that this will reduce clearance problems in one-station markets. They point out that already 62 percent of the nation's families, who do 66 percent of all the retail buying in the country, are in TV markets. And, they note, only a few really important cities like Portland and Denver are without television. The time buyers are also concerned with whether or not an under 100,000 population market can support a television station.

Constantly harassed by clearance and rate problems, the buyers have become resigned to limited clearances and now chart in advance the semi-annual rate hikes. Many believe that one year rate protection is in the not too distant future . . . or hope so, anyway.

Some buyers believe that, while price hikes will continue on a semi-annual basis, there will be a slow-down, percentage-wise, in these increases; others, see the end of the

freeze and the stimulation of competition as the only thing that will adjust rates.

All seem convinced that most stations have already amortized their capital investments and could readily afford to hold or reduce their rates. Most buyers, though,



are critical of the dearth of research on TV's impact since, they argue, this is the one thing that could keep uncertain advertisers in the medium.

In this connection, one dangerous tendency on their part is their instinctive desire to compare television with radio, since their activities encompass both media. Here is one instance of the narrow scope of their work operating to their disadvantage and constitutes an excellent argument for time buyers sitting-in on all media planning sessions.

Big disappointment to them have been cost-per-thousand figures. The disappointment, they say, is that recent rate hikes in big metropolitan areas have sent them climbing. Big fear, of course, is that stations will effect additional rate increases not justified by circulation rises, thus throwing the whole picture way off.

Convinced that good TV programming will cripple the potency of night-time radio, they doggedly maintain that radio is here to stay. Fact of the matter is that they're still skeptical about the effectiveness of afternoon and morning TV, particularly the latter.

While they'll grant that daytime television is *listened* to, they question how much of it is actually *watched*; believing that TV's real impact is derived from a combination of the two, they are unable to justify TV's relatively higher cost without assurance that the audience *views* as well as *listens*.

Like Topsy, the time buyers just seem to "happen" out of any one of four general patterns: First, there are the time buyers that came up as secretaries to agency, rep or station executives; next, there are those who started as errand-boys; third, is the younger crew who are time buyers or junior time buyers by the grace of an agency-training-program—they may or may not elect to stay in the rat-race; finally, there are the real old-timers who, in the infant days of radio, were picked up as time buyers while doing stints as radio announcers or actors—their only claim to the job was that they knew more about radio than anyone else the agency could lay its hands on.

Departmental Procedures Vary from Agency to Agency

Organized techniques of agency time-buying operations vary from shop to shop. Some agency time buyers do nothing but buy time and tend their all-important, station-relations job; other buyers find themselves knee-deep in researching as well as buying. And others, the fortunate few, have reached their rightful status, being invited into the all-important account planning meetings. In keeping with the trend throughout the industry of separating AM and TV operations, agency brass, in some cases, have already separated their time-buying operations with others in the works.

(Continued on page 26)

**A DAY IN THE LIFE
OF A TIMEBUYER**

- 9:30—account exec calls for comparative data on current costs-per-thousand and NBC's "guarantee plan", requested by client
- 9:50—interview with rep who 'just had to see me' on a 'hot' deal
- 10:00—meeting with researcher and account exec to examine cost data requested at 9:30; three black coffees
- 11:00—'phone call from network salesman; wants to know why he didn't get Jones Co. schedule... killed 11:15 appointment with rep
- 11:20—look at calendar and get squared-away on AM and TV recommendations due at 2:30 group meeting... kill lunch date
- 12:30—order sandwich and coffee
- 12:40—lunch arrives... and, with it, call from station on whether or not they're on Smith Co. schedule
- 1:00—client calls for tickets to TV show
- 1:10—finally get to cold sandwich, cold coffee
- 1:20—call from copy department, "... will I bat station WXXX over the head: they're being difficult on copy-clearance?"
- 1:45—pick up coverage data, schedules from estimator for 2:30 meeting
- 2:00—discuss AM and TV proposals, estimates, etc. with chief time buyer
- 2:15—dictate ok'd plan
- 2:40—rush downstairs to group meeting, 10 minutes late
- 3:30—check mail, dictation
- 4:15—attend network pitch
- 4:45—emergency meeting with AM production department on new show: client wants immediate consideration
- 5:30—black coffee (fourth one today) with new business manager on recommendations for prospective client—call home: won't be able to make it for dinner
- 6:15—missed 6:14 train to help account exec prepare last minute material to take with him on the Pittsburgher at 11:59 tonight
- 8:00—day is done
(the next day)
- 8:45—LaGuardia field; got to clear time in these one station markets!



FRANK COULTER, a time buyer's time buyer. Manager of 41-man Young & Rubicam operation. After 10 years in traffic-production at Ayer, became Atlantic Refining buyer. Switching to Y&R, he became dept. head in '49, oversees Borden, Bigelow, Goodyear, GE, General Foods, Lipton and other major time buys.



MARY DUNLAVEY — secretarial ranks also yielded this savvy time-buyer at Harry Cohen agency, which places 4-Way Cold Tablets, Ennds, Blackstone cigars. Mary voices many buyers' fear that levelling-off in set sales and presently paced rate hikes may up cost-per-thousands enough to force some sponsors out of TV.



REGGIE SCHEUBEL—living proof of how far a buyer can go. Reggie is Duane Jones alumna; cut her eye-teeth on Bulova, at Biow agency. Now partner in Wyatt & Scheubel, she and Jack Wyatt have carved unique niche; do AM/TV production and buying for 7 agencies. They also package Kids & Co. on DuMont.



ANNE WRIGHT—typifying how well a brainy gal can do in this business. started at J Walter Thompson in 1940 as file clerk and typist; shortly after, she embarked on three year career as secretary to famed Linnea Nelson. Anne now supervises the buying for RCA, Pond's, Shell Oil, Ward Baking and other accounts.



LILLIAN SELB—many a male time buyer envies her well rounded background: secretarial chores at NBC and time sales preceded a stint at the Getschall agency, which was followed by her joining Foote, Cone & Belding 7 years ago. Lillian manages New York dept., buys for such top accounts as Rheingold, General Foods.



LEN TARCHER, placing one of the largest spot budgets, reveals his recipe for getting prime buys; "have reserve dollars ready to be spent whenever a good spot opens". 16 years at J D Tarcher agency, he account execs and buys on Benrus, having worked up thru checking, billing, production, traffic and radio.

IF YOU

EN ROSE



WERE A CHILD



Your eyes, too, would reflect the uncomplicated charm of “Betsy and the Magic Key.”

You’d live every magic moment of all 260 of these quarter-hour film fables...know as well as your own name bright-eyed, light-hearted puppet characters like Betsy, Texas Ranger, Mr. and Mrs. Bear, Tommy the Bumblebee, “Dumb” Bunny, Sir Anthony the Elephant...

As an advertiser, you already know that this kind of spell—with its wide-eyed fascination and day-in-and-out devotion—will help you sell more of your product.

“Betsy and the Magic Key”^{*} will open new doors for you. For first-run rights in your television markets, subject of course to prior sale, just get in touch with...

*Written and produced by Elizabeth Raines, with the famous Sue Hastings Marionettes.

CBS TELEVISION SPOT SALES *with*

*offices in New York, Chicago, Los Angeles,
Memphis, Detroit and San Francisco*



JOE BRAUN, left, vice president and media director of Kenyon & Eckhardt, sits in on timebuyer meeting. Head time buyer **Phil Kenny** (seated, center) is surrounded, left to right, by timebuyers **Lucy Kerwin**, **Tom Viscardi**, **Bill Hinman**, **Helen Hartwig** and **Mary Dwyer**.

Kenyon & Eckhardt Time Buying Operation

While operational differences among agencies result in varying duties for time buyers, this K&E group illustrates the evolution of buying into a scientific, departmentalized set up. Each buyer, thoroughly briefed in account group meetings, is familiar with all marketing, merchandising and competitive problems and goals for the accounts he or she is assigned and handles all network and spot purchasing for both AM and TV.

In addition to its chief, Phil Kenny, the K&E timebuying department numbers two estimators and one secretary for each of the five buyers and one data-file clerk. With the buyers concentrating on buying, stations relations and servicing requests for costs-per-thousand and coverage information, etc. the estimators find themselves doing more than working with their slide rules and tabulat-

ing machines. Thus, some of them, who might elsewhere be known as assistant time buyers, also pitch in on the placing of orders and liaison work with the media group of the research department.

Smart media policy is best indicated by Mr. Braun's statement that "... we invite Phil Kenny and others of his department to sit in on presentations made by print media as often as possible. This serves to broaden their scope and give them an accurate idea of what their 'competition' is doing."

Mr. Kenny who joined K&E in his present capacity about four years ago, brought with him a solid background including 17 years with Lever Bros., where he started as an errand-boy, leaving as supervisor of the radio department. He assigns himself no accounts, preferring to "trouble shoot" major problems and counsel his staff.

PHIL KENNEY

Head Time Buyer

LUCY KERWIN	TOM VISCARDI	BILL HINMAN	HELEN HARTWIG	MARY DWYER
Beechnut Mennen Piels Beer	Kellogg	Kellogg	Lincoln-Mercury White Rock General Electric	Hudnut Wesson Oil Snow Drift Amazo Des't

Time Buyers

(Continued from page 23)

The buyers themselves do not favor this plan, since they feel they'd be too specialized and completely removed from important local competitive situations between AM and TV outlets.

Toughest job of all, but perhaps most rewarding, according to the time buyers, is the one-man operation. One-man time-buying departments, though, have problems that differ widely from multiple-personnel operations—and also have a tendency to breed skeptics.

Like as not, one-man departments operate closer to the account and account-exec, being more familiar with the advertiser's objectives and problems, and—while usually having to take on all of the midnight oil of the research chores—in the final analysis, have the good fortune of finding out, firsthand, how a campaign is working out. This good fortune, though, can be double-edged, for advertisers and agency men know where to lay the blame of a snafued campaign in a one-man time-buying setup.

For this reason, one-man operations are generally painstakingly cautious and, when asked about TV's effectiveness, will have little truck with such things as ratings and costs-per-thousand; their big interest is in the retail sales generated by TV.

Particularly discouraging to all time buyers are instances in which the tenets of sound purchasing are thrown out of the window, together with their counsel on the subject, when the client is offered "in" on a good talent buy. Too often the client and/or agency are burned in this fashion—either in not being able to get clearances or because of an unfavorable time slot they've had to take because of the need for immediate action to keep the talent.

And, healthy is their gripe that the research department is trying to nose its way into time buying. Buyers feel that their decision should be the last word, rather than the researcher's estimates of size and composition of audience.

This very gripe perhaps best indicates that the current crop of time buyers, shouldering the enormous burden of placing millions of dollars worth of business, are living up to their responsibilities by using their heads rather than their slide-rules.



NETWORK-LIKE PRODUCTION yields network-like ratings for *Tech Varieties*. To keep this up every week, it takes the combined talents of S. E. Cowell, president and Paul Lohmeyer, advertising manager, of PBC; Ron Taylor, president of Smith, Taylor & Jenkins; producer Tom MacWilliams, agency TV head; Les Sterne, Tom Cadden, Dick Pearson and Cook Thompson, agency script and production assistants; musical director Al Marsico; musical arranger Chauncey Lively; choreographer Miriam Sage, of the agency's permanent corps; and director Bob Holt, of the WDTV staff. To these 12 planners add a 13-piece orchestra, a regular cast of 13, an announcer, and the various guest acts.

LOCAL SHOW HOLDS OWN AGAINST NET PROGRAMS

By TOM MacWILLIAMS

Smith, Taylor & Jenkins

HOW does a local advertiser go about building a television show that can compete with network programs? Here's how one advertiser developed a show that not only holds its own but actually outrates a good many network offerings coming into its market.

Tech Varieties has been on for Pittsburgh Brewing's Tech Beer since November, 1950, with the exception of 13 summer weeks. Not a hiatus taker, Tech Beer filled its 9-9:30 p.m. Monday slot on WDTV, Pittsburgh, with syndicated film during the summer.

Videodex shows *Varieties* on a par with many network efforts—last May, it was in 12th position, just 8 ratings points behind Pittsburgh's top network show, *Texaco Star Theatre*, hitting 65.0 (. . . yes, 65.0!) Since that time the show

has slipped a bit, falling to 17th place in November, but with a very healthy rating of 51.2.

Pittsburgh Brewing's agency, Smith, Taylor and Jenkins, attributes the tremendous spurt in Tech Beer sales to this show. There has been little Tech advertising in other media. When the brewery began pushing its brand on television, this product accounted for less than 1% of total sales. In the 2½ years since Tech made its video debut with a sports format, sales of all PBC brands have jumped ahead, but the percentage increase on TV-plugged Tech was far

greater than the percentage rise on any other PBC brand, including best-seller Iron City.

PBC's experience points up the fact that to accomplish such results

BARROOM SET helps sock home commercials for Tech; usually live dramatic sequences. Bill Sutherland, long identified with PBC radio shows, announces and pitches Tech on TV.



on the local scene, just as in network programming, it takes a large budget. The brewery's total outlay for 39 weeks of *Tech Varieties* goes over \$115,000. Thirty minutes of time comes to \$408 weekly, and production figures hover between \$2100 and \$2600. Based on May's peak viewing, the cost per thousand is \$5.68.

With the opening of a station on January 11, 1949, PBC was faced with the decision, "TV or not TV". At about the same time that television came to town PBC was reviving one of its old brand names, Tech, which had been practically dormant for years. It was a completely new Tech, brewed to a different formula, and in a new bottle, with a new metallic label.

TV Selected to Reactivate Old Name

Something out of the ordinary was needed to re-introduce Tech and to re-establish it in the market. Television, also a new arrival, seemed just the medium to do this. At the start of WDTV's operations, PBC began a series of five quarter-hour sport programs per week, becoming the first hometown brewery to sponsor a show. It was not until almost two years later that WDTV added studio facilities, and during that time PBC sponsored a wide variety of film and network co-op programs.

The months preceding the opening of live TV shows in Pittsburgh again became the "months of decision". Brewery officials, in close cooperation with Smith, Taylor & Jenkins, discussed the problem of what type of live studio show to present.

On November 20, 1950, the day after WDTV opened its facilities for live studio shows, PBC backed its first *Varieties* telecast.

Since beer is a volume sales item, the program had to appeal to the greatest number of viewers. It had to be carefully planned and skillfully presented, because for almost two years Pittsburgh set owners had seen nothing but network and film presentations. Viewers in a single-station market are supercritical. Anything coming from local studios had at least to approximate network quality, in order to win widespread acceptance.

After discussing and rejecting a number of ideas and formats, it was decided that the best vehicle to reach a mass audience would be a musical-variety format. On a show

of this type any viewer, while not liking every performer on the program, would surely find some parts of it enjoyable. This format gave them an opportunity to feature every facet of show business.

After the format was decided on, it was agreed that a basic cast would be selected from Pittsburgh talent. Pittsburgh Brewing, for years the city's heaviest user of radio time, had always believed that it had an array of talent as good as any city's, and that people like to hear hometown entertainers. It was felt, too, that there was a definite tie-in between a local product featuring local performers.

The talent selected was experienced in radio and club entertainment, but not in television; also, the station itself was breaking in a brand new technical crew, without any previous studio seasoning. So, the first few weeks of *Tech Varieties* were rough ones and the show was off to a shaky start. There was gratification, however, in being a pioneer in Pittsburgh television and the client's faith in local talent paid off, for with each passing week the cast and crew gained in skill and polish, until at the close of its first 26 weeks cycle it had built up a Videodex rating of 65, considerably above any other local rating at that time and right up with many network leaders. Most important, fan mail showed it was accepted by the viewers on a par with the station's network fare.

Brewery Sponsors Second Show for Other Brand

PBC's second production, starting earlier this year, for its Iron City Beer, is titled *Perfection Time*, to tie-in with the advertising phrase, "Iron City, the beer of Perfection", is an all-girl show, featuring an 18-piece, girls' orchestra, a mistress of ceremonies, three vocal soloists of varying types, and a vocal trio, dancer, various solo instrumentalists, and a Glee Club made up of members of the orchestra. Only men on the show are the commercial announcer and musical director.

Perhaps this case history of the Pittsburgh Brewing Company will help other local sponsors in other markets to answer the question, "What can I do in a single station market to compete with network quality shows and gain local prestige and sales?" It can be done—and it is being done—successfully—in the Pittsburgh market, at least.

DAYTIMERS

STILL leading all other sponsored weekday network shows in the ratings and cost-per-thousand departments is Kate Smith, delivering a 13.9 Videodex for a \$2.78 cost-per-thousand viewers. Next are *Garry Moore*, *Homemaker's Exchange* and *Strike It Rich*, delivering at \$4.45, \$4.78 and \$4.81.

Outstanding climb in ratings is that of *Strike It Rich*, which has about trebled its spring showing.

Interestingly, while both this show and *Garry Moore* are among the four top programs in the ratings department, *Homemaker's*, on a par with them on cost-per-thousand, is only one place removed from the bottom of the ratings list. The short, 16 station lineup for *Homemaker's Exchange* and its participation tab of only \$1,698 account for its excellent c-p-m position.

Also pointing up the shortcoming of assessing a show solely on the basis of its ratings is the situation of the *Bert Parks* stanza. While the program stands in third place ratings-wise, its cost-per-thousand ranks it as sixth.

The soap operas fall into the middle ground, ratings averaging a 5.2 Videodex, cost-per-thousand viewers averaging \$7.39. Specifically, *Miss Susan* beams in at a \$6.20 figure; *Love of Life*, at \$6.50; *Search for Tomorrow*, \$8.32, and *First Hundred Years*, \$8.55.

And, while cost-per-thousand figures supply comparative indices, these cannot be the sole criteria, particularly since most daytime programs are bought because advertisers want an opportunity to hit an audience on a selective basis. The obvious inference here is that most of the daytime shows are bought despite their ratings—they're bought because they reach an all homemaker audience. That these programs can sell merchandise is best attested to by the list of over 35 products that are hawked on the 15 shows.

START AT \$2.78 COST-PER-1000

PROGRAM, SPONSOR & TIME Listing all sponsored weekday network shows, between 12 noon and 5 p.m.	STATIONS P/B	PER BROADCAST PRODUCTION	COSTS TIME	RATINGS Videodex November	HOMES REACHED* Videodex November	COST/M VIEWERS
STEVE ALLEN—12:45-1:30, M-F Proctor & Gamble—1:15-1:30 Tu. & Th.	26 (CBS)	\$2,100	\$3,810	**5.2	468,000	6.67
BRIDE & GROOM—3:15-3:30, M-F Hudson Paper Napkins—3:15-3:30 Th.	30 (CBS)	3,190	4,330	5.4	489,000	9.62
FIRST HUNDRED YEARS Proctor & Gamble—2:30-2:45, M-F	55 (CBS)	3,200	6,755	4.9	647,200	8.55
BILL GOODWIN General Electric—3:30-4:00, Tu. & Th.	59 (NBC)	4,500	12,571	5.1	676,000	12.63
HOMEMAKER'S EXCHANGE—4:00-4:30, M-F Participating sponsors—4:00-4:30, M, T, Th., F	16 (CBS)	1,628	per participation	2.7	186,750	4.78
LANGFORD-AMECHE SHOW—12:00-1:00 M-F Cliquot Club—12:30-12:45, Th. Cory Corp.—12:45-1:00, Tu. & Th. Warner-Hudnut—12:45-1:00, M, W, F	37 (ABC) " "	2,400 " "	6,346*** " "	3.6 " "	414,400 " "	11.11 " "
LOVE OF LIFE Amer. Home Prod.—12:15-12:30, M-F	39 (CBS)	2,000	5,980	6.1	584,600	6.50
RUTH LYONS—12:00-12:30, M-F Penick & Ford—¼ hr. Thurs. Corn Products—¼ hr. Thurs.	27 (NBC) " "	750 " "	4,900 " "	2.5 " "	224,000 " "	15.78 " "
MISS SUSAN Colgate's Fab—3:00-3:15, M-F	49 (NBC)	1,800	6,248	4.8	618,600	6.20
GARRY MOORE—1:30-2:30, M-F General Electric—1:30-1:45, M, W, F Best Foods—Tu. & Th., 1:30-1:45 Standard Brands—1:45-2:00, M, W, F Junket—1:45-2:00, Thurs. Proctor & Gamble—2:00-2:15, M-F R. J. Reynolds—2:15-2:30, M, W, F Linit—2:15-2:30, Tues. Quaker Oats—2:15-2:30, Thurs.	57 (CBS) " " " " " " " " "	1,750 " " " " " " " "	6,855*** " " " " " " " "	7.5 " " " " " " " "	1,018,600 " " " " " " " "	4.45 " " " " " " " "
BERT PARKS General Foods—3:30-4:00, M, W, F	50 (NBC)	3,300	9,857	7.8	1,023,000	6.28
RUMPUS ROOM—12:30-1:00, M-F Francis H. Leggett Co.—½ hr., M, W, F	5 (DuM)	750	2,125	3.4	149,000	12.83
SEARCH FOR TOMORROW P & G's Lilt and Joy—12:30-12:45, M-F	57 (CBS)	2,000	8,080	4.8	605,600	8.32
KATE SMITH—4:00-5:00, M-F P & G—4:00-4:15, M-F Pillsbury—4:15-4:30, M Simmons—4:15-4:30, Tu. Jergens—4:15-4:30, W, F Simoniz—4:15-4:30, Th. Cheseborough—4:30-4:45, M Esquire Polishes—4:30-4:45, Tu. Durkee Foods—4:30-4:45, W Minute Maid—4:30-4:45, Th. Glidden—4:30-4:45, F Cannon Mills—4:45-5:00, M Singer Sewing Mach.—4:45-5:00, Tu. Gerber—4:45-5:00, W Hunt's Foods—4:45-5:00, Th., F	61 (NBC) "	2,900 "	8,845*** "	13.9 "	1,923,800 "	2.78 " " " " " " " " " " " " " " " " " " "
STRIKE IT RICH—11:30-12:00, M-F Colgate—11:30-12:00, M, W, F	52 (CBS)	3,000	9,034	10.5	1,317,000	4.81

*Time costs are based on the number of stations in the station column, using Publishers Information Bureau statistics; production costs estimated by TELEVISION Magazine. **American Research Bureau data. ***With station line-ups varying from day to day, average time cost figures have been used.

KPRC-TV

now serving more than

110,000

in Houston!

From less than 25,000 sets to more than 110,000 in less than 18 months! Television in the Houston area has quadrupled, both in the number of sets and the number of program hours! AND THE FIGURES ARE STILL RISING!

KPRC-TV viewers, by their very number and consistent interest, prove the *pulling power* of KPRC-TV's TOP program quality and TOP technical performance.

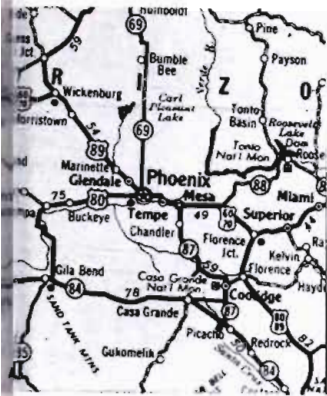
SHOWMANSHIP . . . PROMOTIONAL SAVVY . . . PRODUCTION KNOW HOW have built KPRC-TV . . . just as they have kept KPRC Houston's NUMBER ONE radio station for over 25 years . . . just as they have made The Houston Post Texas' Largest Morning Newspaper.

NOW . . . KPRC-TV's telecast time begins at 10:00 a.m. during the week, and at 9:30 a.m. on Saturdays and Sundays and extends past midnight every night.

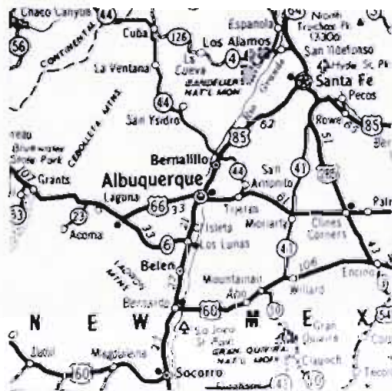
TO SELL AN EVER-EXPANDING HOUSTON MARKET — BUY KPRC-TV

KPRC-TV

CHANNEL 2 • HOUSTON



TELEVISION SOUTHWEST



TAKE THE POWER GENERATED BY SEVEN NEWSPAPER PUBLISHERS, ADD A FEW OIL FORTUNES AND ONE SHOWMAN, AND YOU GET AN IDEA OF WHO OWNS TELEVISION IN THE BOOMING SOUTHWEST.



Something to roar about...

WFAA-TV Sales Results

"Our *Bob Stanford Show's* first year on WFAA-TV for FRITOS has done an excellent job increasing sales.

"It has also enabled us to get distribution way beyond expectation on an item not advertised any other way."

Ray K. Glenn, GLENN ADVERTISING, INC.

"Special credit goes to the *Julie Benell Show* participations which gave the Dallas area a sales increase that more than doubled the national increase in sales over a ten-week period!"

C. S. McGill, District Representative
E. L. BRUCE COMPANY

"More than 23,000 registered members in Sanger's Webster Webfoot Club. Enough said!"

C. T. Kelly, Director Public Relations
SANGER BROS., INC.



"A two-minute SALADMASTER participation spot ran at 10:07 P.M., October 12, pulling 107 telephone calls requesting SALADMASTER home demonstrations in Dallas and Ft. Worth!"

TED WORKMAN ADVERTISING AGENCY

Television Service of
THE DALLAS MORNING NEWS

DALLAS' PREMIER TELEVISION STATION

Martin B. Campbell, General Manager
Ralph W. Nimmans, Station Manager

WFAA-TV

CHANNEL 8 - 27.1 KW

NBC · ABC · DUMONT

EDWARD PETRY & CO., National Representative

THERE are ten stations operating in seven rich markets down here: KOTV, Tulsa; WKY-TV, Oklahoma City; KRLD-TV, WFAA-TV and WBAP-TV in Dallas-Ft. Worth; KPRC-TV, Houston; KEYL and WOAI-TV in San Antonio; KOB-TV, Albuquerque; KPHO-TV, Phoenix.*

Taken together, these Southwestern markets offer the advertiser a total of 521,470 viewing homes. Their average depth of penetration is 33.3 percent, ranging from one-station Tulsa's high of 42.5 percent to one-station Albuquerque's 20.8 percent. In terms of population, Albuquerque is the second smallest of the nation's video towns.

**\$7 Billion Buying Power
In 7 Market Coverage Area**

The economic impact of war-born industries on the Southwest is still helping to spiral its population and wealth. The television advertiser can try for his share of the nearly 7 billion dollars of effective buying income within the coverage areas of the 10 existing stations. And this is an increase of 17 percent over 1949 figures!

Capital for the development of defense industries in the early forties was attracted by the region's abundance of raw materials and manpower. In addition to a tremendous spurt in the industrial power of the area, the result was to lure in millions of new residents. Within the city limits of the 7 TV towns, population jumped 57.3 percent between 1940 and 1950, whereas the gain for the nation as a whole was 14.3 percent.

Retail sales in these cities zoomed from the 1940 total of \$832,754,000 to the 1950 figure of \$3,253,811,000. This fourfold jump exceeds the national increase which was 300 percent over the ten-year period.

The desirability of these Southwestern markets is pointed up by such statistics as Houston's count of more than 100 millionaires and Tulsa's per capita effective buying income being 35 percent greater than the national average. In addition general merchandise stores in Dallas, for example, sell 103 percent more than the U.S. average.

All sales, population and income figures from Sales Management studies.

**Because XELD-TV has been operating for only three months, no attempt has been made to incorporate Brownsville, Texas, statistics in the overall market data presented.*

Five of the seven video markets in this region have only one station; the usual problems of single station operation affect their scheduling.

The chief worries of these one-station operators are delayed kinescopes and the difficulty of juggling offerings of several networks and still finding slots for local advertisers.

Take a look at the unusually large amounts of western music and sports that are telecast, and you get a key to local program preferences.

Some of the largest spot schedules run by regional and national advertisers are those of cigarette manufacturers and breweries. Tobacco brands hitting hard in these towns are Camels, Lucky Strike, Kools, Cavaliers, Philip Morris, Muriel Cigars and Viceroy's. Blatz, Falstaff, Galveston-Houston, Pearl, Stag, Jax, Lone Star and Grand Prize lead in the brewing field.

Continental Oil and Ethyl are the only heavy buyers among petroleum companies. Colgate-Palmolive-Peet and Bristol-Myers are represented, but biggest spender in this group is Procter & Gamble. Purity Bakeries, Duncan Coffee, Dr. Pepper, Swift, Breast O' Chicken tuna fish, Alka-Seltzer, Elgin, Borden's and Fritos are also among the largest users of spot in the Southwest.

Heaviest local sponsorship comes from appliance dealers, auto dealers, banks, breweries, food processors and utilities.

Retail stores represented go from specialty shops through furniture to feed stores. Large budgets are allotted for television by department and specialty shops in some of these cities. WBAP-TV lists 4. In San Antonio, Joske's department store has a half hour merchandise show on WOAI-TV twice a week and, on KEYL, it runs a schedule of spots that the station calls "one of the largest spot contracts in this area."

**Used Car Dealer Takes
2½ Hours of Film a Week**

Clark Smith Used Cars takes 4 half hours of film on Phoenix's KPHO-TV each week, plus one half hour of live variety and Snader Telescriptions. Commercials are live demonstrations of cars. In the motor-conscious Southwest, auto dealers are well represented on all stations.

That this local dealer gets juicy 8:00 slots on KPHO-TV while the

outlet shifts network kinescopes into later hours is symptomatic of the southwestern custom of giving its local advertisers time preference. Monday night on WBAP-TV, for instance, sees 2½ hours of Fort Worth-sponsored shows between 8:30 and 11:00 pm, with Lucky Strike's *Robert Montgomery Presents* belatedly telecast in the 11:00-12:00 pm slot.

One factor in the prime slotting of local shows is the popularity of sports. Monday 9:00 pm is reserved for wrestling matches on WBAP-TV from Ft. Worth's North Side Coliseum, sponsored by Falstaff Beer. A local pharmacy and seat cover firm take Tuesday Class A time to sell their wares, via sports newscasts, thus pushing Procter & Gamble's *Benlah* into the 11:00 pm niche.

In San Antonio, WOAI-TV runs the first half of Kate Smith's evening airer at 6:00 pm Thursday and the second half at 6:00 pm Friday, to clear the way for South Texas Appliance Co.'s hour and ten minutes of wrestling, and the 10 minute preceding stanza of interviews with the grunt-and-groaners, sponsored by Mrs. Bohnet's Bread.

**Local Program Ratings
Compare to Net Shows**

That these hometown efforts result in sets in use figures comparable to those earned by network shows is borne out by the 81.2% share of the audience reported to be tuned in to WOAI-TV's wrestling bouts.

As a matter of fact, according to preliminary reports prepared by the C. E. Hooper Co. for several Southwest markets, various local shows slotted in evening time get ratings comparable to network offerings which they might displace.

The big question in the Southwest is, of course, "When will the cable come through?"

A T & T's answer is "late '52", maybe sooner, if material shortages ease up. Their blueprint calls for radio relay connections from Kansas City to Tulsa on down to San Antonio, with the exception of a section of cable linking Dallas, Ft. Worth, and Houston. At present, AT&T has no plans for joining Phoenix and Albuquerque to the live network.

But as long as there are one or even two station markets, the de-

(Continued on following page)



Hough
VP
WBAP-AM-TV
Ft. Worth



Cameron
President
KOTV
Tulsa



Half
President
WOAI-AM-TV
San Antonio



Campbell
General Mgr.
WFAA-AM-TV
Dallas

TV Southwest

played kinescope will be a factor in Southwestern time buying.

Albuquerque

THE smallest of all Southwestern television markets, Albuquerque is nevertheless a profitable plum for the advertiser. In 1950, its retail sales amounted to \$168,083,000 and effective buying income hit \$262,432,000, within the TV coverage area.

Because of its mountain-locked position, Albuquerque's sole station KOB-TV does not send its signal very much farther than the city limits. Nationally, this metropolitan area ranks higher (106th) on the income scale than it does in population (117th). Retail sales in Albuquerque proper have gone almost 500 percent over 1940 figures.

Tourists Constitute Biggest Income for Sunshine City

The greatest money-crop in the state is the Great American Tourist, which funnels twice as much money into Albuquerque as does cattle-raising. Since 1940, population has jumped 110.4 percent, bringing the total within the .1 mv/m contour to 191,100.

Current set circulation is 11,200. With 53,700 families, this means a 20.8 percent depth of penetration.

As with most stations in the Southwest, the ownership of KOB-TV is traced through an AM outlet to a newspaper, the Albuquerque Journal-Tribune, headed by

Thomas Pepperday. General manager George S. Johnson, an old radio hand, ran KOB-AM for some 15 years before assuming the captaincy of its TV operation.

Film Operation Future Small Station Pattern?

Perhaps pointing the way for the small stations of the future, is KOB-TV's all-film operation. The only production space allotted to television is one room in the radio transmitter building. Added to the kinescopes coming from all 4 nets are the syndicated shows. These are the only programs available to the local sponsors. Since spots for only 12 national accounts were carried in the third quarter of 1951, Albuquerque advertisers presumably had a wide choice of adjacencies.

Signing on at 3:20 six days a week and at 6:00 pm on Saturday, KOB-TV plunges right into network originations. In November, the station logged only two locally sponsored films—*Hopalong Cassidy* for Mead's Fine Bread and *What's The Record?* for Galles Motor Co.

Dallas-Ft. Worth

TAKEN together, the twin cities of the Southwest represent the greatest concentration of people and money in the region. The population of Dallas rose 53.3 percent in ten years, and that of Ft. Worth climbed 59.3 percent. Between censuses, retail sales within Dallas

rose almost 300 percent; within the city limits of Ft. Worth, about 330 percent.

As a joint television market, the cities yield 1,288,900 people, ringing up \$1,488,315,000 annually in retail sales. Residents of Dallas proper, at the time of the 1950 nose-counting, had an effective net buying income that ranked 21st nationally, whereas population-wise, it was 24th on the list. Ft. Worth made 46th place on the income scale, although it was 51st in the number of residents.

Cotton, Gas, Fashion Add to Oil, Cattle Fortunes

Of course, total figures for this area are jacked up by the high concentration of semi and full-rank millionaires. The fabled oil and cattle fortunes native to this region are reinforced by cotton, natural gas, and the newcomer fashion industry.

Big question in this market is—is it one market? In divvying-up radio frequencies, the FCC considered the Siamese twins as one market. Both WBAP-AM in Ft. Worth and WFAA-AM carry NBC and ABC on a complicated channel-sharing basis, but there is no duplication of programming hitting this single radio audience.

When it came to handing out TV channels, the FCC felt coverage patterns warranted operation on a two-market scale. Now, the television arms of both WBAP and WFAA are affiliated with NBC and



Nimmons
Station Mgr.
WFAA-TV
Dallas



Rembert
VP
KRLD-AM-TV
Dallas



Cranston
General Mgr.
WBAP-AM-TV
Ft. Worth



LOS CONQUISTADORES is typical of how community responsibility in programming is met by KEYL's efforts to provide fare for San Antonio's Spanish-speaking population.

ROSITA is the lovely vocalist on WOAI-TV's spot-carrying *On the Alamo*. Aired Monday, 9:00-9:30 pm, it's typical of top time awarded to shows with strong local appeal.



WESTERN STYLE MUSIC goes big in the Southwest; so do cowboy films. WKY-TV rates *Sooner Shindig* one of its best entries, runs it 8:00-8:30 pm Thursday for local storage firm.

TEXAS PULCHRITUDE, as telecast by KRLD-TV, on Gerry Johnson's *Vanity Fair*, can match Madison Avenue's smartest salons. For fashion-conscious Dallas, it runs 4:00-4:30, across the board.



5/17THS of *The Texas News* crew, creators of WBAP-TV's newsreel film. This 5-a-week series was twice awarded NARND citations. Operating completely apart from the news staff of the parent company, the Star-Telegram, it covers Dallas-Ft. Worth.



ABC, and there is duplication of programming. Notably, NBC, which in cases of areas receiving signals from 2 cities, usually includes the area in the contour of the city sending out the strongest signal, makes an exception here by gathering market data for Dallas and Ft. Worth together.

National Advertisers Differ On How to Buy Market

National advertisers are of two minds on this question. Of the 109 using spots in Dallas, some 70 were also buying them in Ft. Worth. About 30 were buying the Ft. Worth station alone and close to 40 were hitting the dual market via Dallas.

A three-station market, with 397,800 families in the area, 140,808 or 35.3 percent are set-owners.

After the call letters of the Dallas Times Herald station go AM, FM and TV. J. W. Runyon, president and publisher, is owner-in-chief of KRLD-TV. Clyde W. Rembert, with the rank of VP, serves as managing director for the radio and television properties. He came to this station in 1928 and has been in the top managerial post most of the time since then.

Flying the banner of the Dallas Morning News, WFAA radio and television operations are supervised by general manager Martin B. Campbell. He entered the broadcasting field as radio editor of the Louisville Times. In 1927, he became assistant manager of that publication's WHAS.

Coming to Dallas in the early thirties, he took over management chores at WFAA-AM. As an active NAB board member, he has been an adviser to the OWI and Radio-Diffusion Francaise. Since 1949, he has represented the non-interconnected stations on NBC's Station Planning and Advisory Committee.

Ralph W. Nimmons serves as station manager. He first faced a microphone as a part time announcer on WRUF, Gainesville, Florida, as one of his chores for the University of Florida extension division. In 1935, he joined WFAA's announcing staff and was promoted through various programming, sales and managerial posts to his present niche.

Head of the parent organization is E. M. (Ted) Dealey, president of the Morning News. Dallas-born and a product of the University of Texas as well as Harvard's School of Business Administration, Mr. Dealey became a cub reporter on the News in 1915. Nine years later he was Sunday Editor. After stints as assistant to the publisher and VP, he took over the top spot in 1940.

"Webster Webfoot" Racks Up Sales for Sanger's

Interesting among local sponsorships on WFAA-TV is the use of *Webster Webfoot*, a ventriloquist stanza featuring Jimmie Weldon and a talking duck, by Sanger Bros., one of the largest department stores

in Dallas. Beamed to junior viewers, the show has brought fine sales results to Sanger's. 23,000 youngsters have come into the store to register as club members; sales have doubled on several advertised items. And, in 11 days, 110 dozen Webster Webfoot hats were sold to fans.

Kinescopes come from NBC, ABC, DuMont and Paramount.

WBAP-TV Owned By Amon Carter

Oldest of the TV stations in the Southwest is WBAP-TV, on the air since September, 1948. It is part of Carter Publications, which publishes the Ft. Worth Star-Telegram and operates the WBAP radio and video stations. President Amon Carter is one of the richest men in America. His holdings include a chain of hotels, airline interests and oil wells; he has a finger in every Texas pie.

Director of radio and television for Carter Publications is Harold Hough, who holds the rank of VP. For many years one of the mainstays of the industry, Mr. Hough was a prime instigator of an autonomous video board for the NAB.

George Cranston, another industry old-timer, is general manager of both the AM and TV stations.

Heading the local sponsor lists are four of Ft. Worth's largest stores — Stripling's, The Fair, Everybody's and Leonard's.

Notable among WBAP-TV's programs are *The Texas News*, a film



Pangborn
General Mgr.
WOAI-AM-TV
San Antonio



Johnson
General Mgr.
KOB-TV
Albuquerque



Storer, Jr.
Manager
KEYL
San Antonio



Harris
General Mgr.
KPRC-AM-TV
Houston

newsreel gathered by a 17-man crew working on regular assigned beats; and *Southwestern Conference Football*, also a product of the station's film staff. Humble Oil bankrolls the game telecasts and uses them on other Texas stations.

The Texas News, sponsored on 3 nights by Texas Electric and one night each by Mason Awnings and Texas Motors, covers events in Dallas and Ft. Worth. It has won awards from the National Association of Radio News Directors on two occasions.

Houston

THE biggest, richest town in Texas is Houston; ranking nationally as 18th in size, its effective buying income places it 17th from the top. Big coin comes from oil, cotton, gas, rice, and sulphur. Between 1940 and 1950, population within the town limits jumped 51.6%; retail sales spurted ahead by almost 300 percent.

Typical of Houston's go-getting character is the ship channel built in 1914 to make it the world's biggest oil port, although it is 50 miles inland.

Within the 0.1 mv/m contour live 1,093,300 people. 30.1 percent of the 328,300 families have sets, making a total of 98,902 video homes.

Governor and Colonel Hobby

It's more than a Mr. and Mrs. team that boss the Houston Post and its KPRC-AM-TV—proper titles are Governor and Colonel. William Pettus Hobby, now president and publisher, spent his first newspaper days in the circulation department of the Houston Post. He stayed around long enough to become managing editor, then moved on to Beaumont to re-organize the floundering Enterprise, during the Spindletop oil boom.

Under his direction the paper helped Beaumont become a deep-water port. Elected lieutenant governor in 1914, publisher Hobby became the state's chief executive when his predecessor was impeached. During his two terms, he helped bring woman suffrage and free schoolbooks to the state. In 1924, he left political office and returned to the Houston Post. Fifteen years later he was the paper's president and owner.

Mrs. Oveta Culp Hobby, always active in the management of the paper and its station, became a

national figure as the head of the Women's Army Corps. Like many returning veterans, Colonel Hobby came back to her old job after the war.

An alumnus of Nashville's WSM is Jack Harris, general manager of KPRC and KPRC-TV. He came into the radio spotlight with his broadcasts of the Mississippi flood of 1937. Mr. Harris helped the army set up its first broadcasting services at the start of the war, and was in at the last, taking over Radio Tokyo facilities for General MacArthur and setting up the historic airing of the Japanese surrender. After co-authoring *Star Spangled Radio*, the story of the industry's wartime role, he came to Houston as general manager of KPRC in 1947.

Top TV bankrollers in Houston are large grocery chains, specialty shops, appliance stores and oil companies.

Oklahoma City

IN the signal area of WKY-TV live 780,500 people who rang up a 1950 retail sales total of \$694,-219,000, part of an effective buying income slightly under the 1 billion dollar mark. Oklahoma City ranks 50th in size of buying income; 57th in number of residents. With receivers in 39.7 percent of the coverage area's 244,300 households, current circulation figure is 97,131.

Though to the average outlander, Oklahoma means oil, the region's greatest wealth comes from farming—chiefly livestock and allied industries. Meat packing and flour milling add to the farm-linked jackpot. Government figures on "value added by manufacture" in this city have jumped some 300% between censuses.

Population Jumps 32.1 Percent

During the same ten-year period, the population of Oklahoma City proper has swelled by 32.1 percent. Retail sales have jumped over 200 percent from 1940's \$98,486,000 to a 1950 salescheck of \$327,203,000.

The newspaper path to TV ownership was also followed by E. K. Gaylord, president of the parent organization, Oklahoma Publishing Co., which turns out the Daily Oklahoman, Oklahoma City Times and The Farmer-Stockman.

Kansan Gaylord came to Oklahoma City in 1902 and one year later was general manager of O.P. Co.'s 3 papers. His broadcasting bow came when the publishing con-

cern purchased WKY in 1928. His video debut was made when WKY-TV signed on, June 6, 1949.

WKY's General Manager Started as Engineer

General Manager P. A. Sugg entered broadcasting via an engineering job with KPO, San Francisco, in 1928. Following this, he served an 18 year hitch with NBC's engineering staff. During the war, he was one of the Navy's radar pioneers. He returned to radio as manager of WKY, soon branching out as boss of the station's television operation.

Heavy use of film is reported from Oklahoma City. Two local supermarket chains and three banks are using syndicated series on a weekly basis.

Interesting use of a public service program by a utility is Southwestern Bell's *Behind Your Telephone Dial*. This station-produced film highlights Bell's operations and local interest points. It goes out in the valuable Sunday 7:00-7:15 slot.

Phoenix

ASTHMA has brought almost as much money into Arizona as alfalfa or zinc. The town of Phoenix gained 76.8 percent in population, between 1940 and 1950, but the boom is far from over. Free-spending droves of tourists descend each year. Many stay and add to the community's effective buying income jackpot of \$307,244,000.

Nation-wide, it ranks as the 66th city in terms of income; 53rd, by retail sales; and 56th by population. The 1950 retail sales figure represents an increase of about 250 percent over 1940 totals.

The local TV station covers 121,-100 families, 40,267 of which are video-blessed. Depth of penetration is 33.2 percent.

Phoenix' KPHO-TV presents a phenomenon rare to television in any region—an owner who is a showman by trade and training. The president of KPHO-TV is John C. Mullins, an Oklahoma entrepreneur who helped build Tulsa as a regional entertainment center. After leaving school, Mr. Mullins spurned an offer from the St. Louis Browns to take a job with the Pure Oil Co. Several small ventures on his own lead to the purchase of an amusement park and roller rink.

His many current investments are scattered over the nation but

(Continued on page 38)



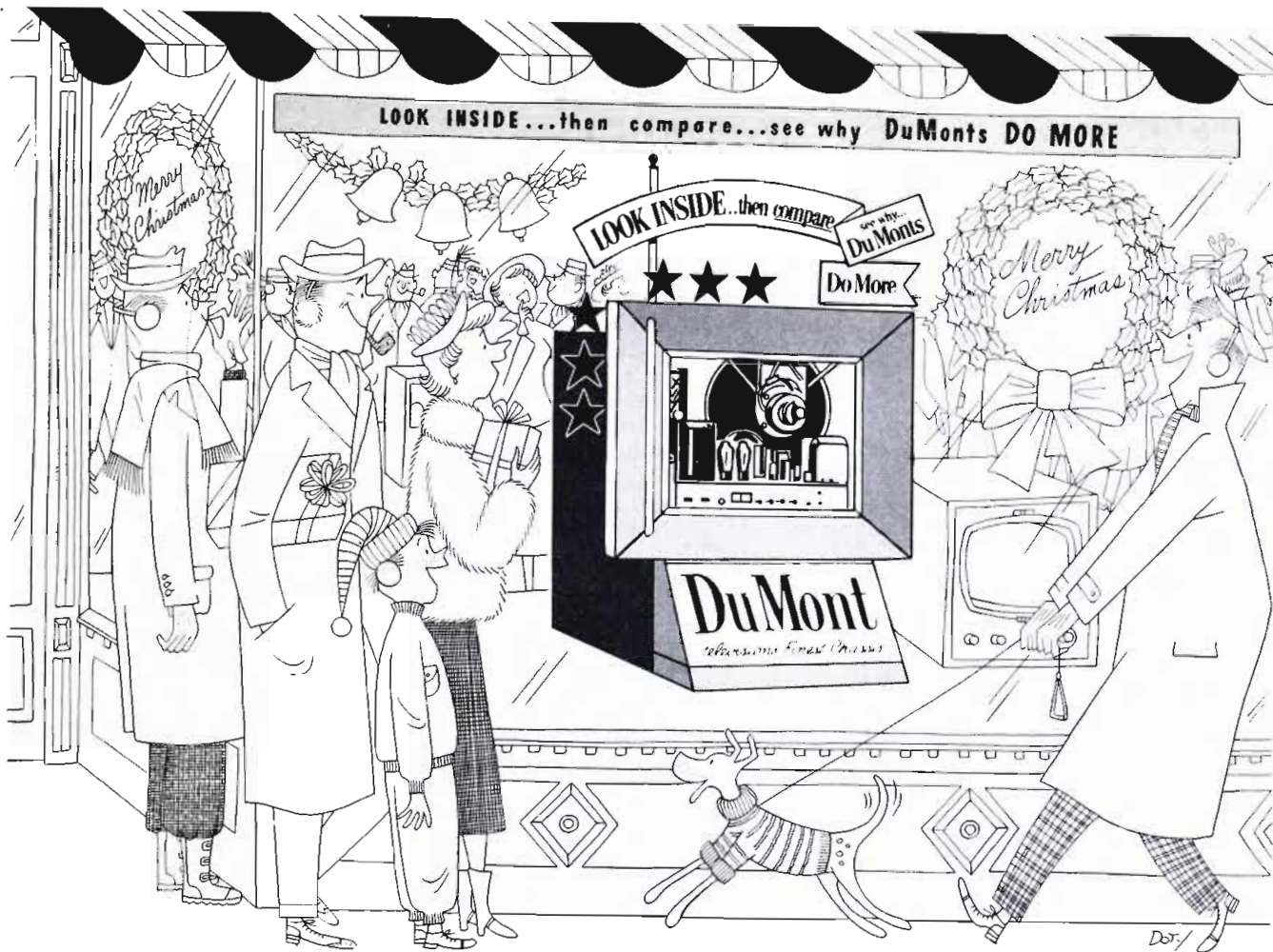
Alvarez
General Mgr.
KOTV
Tulsa



Sugg
General Mgr.
WKY-TV
Oklahoma City



Mullins
President
KPHO-AM-TV
Phoenix



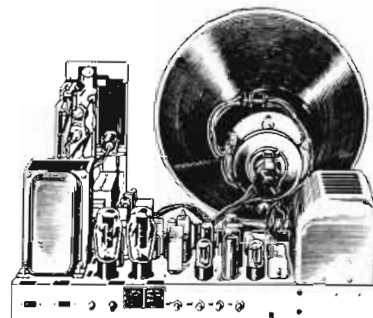
Look inside — SEE WHY THE
DU MONT "CHASSIS STORY"

brings customers inside to buy!

LIKE MOST good promotional ideas, this one is simple. It's been a terrific success from the start with DuMont dealers from coast to coast. People are flocking in by dozens and scores—to look inside—to compare—to see why! The more they see of the DuMont chassis—the more questions they ask—the more they want a DuMont. They like seeing for themselves just *why* DuMont always comes through with television's finest performance. A chassis that can

stand up to this test has to be good!

This is a striking example of why a DuMont dealership is the most coveted franchise in television today. If you haven't taken advantage of this outstanding promotion, get in touch with your DuMont distributor . . . who has the package all wrapped up for you. There is still time to have that cash register beating out good Christmas business.



DU MONT

*First with the finest
 in Television*



When it's time for a new tube—it's time for a DuMont Teletron* in any set

Allen B. DuMont Laboratories, Inc., Television Receiver Division, East Paterson, N. J., and the DuMont Television Network, 515 Madison Ave., New York 22, N. Y. *Trade Mark

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

ROBERT CUMMINGS
in
THE CHASE
MICHELE MORGAN STEVE COCHRAN PETER LORRE

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

BARBARA STANWYCK
JIMMY STEWART

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

ROBERT YOUNG
PAULETTE GODDARD

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

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

SOUND CARTOONS
38 FLIP THE FROGS
13 WILLIE WHOPPERS

Write for catalog of Features,
Westerns, Serials, Cartoons.

C.F.T.
INCORPORATED

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

TV Southwest

(Continued from page 36)

his main interest is Phoenix television. Connected with this interest is his recent formation of Falcon Films, which will turn out TV fare in Arizona.

Second in command at KPHO-TV is general manager Harry Stone, the originator of WSM, Nashville's historic *Grand Ole Opry* and the composer of Chattanooga Shoe Shine Boy. Not the least of his Nashville accomplishments was the discovery of Dinah Shore. Arizona, Mr. Stone predicts, will be an equally rich source of talent.

Perhaps it's the influence of Mr. Stone's experience with "country" artists at WSM, but Western music and films take a big chunk of KPHO-TV's log. Banks lead the sponsor parade here, with 3 using Phoenix video.

San Antonio

THE war and post-war booms have upped this city's population almost 47 percent. Retail sales in 1950 were pegged at roughly 320 percent more than the 1940 figure. In ranking towns by their amount of "spending" money, San Antonio is seeded 35th.

639,500 people live within tele-viewing distance. Of these 177,900 families, 55,662, or 31.2 percent, have sets.

KEYL is the only TV station in the Southwest that is part of a multiple ownership set-up. A Fort Industry station, it is one of four TV and seven AM outlets belonging to the outfit headed by Ohioan George E. Storer.

**Spedene, Toledo Station
Spawned Storer Empire**

Mr. Storer has a fitting background as a Texas TV owner. His first venture was in the gas and service station industry in Toledo. From this, he branched out into radio, buying, together with Harold Lamb, a station in Toledo. He changed this outlet's call letters to WSPD, in honor of his gasoline product, Spedene.

In addition to the station properties, the company now operates a newspaper in Miami Beach, The Florida Sun. The firm took its name from its birthplace, Toledo, which was once called Fort Industry.

Managing the San Antonio station is the owner's son, George Storer, Jr., with Peter Ketler in as VP for the outfit's southern district.

Claiming the first foreign language TV show, KEYL is proud of the recognition given by the United Nations and Pan American organizations to its *Spanish Varieties*. Beamed at the third of San Antonio that speaks Spanish, the program runs from 8:30 to 9:00 pm Monday and is sponsored by Reyes Super Market.

**Oil, Real Estate, Cattle
Behind Southland Station**

President of Southland Industries, Inc., and thereby head of WOAI-AM-FM-TV, is wealthy Hugh A. Halff. His late uncle, G. A. C. Halff, founded the 3 stations and amassed a sizeable fortune in oil, real estate and ranching.

After a brief period in many of the station's departments, younger Halff took over its management in 1932. He became president of Southland Industries in 1938.

General manager Arden X. Pangborn is the operating chief of WOAI-TV. Starting as a reporter on The Portland Oregonian, Mr. Pangborn became that paper's youngest managing editor. He went over to radio as general manager of Portland stations KGW and KEX. In January, 1951, he came to San Antonio and WOAI-TV. Deviating from the pattern set by most southwestern TV execs, Mr. Pangborn's chief hobby is not hunting, but the cultivation of rare orchids.

Tulsa

OIL-RICH Tulsa is the home of 500 companies in the petroleum field. It's also the home of 28.6 percent more people than were there in 1940. Retail sales have jumped some 230 percent from that year's figure of \$72,710,000 to \$243,759,000, in 1950. Ranking 78th in size, it hits 68th position in terms of effective buying income.

The 0.1 mv/m contour takes in 592,200 people, forming 182,200 households. 77,500 rooftops sprout antennas, yielding a depth of penetration of 42.5 percent.

**Beauty and Oil
Run KOTV**

Tulsa's only television station is unusual in the Southwest—it's not owned by a newspaper and has no radio connections. But its owner does follow one regional custom—George Cameron, Jr. is an oilman.

A Texan, the son of a Baptist preacher, Mr. Cameron started out
(Continued on page 40)

a rich, proved TV market.



...where Your Customers Have \$1,599,628,000 EBI*

**NOW OVER
93,000
TV HOMES**

Served by
NBC, CBS, ABC, and Dumont

General Manager:
Maria Helen Alvarez

Representative:
Edward Petry & Company, Inc.

The figures on this prosperous market tell the story:

- \$1,179,199,000 Retail Sales
- \$ 247,254,000 Food Sales
- \$ 34,545,000 Drug Sales
- 445,100 Total Families
- 1,414,455 Population
- \$1,599,628,000 EFFECTIVE BUYING INCOME*

Sources: 1950 U.S. Census, Final and Preliminary Reports;
SALES MANAGEMENT "Survey of Buying Income" (5-10-51)

Only KOTV serves all this extensive 4-state video area . . .
That means you get EXCLUSIVE COVERAGE . . . undivided
attention for your advertising message.

KOTV

CAMERON TELEVISION • TULSA, OKLAHOMA

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



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

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

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

PRECISION

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

TV Southwest

(Continued from page 38)

in the oil fields of his native state in the inauspicious year of 1929. Six years later, he and his brother started drilling on their own.

Their first venture hit the jackpot. Forming his own company, he pioneered new fields in the Rocky Mountain area and now owns 40 producing wells.

Another unique feature of the Tulsa operation is general manager Maria Helen Alvarez. One of the few women executives in TV, Miss Alvarez looks more like a beauty prize winner than a lady boss. Starting her radio career as a continuity writer, she later took on newscasting and production chores. Most recent AM hitch was in time sales. She is now a 15 percent stockholder in KOTV, as well as general manager and VP.

Brownsville

NEWEST video factor in the Southwest is Mexican-owned XELD-TV, operating in Matamoras, Mexico, but reaching across the nearby Rio Grande to serve Brownsville, Texas. There are 506,348 people, on both sides of the border, within its coverage area. In Brownsville alone, there are 55,400 families who in 1950 rang up a total of \$123,282,000 in retail sales. Since its opening in September, '51, the station has inspired the purchase of 11,000 sets on both banks of the Rio Grande.



O'Farrill, Sr.
Mexican
Television
Impressario

The principal stockholder in XELD-TV is Romulo O'Farrill, Sr., who also owns Mexico City's XHTV, XEX-AM and Novedadas, one of that city's chief newspapers. General manager Monte Kleban was associated with radio in the Southwest for over 20 years.

Affiliated with U. S. networks, the station divides its local time between English and Spanish programs.

ENGINEERING DIRECTORY

GEORGE C. DAVIS

Consulting Radio Engineer

Munsey Bldg. Sterling 0111
WASHINGTON, D. C.

PAUL GODLEY CO.

Consulting Radio Engineers

Upper Montclair, N. J.
Labs: Great Notch, N. J.

Phones: Montclair 3-3000
Founded 1926

JOHN CREUTZ

Consulting Radio Engineer

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

A. EARL CULLUM, JR.

Consulting Radio Engineer

HIGHLAND PARK VILLAGE
DALLAS 5, TEXAS
JUSTIN 8-6108

BERNARD ASSOCIATES

Consulting

Radio and Television Engineers

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

WELDON & CARR

WASHINGTON, D. C.
1605 Connecticut Ave.

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

JANSKY & BAILEY

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

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

E. C. PAGE

**CONSULTING RADIO
ENGINEERS**

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