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1951

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Seventh year of publication

SPONSORED PROGRAMS
COST-PER-THOUSAND
REPORT

AMERICAN HOME PRODUCTS

HAZEL BISHOP

CHESEBROUGH

CORN PRODUCTS

DURKEE FOODS

HUNT FOODS

JERGENS

MINUTE MAID

PROCTER & GAMBLE

SIMMONS



KATE SMITH SHOW

IM 3-51 R A DEPT
ACQUISITION DEPT
DAYTON PUBLIC LIBRARY
215 E THIRD ST
DAYTON 2 OHIO

SOLD OUT

... but more successes on the way!

We welcome with unrestrained heartiness the sponsors above, who have made one of the greatest buys in TV—a nighttime rating at daytime cost.

While the Kate Smith Show is now completely sold out, new and exciting daytime plans are underway at NBC-TV to open up new daytime vistas. Contact your NBC representative for preview details.

NBC TELEVISION • AMERICA'S NO. 1 NETWORK

Tested TV Programs at Prices You Can Afford!

Paramount's
TRANSCRIBED SHOWS
are regularly telecast by

WSB-TV Atlanta
WBAL-TV Baltimore
WAFM-TV Birmingham
WTTV Bloomington
WNAC-TV Boston
WBKB Chicago
WCPO-TV Cincinnati
WKRC-TV Cincinnati
WXEL Cleveland
WBNS-TV Columbus
WFAA-TV Dallas
WOC-TV Davenport
WHIO-TV Dayton
WXYZ-TV Detroit
KPRC-TV Houston
WFBM-TV Indianapolis
WDAF-TV Kansas City
WGAL-TV Lancaster
KTLA Los Angeles
WAVE-TV Louisville
WMCT Memphis
WTCN-TV Minneapolis
WNHC-TV New Haven
WOR-TV New York
WPIX New York
WTAR-TV Norfolk
WKY-TV Oklahoma City
WOW-TV Omaha
WFIL-TV Philadelphia
WDTV Pittsburgh
WJAR-TV Providence
WTVR Richmond
WHBF-TV Rock Island
KSD-TV St. Louis
KDYL-TV Salt Lake City
KEYL San Antonio
KFMB-TV San Diego
KPIX San Francisco
KING-TV Seattle
WSYR-TV Syracuse
KOTV Tulsa
WTOP-TV Washington



WHIMSICAL PUPPET ADVENTURE SERIES

(15 minutes, 5-times-weekly) featuring Beany, a happy-go-lucky youngster; his pal Cecil, the seasick sea serpent; blustering Uncle-Captain Horatio Huff'n'puff; Dishonest John, Hop Along Wong, Clowny, Hunny Bear and a host of surprises . . . pirates, creatures from Mars, atomic scientists, even Mr. Nobody and his family.

AWARDS — "Emmy" for "Best Children's Show, 1949", Academy of TV Arts & Sciences.
"Outstanding Children's Program," 1949 and 1950, from Parent-Teachers Association, Los Angeles.

POPULARITY POLLS — "Top Children's Show, 1949" in Tele-Views Program Poll.
"Top Children's Show," 1949 and 1950, in Woodbury College TV surveys.

CITATION — "Best Kid's Show, 1949" by So. Calif. Assn. for Better Radio & Television.

HOOPER — Los Angeles: 20.8 average Telerating, January thru October, with 50.2% average share-of-TV-audience. Highest rated multi-weekly show on West Coast.

VIDEODEX — Los Angeles: 25.1 average rating, April thru October.
Detroit: 8.6 average rating, April thru October.
St. Louis: 27.6 October rating; 23.2 average, April thru October.
Boston: 8.3 October rating; 5.5 average, April thru October.

RESULTS — Los Angeles: Budget Pak's offer of plastic toy "Train of Tomorrow" for 50c cash and wrapper of 19c or 29c candy pulled 84,000 replies in 10 weeks or a looker-listener cash outlay of \$64,680. In July, Budget Pak's offer of a free Beany photo exhausted a supply of 200,000 in 48 hours.

New England ice cream sponsor H. P. Hood's offer of two treasure chests of toys (\$250 value) for best hand-colored Beany drawings drew 26,000 entries within a few weeks.

Paramount Transcribed Programs are available to TV stations or advertisers. Prices on request. Write, wire or phone for audition prints.



Eastern Sales Office • 1501 Broadway, New York 18 • BRyant 9-8700
KTLA Studios • 5451 Marathon St., Los Angeles 38, Calif. • HOLlywood 9-6363

A SERVICE OF THE PARAMOUNT TELEVISION NETWORK

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

Television's TOP Sales Opportunity

WILMINGTON

—first in income per family among all U.S. metropolitan centers of 100,000 or over.

Sales Management
1950 Survey of Buying Power.

DELAWARE

—first in retail stores purchases; has highest per capita expenditure of any state.

U.S. Census Bureau
figures released 7/2/50.



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

If you're on Television —

WDEL-TV

is a must.

Represented by
ROBERT MEEKER
Associates

New York San Francisco
Los Angeles Chicago

CHANNEL SEVEN

WMAZ-TV

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

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

Represented Nationally by
ABC SPOT SALES

SIGNIFICANT INDUSTRY DEVELOPMENTS IN

FOCUS

WASHINGTON, D. C. LEADS NIGHTTIME SETS-IN-USE
AVERAGE FROM 6:00 TO 11:00 P.M.
COMPILED FROM VIDEODEX FOR MON., NOV. 6

	Washington	Philadelphia	New York	Los Angeles	Cincinnati
6:00	51.7	40.7	29.4	42.5	30.2
6:15	52.0	41.4	29.0	40.2	30.7
6:30	51.7	42.2	26.6	46.8	31.7
6:45	47.5	45.0	28.3	50.1	34.7
7:00	47.2	30.5	34.0	54.5	45.4
7:15	45.0	32.0	37.0	51.6	46.0
7:30	31.4	33.7	37.6	62.6	44.1
7:45	52.3	53.1	53.0	62.7	52.6
8:00	59.8	59.5	60.9	64.0	58.4
8:15	59.5	59.7	61.2	63.1	58.8
8:30	70.6	66.3	72.9	69.2	66.8
8:45	70.9	66.9	74.4	71.4	67.1
9:00	68.7	62.9	69.3	60.5	61.6
9:15	69.0	63.8	69.5	59.6	61.2
9:30	64.6	67.2	78.4	61.4	60.2
9:45	65.4	67.4	77.8	56.3	60.0
10:00	60.4	63.1	71.1	46.6	60.7
10:15	60.4	63.1	70.9	45.3	60.3
10:30	44.7	53.5	57.8	36.3	40.9
10:45	43.5	51.5	56.8	32.6	39.8
	55.8	53.1	52.9	50.3	50.6

THE NEW LOOK on station executives is understandable in view of the fact that most of them are making money. Reports have it that at least one station, and not in a one-station city, will net \$1,000,000 this year before taxes.

In line with this "Business is good" condition applicants for TV stations, faced with the possibility of not having equipment available when the freeze is lifted, are placing firm orders for transmitters now. Some are accepting deliveries. The move is a smart one for even if they are unsuccessful in obtaining a license, they will have many hungry seekers for their equipment.

COLOR: And to make the color mess more complicated, although Paramount feels it will simplify the problem, this major movie company will shortly uncover its color tube. Reports have it that the tube works and works well.

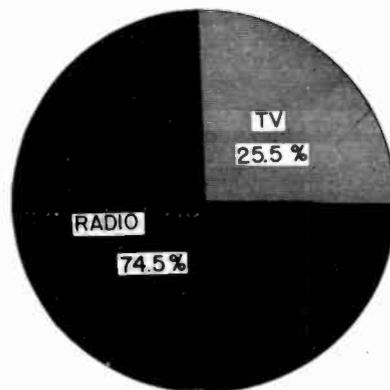
BBDO's PROGRESS REPORT: Some excerpts from this major advertising agency's Report on Daytime Television as of fall, 1950, covering the defined time segment of between six a.m. and five p.m.

Total station hours of daytime

TV programming rose from 2,269 in the spring to 3,114 this fall, BBD&O discloses. There were 17 stations telecasting in the morning in the spring, 30 in the fall; 58 stations were telecasting in the afternoon this spring, 59 in the fall; 75 doing daytime programming this spring, 89 this fall, with 25 stations not telecasting daytime this spring and 18 not telecasting this fall.

To emphasize the latter statement, the Report presented a chart prepared by A. C. Nielsen Co., which predicts that daytime tele-

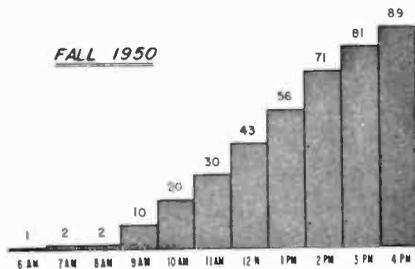
DAYTIME TV JULY 1951



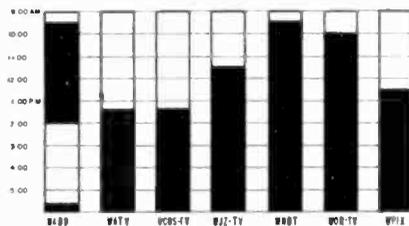
vision in July 1951 may have as large a portion of the broadcast

audience as evening does today.

The study treats programs put on between the early morning (it reports one station on at 6 a.m.) and five p.m., but excludes those shows before five o'clock that are aimed primarily at adults (housewives). It reveals that no station was on the air before nine a.m. in the spring of 1950, when there were four on at that time; 35 on at one p.m., and 75 on at four p.m. It presents a chart detailing the morning programs on in the fall:



More than 25% of the country's stations now begin their television programming in the morning, it was shown. In February, 1950, the total hours of daytime programming by New York City stations, for example, was 17½. In October, 1950, the total was 42 hours.



The Report showed that 55.1% of the total U.S. population was in reach of existing TV stations this fall, with 61.4% of the U.S. retail sales within reach of video advertising.

In 1948, the study showed, less than a million people were TV set owners; in 1949 the number had increased to more than three million, and by September, 1950, it reported over seven million sets in use.

The growth of advertisers paral-

leling this growth in sets was pointed out, with approximately 750 advertisers listed for October, 1948, 1,900 for October, 1949 and nearly 4,000 for July, 1950.

"Sooner or later," the Report says, "there will be more advertisers than there are time periods available for sale. Available evening time is already starting to disappear." BBD&O adds: "This has presented tough obstacles to the TV advertiser interested in increasing his spot schedule—and has made it even tougher for new clients trying to get a foothold in the medium."

On the budget side, it reveals another reason for the switch to daytime programming by many of the large advertisers.

It points out that on a cost basis, daytime TV announcements are roughly about 45% less costly than nighttime TV spots.

"With the present and future scarcity of evening program time and evening spot availabilities, daytime TV represents a new and important potential for any advertisers now considering TV. The establishment of good times and franchises now may turn out to be an invaluable investment that may not be available later."

HOOPER TEA SURVEY:

USE OF TEA — BOSTON (Major Brands only)

Brand	Use in Total Homes	Use in Non-TV Homes	Use in TV Homes
Lipton (TV Advertiser)	31.1%	25.4%	42.8%
Salada	20.8	22.5	17.5
Tetley	16.4	17.2	14.6
Tenderleaf (TV spots 5/50 seq.)	9.4	9.7	8.9
Homebrand	7.2	8.5	4.6
S. S. Pierce	2.0	2.7	0.3
A & P	2.0	2.0	2.0
National	2.0	2.0	1.9
Golden	1.9	2.4	0.8

Of a survey of tea used in the Boston market made in June, 1950, C. E. Hooper said: "Approximately 36.1% of the Boston homes had television sets in June, 1950, a feature that should be borne in mind when judging the relationships."

SPONSOR IDENTIFICATION ON TOP PROGRAMS

Trendex, Inc., for October and November

Program	Correct	Misident	Don't Know
Arthur Godfrey Talent Scouts			
Lipton Tea CBS	94.7	0.0	5.3
Toast of the Town			
Lincoln-Mercury CBS	90.3	0.8	8.9
Kraft TV Theater			
Kraft Food NBC	87.2	0.7	12.1
Lux Video Theater			
Lever Bros. CBS	86.5	2.0	11.5
Star Theater			
Texas Co. NBC	86.4	2.1	11.5

COMMONWEALTH

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

TV FILM PACKAGES

26 MAJOR COMPANY FEATURE PROGRAMS

with such stars as

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

39 TOP WESTERNS

featuring

THE RANGE BUSTERS
KERMIT MAYNARD
SMITH BALLEW

52 FEATURE PROGRAMS

with such stars as

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

13 MUSICAL VARIETIES

12½ min each • featuring
MOREY AMSTERDAM

13 SOUND CARTOONS

250 AESOP FABLE SILENT CARTOONS

12 CHARLIE CHAPLIN COMEDIES

12½ min each

For further information and complete list, write to



COMMONWEALTH

Film and Television, Inc.
723 Seventh Avenue, New York 10, N. Y.

JACK GOULD
NEW YORK TIMES

"A thoroughly worthwhile and encouraging example of educational television, about which so much has been heard and so little done. . . . In thirty minutes it bridges with a great deal of effectiveness the gap that separates the layman from the researchers and scientists in the laboratory. . . . 'Science in Review' last night had the most needed attraction of good education: It was interesting."

PHILIP HAMBURGER
THE NEW YORKER

". . . I have found myself engrossed by a program over DuMont, on Tuesdays from eight-thirty to nine, called 'The Johns Hopkins Science Review.' Each week, one or more eminent scientists from the faculty of Johns Hopkins demonstrate some phase of scientific inquiry and, in doing so, impart a whale of a lot of information and prove that, in the right hands, television is a tremendously impressive educational medium."

HARRY MacARTHUR
THE SUNDAY STAR, WASHINGTON, D.C.

"The Johns Hopkins show isn't new—this is, in fact, its fourth season on the air—but it is new as a DuMont network feature . . . every Tuesday night at 8:30. . . . DuMont has something here which makes television look good."

"The program was conceived by Lynn Poole, public relations director of Johns Hopkins University. . . . He saw the potentialities of television early, however, and nothing stopped him until he made a reality of his program designed to give laymen an understandable view of all phases of modern science. . . . Among the things he has shown his . . . audiences are, taken at random, the sight of a human heart beating, seen through a fluoroscope; a view of the earth as it looks from 70 miles in the air, and a microscopic look at the organisms living in impure water."

"These and the other things about life today which Mr. Poole and the Baltimore scientists have demonstrated have made this program something in which Johns Hopkins, and now DuMont, can take a great deal of pride."

TIME MAGAZINE

"Poole and Hopkins scientists are tailoring their show strictly for people who don't mind missing mugging Miltie. 'There is a strong feeling among our faculty,' says Poole, 'that scientific advances have been so rapid in the past 20 years that people are confused. They don't know how these advances apply to them, or what they mean.' To show what they mean, Poole uses a bag of tricks and props, from jars of Puffed Wheat (to demonstrate how electrons act), to a line of cocked mousetraps (to demonstrate a chain reaction) By last week, they were receiving fan letters at the rate of 875 a week . . . enough to suggest that there is a TV audience for something besides comics."



● **THE JOHNS HOPKINS SCIENCE REVIEW**
DUMONT TELEVISION NETWORK
TUESDAY EVENINGS 8:30-9:00

**ANOTHER EXAMPLE OF
OUTSTANDING PUBLIC SERVICE
PROGRAMMING PRESENTED BY
WAAM, BALTIMORE AND THE**



62 STATIONS . . . THE NATION'S WINDOW ON THE WORLD
515 MADISON AVENUE, NEW YORK 22, NEW YORK • PHONE: MURRAY HILL 8-2600

Copyright 1950, Allen B. DuMont Laboratories, Inc.

TEN TOP WEEKLY PROGRAMS IN 13 MAJOR MARKETS

From THE PULSE, October 29-November 17, 1950

	1	2	3	4	5	6	7	8	9	10	
BOSTON	President Truman WBZ-TV, WNAC-TV Sat. 53.3	Texaco Star Theater WBZ-TV Tues. 50.3	Your Show of Shows WBZ-TV Sat. 47.3	Fireside Theatre WBZ-TV Tues. 39.6	Stap the Music WNAC-TV Thurs. 36.8	Jack Carter Show WBZ-TV Sat. 35.8	Kay Kyser WBZ-TV, WJAR-TV Thurs. 34.5	Godfrey & Friends WNAC-TV Wed. 33.6	Metropolitan Opera Opening WNAC-TV Mon. 33.2	Celebrity Time WJAR-TV, WNAC-TV Sun. 32.1	
CHICAGO	Texaco Star Theater WNBQ Tues. 48.6	President Truman WBKB, WGN-TV Sat. 48.3	Toast of the Town WBKB Sun. 33.5	Fireside Theatre WNBQ Tues. 30.8	Godfrey's Talent Scouts WBKB Mon. 30.3	Your Show of Shows WNBQ Sat. 29.0	Community Theatre WGN-TV Fri. 27.3	Fred Waring WBKB Sun. 26.4	Kraft TV Theatre WNBQ Wed. 26.1	Sachs Amateur Hour WENR-TV Sun. 26.0	
CLEVELAND	President Truman WEWS, WNBK, WXEL Sat. 56.8	Texaco Star Theater WNBK Tues. 47.9	Stop the Music WEWS Thurs. 41.0	Toast of the Town WEWS Sun. 39.9	Super Circus WEWS Sun. 36.6	Fireside Theatre WNBK Tues. 33.8	Your Show of Shows WNBK Sat. 33.0	Philco TV Playhouse WNBK Sun. 32.5	Hopalong Cassidy WNBK Sun. 32.1	Jack Carter Show WNBK Sat. 32.0	
COLUMBUS	Texaco Star Theater WLW-C Tues. 50.8	President Truman WBNS-TV, WTVN Sat. 49.3	Toast of the Town WBNS-TV Sun. 44.1	Godfrey's Talent Scouts WBNS-TV Mon. 39.8	Stop the Music WTVN Thurs. 39.5	Fred Waring WBNS-TV Sun. 34.3	Fireside Theatre WLW-C Tues. 34.0	Circle Theatre WLW-C Tues. 32.8	Lux Video Theatre WBNS-TV Mon. 32.0	Godfrey & Friends WBNS-TV Wed. 30.0	
DAYTON	Godfrey's Talent Scouts WHIO-TV Mon. 42.5	Texaco Star Theater WLW-D Tues. 41.4	Mama WHIO-TV Fri. 41.0	Man Against Crime WHIO-TV Fri. 40.5	President Truman WHIO-TV, WLW-D Sat. 40.3	Ford Theatre WHIO-TV Fri. 38.6	Godfrey & Friends WHIO-TV Wed. 36.8	Stop the Music WHIO-TV Thurs. 34.3	The Lone Ranger WHIO-TV Thurs. 31.8	Toast of the Town WHIO-TV Sun. 31.6	
LOS ANGELES	Hopalong Cassidy KTLA Sun. 32.8	Alan Young KTTV Fri. 24.3	The Mavies KTLA Sun. 23.2	UCLA vs. Oregon KTTV Sat. 22.7	Harry Owens Show KTLA Fri. 21.4	Spade Cooley Time KTLA Sat. 20.3	Rams vs. 49'ers KNBH Sun. 19.4	Texaco Star Theater KNBH Tues. 19.0	Ina Ray Huttan KTLA Tues. 18.0	The Lone Ranger KECA-TV Thurs. 17.3	
NEW HAVEN	Toast of the Town WCBS-TV, WNHC-TV Sun. 67.8	Texaco Star Theater WNBT, WNHC-TV Tues. 65.2	Stop the Music WJZ-TV, WNHC-TV Thurs. 62.2	Vaughn Monroe WCBS-TV, WNHC-TV Tues. 59.7	Suspense WCBS-TV, WNHC-TV Tues. 59.3	Tied at 57.0 Ellery Queen WABD WNHC-TV Thurs.		Godfrey & Friends WCBS-TV, WNHC-TV	Boxing—St. Nicholas WNBT, WNHC-TV Fri.	Mama WCBS-TV, WNHC-TV Fri.	We the People WNBT, WNHC-TV Fri.
NEW YORK	Texaco Star Theater WNBT Tues. 54.1	4-Star Revue-Durante WNBT Wed. 39.8	Philco TV Playhouse WNBT Sun. 39.7	President Truman WJZ-TV, WNBT, WCBS-TV WABD, Sat. 36.2	Comedy Hour WNBT Sun. 34.1	Your Show of Shows WNBT Sat. 32.8	Toast of the Town WCBS-TV Sun. 32.3	Studio One WCBS-TV Mon. 31.4	Fireside Theatre WNBT Tues. 27.6	The Children's Hour WNBT Sun. 27.1	
PHILADELPHIA	Texaco Star Theater WPTZ Tues. 50.4	President Truman WCAU-TV WFIL-TV, WPTZ Sat. 41.6	Toast of the Town WCAU-TV Sun. 35.3	Penn vs. Army WCAU-TV WPTZ Sat. 32.7	4-Star Revue-Durante WPTZ Wed. 32.4	R. Montgomery Presents WPTZ Mon. 32.1	Philco TV Playhouse WPTZ Sun. 31.4	Hopalong Cassidy WPTZ Fri. 29.8	Lights Out WPTZ Mon. 28.5	Fireside Theatre WPTZ Tues. 28.3	
SAN FRANCISCO	Texaco Star Theater KRON-TV Sun. 50.8	Original Amateur Hour KRON-TV Sun. 37.3	Circle Theatre KRON-TV Sun. 29.3	Gene Autry KGO-TV Sun. 28.4	Hopalong Cassidy KGO-TV Tues. 27.2	The Ruggles KGO-TV Sun. 27.0	Godfrey & Friends KPIX-TV Wed. 26.0	Part-Pak Theatre KRON-TV Sun. 25.7	Stanford vs. USC KGO-TV Sat. 25.6	Suspense KPIX-TV Mon. 24.4	
ST. LOUIS	Texaco Star Theater KSD-TV Tues. 63.0	Your Show of Shows KSD-TV Sat. President Truman KSD-TV Sat. 60.0	Fireside Theatre KSD-TV Tues. 59.5	Circle Theatre KSD-TV Tues. 56.5	Comedy Hour-Cantor KSD-TV Sun. 55.0	Voice of Firestone KSD-TV Mon. 54.0	We the People KSD-TV Fri. The Goldbergs KSD-TV Mon. 53.5	Philco TV Playhouse KSD-TV Sun. 53.3	R. Montgomery Presents KSD-TV Mon. 53.3	Pulitzer Playhouse KSD-TV Fri. 53.3	
SYRACUSE	President Truman WHEN, WSYR-TV Sat. 64.7	Texaco Star Theater WSYR-TV Tues. 52.4	Original Amateur Hour WSYR-TV Tues. 43.5	Mama WHEN Fri. 43.4	Ken Murray Show WHEN Sat. 43.3	Stop the Music WHEN Thurs. 42.7	Tied at 39.7 Fireside Thea. WSYR-TV Tues. One Man's Family WSYR-TV Sat.		Toast of the Town WHEN Sun.	Boxing St. Nicholas WSYR-TV Fri.	Man Against Crime WHEN Fri.
WASHINGTON	President Truman WMAL-TV, WTOP-TV, WNBW Sat. 50.1	Texaco Star Theater WNBW Tues. 36.5	Toast of the Town WTOP-TV Sun. 31.1	Godfrey & Friends WTOP-TV Wed. 29.1	Your Show of Shows WNBW Sat. 24.8	Tied at 24.4 Jack Carter Show WNBW Sat.		Philco TV Playhouse WNBW Sun.	Hopalong Cassidy WNBW Sun. 23.9	Fireside Theatre WNBW Tues.	Godfrey's Talent Scouts WTOP-TV Mon.

CUTTING ROOM

THE HOUR PROGRAMS ARE HURTING TV

LIKE radio's earlier days, the hour-program is reigning supreme. And like radio it must decline in importance. Its demands on talent are too stiff. Almost every one of the big shows would be better in a half-hour version. Also, with rising costs, the half-hour buy is sounder for the sponsor. But what's most important is that now, with the limited number of stations and the problem of time clearances, the half-hour program would automatically accommodate many more advertisers. Big problem is facilities with networks being stretched beyond capacity now. The answer might well be more film programming.

DAYTIME PROSE:

A take-off on a take-off

It all started when H. I. Phillips, New York World-Telegram and Sun columnist, read an advertisement in the New York subways:

*Let those dinner dishes go—
Take a subway! See a show!*



Phillips pictured housewives humming little ditties on the subject, and with great apologies to

this wittiest of columnists, we have adapted them for TV.



*Pile the pots up one by one—
What the heck! TV's more fun!*

*Why's my kitchen such a mess?
TV is so George, I guess.*

*Weary of all household matters?
Watch TV and wash no platters!*

*Never stop to make a bed—
Turn to Video instead.*

*Last week's ironing can be—
See a movie on TV.*

*Conscience bothers you? Don't let it!
A TV quiz makes you forget it!*

*Home looks like an unkempt beanery?
See TV for change of scenery.*

*Cannot move your mop along?
Switch your set to Hopalong.*

*Environment a dark disgrace?
TV takes you any place.*

GODFREY comes up with an answer to the plague of double and triple spotting. Before going into the second half-hour of Godfrey & His Friends, which is sponsored by CHESTERFIELD, he said, "I know that between now and when I see you again in thirty seconds there will be several other sponsors, so remember—PILLSBURY brought you this one!" And how right he was! For directly

after the PILLSBURY closing commercial came a 20-second spot announcement for DUZ, then an eight-second identification with BALLANTINE'S, and right after that the CHESTERFIELD commercial announcing the second half of the Godfrey program.

Hollywood has its "yes" men, and Godfrey has his "laugh" men. Irritating is the repeated, elongated laugh from one of the orchestra men on the Godfrey show, a laugh that erupts at even the slightest inflection from the Great Godfrey.

SCIENTIFIC TESTS

The most popular letter in the English language might be "e," but undoubtedly the most popular phrase in television commercials is "scientific tests prove." If ever one claim nullified another, it's when competing products all have the same pitch. Camel, Philip Morris, Pall Mall, Chesterfield are just a few of the advertisers hanging on to this hackneyed and by now most ineffective advertising.

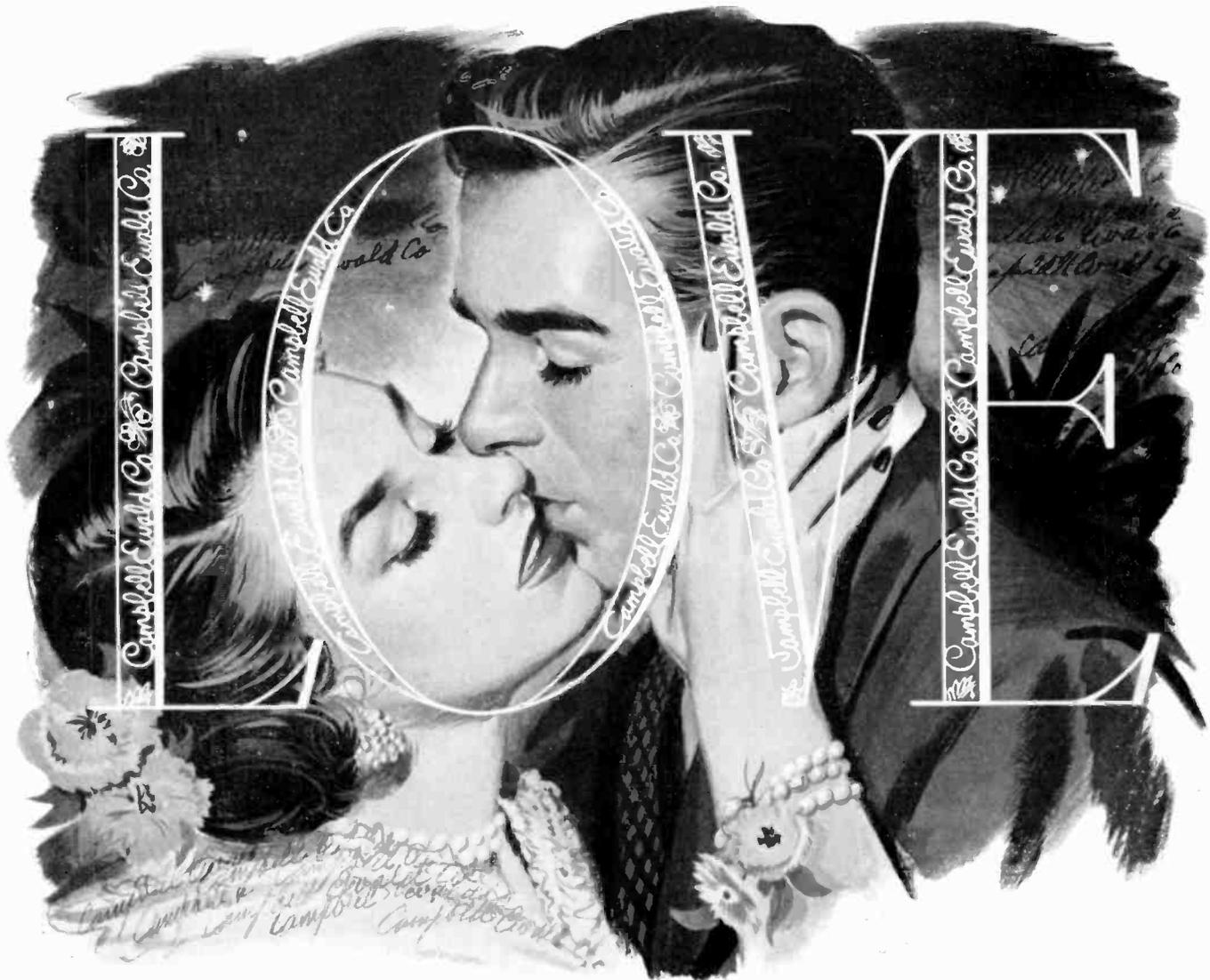
Star Time, Stairway to the Stars, Star-Lit Time, Stars Over Hollywood, Star Review, are just a few of the program names guaranteed to cause sufficient confusion and resulting loss in tune-in.

Weed has grown up with RADIO

is growing up with TELEVISION

see the TV STATUS MAP

Pages 16, 17



ADVERTISING



WELL DIRECTED

What's *love* got to do with Advertising? Plenty! Our business is promoting *sales*. Ever stop to think how many things are bought and sold because somebody *loves* somebody else? Well, it's astronomical. Take all those nourishing foods and warm clothes Mom and Pop buy for a couple of kids they love so much. And, of course, there's young love . . . romantic love! Now, you're really getting into big business. Wedding rings, trousseaus, honeymoons, furnished flats, pop-up toasters! Yes, things really start perking when Love comes along.

Maybe it's because Campbell-Ewald Company has long recognized the importance of the

heart department that we have always tried to make our clients' advertising messages a little warmer and friendlier and closer to the target of Dan Cupid's arrow. We found out a long time ago that Dan is a very handy little fellow to have around in any kind of media. And in *television* (one of our specialties), he's terrific! You can't beat a good love story on the video. That's why Campbell-Ewald TV programs, such as TRIPLE FEATURE THEATRE, sponsored by Chevrolet Dealers on Los Angeles Station KECA-TV, have always been so popular. People *love* them, and we love producing them.

Love may laugh at locksmiths . . . but don't you laugh at *love*. It's *your* best salesman.

CAMPBELL-EWALD COMPANY

H. T. EWALD, *President*

DETROIT • NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA

TELEVISION Magazine's Continuous Cost Study

COST PER THOUSAND

One of the principal questions for an advertiser is: "How much does it cost me to have my commercial seen?" Here is an attempt to answer this question: To give cost per thousand viewers for each commercial minute.

First, how is this yardstick put together? There are three factors in these computations.

Cost: Includes both program cost and time cost. This information is from TELEVISION Magazine's continuing cost study.

Viewers: American Research Bureau's U.S. Television audience figures show both homes reached and viewers per set. The information

used in these computations is from ARB's September report.

Commercial Minutes: An hour program is credited with six minutes, a half-hour program with three minutes, etc. Taking this factor into account enables us to compare programs of differing time lengths.

Cost-per-thousand viewers for each commercial minute is then computed by dividing total cost by the number of viewers and dividing the quotient by the number of commercial minutes. Multi-weekly shows present a problem since information on the total number of viewers who saw the program at

least once a week (the cumulative audience) is not readily available. For the three multi-weekly programs shown here an estimate was made of this cumulative audience using as a guide both average weekly audience and an estimate of the "turnover factor."

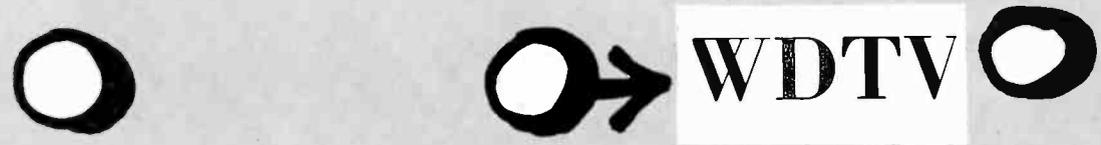
Keep in mind that these figures represent only the raw circulation of each commercial minute. They give no indication of the relative effectiveness of the program. A program with a high cost may still be doing a selling job for the sponsor. Unfortunately, this selection of programs is somewhat random—the needed information for computations of this kind is not always readily available.

PROGRAM	ADVERTISER	COST	PEOPLE (000)	COST /M	Commercial Minutes	Cost per Comm. Min.
Aldrich Family	General Foods	\$13,230	6,400	2.07	3	.69
Arthur Murray Party Time	Arthur Murray	26,000	1,657	15.69	6	2.62
Broadway Open House (M - F)	Anchor Hocking	41,428	{ 1,999 (x2.5 turnover) 4,996	7.29	30	.24*
Break the Bank	Bristol Myers	16,665	6,324	2.64	3	.88
Captain Video (T & Th)	Johnson Candy	17,800	{ 2,967 (x1.2 turnover) 3,560	5.00	6	.83*
Celebrity Time	Goodrich	13,230	3,864	3.42	3	1.14
Circle Theatre	Armstrong	16,715	5,336	3.13	3	1.04
Ellery Queen	Kaiser-Frazer	15,000	2,677	5.60	3	1.87
Fireside Theatre	P & G	17,080	8,584	1.99	3	.66
Ford Theatre	Ford	33,250	5,984	5.56	6	.93
Fred Waring	General Electric	46,725	4,168	11.21	6	1.87
Godfrey & Friends	Pillsbury	16,100	7,952	2.02	3	.67
Godfrey & Friends	Chesterfield	18,255	8,000	2.28	3	.76
Holiday Hotel	Packard	18,454	2,387	7.73	3	2.58
Ken Murray	Anheuser-Busch	47,635	8,465	5.63	6	.94
Kraft TV Theatre	Kraft	27,025	8,036	3.36	6	.56
Leave it to the Girls	Regent	8,705	2,265	3.84	3	1.28
Lucky Strike Theatre	Lucky Strike	35,775	5,818	6.15	6	1.02
Man Against Crime	Camel	15,356	7,128	2.15	3	.72
Mohawk Showroom (M, W, F)	Mohawk	26,223	{ 2,933 (1.8 turnover) 5,279	4.97	4½	1.10*
Plainclothesman	Harvester Cigars	13,000	1,488	8.74	3	2.91
Philco TV Playhouse	Philco	34,900	11,921	2.93	6	.49
Roller Derby	Blatz	9,067	1,445	6.27	4 (est.)	1.57
Show of Shows	Snow Crop	26,906	11,550	2.33	3	.78
Talent Scouts	Lipton	10,600	7,840	1.35	3	.45
Stop the Music	Admiral	15,340	8,964	1.71	3	.57
Stop the Music	Old Gold	18,900	9,888	1.91	3	.64
Studio One	Westinghouse	35,150	5,670	6.20	6	1.03
Texaco Theatre	Texaco Co.	54,995	20,128	2.73	6	.46

*The cumulative audience for these multi-weekly programs has been estimated.



the highest rated
**DAYTIME
PROGRAM**
in the nation



WDTV

Pittsburgh's Pioneer Video Station

"MATINEE THEATER"

26.6*

WDTV CHANNEL 3

PITTSBURGH'S WINDOW ON THE WORLD

*VIDEODEX



"3 to Get Ready!..."



AS this ad was written our new morning program, "3 TO GET READY" was just four days old. Frankly, the public's response has been amazing: More than 1,000 letters have poured into WPTZ in the first 72 hours.

"3 TO GET READY" is being seen on WPTZ every morning, Monday through Friday, from 7:30 to 9:00 o'clock. It features Ernie Kovacs, probably the best television personality on the Philadelphia air today. Kovacs is a little hard to describe. He's hilarious, he's serious, he's quick . . . he kids himself, but never his audience. The viewers love him.

Each morning on "3 TO GET READY" Kovacs spins the latest platters, announces the time every five minutes, posts the latest temperature and weather reports, brings

the news every half-hour and holds a ninety minute kid-fest with his fans. As an added feature a sweep second clock is continuously super-imposed in the lower left hand corner of the picture.

We are offering "3 TO GET READY" on a participation basis, five sponsors to the half-hour segment. It's being sold on a first come, first serve basis. So now's the time to pick your time.

Give us a call here at WPTZ, or see your NBC Spot Sales Representative, for the full story on "3 TO GET READY". It's your best means of reaching the large Philadelphia television market for minimum cost.

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

WPTZ

FIRST IN TELEVISION IN PHILADELPHIA



THE TREND TOWARDS FILMS

PART ONE

WITH film fare accounting for more than 25% of total programming, the bulk of TV film still consists of old Hollywood products. Increasing in importance is the production of film for syndication (this use will be covered in the second part of this report next month). Only a small part of the film programming is film produced expressly for a single advertiser. Yet a host of major advertisers — Armour, Bigelow, Magnavox and Procter & Gamble among them — see programs especially filmed for television as the answer to more than one TV advertising problem.

Filmed television shows to these advertisers mean a more consistent level of entertainment, choice avail-

abilities where network time is unobtainable, simplified handling and re-run rights to help amortize the original cost. But they do not necessarily mean a higher quality than live programming.

Predicted Film Trend

In its August, 1950, issue TELEVISION Magazine predicted the present situation, when it stated:

"The talent problem plus the great strain on studio facilities, plus the limited supply of Hollywood movies available for TV points up the inescapable conclusion that more and more films made expressly for television will be used each year. P&G's method of pur-

chasing first runs has pointed one way to solve the cost problem. And that this is sound for producer as well as sponsor is backed up by the high ratings of second-run releases, which means that it is possible to produce quality films profitably for television now."

Apparently this is borne out in current industry activities.

According to George T. Shupert, vice president, Paramount Television Productions, New York, "The whole industry seems to be arriving at a common conclusion—that virtually all TV programs with the exception of some news, sports pickups and a few audience-type shows, will eventually be on film."

That may be, or may not, be so,



TV's Film Makers include such as Bob Wolfe, Kenyon & Eckhardt; Hal Roach, Jr. and writer Roy Hamilton, who confer on Magnavox Theater filming in Hollywood.

but those using film now feel it is a good buy.

Perhaps the most notably successful film user is P&G with its Fireside Theater, a program that for some time has been among the first five in national TV ratings. Now on 26 NBC-TV stations, the sponsor hopes to have it on the full NBC-TV network shortly.

Cost-wise this program is also successful. P&G's tab for the show is \$6,500. Actual production cost runs from twice this figure to about \$15,000, but the producer, Bing Crosby Enterprises, retains the residual rights and hopes to make a profit through later re-sales. Early in December this program attained second place in national ratings, out-pacing its closest competitors, Toast of the Town and Arthur Godfrey; currently it is scraping its toes on Milton Berle's heels.

An Economical Vehicle

Lewis Titterton, vice president in charge of radio and television, Compton Advertising, New York, said:

"We are naturally satisfied with the rating progress of Fireside Theater and believe that it is doing a singularly effective job for the three Procter & Gamble brands which are sponsoring it—Ivory Soap, Duz and Crisco. Under present circumstances we believe that this filmed dramatic program affords an economical advertising vehicle for the three brands."

Armour's Stars Over Hollywood, a half-hour program telecast over 36 NBC-TV stations Wednesdays, 10:30 p.m., EST, is satisfying the sponsor because of its rating and flexibility. Last Nielsen rating for the show is 18.4, and according to Armour's advertising manager, D. B. Hause, film solved the company's problem of reaching the non-network West Coast and Southwest, where it also has important plants and customers. Foote, Cone & Belding, Chicago, handles the account. Cost of the productions to Armour is \$7,500, and the packing company controls the shows entirely. Armour plans to integrate the TV films with institutional films now on hand for use in other promotional outlets. Although satisfied it is getting its money's worth, Mr. Hause said Armour officials in charge of radio and television advertising have found TV stations "less reliable than AM insofar as scheduling is concerned.

We find our TV shows taken off the air without any authorization when a local event comes up. This, we feel, is a discredit to the industry. Nevertheless, we believe the project is beginning to pay off and plan to expand the list to 55 stations." Music Corporation of America produces the Stars over Hollywood film, for which MCA set up a special TV film unit.

Weekly \$25,000 Film

Magnavox is another sponsor pleased with its film programming. Its hour-long Magnavox Theatre was produced by Hal Roach Studios at a cost of \$25,000, telecast over the CBS-TV network Fridays, 9 p.m., EST. Initial film productions were "The Three Musketeers," "Hurricane at Pilgrim Hill," and "Hope Chest." Signed for seven shows, the program ran through early December.

Of the cost of Magnavox Theater, Robert D. Wolfe, vice president of Kenyon & Eckhardt, agency handling the account, told TELEVISION Magazine:

"Given the same story, a film version will generally cost more than a live show. If it's an adaptation of a play, with action fairly confined, the difference in cost will not be so great. But the very knowledge that film is to be used—with all its possibilities for greater scope of action—results in the choice of more elaborate stories than would generally be considered for live television. Thus, films are more likely to cost about 25% more than the budget for a live show of normal size allows. As for sponsor satisfaction, in the one case of which I have personal knowledge to date—the film of 'The Three Musketeers' for Magnavox, the sponsor said he was very pleased, and wished that more of his programs had been done on film."

On the advantages of re-run:

"Here, unquestionably, films have a great advantage. Running a film a year after its first run, the sponsor can reach millions who missed the first showing, or who have bought their sets since then—and the second run can be done at a much lower cost than the first, and at lower cost than repeating a live show."

Does the advantage of film offset the cost? Compton's Brewster Morgan, producer of Fireside Theater, thinks so—

"In general, film offers greater

flexibility of program structure; as well as the optimum opportunity for use on non-interconnected stations, and for re-use on networks."

Mr. Morgan pointed out that although raw stock and laboratory costs of an "A" theatrical picture may amount to as little as 3% of its total budget—or at most to 10%, if a star director is at the helm—in a half-hour TV picture budgeted at \$12,000 to \$13,000, the same elements will amount to 25-35% of the total budget. The aim, therefore, is to reduce the ratio of gross film exposed to net film used in the final version.

Other Factors Involved

"As a dramatic show expands in ambition, a number of economic factors emerge," he said:

"1. An actor can easily do a half-hour film show in three working days. These three days can be accommodated to his other commitments. Therefore, the film performance is better economics for the actor and he can afford to charge less.

"2. A busy writer who may find a series of 'first nights' incompatible with a working schedule involving other tasks, can write a television film play in his own chosen time at less drain on his 'paying' hours.

"3. Studio space and production facilities which must be divided and scheduled for a number of shows having 'first' nights' on the same night, can be used all day every day in a film operation. Economically, they must eventually be cheaper than facilities that carry enormous loads on some nights and at certain hours, and lie unused at other times.

"4. The planning and erection of sets, purchase of costumes and props, etc., can be carried out for 10 shows filmed in rotation, at less cost per unit than under the 'first night'-each-week system.

"5. Directors and production staffs operate at maximum results per dollar when they are manufacturing a product removed from the hazards of 'dead-line' accidents.

"All the above factors have not made themselves felt, as yet, in the economics of TV programming but they must, eventually, and perhaps sooner than we realize."

Among other methods for beating the economic factor in filmed TV

(continued on page 32)

GEORGE BURNS

VOTES FOR
STUDIO AUDIENCE

PUT down George Burns as a strong believer in a studio audience.

"We're heading for Hollywood," he told TELEVISION Magazine in an exclusive interview recently, "and we expect to do our up-coming shows on kine. But one thing we'll always insist on. It has to be 'live'—before an audience. We're not out to make a straight movie and compete with Class 'B' films that cost \$500,000. We want something that's strictly for the TV medium.

"Without an audience," he insisted, "you have no way of knowing how good your material is. The main point is that people think your show is 'live'—that's your big selling job on TV. There's always the possibility of someone flubbing a line or getting a laugh when least expected. That's what gives our type of show an extra bang and keeps the audience keyed up.

"We'll use kine first," he continued, "and if that works we'll continue it. Otherwise, we'll film the show. If both fail, back we come to New York. For kine, we'll use three cameras simultaneously and intertwine to give each situation maximum comedy values. If film becomes necessary, it means employing five cameras, which takes up too much room. As a result, you have to cut down the audience. Your theater also becomes overly warm from the extra lighting, placing you at a decided disadvantage with the studio viewers."

Knows Business Side

Burns is a serious, intelligent, probing guy who keeps a knowing eye peeled on all phases of TV and the entertainment world. The real Burns is a sharp contrast to the harassed husband with the scatterbrained wife that was built up for radio purposes. On TV, however, Burns emerges as a definite, rounded personality and demonstrates an ease of delivery, an expert sense of timing and an ability to punch over a gag on his own that places him in the forefront of video's new crop of comedians.

The popular belief that TV eats up a terrific amount of material and people tire quickly of programs, holds little weight with Burns. "If you're a good performer," he believes, "know your business and people like you, you're made. If they dislike you, if they detect a note of insincerity, you're a dead duck. Liking the show, they look forward to seeing it every chance they get. As for television in general, I think it is an instrument that brings the entire world into your home. Everything from Einstein, movies, baseball and the theater. Each has its place. One should not infringe on the other, or else each will come a cropper. That's why we insist on our 'live' approach."

Burns also is a firm believer in the half-hour program, as against the hour and hour-and-a-half formats. "I get tired of watching the same personality for an hour or more." Eventually, he thinks, "all shows will be a half hour. In our case, we've been very lucky. We invented the situation comedy for our use. It was like putting something in a stove. Fortunately, it came out jelly. Others who didn't get there the first time are big talents and will undoubtedly hit it on the second



"We never forget we're supposed to sell Carnation."

and third try." (For discussion of the program, see page 19).

Burns finds the dialogue delivery the same for both media, but "don't forget we haven't picked up a glass of water or closed a door on radio for 19 years. Now we have to. That makes a hell of a difference." Another hurdle is the different styles of playing employed by each member of the team. "Gracie," he chuckled, "plays to the four walls and is never conscious of the audience. I'm always aware of the people out front and project to them. And Gracie never reads her lines the same way twice, which sure keeps the cast on its toes."

A strong believer in the live, integrated commercial, Burns feels advertising plugs should blend in with the story material. "We don't try to kid people," he said, "but we never forget we're supposed to sell Carnation milk. We make every effort to do it as honestly as possible. If we don't sell the product, we don't have a show."

Rehearsal Schedule

To put on the bi-weekly shows, the company starts with a three-hour rehearsal the previous Friday, followed by further three-hour sessions on Monday and Tuesday. Wednesday the cast works from 1 p.m. until preview time that evening. Following the warm-up before a studio audience, Burns and his writers knock out the dead gags and substitute fresh ones. Thursday the cast works all day and for the first time before the cameras. The show goes on at 8:30 p.m. and is carried over 45 CBS stations.

Fashioned very much along the lines of the Burns & Allen radio series, the program features announcer Bill Goodwin as a bubbling Carnation salesman. As George aptly phrases it, "With him, Carnation comes first and his mother second."—M. G.

A & P · KROGER · SAFEWAY · GRAND UNION · AMERICAN

BRAND NAMES, FOOD CHAINS IN TV DRIVE

WHILE grocery chains and gigantic super markets have the advantages of lower prices, wider selection, impressive size, eye-catching displays and modernized architecture, they lack one vital characteristic—the personal touch of the neighborhood grocer.

In an effort to bridge this gap, and increase their volume, practically all chains including A&P, Kroger, Safeway, American Stores, National Tea, Liberal Markets and Grand Union have plunged into TV.

So successful has this two-fold plan proven, that many national advertisers such as Van Camps, General Mills, Royal Lace Paper, McCormick & Co., American Home Products and Snow Crop have joined hands with the big chains to push their products.

Typical is American Home Products' cooperative effort as a participating sponsor on Liberal Markets' "Dollar Derby Auction," an across-the-board 11 a.m. show on WLW-D, Dayton. Its biggest grocery chain deal, however, is with "Star Time" for the company's Duff Cake Mixes and G. Washington Instant coffee. American Home also became one of the first purchasers of a 15-minute segment on the recently-launched Kate Smith hour.

G. Washington Coffee, Clapp's Baby Foods, Chef's Boy-Ar-Dee, Wizard Wick and Black Flag commercials are presented. Other participations are bought on KFI-TV, KNBH, Los Angeles; KRON-TV, San Francisco and WSPD-TV, Toledo.

Biggest individual TV sponsor in the grocery field is The Kroger Co., which bankrolls the Allan Young Show in 18 mid-west markets via CBS, DuMont's "Star Time," currently on Louisville's WAVE, with six other markets to be added shortly, and a dramatic series, "Story Theater," on WSM-TV, Nashville. In discussing Kroger satisfaction with TV programming, advertising manager William J. Sanning said:

"We feel that the sales possibilities of food products on television should pay dividends on our investment. We are working constantly to improve our commercial pattern and to find new and better ways, not only of selling individual products, but of selling our viewers on Kroger, the friendly food stores..."

Kroger TV commercials emphasize Kroger bread, Kroger coffee, Kroger Tenderay beef. Commercials also illustrate the theme that Kroger is the headquarters for national brands by showing shoppers filling their baskets with Post

Toasties, Gold Medal flour, Swift ham, Pillsbury cake mix, Campbell soups, Green Giant Peas and cartons of Chesterfields.

In contrast to Kroger sponsorship of two network shows, A&P has concentrated for the past year on a spot and participation campaign in selected cities. So far, the nation's biggest chain does not have a program of its own. In using spots A&P strives for adjacencies next to the best programs to get the largest possible audience. A typical example of A&P's crafty use of the medium is its scheduling of three weekly station-breaks at 4:30 p.m., smack in the midst of Kate Smith's high daytimer on WNBK, Cleveland. Other announcements are beamed over WJB-TV, WNAC-TV, Boston; WNBQ, WBKB, Chicago; WEWS, WNBK, Cleveland; WFAA-TV, Dallas - Ft. Worth; WJAC-TV, Johnstown; WDSU-TV, New Orleans; WCBS-TV, New York; WCAU-TV, WFIL-TV, WPTZ, Philadelphia; WSYR-TV, Syracuse.

Elsewhere, A&P uses participations bought on women's programs that have loyal, avid followings. Representative example is the "Russ David Tune Shop," a high-rating afternoon show carried over KSD-TV, St. Louis. Another is the Kathi

Bus loads of housewives are taken daily from Liberal Markets' downtown stores out to WLW-D's studios to watch the program.



COLONIAL • JEWEL

Norris Show, 10-11 p.m., Mon.-Fri. on WNBT, New York, which emphasizes buying tips. Except for some institutional campaigns from time to time, A&P commercials plug for coffee, Jane Parker bread and cakes and fresh fruits and vegetables. In all cases, only the company's own products are advertised.

Other tie-in stations for participations are: WNAC-TV, Boston; WWJ-TV, Detroit; WJZ-TV, Philadelphia; WDTV, Pittsburgh. A&P, at present, is very cautious about revealing its TV plans, but is studying the medium thoroughly.

That chain and super markets pull in an increasingly large share of the nation's food business is disclosed by the following Progressive Grocer figures: In 1929, chains recorded \$2,929,000,000 or 32% of the retail food volume; by 1949, chains registered \$9,600,000,000 or 39% of the country's grocery business. A&P, the largest, skyrocketed from a \$1,053,000,000 operation in '29, to \$2,900,000,000 in '49, an increase of more than 100% in two decades. A breakdown of individual sales figures by the majors for 1949 shows:

A & P	\$2,900,000,000
Safeway	1,200,000,000

"Dollar Derby Auction" features integrated demonstration commercials.



Alan Young talks to a Kroger manager on his CBS' "Alan Young Show" about national brands obtainable at the food chain.

Kroger	807,000,000
American Stores	408,000,000
First National Stores	344,100,000
National Tea	274,300,000
Jewel Tea	168,787,000
Colonial Stores	168,700,000
Food Fair	142,000,000
Grand Union	135,200,000

Biggest TV effort by the super-markets is "Star Time," an hour variety show, telecast over 31 DuMont stations. Fourteen chains tie-in on a local basis and four national advertisers—Snow Crop, American Home Products, McCormick & Co. and Royal Lace Paper—on a national basis, enabling both groups to sponsor a program that costs \$42,000 weekly, over \$1-million yearly. The consequence: 2,000 stores in 31 markets, tallying over \$1-billion yearly in sales, collectively are placed on an even footing

with the country's biggest national advertisers.

Signed initially for 13 weeks, both chains and advertisers have signed for another 13-week junket.

Conceived by Franklin Bruck Agency, the plan allows each chain an opening and closing sponsor pitch, plus a 10-second split at the midway mark. Each product advertiser draws a minute segment during the program. Most chains concentrate on institutional advertising, playing up the superior service, lower prices and easy accessibility of the stores. To add further weight to the program, posters, streamers and special in-store displays are whipped up with the cooperation of the various chains.

The fourteen grocery chains operate (continued on page 18)

Typical of in-store display cooperation is this one for Van Camp's.

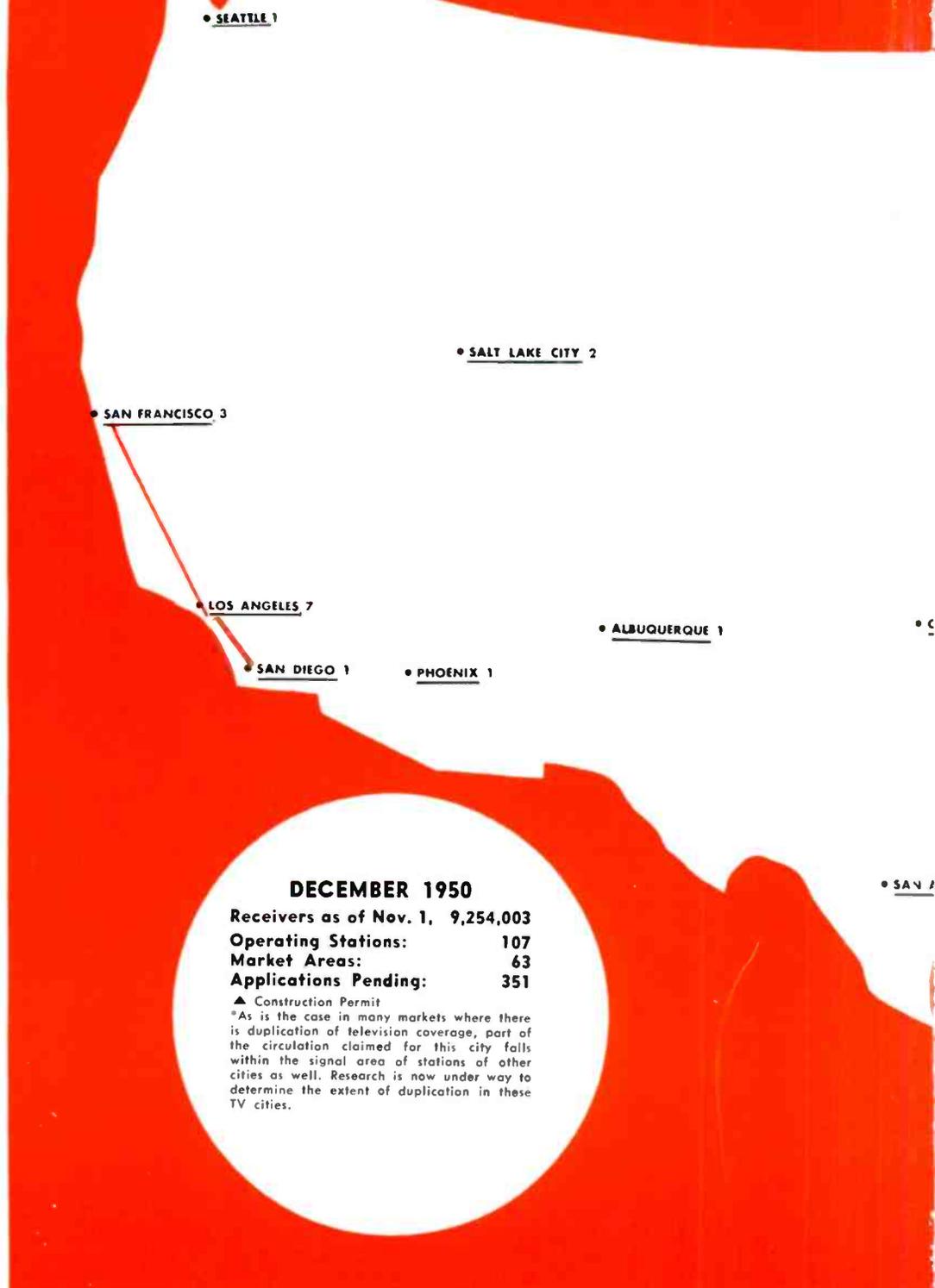


American plugs own items on WCAU "Dividends for Homemakers."



OPERATING STATIONS

(Network affiliation in parentheses; %'s indicate Depth of Penetration of Area)	Receiver Circulation (Nov. 1)
Albuquerque—16.5 KOB-TV (A, C, D, N)	5,700
Ames—20.1 WOI-TV (A, C, D, N)	24,487
Atlanta—27.8 WSB-TV (A, N, P) WAGA-TV (C, D)	67,500
Baltimore—32.2 WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	240,476
Binghamton—12.1 WNBF-TV (A, C, D, N)	26,090
Birmingham—13.0 WAFM-TV (A, C, P) WBRC-TV (D, N)	26,500
Bloomington—4.9 WTTV (A, C, D, N)	12,000
Boston—42.1 WBZ-TV (N) WNAC-TV (A, C, D, P)	575,230
Buffalo—42.0 WBEN-TV (A, C, D, N)	149,331
Charlotte—15.6 WBTV (A, C, D, N)	36,238
Chicago—47.1 WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	737,407
Cincinnati—44.5 WKRC-TV (C); WLW-TV (N); WCPO-TV (A, D, P)	196,000
Cleveland-Akron—43.5 WEWS (A, C); WNBK (N); WXEL (A, D, P)	349,319
Columbus—48.9 WLW-C (N); WTVN (A, D); WBNS-TV (C, P)	104,000
Dallas-Ft. Worth—27.3 WFAA-TV (A, D, N, P); KRLD-TV (C); WBAP-TV (A, N)	82,544
Davenport-Rock Isl.—24.4 WOC-TV (N, P) WHBF-TV (A, C, D);	27,962
Dayton—17.3 WHIO-TV (A, C, D, P); WLW-D (N)	98,000
Detroit—41.4 WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	355,504
Erie—53.5 WICU (A, C, D, N)	35,113
Ft. Worth-Dallas—27.3 WFAA-TV (A, D, N, P); KRLD-TV (C); WBAP-TV (A, N)	82,544
*Grand Rapids—39.9 WLAV-TV (A, C, D, N)	92,972
Greensboro—12.9 WFMY-TV (A, C, D, N)	30,508
Houston—18.2 KPRC (A, C, D, N, P)	50,017
Huntington—19.3 WSAZ-TV (A, C, D, N)	27,500
Indianapolis—29.9 WFBS-TV (A, C, D, N)	80,000
Jacksonville—20.9 WMBR-TV (A, C, D, N)	21,000
Johnstown—13.1 WJAC-TV (A, C, D, N)	45,500
*Kalamazoo—34.6 WKZO (A, C, D, N)	90,539
Kansas City—22.7 WDAF-TV (A, C, D, N)	73,565
Lancaster—35.1 WGAL-TV (A, C, D, N, P)	68,500



DECEMBER 1950

Receivers as of Nov. 1, 9,254,003

Operating Stations: 107
Market Areas: 63
Applications Pending: 351

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

NEW YORK

BOSTON

CHICAGO

DETROIT

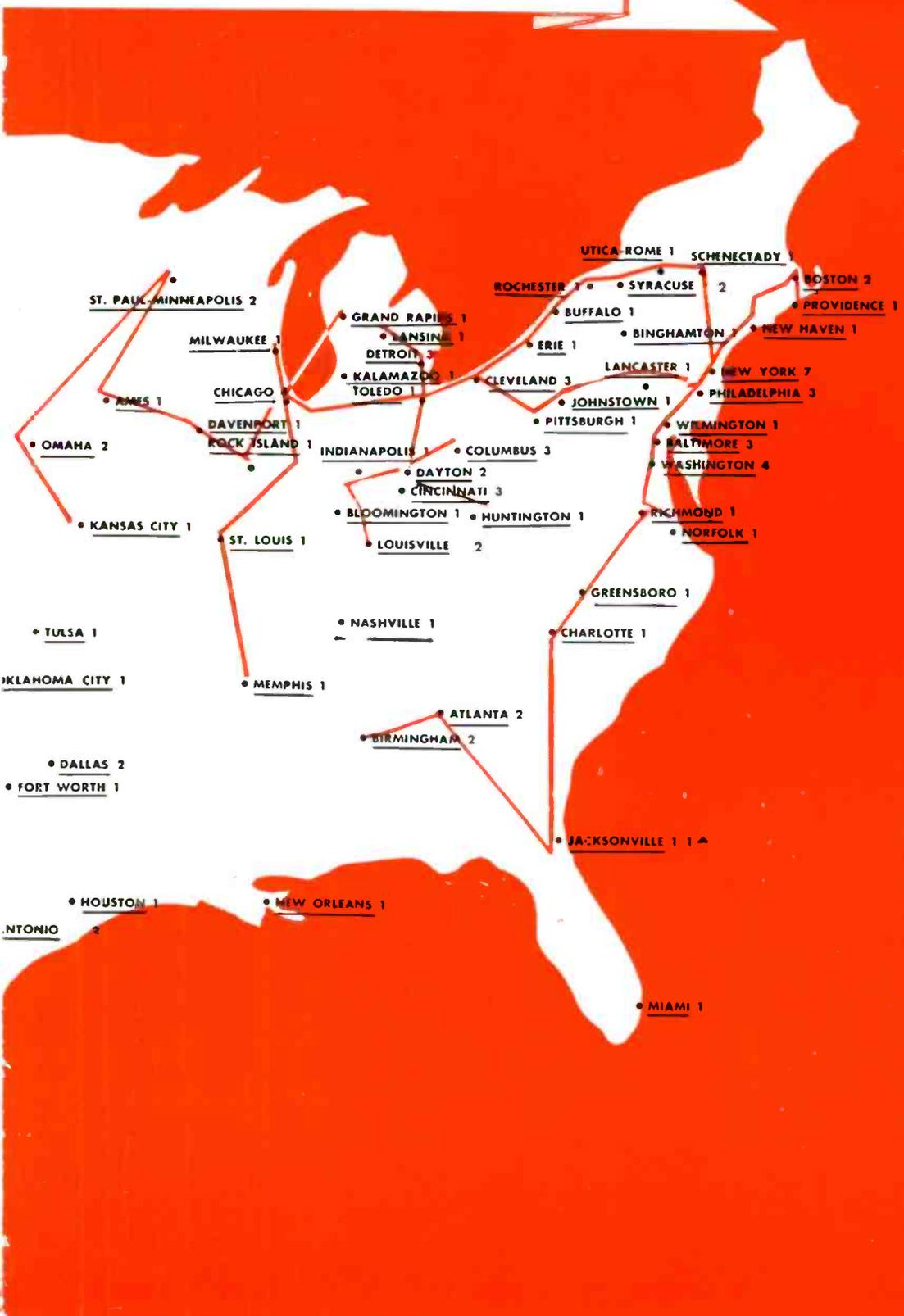


Weed

Weed

pioneer radio and television station re

ZINE'S STATUS MAP



*Lansing—30.8	32,500
WJIM-TV (A, C, D, N)	
Los Angeles—54.8	796,865
KFI-TV; KLAC-TV; KNBH (N); KTLA (P); KTSN (D); KTTV (C); KECA-TV (A)	
Louisville—30.2	60,250
WAVE-TV (A, D, N, P); WHAS-TV (C)	
Memphis—32.4	60,176
WMCT (A, C, D, N)	
Miami—25.8	40,000
WTWJ (A, C, D, N)	
Milwaukee—55.9	176,989
WTMJ-TV (A, C, D, N)	
Minn'polis-St. Paul—45.0	174,000
KSTP-TV (N); WTCN-TV (A, C, D, P)	
Nashville—7.0	12,600
WSM-TV (N)	
New Haven—29.5	109,700
WNHC-TV (A, C, D, N, P)	
New Orleans—19.5	41,053
WDSU-TV (A, C, D, N)	
New York—49.8	1,931,669
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBC (N); WOR-TV (P); WPIX (P)	
Norfolk—23.1	39,960
WTAR-TV (A, C, N, P)	
Oklahoma City—29.0	54,633
WKY-TV (A, C, D, N)	
Omaha—30.7	43,500
KMTV (A, C, D); WOW-TV (N, P)	
Philadelphia—59.1	695,000
WPTZ (N); WCAU-TV (C); WFIL-TV (A, D, P)	
Phoenix—26.3	21,000
KPHO (A, C, D, N)	
Pittsburgh—23.3	160,000
WDTV (A, C, D, N)	
Providence—8.5	95,560
WJAR-TV (C, N, P)	
Richmond—45.4	47,363
WTVR (C, D, N, P)	
Rochester—28.2	56,205
WHAM-TV (A, C, D, N)	
Rock Island—24.5	27,962
WHBF-TV (A, C, D, P)	
St. Louis—40.5	206,500
KSD-TV (A, C, D, N, P)	
Salt Lake City—23.5	31,500
KDYL-TV (N, P); KSL-TV (A, C, D)	
San Antonio—23.2	32,208
WOAI-TV (C, N); KEYL-TV (A, D, P)	
San Diego—34.0	62,000
KFMB-TV (A, C, N, P)	
San Francisco—13.0	114,686
KPIX (C, D, P); KGO-TV (A); KRON-TV (N)	
Schenectady-Albany-Troy —43.3	116,100
WRGB (C, D, N)	
Seattle—13.9	50,100
KING-TV (A, C, D, N, P)	
Syracuse—39.3	80,923
WHEN (A, C, D); WSYR-TV (N, P)	
Toledo—21.9	57,000
WSPD-TV (A, C, D, N, P)	
Tulsa—43.7	52,260
KOTV (A, C, D, N, P)	
Utica-Rome—11.3	27,900
WKTV (A, C, N)	
Washington—41.4	188,585
WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	
Wilmington—44.7	50,865
WDEL-TV (D, N)	

SAN FRANCISCO

ATLANTA

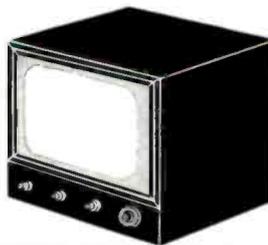
HOLLYWOOD

Weed

representatives

Weed

and company



SUPER MARKETS

(continued from page 15)

ating as co-sponsors on "Star Time" are:

Albers Super Markets

Cincinnati—WCPO, Dayton—WHIO,
Columbus—WTVN

Colonial Stores

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

Food Center of St. Louis

St. Louis—KSD

Food Fair Stores

Baltimore—WAAM, Lancaster—WGAL,
Miami—WTVJ, Philadelphia—WFIL,
Wilmington—WDEL

Giant Food Shopping Centers

Washington—WTTG

Grand Union

Binghamton—WBNF, New York—WABD,
Schenectady—WRGB

Kroger Company

Louisville—WAVE

Adding:

Grand Rapids—WLAV-TV
Huntington—WSAZ-TV
Kalamazoo—WKZO
Lansing—WJIM-TV
Memphis—WMCT
Nashville—WSM-TV

Lab'laws Groceries

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

National Tea Co.

Chicago—WGN, Milwaukee—WTMJ,
Minneapolis—WTCN

Pick-n-Pay Super Markets

Cleveland—WXEL

Standard Grocery Co.

Indianapolis—WFMB

Stop & Shop

Boston—WNAC

Thorofare Super Markets

Pittsburgh—WDTV

Wrigley's Super Markets

Detroit—WJBK

Although many in the industry view these joint-sponsored shows with a jaundiced eye, such co-op

efforts are by no means sandbag operations. Sponsors are flocking to tie-in with chain TV ventures. Illustrative is the case of Royal Lace Paper. Company officials have been so impressed with results from their "Star Time" advertising, Samm S. Baker, vice-president of Kiewewetter Associates, indicated, that they plan a new series for use on other cooperative TV shows. Tie-in chains have prepared extra displays and have included the firm's products—Royledge paper shelving, Roylies lace paper doilies, Royal lace lining paper—in their window displays and newspaper ads. Participations have also been taken on the Kathi Norris Show on WNBT, New York, and the Ruth Crane Show on WMAL-TV, Washington.

Snow Crop, in using films to advertise its bi-weekly specials in the frozen food and vegetable line, feels that its tie-in with "Star-Time" has "proved itself by increased sales." Fourth national "Star Time" advertiser, McCormick & Co., pitches for its vanilla extract, and also purchases spots on WAAM and WBAL-TV, Baltimore; WBNF-TV, Binghamton; WTVN, Columbus and WTVR, Richmond.

Cooperating Advertisers

Typical of how major suppliers are co-opping with food chains on a local basis is Liberal Markets' "Dollar Derby Auction." top daytime five-a-weeker on WLW-D, Dayton. Brand names include Van Camp, Wheaties, Duff's Cake Mixes, Clapp's Baby Foods, Disho, Alba

Tube Starch, Nu-Maid Margarine. "This is the first time," according to Marvin Burick, sales promotion manager, "that Liberal Markets has been able to put its finger on direct sales results in any medium outside of newspapers. In a recent emergency, when even newspapers were not published, 'Dollar Derby' went on at its regularly scheduled time with public service announcements. As a result, and through television alone, the stores had their biggest day ever."

As part of the program, housewives must save their cash register receipts and exchange them for "Derby Dollars" to bid on lamps, radios and heaters. One of the tie-in products, Por-So-Kleen, a chemical that removes rust stains from porcelain, noted a 50% increase in sales during its first 13-week run with the show, thanks to the program's pulling power. The show, (Monday-Friday, 11-12 noon), registers as high as 8.2 on a November Videodex rating and is watched by 17,900 fans daily, a fine draw for so early in the day.

Another top chain, American Stores, is sponsor of WCAU-TV's "Dividends for Homemakers," (1:30-2 p.m.), an across-the-board cooking, recipe and shopping-hint program. Formerly, Mrs. Kemp, home economist for American Stores, gave a weekly cooking demonstration at a large Philadelphia auditorium, usually attracting 350 spectators. Cost was \$125. Moving the demonstration intact to TV, the sponsor now estimates that the pro-

(continued on page 22)

Kircher, Helton & Collett, Liberal's agency, blends in audience bids for merchandise on WLW-D's "Dollar Derby Auction." According to Frederick Ullman, who packages the program, the format under a different name, such as "Holler Dollar" on WLW-T, Cincinnati, will appear on other stations throughout the country.



HOW THE NEW SHOWS ARE DOING



Maggi McNellis and author Somerset Maugham are doing fine for Tintair on CBS' "Somerset Maugham Theater."

IT doesn't take a top-rated show to do a bang-up job on TV, according to information received from Arthur Murray headquarters. As to what type of commercials are most effective, Carnation on its Burns & Allen Show thinks its integrated, quiet commercials are the best. Tintair, on the other hand, is proud of its hard-hitting, go-out-and-buy-it-right-away pitches. Continuing its study of the new shows, TELEVISION Magazine has found:

Procter & Gamble's Musical Comedy Time

Procter & Gamble deserves a pat on the back for its determination to stick with this bi-weekly, musical comedy hour. The show, which adapts former Broadway musicals for video, initially drew a round of raspberries from the press; however, of late, critical response has been better.

P&G has a format largely untapped by other advertisers who feel it is too risky a project. Should the show click, the company will have a top entertainment with little competition in its particular field. So far, all kinds of knotty problems have confronted the production group. Clearance of properties for TV use requires protracted periods for negotiation. Rewrites of such dated properties are hard to do, without losing the basic flavor of the original. Injection of up-to-date comedy—chief feature lacking—calls for infinite care and must be cleared with the original owners.

An expensive \$32,000 production package, Musical Comedy Time is carried over a 31 NBC station hookup. Show has formidable opposition from The Goldbergs and Studio One but does okay in the

**Figures in parenthesis indicate the number of cities from which the rating is taken.*

rating department. Videodex November figures are:

	Videodex Oct.
Musical Comedy Time (NBC)	28.4 (29)*
The Goldbergs (CBS)	23.7 (21)
Studio One (CBS) 10 p.m.	27.4 (51)

While the format has proven troublesome, commercials have strong impact.

Tide and Camay are plugged on the show, with P&G using non-integrated commercials in both cases. Live Camay commercials are pegged on the slogan, "Camay is the soap of Beautiful Brides," which is a careful coordination with advertising presented in all other media. Filmed Tide commercials detail a homemaker's varied use of the product.

Arthur Murray's Party Time

Despite the fact that the Arthur Murray Show has had one of the stormiest careers in video—two producers and one agency have thrown in the sponge—and although the show's rating is mediocre, sponsor satisfaction is complete.

According to major domo Arthur Murray, TV is "the best medium we've had yet. For the money spent, we get a better return than from radio, newspapers or magazines. It's the only medium where we can give sample lessons showing the fun people have dancing at parties. While the rating is low, it's still our most profitable venture." Show's pulling power has been tested by offering a dance book or asking viewers to write in telling the name of the mystery dance exhibited. New York alone tallies a 5,000-10,000 weekly mail return. Throughout the nation show records a 40,000 weekly mail response. Business throughout the country has increased, an agency official revealed, "in every section where the program is viewed."

An hour variety divertissement accenting an informal party atmosphere, the program is presided over by Mrs. Murray, whose relaxed manner, snappy tongue and lack of professionalism are decided assets, despite the carping of some critics. Big name stars like Ken Murray, Bea Lillie and Gloria Swanson are spotlighted. Production cost has jumped from \$12,000 to \$18,000 recently, with the show carried over 31 DuMont stations, 9-10 p.m., Sundays. Aligned against the stiffest of competition—Fred Waring and Philco TV Playhouse—the Videodex November rating picture is as follows:

Arthur Murray's Party Time (DuMont)	8.3 (26)*
Philco TV Playhouse (NBC)	39.5 (57)
Fred Waring Show (CBS)	19.4 (47)
Soap Box Theater (ABC) 9-9:30 p.m.	2.2 (4)
Marshall Plan In Action (ABC) 9:30-10 p.m.	1.8 (4)

Carnation's Burns & Allen Show

The successful conversion of the Burns & Allen comedy formula from a good audio show to an outstanding TV entry stems from the following factors: First, the duo's years of show business and legit theater experience. Combine this with their use of situation comedy, rather than the prevalent variety-type of entertainment dished up by other comedians. Lastly, the marvelously integrated commercials woven into the proceedings. Missing is the usual two-fisted, slam-it-home type of harangue. The result: CBS, which carries the program over 45 outlets, has received a terrific mail response commending Carnation on the good taste of both the program and its sponsor plugs.

Interesting to watch will be the product impact of an every-other-week show over a period of months.

While *Carnation* would probably prefer a weekly telecast, Burns & Allen feel a consistently high grade show cannot be whipped up on such short notice. *Carnation*, however, has signed the comedians to a long-term contract and will shortly embark on a project to kinescope the show in Hollywood. Again, will the show draw as well in the East when filmed and will its quality level be maintained?

One of the most expensive half-hours on TV, with a \$25,000 production tab, the show started impressively with a 23.1 Pulse rating for its Oct. 12 opener. Its opposition, *Stop the Music*, drew 20.4 and the *Groucho Marx Show* tallied 17.0.

A Hooper November 11 rating for New York (as an alternate-week show the program has missed out on many surveys) reveals the following:

Burns & Allen (CBS)	27.2
Stop the Music (ABC)	11.1
Groucho Marx Show (NBC)	10.1

Stopette's What's My Line

Here is an excellent example of a low-cost show (\$5,000), telecast at a relatively poor hour (Sunday evening at 10:30-11 p.m. in the East), with a product that ordinarily does not sell well in the winter (a spray deodorant), checking off a fine November Videodex rating (18.1).

Dr. Jules Montenier, president of Stopette, has become so enamoured with the medium that he wants the show continued throughout the winter, although most advertisers in the deodorant field sharply cut their budgets at this time. Montenier, who feels TV is the "most powerful medium for demonstrating my product," has allocated extra funds for the video show, rather than divert funds from other media. Typical of TV's drawing power is the sale of Stopette in New Haven during the period when the show was carried in that market. Stopette salesmen reported "excellent" dealer and consumer response. When the show was forced out of New Haven because of a prior network commitment to another program, salesmen reported a sharp drop in business.

An amusing quiz show in which a panel of experts tries to guess the occupation of each contestant, *What's My Line*, according to company figures, costs ¼c to reach individual viewers, or \$2.50 per thousand viewers—a very low figure

for TV. Currently telecast over 33 CBS stations, the program's October and November Videodex ratings are:

	Oct.	Nov.
Whats My Line (CBS)	15.3 (12 cities)	18.1 (37 cities)
Don Ameche Show (NBC)	7.6 (9 cities)	8.2 (10 cities)
Youth on the March (ABC)	3.1 (11 cities)	2.7 (14 cities)

Chrysler's Treasury Men in Action

Along with the Magnavox Theater, Chrysler's *Treasury Men in Action* became one of the first casualties of the fall season. Last telecast was December 4. Possible explanations for the action include: Sponsor fear of the crime aspect of the program. While the show painted a satisfactory moral, parts of it were pretty lurid. Although crime shows have had ready sponsors for years on AM, and are doing well on TV, some officials felt the company might suffer saleswise as a result of the tie-in. Another explanation is Chrysler desire to drop a show which has less prestige than the Dodge-sponsored, Showtime, U.S.A. Dodge, a companion product, is a lower-priced vehicle.

Chrysler, however, will back another show, since the company is sold on TV's selling ability, but will wait for one that is commensurate with the high quality of the product. Although the show received a 22.3 Nielsen November figure, a Trendex December rating gives the show a weak 11.8, another possible barometer as to why *Treasury Men* was not renewed. Trendex December ratings are:

Treas. Men in Action (ABC)	11.8	(11)*
Winchell, Mahoney (NBC)	30.0	(14)
Lux Video Theater (CBS)	18.1	(14)

Tintair's Somerset Maugham Theater

What looked like an incongruity—a hair tinting outfit interested in a wide female audience, latching on to a dignified dramatic series—has turned into a smart job of merchandising. The wiseacres were skeptical when Tintair paid Somerset Maugham a fabulous sum for the rights to dramatize his properties. Would women in sufficient numbers watch the subtle, ironic Maugham tales? Would the highly aggressive selling slant be in keep-

ing with the tenor of the program? The answer is a resounding Yes in both cases.

"We found terrific consumer and dealer acceptance," Phil Kalech, vice president of sales and merchandising indicated, following his return from a cross-country trip. "Television does that kind of job within the short span of 60 days." As to why Tintair tied-in with this type of program, account executive Graeme Macleod, frankly admitted "we wanted to position the product. If we get the top ones to buy first, the others will follow."

When the critics rapped the sponsor for its aggressive and overly long commercials, saying they were out of place on such a show, Tintair stuck by its guns. "Commercials are only too long if they don't sell goods," Macleod pointed out. "We're selling lots of merchandise."

The dramatic format brings in two live and one filmed commercial with Maggi McNellis, recognized authority on women's fashions, acting as mistress of ceremonies. With the Don McNeil program and Kraft TV Theater as competition, the show has jumped from a 15.4 Trendex November figure to a 23.0 December figure.

	Nov.	Dec.
Teller of Tales (CBS)	15.4 (11)	23.0 (11)*
Kraft TV Theater (NBC)	42.0 (17)	29.2 (18)
Don McNeil Show (ABC)	10.9 (9)	10.9 (9)

Other Newcomers

DeSoto's *You Bet Your Life* (NBC), a routine quiz-show tremendously bolstered by Groucho Marx's witty quips, tallied a 14.6 December Trendex rating. Camel's *Vaughn Monroe Show* (CBS), a fall sleeper, has such plus factors as smooth production, at-home intimacy, and restful music. November Videodex gives the show a 13.4 figure, with strong competition from NBC's *Fireside Theater*, DuMont's *Cavalcade of Bands* and ABC's *Billy Rose Show*. The latter, with a 55 station line-up and a sound dramatic formula, has a weak 10.9 November Videodex rating. Slotted against less powerful opposition, the show undoubtedly would garner a higher rating.

Next month another batch of shows will be analyzed.

participation program availabilities

AN ADVERTISING DIRECTORY OF STATION PROGRAMS

AUDIENCE PARTICIPATION

LOS ANGELES	KTTV Channel 11	HOLLYWOOD STUDIO PARTY , 1:30-3 p.m. (M-F). Audience participation show skillfully emceed by Jack Wheeler, top pitchman in Los Angeles television, with songs by Benna Bard and piano by Jack Meakin. An afternoon variety show that's habit forming with Southern California women.	\$75 per 1-minute spot Rep: Radio Sales
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CHILDREN

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

COOKING

PHILADELPHIA	WPTZ Channel 3	DEADLINE FOR DINNER , 2-2:30 p.m. (Mon., Tues., Fri.). Host Ernie Kovacs and a guest chef solve the eternal problem, "What to have for dinner to-night?" Guest chef shows his five fastest dishes, short-cuts for getting dinner ready and tells about the most prominent people he has served and the dishes they ordered.	\$75 live \$85 with film less frequency discounts Rep: NBC Spot Sales
LOS ANGELES	KFI-TV Channel 9	SINGING CHEF , 3-3:30 p.m. (M-F). Casual, Crosby-ish Larry Cotton sings as he putters in kitchen preparing "meals men like." Agency executive name band singer Larry sells as he sings.	\$90 per participation subject frequency Rep: Petry
LOS ANGELES	KNBH Channel 4	CHEF MILANI SHOW , 11:30-12 Noon (M-F). Chef Milani's personal recipes incorporating sponsor's products. On specific day each week Milani demonstrates a "Dinner for Four—A Dollar No More." Also guest stars.	\$100 per program for 13 weeks Rep: NBC Spot Sales
SAN FRANCISCO	KPIX Channel 5	KPIX KITCHEN , 1:30-2:30 p.m. (Tues.-Fri.) Stars AM veteran Faye Stewart, who prepares complete meals for budget-wise housewives in modern Youngstown Kitchen. Time also devoted to homemaking and household tips.	\$50 per participation Rep: Katz Agency
TULSA	KOTV Channel 6	LOOKIN AT COOKIN' , 3-3:30 p.m. (M-F). Home economists from the Oklahoma Natural Gas Co. feature ideas for practical everyday food preparations along with ideas for special occasions. The program assists Mrs. Homemaker with her day-to-day meal planning.	\$40 1-minute \$60 5-minutes (film or live) Rep: Adam Young

FILM

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

CINCINNATI	WLW-T Channel 4	SATURDAY AFTERNOON WRESTLING , 3-5 p.m. Studio matches with Lou Thesz, Don Eagle, etc. at WLW-T. Fed to WLW-C, Columbus and WLW-D, Dayton. Holds a rating 3 times greater than average competition and gets 60.7% of the viewing in the 3 cities. Air time now extended ½ hour at no cost increase. Available on 3-station basis.	\$1,000 per program Fully commissionable Rep: WLW Sales
CLEVELAND	WNBK Channel 4	IDEA SHOP , 2:30-3:00 p.m. (M-F). Everything from slick tricks for the home-maker to how to cope with the kids to new party ideas. Good shopping buys and palate pleasers are discussed and demonstrated. Outstanding guests with ideas to sell are invited in for tea.	\$40 less frequency discounts Rep: NBC Spot Sales
LOS ANGELES	KFI-TV Channel 9	BILL WELSH SHOW , 9-12 Noon (M-F) Bill and lovely Helen Parrish bring wrestlers, beauty queens, mutts, tourists into focus to play games with them and viewers. Program has consistently best sales record any morning show.	\$60 per participation less frequency Rep: Petry
NEW YORK	WNBT Channel 4	DATE IN MANHATTAN , 11:00-12:00 noon. With Ed Herlihy as emcee, show is telecast from Tavern-on-the-Green restaurant. Music by Lee Sullivan & Cy Coleman Trio, interviews and audience participation.	\$180 per 1-time participation Rep: NBC Spot Sales
SAN FRANCISCO	KPIX Channel 5	DEL COURTNEY SHOW , 2:30-5:30 p.m. (Tues.-Fri.). Features nationally-known bandsman, Del Courtney, in entertaining three hours of music, variety and interviews with prominent celebrities.	\$50 per participation Rep: Katz Agency
TULSA	KOTV Channel 6	THE GLASS SHOWCASE , 4-4:30 p.m. (M-F). A fast-moving show emceed by Bill Glass, pianist-singer who comes to TV from night club and theater circuits. Format features interviews with prominent guests, news stories, plus a pitch for the latest shopping values.	\$40 1-minute \$60 5-minutes (film or live) Rep: Adam Young

SHOPPING

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

SUPER MARKETS

(continued from page 18)

gram reaches more people in one day than could be brought together in three years under the old system. Second big advantage to American Stores is its ability to reach young housewives with children, who, formerly, were unable to leave home for demonstrations.

Typical example of the drawing power of the program is a recent offer by Mrs. Kemp. She promised a pear slicer free to the first 500 write-ins. Within 24 hours, American Stores was deluged with 3,185 requests. Most products advertised are items packaged specifically for the food chain.

Safeway Programs

Second largest chain, Safeway Stores, is trying a variety of programs. It picks up the check for "John Kieran's Kaleidoscope," on WKY-TV, Oklahoma City, and plugs for its Lucerne milk with spots on KGO-TV, San Francisco. Also three announcements are flashed weekly over WNBW, Washington. Safeway talks up for its Edwards coffee on WOW-TV, Omaha. Its "Coffee Counter" is a three-times weekly, 15-minute audience participating show.

While audience participation and women's shows seem to be the trend, almost every type of program is doing a job for the food stores. For example, on KFI-TV, Los Angeles, Fitzsimmons-Thriftmart-Roberts sponsors a Wednesday evening variety hour; Market Basket Stores sponsors "What's New," a variety and interview show every Thursday, 2-3 p.m.; Mayfair Markets recently launched its "The Top Ten Tunes," a fast-paced musical show. Alpha Beta Markets brings in a high school band each week on its "Alpha Beta Bands" stanza (Sunday, 2:30-3:30 p.m.). The purpose is to make the younger crowd Alpha Beta conscious. Market Basket's gimmick is a "Why-I-Like-to-Shop at Market-Basket" contest, which pulls in 700 answers weekly. Other Los Angeles programs include Ralph Grocery Co. on KLAC-TV, mornings, and Shopping Bay Stores on KTLA, Sundays.

Elsewhere, throughout the country, chains are sponsoring the following programs: On KGO-TV, San Francisco, Lucky Stores has a participating program, "Mail Bag Tricks." As retail outlet for Home

(continued on page 32)

OPINIONS:

In November NBC's Richard Paige suggested methods for an approach to a better rating system. Apparently his opinions are shared by top executives in leading industries and advertising men in various agencies.



CLAUDE W. BERKLEY,

Director of Media, P. Lorillard Co. (Old Gold):

"The present systems are the only measurements available to us, the only means we have to govern our expenditures, but in addition, our company uses its sales force to augment the systems by providing us with detailed and comprehensive reports. The sales force in an area will converge on a single city covered by our television program, and each man will make 25 to 35 calls on customer stores, interviewing the management and customers in regard to the program, its entertainment value and its commercial impact. Their reports give us a complete picture of the program's value. One of the lacks of the present rating systems, from my personal viewpoint, is that they are not as comprehensive as we should like them to be."



JOSEPH J. TAYLOR JR.,

Advertising Director, Jacob Ruppert:

"We use the rating systems especially to provide information to our sales managers and sales force, but also, we have our men go periodically into various areas to talk with customers and potential customers to determine their response to Broadway Open House. It is too early yet to trace the rise in sales to the rise in ratings of this program, but I feel that in five to six weeks we can definitely show this trend."



WILLIAM DECKER,

V.P., Service & Time, McCann-Erickson:

"We use all the services available at this stage of the game. We've not decided just which one will become our yardstick. We now use the various services only on a comparative basis and in each case we weigh the pros and cons carefully."



STANLEY SCHLOEDER,

Time Buyer, Ruthrauff & Ryan:

"We are now in the process of reviewing the various television rating services to decide which services would be advisable to subscribe to in order to formulate a rating service program for the next year. Up to the present time we have been utilizing the various rating services available to us. On occasion we have also made some overnight spot checks of our own for new programs. From a time buyer's point of view, I think our needs can be broken down into the

following categories:

1. City-by-city rating, for spot buying and when adding to a network hookup.

2. National or network ratings which provide the largest coverage and are the most reliable; facts which our research director will analyze and decide on.

3. A rating service that provides audience composition data.

4. We are interested in the number of hours and what hours of the day a rating service covers, frequency of surveys and speed of reporting.

5. Also of great importance is the cost of the various rating services, and whether they are applicable to more than one of our clients.

6. Of further interest and importance to us are other purposes to which the various services can be put."

BARRETT WELCH,

Director of Research, Foote, Cone & Belding:

"We use Nielsen's New York TV ratings, American Research Bureau and Pulse Multi-market. What we need is a better city-by-city rating system, because a show's share of the audience varies in every city due to time, competition, kinescope and other factors. We also must interpret the changing relationship between the television and radio audiences, and determine what inroads TV has made on radio homes, projecting it into 1951. In that way we can show clients how they are not getting the coverage on AM they had been used to, especially the after-six-p.m. coverage."

GEORGE DURAM,

Media Director, Lever Brothers:

"I am now in the process of making a study of this subject for presentation to the ANA in December. I'll have to reserve my opinion until I have the study completed, but the ANA and the 4A's are working on the matter."

GEORGE BURLEIGH,

Director of Market Research, Bristol-Myers:

"We are marking time to see what our agencies, which are studying the subject now, do about the matter. Some methods are better than others, but sometimes that is just a matter of personal opinion. I feel that it is desirable to have city-by-city ratings."



-----TYPE TM-2B

Low-cost, high-quality

TV Picture Monitor

—with a dozen uses

Here is a professional 12½-inch picture monitor you can set up any place in your station—control rooms—announcers' booths—clients' viewing rooms—offices. It is completely self-contained with power supply. It is readily adaptable for portable service. Picture quality meets the requirements of the most critical director.

In the TM-2B, 6-Mc bandwidth permits use of closed-circuit signals—such as the signal from a control room. High-impedance video input makes it possible to terminate the signal in the monitor—or to "loop"

the signal through several monitors. Vertical scanning can be switched for "mirror viewing." Removable controls make it easy to operate the unit "remote-control" (from a program console, for example).

A special version of the TM-2B . . . using a 10-inch picture tube . . . is available for rack-mounting, or as a monitor in a program console.

One of the handiest video units a station can own. Order yours from your RCA TV Equipment Representative. Or from Dept. 19LA, RCA Engineering Products, Camden, N. J.



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

In Canada: RCA VICTOR Company Limited, Montreal

TELEVISION MAGAZINE'S

C. E. HOOPER

December Network Ratings

1. Texaco Star Theater	55.5
2. Godfrey's Talent Scouts	45.6
3. Fireside Theater	44.7
4. Toast of the Town	38.4
5. Cactus Jim	38.3
6. Man Against Crime	34.6
7. Mama	34.5
8. Philco TV Playhouse	33.3
9. Lights Out	32.4
10. Your Show of Shows	31.9

A. C. NIELSEN CO.

National — 2 wk. — Nov. 28

1. Texaco Star Theater	60.4
2. Fireside Theater	53.1
3. Lucky Strike Theater	50.6
4. Your Show of Shows	49.2
5. Philco TV Playhouse	47.6
6. Your Show of Shows (Snowdrop)	46.2
7. Toast of the Town	44.5
8. Your Show of Shows (Crosley)	43.5
9. Stop the Music (Lorillard)	42.9
10. Mama	42.2

AMERICAN RESEARCH BUREAU

Week of Dec. 1 - 8

1. Texaco Star Theater	67.6
2. Godfrey's Talent Scouts	53.2
3. Fireside Theater	52.8
4. Philco TV Playhouse	49.4
5. Your Show of Shows	46.0
6. Comedy Hour (Cantor)	45.3
7. Godfrey & Friends	42.6
8. Toast of the Town	42.4
9. The Lone Ranger	41.4
10. Studio One	41.0

VIDEODEX

November National Report

1. Texaco Star Theater	54.4
2. President Truman	46.1
3. Philco TV Playhouse	39.5
4. Godfrey's Talent Scouts	37.9
5. Toast of the Town	36.0
6. Comedy Hour	35.9
7. Your Show of Shows	35.9
8. Lucky Strike Theater	35.8
9. Fireside Theater	35.7
10. Kraft TV Theater	34.5

TRENDEX

December National Ratings

1. Texaco Star Theater	59.9
2. Philco TV Playhouse	47.7
3. Godfrey's Talent Scouts	47.5
4. Fireside Theater	43.9
5. Comedy Hour	42.7
6. Mama	38.3
7. Man Against Crime	34.0
8. Big Town	33.4
9. Your Show of Shows	32.9
10. Lucky Strike Theater	32.9

PULSE N.Y.C. RATING

For November

1. Texaco Star Theater	54.1
2. Four Star Revue (Durante)	39.8
3. Philco TV Playhouse	39.7
4. & 5. President Truman (4 stations combined)	36.2
6. Comedy Hour	34.1
7. Your Show of Shows	32.8
8. Toast of the Town	32.3
9. Studio One	31.4
10. Fireside Theater	27.6

KEY

- *Carnation Burns & Allen alternates with Starlight Theatre.
- *Toni alternates with Pillsbury
- *Big Story alternates with The Clock
- *Ford Theater alternates with Magnavox Theater
- *Lucky Strike alternates with Musical Comedy Time
- *Family Theater alternates with Sure As Fate
- TBA—to be announced.
- *Comedy Hour is sponsored by Frigidaire every fourth week.

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

NETWORK SCHEDULE

8:00 8:15 8:30 8:45 9:00 9:15 9:30 9:45 10:00 10:15 10:30 10:45 11:00 11:15
 8:15 8:30 8:45 9:00 9:15 9:30 9:45 10:00 10:15 10:30 10:45 11:00 11:15 11:30

Hollywood Premiere Theatre	Hollywood Premiere Theatre	Movies in Your Home	Movies in Your Home	Documentary Film	Documentary Film	Marshall Plan In Action	Marshall Plan In Action	Gospel Bldg. Ass'n Old Fash. Revival	Gospel Bldg. Ass'n Old Fash. Revival	Youth on the March	Youth on the March		
Lincoln-Mercury Toast of the Town	Lincoln-Mercury Toast of the Town	Lincoln-Mercury Toast of the Town	Lincoln-Mercury Toast of the Town	General Electric Fred Waring Show	General Electric Fred Waring Show	General Electric Fred Waring Show	General Electric Fred Waring Show	B. F. Goodrich Celebrity Time	B. F. Goodrich Celebrity Time	Stappette What's My Line	Stappette What's My Line	Arnold Robert Q. Lewis	
Rhythm Rodeo	Rhythm Rodeo			Arthur Murray's Party	Arthur Murray's Party	Arthur Murray's Party	Arthur Murray's Party	They Stand Accused	They Stand Accused	They Stand Accused	They Stand Accused		
Colgate* Comedy Hour	Colgate* Comedy Hour	Colgate* Comedy Hour	Colgate* Comedy Hour	Philco Corp. Philco TV Playhouse	Philco Corp. Philco TV Playhouse	Philco Corp. Philco TV Playhouse	Philco Corp. Philco TV Playhouse	Congoleum- Nairn Garroway At Large	Congoleum- Nairn Garroway At Large	TBA	TBA	News	
Mogan & David Tap This	Mogan & David Can You	Dick Tracy	Dick Tracy	Pharma-Craft Am. Safety Razor	Pharma-Craft Am. Safety Razor	On Trial	On Trial	Feature Film	Feature Film	Feature Film	Feature Film		
Can You Lever Bros. Lux Video Theatre	Can You Lever Bros. Lux Video Theatre	Lipton Talent Scouts	Lipton Talent Scouts	Philip Morris Horace Heidt	Philip Morris Horace Heidt	Sanka The Goldbergs	Sanka The Goldbergs	Westinghouse Studio One	Westinghouse Studio One	Westinghouse Studio One	Westinghouse Studio One	Masland At Home Party	
		Co-op Al Morgan Show	Co-op Al Morgan Show	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling		
Speidel P. Winchell & J. Mahoney	Speidel P. Winchell & J. Mahoney	Firestone Co. Voice of Firestone	Firestone Co. Voice of Firestone	Admiral Lights Out	Admiral Lights Out	American Tobacco Co. Lucky Strike Theatre*	American Tobacco Co. Lucky Strike Theatre*	American Tobacco Co. Lucky Strike Theatre*	American Tobacco Co. Lucky Strike Theatre*	Co-op Who Said That	Co-op Who Said That	Anchor- Hocking Open House	Anchor- Hocking Open House
Game of the Week	Game of the Week	Buck Rogers	Buck Rogers	Hudson Billy Rose	Hudson Billy Rose	TBA	TBA	Arnold Life Begins at 80	Arnold Life Begins at 80	American Tobacco Co. Roller Derby	American Tobacco Co. Roller Derby		
Prudential Family* Theater	Prudential Family* Theater	Prudential Family* Theater	Prudential Family* Theater	R.J. Reynolds Vaughn Monroe Show	R.J. Reynolds Vaughn Monroe Show	Electric Auto-Life Suspense	Electric Auto-Life Suspense	Block Drug Danger	Block Drug Danger	We Take Your Word	We Take Your Word		
Court of Current Issues	Court of Current Issues	Johns Hopkins Science Review	Johns Hopkins Science Review	Drug Store TV Cavalcade of Bands	Drug Store TV Cavalcade of Bands	Drug Store TV Cavalcade of Bands	Drug Store TV Cavalcade of Bands	Food Store Prgs. Corp. Star Time	Food Store Prgs. Corp. Star Time	Food Store Prgs. Corp. Star Time	Food Store Prgs. Corp. Star Time		
Texas Co. Texaco Star Theatre	Texas Co. Texaco Star Theatre	Texas Co. Texaco Star Theatre	Texas Co. Texaco Star Theatre	P & G Fireside Theatre	P & G Fireside Theatre	Armstrong Circle Theatre	Armstrong Circle Theatre	P. Lorillard Orig. Amat. Hour	P. Lorillard Orig. Amat. Hour	P. Lorillard Orig. Amat. Hour	P. Lorillard Orig. Amat. Hour	Anchor- Hocking Open House	Anchor- Hocking Open House
Campana First Nightier	Campana First Nightier	Campana First Nightier	Campana First Nightier	Philco Corp. Don McNeil Show	Philco Corp. Don McNeil Show	Philco Corp. Don McNeil Show	Philco Corp. Don McNeil Show	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling
Toni* A. Godfrey & Friends	Toni* A. Godfrey & Friends	Liggett & Myers A. Godfrey & Friends	Liggett & Myers A. Godfrey & Friends	Bymart Somerset Maugham	Bymart Somerset Maugham	P. Lorillard The Web	P. Lorillard The Web	Pabst Co. International Boxing Club	Pabst Co. International Boxing Club	Pabst Co. International Boxing Club	Sports Interview		
				Co-op Famous Jury Trials	Co-op Famous Jury Trials	Consolidated Cigar Plainclothes- men	Consolidated Cigar Plainclothes- men	Tidewater Oil Broadway to Hollywood	Tidewater Oil Broadway to Hollywood				
Motorola* Four Star Review	Motorola* Four Star Review	Motorola Four Star Review	Motorola Four Star Review	Kraft Foods Kraft TV Theater	Kraft Foods Kraft TV Theater	Kraft Foods Kraft TV Theater	Kraft Foods Kraft TV Theater	Bristol-Myers Break the Bank	Bristol-Myers Break the Bank	Armour Stars Over Hollywood	Armour Stars Over Hollywood	Anchor- Hocking Open House	Anchor- Hocking Open House
Admiral, P. Lorillard Stop the Music	Admiral, P. Lorillard Stop the Music	Admiral, P. Lorillard Stop the Music	Admiral, P. Lorillard Stop the Music	Packard Holiday Hotel	Packard Holiday Hotel	Gruen Blind Date	Gruen Blind Date	Seeman Bros. I Cover Times Square	Seeman Bros. I Cover Times Square	Blatz Co. Roller Derby	Blatz Co. Roller Derby	Roller Derby	Florsheim Shoe Red Grange Predicts
Carnation* Burns & Allen	Carnation* Burns & Allen	American Razo The Show Go-Go	American Razor The Show Go-Go	Esso Oil or Kroger Co. Allan Young Show	Esso Oil or Kroger Co. Allan Young Show	Lever Bros. Big Town	Lever Bros. Big Town	Philip Morris Truth or Consequences	Philip Morris Truth or Consequences	Nash Motor Airflyte Theater	Nash Motor Airflyte Theater		
				Kaiser- Frazer Ellery Queen	Kaiser- Frazer Ellery Queen	Boxing	Boxing	Boxing	Boxing	Boxing	Boxing		
DeSoto Graucho Marx Show	DeSoto Graucho Marx Show	Borden Peter & Mary	Borden Peter & Mary	Ford Dealers Star Review	Ford Dealers Star Review	Ford Dealers Star Review	Ford Dealers Star Review	U.S. Tob. Martin Kane Private Eye	U.S. Tob. Martin Kane Private Eye	TBA	TBA	Anchor- Hocking Open House	Anchor- Hocking Open House
Ranson Twenty Questions	Ranson Twenty Questions	Sun Oil Co. N.Y. Giants Football Huddle	Sun Oil Co. N.Y. Giants Football Huddle	Schlitz Pulitzer Prize Playhouse	Schlitz Pulitzer Prize Playhouse	Schlitz Pulitzer Prize Playhouse	Schlitz Pulitzer Prize Playhouse	Best Foods Penthouse Party	Best Foods Penthouse Party	Studs Place	Studs Place	Exquisite Farm Bros Robins Nest	
General Foods Mama	General Foods Mama	R.J. Reynolds Man Against Crime	R.J. Reynolds Man Against Crime	Ford Motor* Ford Theater	Ford Motor* Ford Theater	Ford Motor* Ford Theater	Ford Motor* Ford Theater	Kelvinator Marton Downey	Kelvinator Marton Downey	Sylvania Electric Beat the Clock	Sylvania Electric Beat the Clock		
		Esquire Boo Polish Hold That Camera	Esquire Boo Polish Hold That Camera	Band Stores Hands of Mystery	Band Stores Hands of Mystery	Roscoe Karns Inside Detective	Roscoe Karns Inside Detective	Drug Store TV Cavalcade of Stars	Drug Store TV Cavalcade of Stars	Drug Store TV Cavalcade of Stars	Drug Store TV Cavalcade of Stars		
Miles Quiz Kids	Miles Quiz Kids	Gulf We, the People	Gulf We, the People	Bonafide Mills Versatile Varieties	Bonafide Mills Versatile Varieties	American Cigs. Cig. Big Story*	American Cigs. Cig. Big Story*	Gillette Boxing	Gillette Boxing	Gillette Boxing	Gillette Boxing	Anchor- Hocking Open House	Anchor- Hocking Open House
Amer. Dairy Paul White- man TV Teen Club	Amer. Dairy Paul White- man TV Teen Club	Paul White- man TV Teen Club	Paul White- man TV Teen Club	Roller Derby	Roller Derby	Koller Derby	Koller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Derby Roller	
Anheuser- Busch Ken Murray Show	Anheuser- Busch Ken Murray Show	Anheuser- Busch Ken Murray Show	Anheuser- Busch Ken Murray Show	Bulova Watch Co. Frank Sinatra	Bulova Watch Co. Frank Sinatra	Frank Sinatra	Frank Sinatra	Carter Sing It Again	Ludens Sing It Again	Sterling Drug Sing It Again	Sterling Drug Sing It Again	Songs For Sale	Songs For Sale
		DuMont Telesets Sat. Night at Garden	DuMont Telesets Sat. Night at Garden	Carter Prods. Sat. Night at Garden	Eversharp Inc. Sat. Night at Garden	Chesebrough Mfg. Sat. Night at Garden	Chesebrough Mfg. Sat. Night at Garden	Co-op Wrestling	Co-op Wrestling				
Campbell Soup Jack Carter	Campbell Soup Jack Carter	Swift Whitman's Jack Carter	Wildroot, Whitman's Jack Carter	Snow Crop Show of Shows	Snowcrop Show of Shows	S.O.S. Show of Shows	Scotch Tape Benrus Show of Shows	Crosley Shaw of Shows	Crosley Shaw of Shows	American Tobacco Hit Parade	American Tobacco Hit Parade	Roma Wine Party Time	Roma Wine Party Time

current film commercials

AN ADVERTISING
DIRECTORY OF PRODUCERS
AND THEIR WORK



Teddy Snow Crop stars in the Snow Crop television films which appear on the Show of Shows program. A new series of 12 commercials designed to sell Snow Crop Frozen Foods are in production.

ADVERTISER
Snow Crop Marketers, Inc.

AGENCY
Maxon, Inc.

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



"Appetite Appeal" and human interest combine to make sales-powerful the new series of TV spots produced by Five Star for Hopalong Cassidy Jams and Jellies. Cartoon and Foto Animation add attention value to the films.

ADVERTISER
Hopalong Cassidy Foods

AGENCY
Walter McCreery Advertising

PRODUCED BY
FIVE STAR PRODUCTIONS
6526 SUNSET BLVD., HOLLYWOOD 28, CALIF.
HEmpstead 4807



"Lazy Bones," the Hoagy Carmichael tune, is the melody for Zenith's new cartoon to introduce the Zenith "Lazy Bones" Remote Control. Special lyrics were written and cartoon effects used to make graphic the operation of the device.

ADVERTISER
Zenith Television

AGENCY
MacFarland, Aveyard & Co.

PRODUCED BY
FIVE STAR PRODUCTIONS
6526 SUNSET BLVD., HOLLYWOOD 28, CALIF.
HEmpstead 4807



In this series of 20-second live spots, various cheeses and tidbits are served with tantalizing impact.

ADVERTISER
Breakstone Cheese

AGENCY
McKey & Albright

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



One minute and 20-second spot commercials using full animation and demonstration sell this prepared pancake mix.

ADVERTISER
Grid-L-Rich, Inc.

AGENCY
Fletcher D. Richards

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

For screenings and further information write the producers direct!



Using animated characters, a jingle background and live selling, this one-minute commercial captures the spirit of enjoyment derived from serving a delicious wine.

ADVERTISER

Paradise Wine

AGENCY

St. George & Keyes

PRODUCED BY

GRAY-O'REILLY STUDIOS

480 LEXINGTON AVENUE, NEW YORK 17, N. Y.
PLaza 3-1531



An effective one-minute TV spot introduces "Co-ets — the handy little cotton squares — ideal for dozens of cosmetic uses." Excellent photography and imaginative editing have produced a lively merchandising spot showing the many uses of this product.

ADVERTISER

Personal Products Corporation

AGENCY

Young & Rubicam, Inc.

PRODUCED BY

MURPHY-LILLIS PRODUCTIONS, INC.

59 PARK AVENUE, NEW YORK 16, N. Y.
MURray Hill 6-2142



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

ADVERTISER

Jos. Schlitz Brewing Company

AGENCY

Young & Rubicam, Inc.

PRODUCED BY

NATIONAL SCREEN SERVICE

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



Six spots on Vaseline Hair Tonic designed for use during telecast of basketball games in Madison Square Garden. Five are live action, one semi-animation. All are fast moving, designed for special appeal to sports lovers.

ADVERTISER

Chesebrough Manufacturing Co.

AGENCY

Cayton, Inc.

PRODUCED BY

PATHSCOPE PRODUCTIONS

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



Designed with an "open end" for local dealer identification, these spots for Audivox Hearing Aid reflect the careful production handling, good taste and incentive type of sales approach essential for such products.

ADVERTISER

Audivox, Inc.

AGENCY

Benton & Bowles, Inc.

PRODUCED BY

RKO-PATHE, INC.

625 MADISON AVENUE, NEW YORK 22, N. Y.
PLaza 9-3600



These combination one-minute and 20-second live action, simple animation commercials utilize trick photography for straightforward dignified selling.

ADVERTISER
B. C. Remedy Co.

AGENCY
N. W. Ayer & Son

PRODUCED BY
LESLIE ROUSH PRODUCTIONS, INC.
333 W. 52nd STREET, NEW YORK, N. Y.
Columbus 5-6430

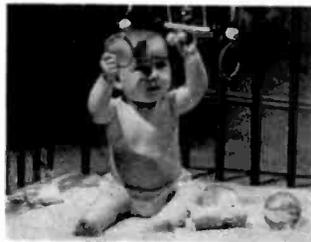


Beech-Nut Gum packages pave a street, down which marches a drum majorette to a clever jingle. Twenty seconds of combined stop motion and live action make this spot a selling eye-catcher.

ADVERTISER
Beech-Nut Gum

AGENCY
Kenyon & Eckhardt, Inc.

PRODUCED BY
SARRA, INC.
NEW YORK — CHICAGO — HOLLYWOOD



Infant feeding, one of the many uses of Pet Milk, is the subject for the Four-Star Revue. Additional spots will suggest Pet Milk uses and live action, stop motion and animation will be utilized to do an effective selling job.

ADVERTISER
Pet Milk Company

AGENCY
Gardner Advertising Company

PRODUCED BY
SARRA, INC.
NEW YORK — CHICAGO — HOLLYWOOD



The value of saving is shown in a series of 20-Second and 1-Minute Commercials made for the Society For Savings, Cleveland, Ohio. Live-action with an emotional appeal does the job most dramatically.

ADVERTISER
Society For Savings

AGENCY
Griswold-Eshleman Company

PRODUCED BY
SARRA, INC.
NEW YORK — CHICAGO — HOLLYWOOD



Continuity in commercials is assured for this advertiser by the use of a stet opening and closing. The novelty of each spot lies in individual production numbers in which children praise Clark's candy by parodying familiar songs.

ADVERTISER
Clark Candy Company

AGENCY
Batten, Barton, Durstine & Osborn

PRODUCED BY
SCREEN GEMS, INC.
729 SEVENTH AVENUE, NEW YORK, N. Y.
Circle 5-5044

current film commercials

AN ADVERTISING
DIRECTORY OF PRODUCERS
AND THEIR WORK



New film for each bi-weekly one-minute spot is presented by "Look" for less than \$500 per issue. Variety on this low budget is achieved by the ingenious use of stills from the magazine itself, skillful camera movement and overlay titles, plus a voice—over narration.

ADVERTISER
Cowles Magazine, Inc.

AGENCY
McCann-Erickson, Inc.

PRODUCED BY
SCREEN GEMS, INC.
729 SEVENTH AVENUE, NEW YORK, N. Y.
Circle 5-5044

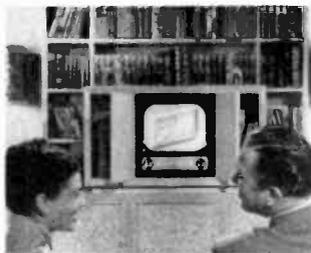


Animation integrated with live action photography enlivens Bromo-Seltzer's commercial of Norman Brokenshire illustrating the quick action of their product. This new series typifies the excellent combination filming done by Screen Gems, Inc.

ADVERTISER
Emerson Drug Co.

AGENCY
Young & Rubicam, Inc.

PRODUCED BY
SCREEN GEMS, INC.
729 SEVENTH AVENUE, NEW YORK, N. Y.
Circle 5-5044



One of the most progressive TV film plans yet is that of the Schlitz Brewing Company and their advertising agency, Young & Rubicam, who use impressively produced film commercials on a live show, the Pulitzer Prize Playhouse.

ADVERTISER
Jos. Schlitz Brewing Company

AGENCY
Young & Rubicam, Inc.

PRODUCED BY
SCREEN GEMS, INC.
729 SEVENTH AVENUE, NEW YORK, N. Y.
Circle 5-5044



The Schlitz films are particularly notable for their high professional quality of performance, physical mounting, and photography, and they are characterized by meticulous attention to detail. Screen Gems, Inc. gives careful production to many of these commercials on which the creative work is done by Sylvia Dowling of Young & Rubicam.

ADVERTISER
Jos. Schlitz Brewing Company

AGENCY
Young & Rubicam, Inc.

PRODUCED BY
SCREEN GEMS, INC.
729 SEVENTH AVENUE, NEW YORK, N. Y.
Circle 5-5044



One of nine commercials for Chef Boy-Ar-Dee Products produced by Seaboard Studios, with live animation selling a food product through interest-gaining demonstration.

ADVERTISER
Chef Boy-Ar-Dee Products

AGENCY
Young & Rubicam

PRODUCED BY
SEABOARD STUDIOS, INC.
159 EAST 69TH STREET, NEW YORK, N. Y.
REgent 7-9200

For screenings and further information write the producers direct!

current film commercials

AN ADVERTISING
DIRECTORY OF PRODUCERS
AND THEIR WORK

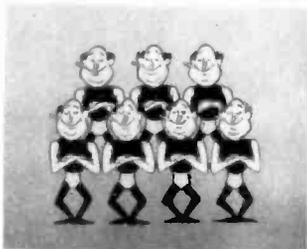


One-minute commercials with live narration and musical background, produced by Seaboard Studios for use on Pulitzer Prize Playhouse for Schlitz through Young & Rubicam.

ADVERTISER
Schlitz Brewing Company

AGENCY
Young & Rubicam

PRODUCED BY
SEABOARD STUDIOS
157 EAST 69th STREET, NEW YORK, N. Y.
REgent 7-9200



Fletcher Smith Studios has been barraged with telephone calls and mail showing tremendous interest in the five 20-second animated spots featuring the signature, "Be Happy-Go Lucky."

ADVERTISER
American Tobacco Company

AGENCY
Batten, Barton, Durstine & Osborn

PRODUCED BY
FLETCHER SMITH STUDIOS
321 EAST 44th STREET, NEW YORK 17, N. Y.
MUrray Hill 5-6626



Tasty Tooth Paste Corporation, in its live action, one-minute commercial, makes use of the unusual facilities of Fletcher Smith Studios by using a horse, as well as a cowboy, in its realistic pitch directed at the large children's audience in television.

ADVERTISER
Tasty Tooth Paste Corporation

AGENCY
Victor Van Der Linde Company

PRODUCED BY
FLETCHER SMITH STUDIOS
321 EAST 44th STREET, NEW YORK 17, N. Y.
MUrray Hill 5-6626



Hopalong Cassidy's junior partner puts a cowpony through his paces to answer the question: "What is Hoppy's favorite cereal?" Post's Grape Nuts Flakes, of course!

ADVERTISER
Post's Grape Nuts Flakes

AGENCY
Young & Rubicam, Inc.

PRODUCED BY
UNITED WORLD FILMS, INC.
(Television Dept.)
445 PARK AVENUE, NEW YORK 22, N. Y.



Producing both the commercials and the Betty Crocker half-hour weekly program on film makes for smooth integration of these General Mills appliances.

ADVERTISER
General Mills

AGENCY
Batten, Barton, Durstine & Osborn

PRODUCED BY
VIDEO VARIETIES CORPORATION
NEW YORK • CHICAGO • HOLLYWOOD
41 EAST 50th STREET, NEW YORK 22, N. Y.
Studios: West Coast Sound Studios
510 WEST 57th STREET, NEW YORK 19, N. Y.
MUrray Hill 8-1162

For screenings and further information write the producers direct!



... something to hang on to!
 when you get your Century
 catalog of television lighting
 equipment, you'll want to
 hang on to it because you'll
 find that it will help solve
 most of your TV lighting
 problems . . . send for it.

CENTURY LIGHTING, INC., 521 WEST 43RD STREET, NEW YORK 18

626 NORTH ROBERTSON BOULEVARD, LOS ANGELES 46

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FILM MAKERS

(continued from page 12)
shows is that evolved by General Mills. This company's new Betty Crocker series is being produced on film through BBDO by Video Varieties at about \$7,500 a program, will be re-run on stations and used at women's clubs, domestic science schools and other meetings. Unlike drama productions, however, the Betty Crocker films are useful only to the sponsor. But they mean to make them show value. Furthermore, Video Varieties can produce half-hour shows in from two-and-a-half to three days, according to Otis Williams, the company's general sales manager.

Video Varieties, like Filmcraft,

uses the one-camera technique, which they believe is the most economical form of production.

But others argue this point. In discussing the multicamera system, Bob Lawrence, New York manager, Jerry Fairbanks Studios, said:

"Action sequences of up to 10 minutes' or half-an-hour's duration can be shot with no change of lighting required, thus cutting the cost of shooting. This catches all the spontaneity of live video, because the players go through a story in much the same way as they would a stage play. And also because the production is shot similarly to a live show."

Fairbanks produces the Bigelow Theater films for Bigelow-Sanford through Young & Rubicam.

available to many. Nor is good talent when and where it is needed.

The networks are already interested in such operations, the latest report having it that CBS will film the Burns & Allen show in Hollywood for Carnation and originate it from New York.

Thus, the obstacle of network clearances, the opportunity to use the film again or in other ways, the accessibility of top talent and the guaranteed level of entertainment quality are factors weighing in favor of filmed programs.

SUPER MARKETS

(continued from page 22)

Containers' "Fresherators," Lucky Stores found, based on past TV advertising, that "we had very heavy sales" on the day following the show and the Burlingame store "sold practically their entire stock" one day last season following the TV show. "It is apparent," Glen W. Horsley, housewares buyer, informs, "that television, as an advertising medium, has much more power than we had visualized."

Albers Supermarkets picks up the tab for WLW's "Breakfast Party with Mel Martin," an across-the-board women's show reaching 12,500 daily in the Cincinnati, Dayton and Columbus areas. Blumfield's, advertising retail and wholesale meats on WSAZ, Huntington, W. Va., reports the sale of wholesale lots of beef in cities ranging from 40 to 140 miles away—the "direct result" of TV spot announcements. A&P, 7-11 and Wyatt have spot schedules on WFAA-TV, Dallas. WMAR, Baltimore, has A&P and Wagners Grocery Stores taking spots, with both clients apparently satisfied with returns, since both are continuing with evening and late-evening pitches.

Colonial and A&P are advertisers on WBTV, Charlotte, N.C., with agencies for both reporting "excellent" results. National Tea sponsors "Cartune-O," an hour long telephone quiz on WGN-TV, Chicago. Its Videodex November rating is 2.5, giving the program an audience of 39,000, based on 2.3 viewers per set. While rating is low, sponsor approval can be gleaned from show's now year-long run.

According to W. W. Brady, sales manager of the Grand Union chain, "on offers of recipes or cook books, we have compared newspaper to TV response and find TV is the more favorable."

Film Solves Time Dilemma

According to Dick Connelly, Y&R account executive, films were decided on for Bigelow "because of the inability to get choice network time. By buying time locally we're assured of good time in a wide market." The sponsor has not as yet evinced any reaction to the new program, which premiered Dec. 10, but so sure is Y&R of the acceptance of film by sponsors and viewers that it had one of its recent Pulitzer Prize Playhouse shows filmed at a cost of \$30,000 by Rathvon in Hollywood, presented Dec. 22 on 40 ABC-TV stations for Schlitz.

As a nucleus for its series, Bigelow purchased six shows made last year by Fairbanks for International Silver Theater. Under the spot method, the stations, which get full time charges, are more willing to clear time. With its special deal, similar to that which P&G has with Crosby, the sponsor has the opportunity to realize a bargain through subsequent usage.

In addition to those sponsors described, other important film investors include Wm. Wrigley, which, with CBS and Atliss Enterprises spends \$17,000 for the Gene Autry show; Giant Green Peas, which pays \$7,500 for Life with Linkletter; Brown Shoe, which spends \$4,500 for Smilin' Ed McConnell; and DeSoto-Plymouth Dealers, which pays \$6,000 for the You Bet Your Life programs. These costs, when the usages of film are analyzed, are not excessive if compared to live one-shot programs. A comparable live show, Break the Bank, for instance, costs \$6,000.

But good network time is not

**WEED
AND
COMPANY**



**NEW YORK
CHICAGO
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ATLANTA**

IOWA . . . Happy Land

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Agricultural Products Produced
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Grade "A" Land
Improved Farm Land Percentage
Livestock & Poultry Value
Marketing of Grain Fed Cattle

**35,000 IOWA TELEVISION HOMES
ARE SERVED BY ONE TV STATION**

WOI-TV Channel 4 Ames-Des Moines

*Owned and Operated by
Iowa State College*

*ABC • CBS • DUMONT • NBC
Interconnected Affiliate*

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

FOR SALE PROJECTION ROOM EQUIPMENT

Complete set-up: DeVry 35-mm Sound Projector Type "1200" with heavy base and 2000-ft. magazine—A-1 condition; model "4" 30-watt amplifier unit; sync booth and auditorium speakers; supply new projection lamps; 4 specification wall ports with matched view glasses; 4 reverse light wall fixtures; studio "Vitrohm" non-interlocking dimmer; new type Raven screen with bolted frame and wired masking cloths; studio speaker housing; new slide film projector; standard booth inspection table and rewinds; approved film cabinet; 2 Croker fire extinguishers; metal chairs; 50 sq. yds. floor carpet, etc. etc. Quick outright sale. Box 64.

Eye witness reports from a fiery furnace!

A new television development which
adds to industry's efficiency

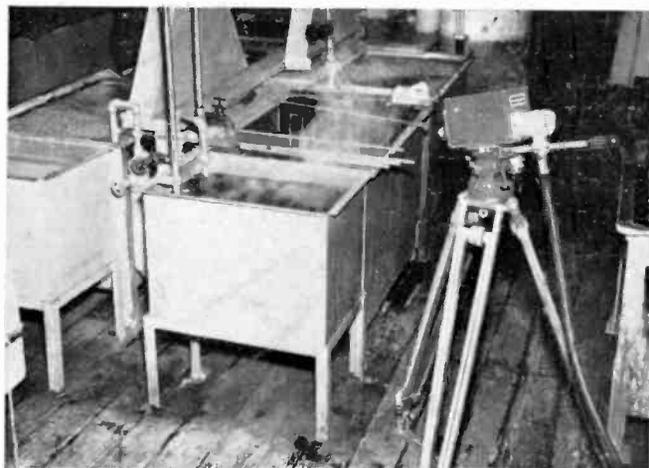
No. 11 in a series outlining
high points in television history

*Photograph and painting
from the RCA collection*



Compact industrial television system—developed at RCA Laboratories—lets us see the unseeable in safety!

● Something's wrong in a big blast furnace, and it is too hot for engineers to approach in safety. But now, with the Vidicon camera of an RCA Industrial Television System focused on the flames, the furnace can be studied closely and carefully on a television receiver.



Here's RCA's Vidicon system at work beside a steaming vat. Note how the compact television camera is getting a safe "close-up" of the action.

One of the great advantages of this system—other than its contributions to industrial safety—is its ability to save both time and money. No longer need engineers "shut-down" machines or processes to observe them. Normal operations can continue without waste, while the Vidicon System gathers information.

Key to the success of Vidicon is a tiny television camera—small enough to hold in one hand—and inexpensive. The camera's "eye" is the sensitive Vidicon tube developed by scientists at RCA Laboratories. The only other equipment needed is the Vidicon camera's suitcase-size portable control cabinet, which operates on ordinary household current, and any television receiver—on which to view the pictures.

Adaptable to many uses, RCA's Vidicon camera could be lowered under water to watch divers at work—or stand watch on atomic piles, secure from radiation. And this RCA Industrial Television System can also be arranged for 3-dimensional pictures . . . real as life!



Radio Corporation of America

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