

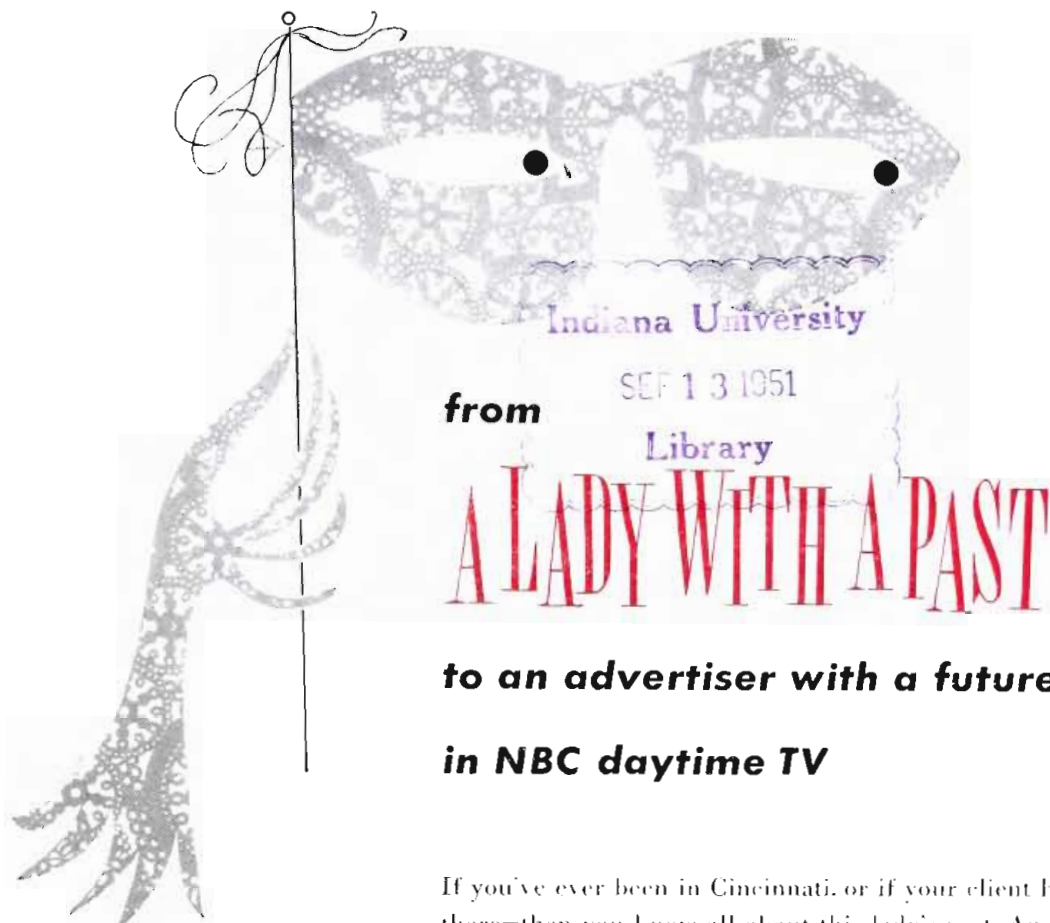
Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Eighth year of publication

RADIO IN TV MARKETS
LOW COST COMMERCIALS
FALL NETWORK SCHEDULE

TM 12-51 R A
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND



Indiana University

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from

Library

A LADY WITH A PAST

**to an advertiser with a future—
in NBC daytime TV**

If you've ever been in Cincinnati, or if your client has a single dealer there—then you know all about this lady's past. And you know, too, why she is going National on NBC television this Fall... for RUTH LYONS' program, "Fifty Club," has been making history in that mature television market for two years running:

Cincinnati sets-in-use during Ruth Lyons' (12 to 1 P. M., Monday through Friday) program are the highest among all reported U.S. TV cities.

TV tune-ins jump nearly 100%* when Ruth Lyons goes on the air at noon.

Share of Audience—68.2% Average*

Rating—13.9 Average*

Better call us today for all the facts in the case—its low-cost features will put a gleam in your eye.

*October 1950 through March 1951.

NBC TELEVISION

The network where success is a habit

A Service of Radio Corporation of America

behind the
scenes
of the
nation's
screens



Bell technician at monitoring and control position, television network center in New York.

TELEVISION network transmission requires precise and costly equipment. Yet the equipment alone would be of little use without trained personnel to operate it.

So the Bell System trains men, even as it extends its television channel miles. They are provided with the special apparatus needed to handle television's ever-changing requirements.

Control Center technicians monitor Bell circuits to see that programs travel smoothly, that switching takes place with a minimum of interruption. Their skill and equipment help make network television flexible and

smooth in operation, even though the combination of stations and networks may alter every 15 minutes.

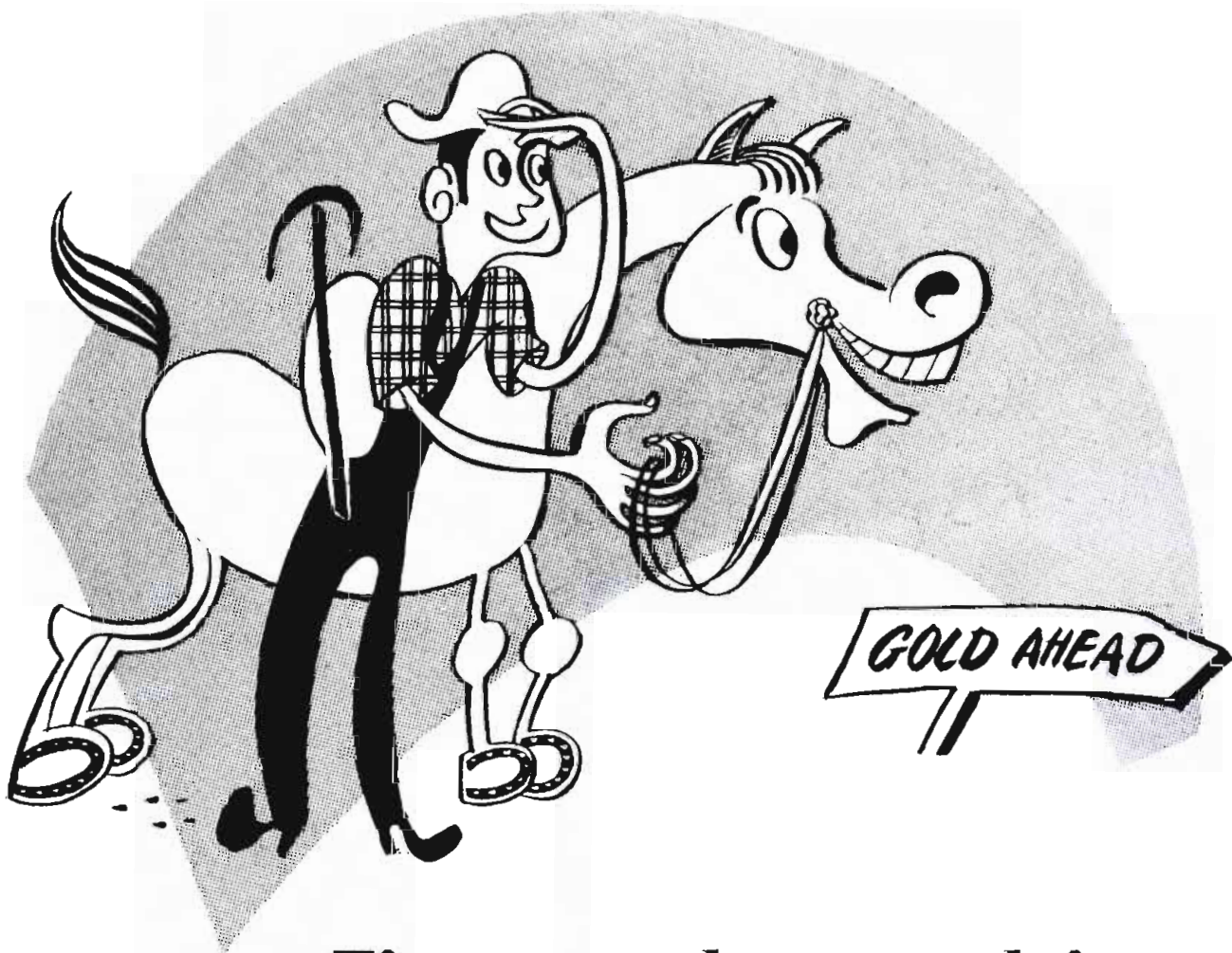
In less than six years the Bell System has established over 18,000 miles of television channels to serve the industry. The value of coaxial cable, radio relay systems and associated equipment used by the Bell System for television purposes is nearly \$85,000,000.

Yet charges are relatively low. The Telephone Company's total network facility charges—including both video and audio channels—average about 10 cents a mile for a half hour of program time.

BELL TELEPHONE SYSTEM



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



Time to stake your claim in DAYTIME SPOT TELEVISION

The sooner you get there, the bigger the pay-off. That's why advertisers who have already established franchises in *daytime* spot television can point to sales records like these . . . all built on Blair-represented TV stations:

"What's Cooking", televised over KDYL-TV Salt Lake City, consistently pulls some 250 phone requests for a recipe within 3 hours of the broadcast, another 250 by mail.

Over WBNS-TV Columbus, the daytime show

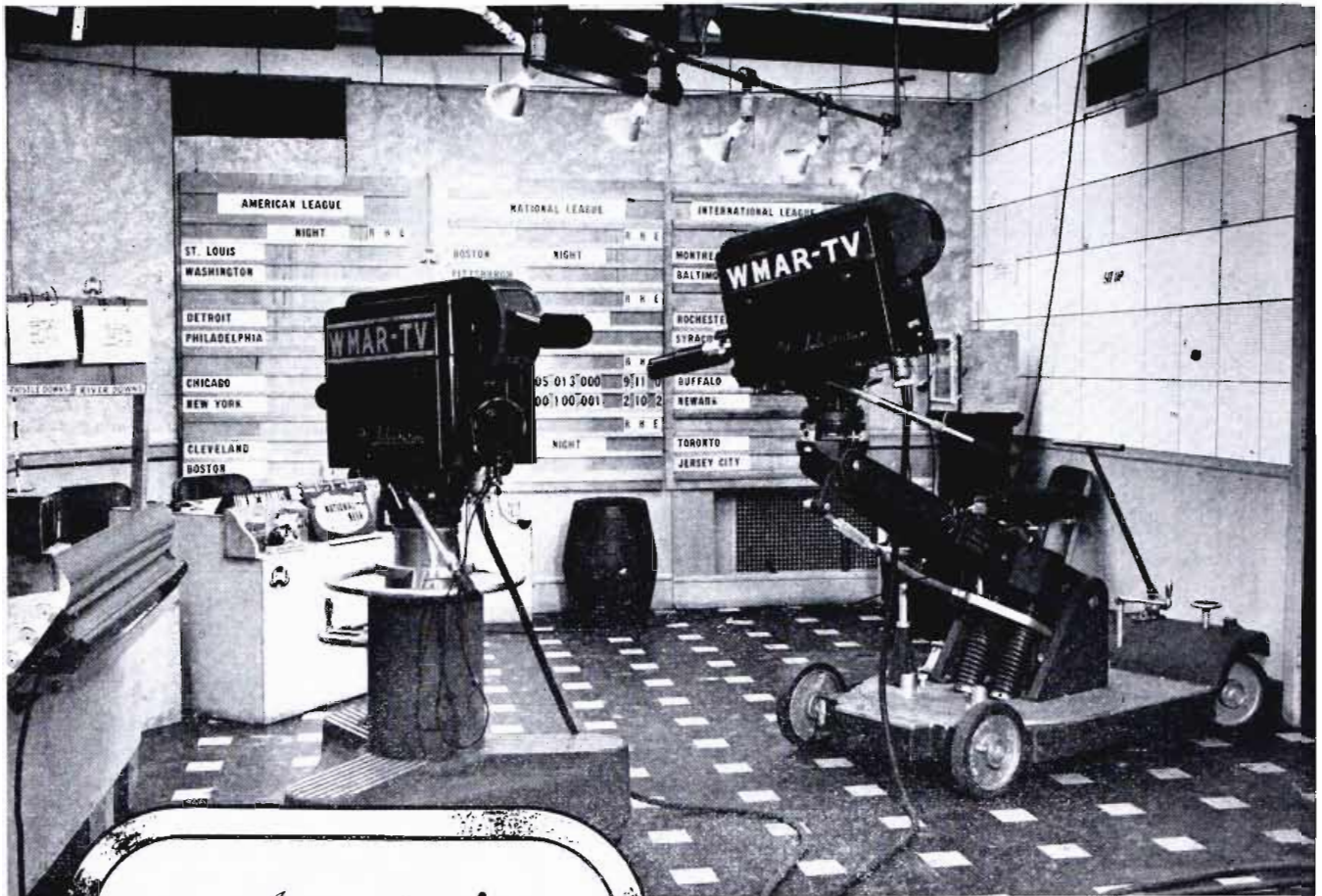
"TV Baby Sitter" offered 25¢ packages of Christmas tree ornaments on only 6 broadcasts . . . rang up more than 600 sales.

At KEYL San Antonio, "Music from the Islands" is an afternoon show that keeps advertisers waiting in line.

Every Blair-represented TV station has a similar roster of *daytime* television spot success stories . . . for the facts, call your Blair TV representative *today!*

TV
BLAIR
I N C.

New York, Chicago, St. Louis, Dallas,
Detroit, Los Angeles, San Francisco, Jacksonville



*America's
Leading
T.V. Stations*

**DEPEND
ON
HOUSTON- FEARLESS
EQUIPMENT**

For complete camera mobility, smooth pan effects, angle shots, running shots, tilts, dolly shots...most television stations rely on Houston-Fearless equipment . . . standard of the motion picture industry for 20 years. Houston-Fearless dollies, cranes, camera pedestals, tripods and heads combine brilliant engineering, superb quality, precision craftsmanship and proved de-

pendability that assure perfect, reliable performance at all times.

More and more television stations and film producers are discovering the many advantages and economies in operating their own film processing labs. Whatever your needs, Houston-Fearless film processing equipment will do the job faster, better, automatically and with complete dependability.

Write for information on specially-built equipment for your specific needs.

The
**HOUSTON
FEARLESS**
Corporation

- DEVELOPING MACHINES • COLOR PRINTERS • FRICTION HEADS
- COLOR DEVELOPERS • DOLLIES • TRIPODS • PRINTERS • CRANES

11801 W. OLYMPIC BLVD • LOS ANGELES 64, CALIF.

"WORLD'S LARGEST MANUFACTURER OF MOTION PICTURE PROCESSING EQUIPMENT"

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume VIII, Number 8, August, 1951

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WGAL-TV
Channel 4
LANCASTER, PENNA.

How do the successful results of the "Dimitri" program at WGAL-TV?

The Kinloch Brothers and their first national "Dimitri" program, "The Kim Commode in the News" with Sandra, 6:00-6:15 P.M. A seven program included two live announcements, one on radio and another in local lines at 2:00 a.m.

Announcement No. 1—Within 24 hours, the stores had sold more than 30,000 units!

Announcement No. 2—Within 24 hours, the stores had sold their entire supply of change—a total of 240 units (ordered in stock for a month). Although no 10,000 units had been mentioned, 60 additional mail orders were received!

COST of program — \$132.00

WGAL-TV is the only television station located in this thriving Pennsylvania market. Let it sell for you.

WGAL- AM
FM
TV

Represented by
ROBERT MEEKER ASSOCIATES

CHICAGO SAN FRANCISCO
NEW YORK LOS ANGELES

NBC
TV AFFILIATE

A Switman Station
Chair R. McCollough, Pres.

CHANNEL
SEVEN

WMAZ-TV

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

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

Represented Nationally by
The KATZ AGENCY, Inc.

FOCUS

STATUS REPORT ON COLOR — VIDEOTOWN STUDY SHOWS OLD OWNERS NEVER FADE AWAY

ON FOR five hours a week now, mornings, 10:30 - 11:00 and afternoons, 4:30-5:00, CBS is gradually working towards its goal of 20 hours of colorcasting a week. Football this fall will be the first step in increased schedule.

Boston, Washington, Philadelphia and Baltimore are presently taking color and plans call for expansion as receivers come off the line.

Receivers in September will still be in terms of hundreds with an expected increase in production to at least 1,000 a month for October.

Objective is an industry total of 20,000 color receivers by the first of the year. Approximately half will be slave units, with the balance complete color sets.

The first major manufacturer to break the practically united opposition to the CBS system is Admiral.

Because of confusion resulting from this industry-wide opposition—RCA will resume public demonstrations of its system on September 10—plus relatively high costs (\$495 for a 12½" picture) and limited production, there won't be any substantial color sales for some time.

By January, '52, the industry split should be cleaned up, with FCC either okaying the electronic system along with CBS or again bypassing it. The latter could mean a sizeable swing to CBS.

Therefore, mid '52 will see a marked spurt in production and sales, with color TV becoming important circulation-wise by 1953.

Middle-Income Purchases Spurt

In its fourth annual report on "Videotown," a real city, population about 40,000, located approximately 35 miles from Manhattan, Cunningham and Walsh has come up with some significant trends.

During the 4 years of study the percent of sets owned by the upper income class has been cut by more than half, while the percent owned

by the lower income class has almost doubled.

Today, the upper group is running behind its potential along with the lower group; the middle group is running ahead. Principal resistance to buying at upper end is a lack of interest; at the lower end, "can't afford" is the reason, with credit restrictions holding back sales at the time of the study.

Older sets are more apt to be tuned in and are used for more hours. The difference is small but there is certainly no evidence of a slacking off of set usage because of longer ownership.

Sets Bought & Tuned in, in—	in 1951	Average Hours of 1951 Usage
Pre-1950	89%	4.33
1950	84%	4.13
1951	85%	4.00

Activities of TV families in Videotown (as reported for the five weekday evenings) show marked differences from the activities of non-owning families.

When a family installs a TV set, keeps it tuned in for an average of four hours, between 5 p.m. and bedtime (which is about 11 p.m. for Videotown adults), and when individual members of the family watch for over three hours (if they watch TV at all), there is very little evening time left for other social activities.

In addition to a sharp drop in radio listening, people in TV homes go to the movies less, entertain less, and read less than those in non-TV homes.

TV Not Only Reason

Television is partly the cause of these differences but cannot be burdened with the entire responsibility.

To no small extent the differences between the TV half of the population and the non-TV half are due to basic differences in family composition and to individual interests and preferences—differences which contributed to some degree to the early purchase or non-purchase of a television set.

SUCCESSFUL OPERATION

**...for more than
a year**

THE EASTMAN TELEVISION RECORDING CAMERA

... to record it on 16mm film—for review—for future release

THE EASTMAN TELEVISION RECORDING CAMERA is designed and built for network operation. Already it has been in use in major studios for more than a year.

Thanks to a 1200-foot double-chamber magazine, it handles complete half-hour shows, recording them at sound speed directly from monitor receiving tube. An improved geneva movement assures images of highest professional quality.

Three motors drive this camera: two synchronous units, one for the shutter, one for the film transport; while a third, a constant tension unit, operates the magazine take-up.

A 40mm Cine-Ektar $f/1.6$ lens is supplied as regular equipment. For maximum critical definition at taking distances a Portra - attachment may be used.

Available in two models: one for picture-and-sound recording; the other for picture recording only.

For further information, address:

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

West Coast Division
706 Santa Monica Blvd.
Hollywood 38, Calif.

Midwest Division
137 North Wabash Ave.
Chicago 2, Illinois

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

moola-la!



c'est bon! It's "Holiday in Paris," new series of 13 musical films produced *in Paris* especially for television. It's the Paris every American longs to see . . . the authentic night life and *all* the light and bright life of France's fabulous, 2,000-year-old city.

c'est magnifique! It's the *elite* of Parisian and continental entertainers—Edith Piaf, Charles Trenet, the Lido's Bluebell dancers and many, many others—performing against such backdrops as Montmartre, Champs Elysees, Pigalle, Rue de la Paix and La Seine.

c'est charmant! It's American Dolores Gray discovering Paris and vice versa. Real-life Dolores, already a top musical star on the continent, has just captured Broadway with her performance in "Two on the Aisle."*

c'est profitable! With its accent on top entertainment (much of it brand-new to America), "Holiday in Paris" means *beaucoup* TV viewers for a quick-acting advertiser. . . *beaucoup moola*. Call us about first-run rights in *your* markets.

*The usually reserved New York critics said: "the town's new triumph," "the truest talent to arrive on Broadway since, say, Ethel Merman or Mary Martin," "stunning," "somebody to cheer about," "topflight," "new number 1 lady of the musicals."

Radio and Television **Radio Sales**
Stations Representative . . . CBS





(Good salesmen are born. And here are just 5 of the star salesmen conceived and delivered by Five Star in the production of more than 2700 film commercials for America's leading advertisers.)



Here's one tiger you can't hold — not when it comes to sales! He's the Lucky Tiger who sells all three advantages of Lucky Tiger Hair Tonic in 20 seconds — *plus* strong brand identification! (Grant Advertising)

What to do in 8 seconds for Carnation Evaporated Milk? Five Star's answer: this busy milk drop, who actually demonstrates a specific product usage in each station-break commercial. (Erwin-Wasey)

No strings on this puppet! In intricate puppet-a-frame technique the Aristocrat Tomato sells 14 soups in 28 commercials created by Five Star for the H. J. Heinz Co. (Maxon, Inc.)

How to *hold* interest with a commercial on NBC's "Show of Shows"? Five Star created an "act" for the show; and a new TV Star, the "S.O.S. MAGIC BUNNY." Results: New sales records in all TV markets! (McCann-Erickson)

How to convert Alka-Seltzer's radio jingle to TV? Five Star came up with a new type of "Community sing," in which the animated tablet leads the audience in praise of product. (Geoffrey Wade Advertising)

FIVE STAR HAS PROVED IT CAN CREATE SUPERIOR TV SALESMEN — TV COMMERCIALS THAT SELL. LOOK TO FIVE STAR FOR A STAR SALESMAN FOR YOUR PRODUCT.
WRITE TODAY FOR BROCHURE . . .

☆ ☆ ☆ ☆ ☆
FIVE STAR PRODUCTIONS
6530 SUNSET BOULEVARD
HOLLYWOOD 28, CALIFORNIA
PHONE — HEMPSTEAD 4807

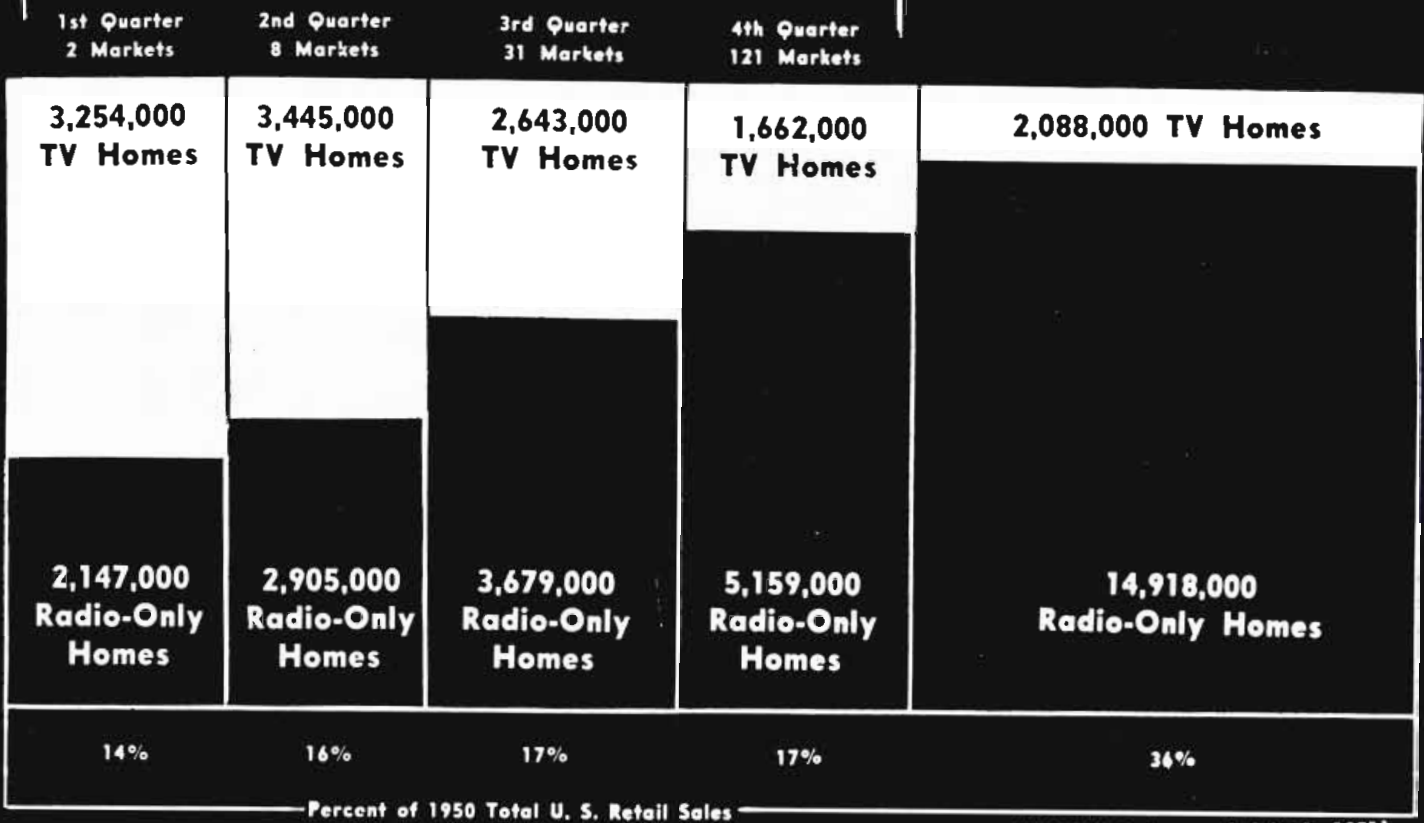
World's largest creative producers of television commercials

Radio and Television Coverage of U. S. Retail Sales

162 METROPOLITAN COUNTY AREAS

In Quarters by Volume of Retail Sales

REMAINDER OF U.S.



(NBC-TV Data as of July 1, 1951)

SHOULD YOU USE RADIO IN TV MARKETS?

(Ed. Note: While advertisers must use radio and various forms of printed media to reach the 16,750,000 families outside of television's coverage areas . . . this report devotes itself to the use of radio within the 63 television markets.)

AS HAS been the case for many years, aggressive advertisers are still making multiple media buys within individual markets. Just as a New York City advertiser may have scheduled a morning and evening newspaper to supplement his radio advertising in years gone by, he is now scheduling radio to augment his TV-vertising.

This joint buy is justified in the way that the former pattern was—no one medium could be expected to carry the full load of a mass advertising campaign.

That radio is the logical joint buy to go with television is obvious from the many studies demonstrating that it offers less audience duplication than printed media. And—for the advertiser that feels duplication

is desirable—radio still drums up business at a lower cost-per-thousand than print.

While these almost self-evident facts are part of basic policy for most major advertisers, these concerns express grave doubts for the future of AM. As the very "savvy" head media buyer for one of the country's top 10 spenders puts it: "Radio stations are at the crossroads today—either they take advantage of their honeymoon with

TV, exploiting what looks like a large drop in newsstand and publication sales, or they'll dry up and become a vestigial and profitless broadcasting tool. While they seem to be winning, it's my opinion that they've already lost the first round.

"Because of a dearth of realistic thinking by radio stations and their reps," this major source continues, "AM outlets tossed about \$6,000,000 worth of revenue out of the window by nixing the NBC 6-second chime deal. To my way of thinking, NBC's offer could have been the biggest AM hypo yet and deserves a second and cooler consideration."

Other major advertisers—concerned with strengthening what is slated to be their number two medium when the freeze is lifted—are distressed with radio's apparent inability to give itself a needed shot in the arm. They look to a.m. broadcasters' statements on the need for new programming ideas and the oft-repeated claims of radio's "new role in the TV era" but come face-to-face with a blank wall—because

UNDUPLICATED TV MARKETS MEDIA CIRCULATION COMPARISON

Total homes	27,412,700
TV homes	13,247,037
AM-only homes	13,134,773
Life Mag (non-TV cir.)	2,493,700
Look Mag	2,014,200
SEP	1,695,300
Colliers	1,422,200
Metrol group	7,002,100
This Week	5,148,900

few have come up with the new programming or a plan for radio's new role.

Bright spot on the AM horizon, though, is the boldness with which at least one of the top package producers—Ziv—is venturing forward. Realizing that the current AM-TV picture calls for stronger programming than ever before, this aggressive packager has adapted the old Hollywood glamour technique: having already successfully introduced the Bogart-Bacall *Bold Venture* series earlier this year, Ziv this month inked a new star-studded package called *Bright Star*.

With Irene Dunne and Fred MacMurray signed to 10-year co-starring roles in this latest series, Ziv has adventurously budgeted *Bright Star* at \$12,500 per, for production—a figure moving against the current AM trend towards lower priced programming.

Further attesting to the vitality of AM thinking, is NBC-AM's "Operation Tandem," introduced last November. Designed to exploit radio's massive audience potential to the nth degree, Tandem offers 3 sponsors a one minute spot each on five different types of half-hour shows or segments each week.

Introduced and fawned-over last season, as part of Tandem, was the *Big Show*, fanned by Tallulah Bankhead. More vitiating to the trade than to the general public, the hour and a half variety format scored only a 7.1 Nielsen for its best week, despite guest shots by two or three top NBC performers each Sunday evening. Moved up to the 6:30 to 8 p.m. slot for next season, the failure of this overly sophisticated presentation to capture a greater audience underscores the fears of many advertisers that AM is still in a very wobbly state.

That the fears for radio's future are genuine is best demonstrated by the fact that several major adver-



Benrus' Bond
—Two audiences . . . two media

tisers are currently thinking in terms of developing new programming ideas themselves, in order to "save" radio—save it because it is still today's lowest cost road to the largest national audience.

Media Cost-Per-Thousand Comparison

Actual figures for radio—vs—print developed by NBC, strongly favor the former, with a \$2.23 cost-per-thousand figure for AM; \$3.30 average for four top national magazines; and \$4.51 average for 104 of the largest newspapers throughout the country.

Contrast these figures with a \$2.45 c-p-m last winter for sight-and-sound telecasting and you'll recognize at once why yesterday's infant medium is the "scourge of the airwaves" today.

The importance of radio to the TV advertiser is further emphasized by the fact that there are currently 13,247,037 TV sets in the 63 markets, plus a comparable 13,134,773 additional radio-only homes available in "TV land": a figure which cannot be overlooked by any aggressive advertiser.

Of even greater significance is the fact that in the 162 major metropolitan trading areas—accounting for some 64 per cent of total U. S. retail sales—NBC reports 11,004,000 TV-homes, plus a greater 13,890,000 radio-only homes. (see chart.)

Taking these important marketing points into consideration, major national advertisers have geared their media purchases to TV's impact and AM's low-cost saturation ability.

Lincoln-Mercury

Typical of these is the Lincoln-Mercury dealer organization. With advertising emphasis markedly switched from the pre-TV news-

paper buy to telecasting, these dealers are using more AM than ever before, according to Phil Kenny, head time buyer for Kenyon & Eckhardt.

Noting that the dealers' basic buy is the very successful *Toast of the Town*, Mr. Kenny points out that radio gets its big play primarily at times when new Lincoln-Mercury models are introduced. In addition, radio schedules are employed in non-TV areas. Thus, with all dealers in a particular area tithed at the same rate for advertising funds, those in non-TV cities are provided with compensating AM funds (most of which go into spot campaigns).

Depending on available funds, the Lincoln-Mercury dealer groups use AM spots in TV markets wherever they can dig up availabilities. In the final analysis, tho, early morning and late evening time would be the basic buy where tight budget conditions exist.

Recalling that, pre-TV, radio was never a major automotive medium—with the possible exception of Chrysler's *Major Bowes' Amateur Hour*—Mr. Kenny makes the case for both Lincoln-Mercury and Kenyon & Eckhardt with the observation that, ". . . while less frequent TV usage can often give the impact of more frequent AM or print schedules, until TV receiver penetration is comparable to that of radio, no truly national campaigns can be built around telecasting alone."

This, from an organization that not only possesses a top TV attraction but has gone to pains to merchandise Ed Sullivan on a basis similar to Hollywood's top-notch exploitation method.

Soap Companies

Analyzing the TV and AM buying patterns of the major soap firms
(continued on page 32)

Kenyon & Eckhardt's Kenny
—AM supplements TV



Canada Dry's Brown
—AM & TV distinctly different



TELEVISION MARKET DATA

REVISED to take into consideration larger coverage areas and new market statistics, these tabulations list all counties in the 63 TV markets receiving a standard television signal. Material prepared by NBC Television, Sales Planning & Research Dept., August, 1951.

The uniform standard of signal strength is 0.1 mv/m (one-tenth millivolt) or better. This level of signal intensity was selected by NBC after thorough study of receiver distribution and technical reception and after consultation with telecasters and receiver manufacturers.

The one-tenth millivolt contour as drawn from engineering measurements may be visualized as approximately a 60 mile circle, with variations according to terrain and other physical variables.

Any county falling entirely within the one-tenth millivolt contour of each NBC station is included, and any county which lies partially within the contour is included only if 50% or more of its families are within said contour. If two or more stations deliver a qualifying signal to a county, that county is credited to the station with the strongest measured signal.

Overlap Eliminated

In a small number of counties where this procedure is not practicable, data for each county is divided equally. Thus, overlap has been eliminated in this network market data report.

Data is arranged alphabetically by markets and by counties; market information compiled by *Sales Management*—1951.

These figures do not reflect the effect of power increases and possible increases in antenna performance which may be permitted in accordance with the FCC report and order adopted July 25, 1951. The increases have not yet been fully established and at present are of a temporary nature, subject to FCC revocation.

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MARKET	TOTAL FAMILIES (AUG 50)	POPULATION (AUG 50)	RETAIL SALES (AUG 50)
Albuquerque	537	1811	100003
Ames	1957	8404	653000
Atlanta	3258	12130	1014710
Baltimore	4772	18000	1287300
Binghamton	876	4128	410113
Birmingham	2644	9797	807270
Bloomington	501	2713	114071
Boston	11913	39727	2001000
Buffalo	3531	12462	1200000
Charlotte	9537	14776	827114
Chicago	17078	58068	4423040
Cincinnati	4250	13800	1240000
Cleveland	7061	27574	2797301
Columbus	3332	11167	1000000
Dallas-Ft. Worth	3078	12000	1400000
Davenport	2020	8511	470000
Dayton	2785	8368	807307
Detroit	9423	33088	3720120
Erie	500	3000	200000
Ft. Worth-Dallas	3978	12800	1400000
Grand Rapids	1578	6225	600000
Greensboro	1833	6974	500307
Houston	3283	10033	1176050
Huntington	1032	7307	392010
Indianapolis	3036	12000	1211000
Jacksonville	1201	4100	380250
Johannesburg	3000	11000	902491
Kalamazoo	1702	5574	500130
Kansas City	4730	14352	1020100
Lancaster	2101	7240	700432
Lansing	2200	7400	791000
Los Angeles	16110	49323	6320000
Louisville	2300	8000	717000
Memphis	2942	10000	790000
Miami	1007	5000	700000
Milwaukee	3007	12000	1452100
Minneapolis	4000	12000	1000000
Nashville	2102	7000	500000
New Haven	4044	12000	1400000
New Orleans	2043	8000	700000
New York	41021	130000	14000000
Norfolk	2040	7000	610000
Oklahoma City	3443	7000	600000
Omaha	2105	7000	700000
Philadelphia	13050	48120	4000000
Phoenix	1211	3807	300000
Pittsburgh	7478	27200	2370000
Providence	4012	13700	1200000
Richmond	1417	5500	400000
Rochester	2007	6000	600000
Salt Lake City	854	3000	310000
San Antonio	1770	6300	500000
San Diego	1818	5477	512400
San Francisco	9750	28000	3200000
Schenectady	3350	10000	1200000
Seattle	4412	13242	1200000
St. Louis	5000	19000	1000000
Syracuse	2205	7415	700000
Toledo	3143	10485	1000000
Tulsa	1002	5000	470000
Utica	1220	4000	400000
Washington	4723	17172	1000000
Wilmington	1430	5100	470000
Total	274127	620142	60710000
% of U.S.	62.1	61.0	60.1



In the usual order: William H. Weintraub; Frank Verbest, president of the Blatz Brewing Company; Freeman Gosden, co-creator and co-producer of *Amos 'n' Andy*; Alvin Childress, who plays the role of Amos; and Spencer Williams, TV's Andy.

CREATIVE BUYS SPUR AGENCY RISE

WEINTRAUB'S LIST OF CLIENTS AND TV BILLINGS SPIRAL AHEAD WITH ITS CREATIVE MEDIA APPROACH

THAT media thinking must be as creative as any other department in the agency is perhaps the most important element contributing to the growth of the William Weintraub Agency as one of the largest network TV users.

A fluidity in thinking is also very much in evidence; witness the agency's recent introduction of the expensive, "A" time *Amos 'n' Andy* show—contrasting its usual low budget, "marginal" time pioneering.

To carry out its belief in creative media thinking, the Weintraub Agency launched a series of bold time purchases in largely unexplored time segments. The prime aim was to build up a loyal following in segments that had little opposition programming. Since such slottings are made in Class C time segments, the agency believes sponsors stand to gain in two ways: time costs are 50¢ less than choice evening rates; and, costly program packages are not necessary at such hours.

Five Network Shows

Currently the agency lists five top TV shows—Airwick's *I Cover Times Square*; Bab-O's *Two Girls Named Smith*; Blatz's *Amos 'n' Andy*; Kaiser-Frazer's hiatusing *Ellery Queen*, and Maidenform's *Faith Baldwin Theatre of Romance*.

Also contemplated is a half hour weekly show for Revlon.

Additional agency activity centers around a batch of local sport and news shows for Kaiser-Frazer, with spot announcements placed for Glim, Bab-O and Conmar Zippers. Anchor-Hocking, currently sponsoring a half-hour across-the-board of *The Ruth Lyons Show* (WLW-C-D-T), may sponsor a portion of the same show when it switches to an NBC network daytimer.

Started In '41

A comparative newcomer, the agency started in 1941, when William H. Weintraub, formerly publisher of *Esquire*, put up his shingle. A decade later, the agency boasts of a staff numbering 275 employees in its New York office, with another 25 members representing Weintraub in its Detroit branch.

Prime example of Weintraub's use of unexplored time segments was the case of *Broadway Open House*. "We started," Harry Trenner, VP in charge of TV and radio, points out, "with the idea that if somebody waves a flag—or does something that piques a viewer's interest—he won't go to sleep."

At the time, the Anchor-Hocking Glass Co. was in the market for a plan to sell its one-way (throw-

away) beer bottles. The project finally agreed on called for a tie-in between local breweries and the glass company.

Helped Brewers Buck Baseball

Agency representatives checked with good-sized breweries in the various TV markets. They found a number of large regional breweries stymied over how to compete with competitors who had hooked up with baseball telecasts. A cooperative cost plan was evolved, based on the tonnage purchase of beer bottles by the various breweries.

Under the set-up, the agency handled the program and prepared the opening and closing Anchor-Hocking commercials. Beer company commercials were prepared by each beer advertiser's agency. In New York, for example, the Biow Agency whipped up the Ruppert Beer pitches.

By last August, after only four months of telecasting, *Broadway Open House* rang up a 3,000,000 weekly audience in 22 NBC cities. Production cost, at the time, was \$10,000 for five hours of network programming.

Cancelled because of an inability to replace its star performer, Jerry Lester, the show nevertheless represents a milestone in TV progress. Actually, the agency is re-

ported to be preparing a full scale network package replacement for Anchor-Hocking.

Second venturesome time move was the purchase of the Saturday noon time over ABC. Following intensive research which showed four out of five families at home during this time, the agency felt a new time segment could be opened for an adult audience. Again, the 50% rate saving made it attractive.

3 Clients Try Saturday Noon

As in the *Broadway Open House* move, the first strong programs would have an initial advantage over latecomers. Station clearances, a thorny problem in nighttime TV, were almost non-existent in Saturday late-morning and early-afternoon hours.

Three Weintraub clients took the plunge. Current line-up places Bab-O's *Two Girls Named Smith* in the 12-12:30 p.m. spot weekly, and Maidenform's *Faith Baldwin* show, in the 12:30-1 p.m. spot, alternating with Airwick's *I Cover Times Square*. Each show is brought in at a \$4-\$5,000 production and talent cost.

Discussing the bugaboo of high production costs, William Weintraub, president of the agency, points up several fundamental elements of TV's financial picture. First, he points out, as the number of television outlets increases, cost-per-thousand figures will be considerably reduced through amortization over a greater number of channels.

Second, he believes that television budgets are actually new advertising appropriations, with advertisers spending more money in other media than they had pre-television. Thus, he regards cost problems as part of the "growing pains" of the industry.

He bases his optimism on the following facts: A half-hour of time currently costs around \$32,000 (a rise of \$9,000 over pre-July rates) and will probably hit \$42,000 in

July, '52. Another \$40,000 will have to be added later to get complete national coverage. Tack on \$20,000 for production costs and the figure comes to over \$100,000 for a half-hour of TV. Color TV, Weintraub believes, will add further to the cost.

Rather than be fearful of such costs, Weintraub quotes radio figures in 1930 when the advertiser had a 52 cent cost-per-thousand-homes for a half-hour on 50 NBC stations. Currently, he indicated, a full NBC network of 167 stations costs \$16,000, with a cost-per-thousand-homes of 40 cents—a 20% lower figure.

While the agency has leaned strongly in the direction of relatively unexplored time segments and inexpensive packages, it is not adverse to consideration of expensive programs. Witness their introduction, for Blatz, of the weekly *Amos 'n' Andy* film program. Contrasting those shows previously discussed, *Amos 'n' Andy* production runs about \$40,000.

Blatz Pays For Prestige

Reasoning behind Blatz's purchase of this expensive, 48 station package is that they are taking advantage of a prestige package that has more than proven its salt in radio.

Whether the controversial nature of the show will reverse this line of reasoning remains to be seen: at least one opinion poll has shown that Negro people are not as opposed to the show as NAACP spokesmen claim.

Paul C. Monroe, executive producer of TV and radio, supervises the Weintraub production operation, assigning a producer-director to each commercial operation. To coordinate TV copy with copy used in other media or a particular account, Bernard Kahn, chief of television copy, reports to Roger Per-ton, copy chief of the agency.

Typical of the Weintraub commercial production handling are the

Maidenform commercials, done by Tom De Huff, producer-director. The most important factor, Mr. De Huff believes, is the Weintraub treatment of commercials as a separate and distinct show.

Thus, the Maidenform show is prepared by an outside packager who writes the dramatic portion, with the agency carrying through all of the commercial production. Interestingly, the cast of characters used on the commercials is often larger than the number of players used in dramatic sections.

The Weintraub method for preparation of TV commercials has resulted in the printed media department using some of the TV commercial themes in their work.

To further this type of coordinated commercial preparation, the copy and production staffs at the Weintraub Agency now meet every Wednesday evening to review what has been done recently in the commercial copy field that would relate back to other media. Thus copywriters, visualizers and the producers get an idea of the limitations each work with, as well as the opportunities that the medium presents to them for more dramatic presentation.

Outside Packages Preferred

Attesting to the agency's preference for packages produced outside, Harry Trenner points out that this avoids a "sameness" in their production.

In addition, he points out that it's easier for the agency man to criticize an outsider's work than that of a fellow worker.

An agency producer is always assigned to work with the package producer to coordinate presentation.

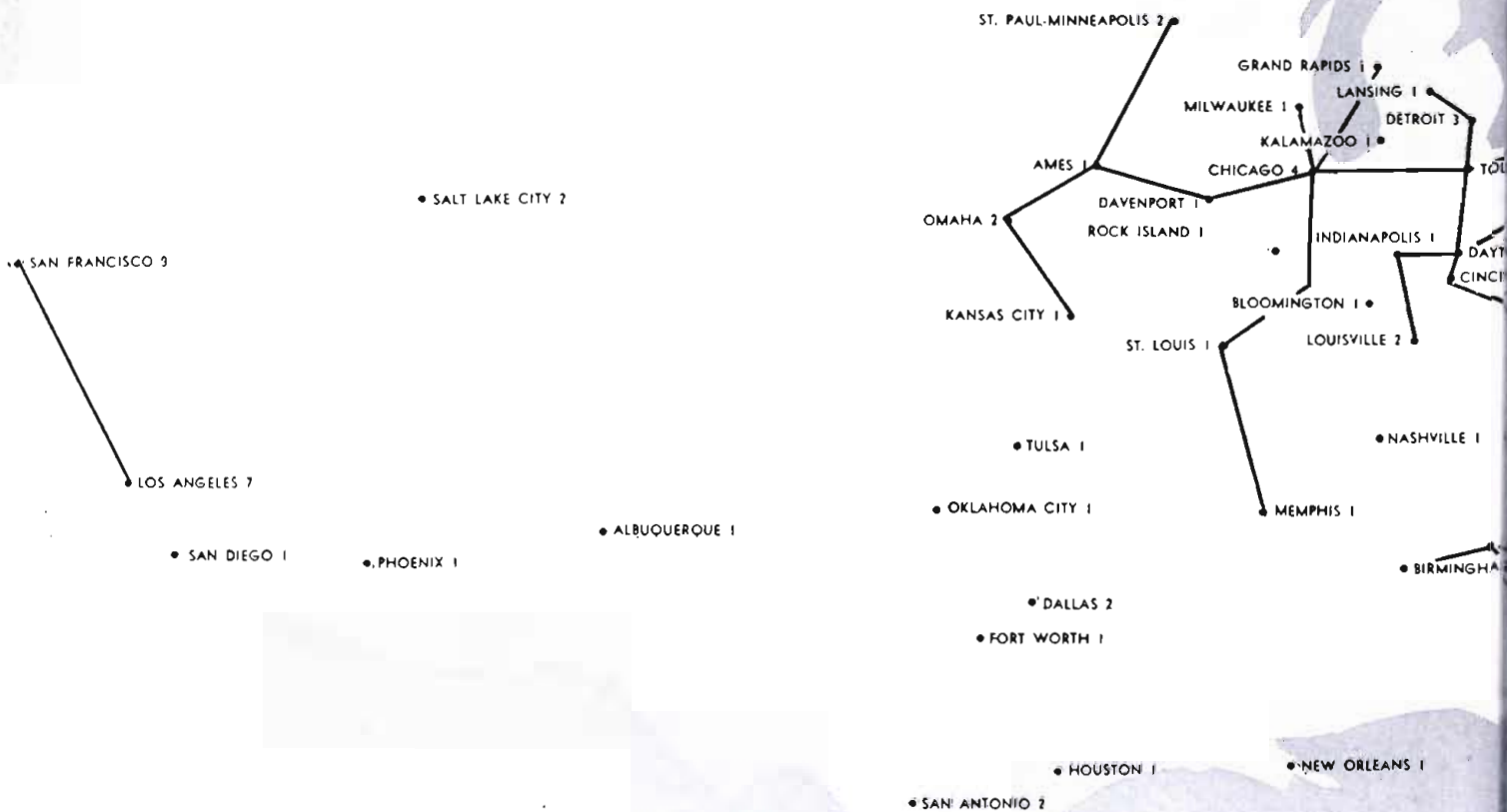
Assessing TV's value, Mr. Trenner believes that the medium is a "perfect example of just plain selling. I don't know," he said, "what you can't do over a counter—except wrap it up."

Weintraub Procedure-Chart For TV Commercials

<p>ACCOUNT GROUP issues commercial request</p>	<p>2 POLICY MEETING Account group Copy writer Visualizer Producer-director</p>	<p>3 CREATIVE MEETING Copy writer Visualizer Producer-director</p>	<p>4 COMMERCIAL MEETING to prepare rough copy & storyboards: Account group Copy writer Visualizer Producer-director</p>	<p>5 FINISHED COPY and storyboard to Account group for client OK.</p>	<p>6 PRODUCTION Producer-director Visualizer Copy writer</p>
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TELEVISION MAGAZINE'S STAT

• SEATTLE 1



PRODUCTION AND CIRCULATION

Increase in circulation for June	127,009
Total sets in circulation as of July 1st	13,247,037
Source: TELEVISION Magazine	
Receiver production for June, 1951	326,547
Receiver production for June, 1950	502,500
Total receiver production for 1950	7,463,800
Source: Radio Television Manufacturers Association	

STATIONS AND MARKETS

Number of 1 station markets	39
Number of 2	11
Number of 3	9
Number of 4 or over	4
Total markets	63
Operating stations	107
Number of connected cities	49
Number of non-connected cities	14
Source: TELEVISION Magazine	

POPULATION

FAMILIES
POPULATION
RETAIL SALES

Source: NBC-Sales M

SETS IN USE: NATIONAL AVERAGE* —JULY, 1951

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-1:30 noon	2.6	2.9	5.4
1:30 noon-6:30 pm	17.2	12.6	17.5
6:30 pm-11:59 pm	29.2	39.6	28.7

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

AVERAGE NUMBER OF VIEWERS —JULY, 1951

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	2.90	1.78	2.30
12 noon-6:30 pm	2.86	2.24	2.46
6:30 pm-11:30 pm	2.80	2.72	2.92

Source: Videodex

AGE OF HEADS OF TV HOUSEHOLDS

Less than 25 years	3.3%
25-44 years	56.6
45-64 years	35.2
65 and over	4.8

Source: Videodex

Weed has

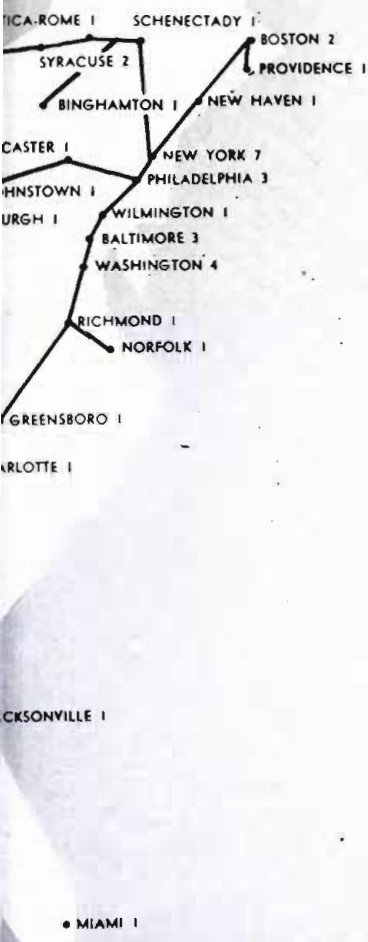
experience

Weed has

initiative

Weed makes

sales



AS OF JULY 1st

ALBUQUERQUE —24.7	9,000
KOB-TV (A, C, D, N)	
AMES —30.7	59,982
WOI-TV (A, C, D, N)	
ATLANTA —38.1	118,800
WAGA-TV (C, D); WSB-TV (A, N, P)	
BALTIMORE —65.9	304,418
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
BINGHAMTON —48.3	40,695
WNBX-TV (A, C, D, N)	
BIRMINGHAM —21.7	54,900
WAFM-TV (A, C, P); WBRC-TV (D, N)	
BLOOMINGTON —34.2	16,900
WTVV (A, C, D, N)	
BOSTON —69.0	747,965
WBZ-TV (N); WNAC-TV (A, C, D, P)	
BUFFALO —67.0	207,322
WBEN-TV (A, C, D, N)	
CHARLOTTE —24.9	82,559
WBT-TV (A, C, D, N)	
CHICAGO —56.2	937,965
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	
CINCINNATI —64.2	278,000
WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	
CLEVELAND-AKRON —59.8	482,041
WEWS (A, C); WBNK (N); WXEL (A, D, P)	
COLUMBUS —53.9	176,541
WBNS-TV (C, P); WLW-C (N); WTVN (A, D)	
DALLAS-FT. WORTH —33.5	124,148
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
DAYTON-ROCK IS. —28.5	58,600
WVBF-TV (A, C, D); WOC-TV (N, P)	
DAYTON —51.0	187,000
WHIO-TV (A, C, D, P); WLW-D (N)	
DETROIT —55.2	501,074
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	
ERIE —59.5	50,490
WICU (A, C, D, N)	
FT. WORTH-DALLAS —33.5	124,148
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
GRAND RAPIDS*	120,000
WLAV-TV (A, C, D, N)	
GREENSBORO —43.6	70,808
WFMY-TV (A, C, D, N)	
HOUSTON —26.8	82,600
KPRC-TV (A, C, D, N, P)	
HUNTINGTON —25.0	47,000
WSAZ-TV (A, C, D, N)	
INDIANAPOLIS —35.5	139,117
WFBM-TV (A, C, D, N)	
JACKSONVILLE —28.9	33,000
WMBR-TV (A, C, D, N)	
JOHNSTOWN —32.5	100,800
WJAC-TV (A, C, D, N)	
KALAMAZOO*	140,133
WKZO-TV (A, C, D, N)	
KANSAS CITY —26.4	125,047
WDAF-TV (A, C, D, N)	
LANCASTER —47.9	104,131
WGAI-TV (A, C, D, N, P)	
LANSING*	55,000
WJIM-TV (A, C, D, N)	
LOS ANGELES —65.1	1,001,874
KECA-TV (A); KFI-TV; KLAC-TV; KNBH (N); KTLA (P); KTLN (C); KTTV (D)	

LOUISVILLE —35.8	91,987
WAVE-TV (A, D, N, P); WHAS-TV (C)	
MEMPHIS —32.5	87,871
WMCT (A, C, D, N)	
MIAMI —48.5	75,000
WTVJ (A, C, D, N)	
MILWAUKEE —66.2	247,368
WTMJ-TV (A, C, D, N)	
MINNEAPOLIS-ST. PAUL —59.4	269,100
KSTP-TV (N); WTCN-TV (A, C, D, P)	
NASHVILLE —16.1	33,304
WSM-TV (N)	
NEW HAVEN —31.6	163,200
WNHC-TV (A, C, D, N, P)	
NEW ORLEANS —22.7	58,565
WDSU-TV (A, C, D, N)	
NEW YORK —66.5	2,588,521
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBC (N); WOR-TV (P); WPIX (P)	
NORFOLK —35.0	71,600
WTAR-TV (A, C, D, N)	
OKLAHOMA CITY —38.4	91,900
WKY-TV (A, C, D, N)	
OMAHA —36.9	80,500
KMTV (A, C, D); WOW-TV (N, P)	
PHILADELPHIA —64.2	863,348
WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N)	
PHOENIX —42.8	38,400
KPHO-TV (A, C, D, N)	
PITTSBURGH —41.1	300,000
WDTV (A, C, D, N)	
PROVIDENCE —38.4	156,000
WJAR-TV (C, N, P)	
RICHMOND —62.6	83,721
WTYR (C, D, N, P)	
ROCHESTER —39.0	84,580
WHAM-TV (A, C, D, N)	
ST. LOUIS —52.3	297,000
KSD-TV (A, C, D, N, P)	
SALT LAKE CITY —57.4	48,120
KDYL-TV (N, P); KSI-TV (A, C, D)	
SAN ANTONIO —30.4	47,749
KEYL-TV (A, D, P); WOAI-TV (C, N)	
SAN DIEGO —56.0	102,000
KFMB-TV (A, C, N, P)	
SAN FRANCISCO —20.8	203,529
KGO-TV (A); KPIX (C, D, P); KRON-TV (N)	
SCHENECTADY-ALBANY-TROY —49.3	159,200
WRGB (C, D, N)	
SEATTLE —20.5	87,500
KING-TV (A, C, D, N, P)	
SYRACUSE —60.6	124,458
WHEN (A, C, D); WSYR-TV (N, P)	
TOLEDO —31.6	95,000
WSPD-TV (A, C, D, N, P)	
TULSA —44.7	77,200
KOTV (A, C, D, N, P)	
UTICA-ROME —36.4	45,200
WKTU (A, C, D)	
WASHINGTON —60.0	270,450
WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	
WILMINGTON —63.7	72,430
WDEL-TV (D, N)	

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

THIN TELEVISION SIGNAL AREA

TOTAL	% OF USA TOTAL
12,700	62.1
14,200	61.0
37,000	66.1

COMPOSITION OF TV HOUSEHOLDS

Number of Adults	2.54
Number of Teen-agers	.32
Number of Children—13 & under	.94
Single TV Homes	3.80
Color Videodex	

and company
 New York Boston Chicago
 Detroit San Francisco
 Atlanta Hollywood

and Television Station Representatives

These Circulation Estimates Are Compiled by TELEVISION Magazine's Research Department.

Network Affiliations in Parentheses. Percentages Indicate Depth of Penetration of Area.

DRAMATIC



Typical of Lazarus' commercials is this club-house setting for MacGregor casuals

RATHER than building its show around the garden-variety premise of "... how much cooperative money can I get from manufacturers who'd tie-in with our show . . .", the F&R Lazarus department store has developed its own successful format — distinguishing its show from the dozens of other mediocre shopping programs currently aired.

Not dependent on co-op funds from suppliers, the store has been able to maintain an independent and tight control over the show. *Look to Lazarus'* success is largely attributable to a willingness to take pains in the technique of the commercials' presentation.

Finding the proverbial acres of diamonds in its own backyard, this Columbus, O., emporium has seen its 30 minute, across-the-board program rise into the charmed circle of ratings leaders.

First telecast in September, 1950, *Look to Lazarus* pulled down a 6.2 Pulse in April of this year, comparing with network originations such as *Betty Crocker*, 3.8; *Bride & Groom*, 4.3; *Cover Girl*, 5.5; *Fashion Magic*, 4.8; *Garry Moore*, 9.3.

Such success certainly bears closer analysis, and a look into the show discloses that it is based on the premise that merchandise is itself interesting to women. It follows then, that, if you show a woman kitchen gimmicks, fashion trends, or the latest in housewear, you'll stimulate her interest: no need for orchestra music, vocals or variety acts.

For Lazarus, a key store in the Federated chain, this premise proved valid: mute evidence of this fact is the show's consistently high

ratings in competition with variety, give-away and other entertainment shows.

Cast of Five Used Daily

Monday through Friday a cast of 5 is woven into a varying format consisting of modeling the latest fashions, demonstrating housewear and appliance items, showing beauty trends and hints, book reviews, and informing the "vidience" about the department store's many services and special events. The central figure in the program is Pat Barrett, who plays hostess and weaves the pattern of each day's motif. Each program usually has a central theme into which all the merchandise falls. The group goes on picnics, trips to Paris, journeys to beach resorts, and flashbacks in history; comparing merchandise of another decade with the trends of today.

During one of Lazarus' centennial sales, the TV program was transformed for a 2 week period into a three ring circus. Banners and midway-like scenery decorated the 6 different sets which were used. Sound effects of the steam caliope and merry-go-round played-under while the commercials were delivered. Barkers attracted the audience to such midway merchandise as "the two headed mop," "the steam chamber" (a pressure cooker), and, for ready-to-wear, you were taken to various "size shows".

In February of this year, the program was telecast directly from the department store for 5 days. The remote brought thousands into Lazarus to witness the show which inaugurated the store's 100 years of service to central Ohio. Fashions of

1851 were shown; historical high-lights were noted.

Production on the show is high key. On an average, 6 to 7 sets are used each day. The motto is "put the merchandise in use." Stock sets include a kitchen area, exterior street, interior bedroom and bathroom, living room, exterior backyard, and interior play room.

Smaller sets or vignettes handle nursery items, cosmetics, notions, and stationery items. Scenery and properties are constructed by the WBNS-TV Art Department. Lazarus' display department is also used for large props and seasonal display pieces.

Unique Merchandise Settings

Glamour is added to every piece of merchandise.

Fashion wear has been seen stepping out of blow-up covers of *Vogue*, *Glamour*, and *Life*. All ready-to-wear is modeled by professionals. The sets change as the season and the approach differs.

Women's shoes are viewed as seen from a basement window, through the eyes of a worker who emerges from a manhole in the street, or as a shoe repair man would see them.

Children's items are used and modeled by children. Several times an entire children's playground was erected in the studio and the youngsters were swinging, making mudpies, and playing games with no visible concern about being televised.

The entire program has warmth — warmth that the housewife understands and has experienced herself. Homey scenes are illustrated as the merchandise is being shown, and this dramatic technique has shown good results in sales.

Actually, many new techniques have been used in presenting merchandise: recorded thoughts of a wife lead to an explanation of the value of certain items; husband and wife scenes at home; use of a fist puppet in delivering the commercial message; the 2 men on the show

PRESENTATIONS SELL FOR LAZARUS

ADVERTISERS AND AGENCIES WOULD DO WELL TO STUDY THIS DEPARTMENT STORE'S THINKING ON PRESENTING MERCHANDISE

have portrayed display mannequins and given their views on why they like certain clothes because more people stop by their window and look at them. Variety in presenting merchandise makes the show interesting and adds to the pace.

On an average of 3 times a week, important guests appear on *Look to Lazarus*. Now you would expect a deviation from the commercial vein when visitors are inserted in the program. But in reality, they all tie in with the program. They all have something to sell, whether it's an idea or a product. Recent guests have included shoe designer David Evins, suit and coat designer Mel Davidow, Gaylord Hauser, Dale Carnegie, and Ed Sullivan.

Ed Sullivan's most recent appearance was tied in with a large promotion on men's convertible casuals—convertibles, get it?

No Cue-boards, No Scripts

In the early stages of the program's development scripting and formatting proved quite a problem. It was felt that every word had to be written and delivered verbatim. The talent on the show had two choices: 1) to memorize the copy 2) to write it out on cue boards and read it. Cue boards were favored. The early programs consisted of a customer-clerk dialogue in which a question and answer style brought forth the points of the merchandise. This meant 2 to 4 cue boards for each "pitch." With an average of 8 to 10 pitches per show, the studio had so many cue boards it resembled a cemetery at show time.

As the talent became more experienced, the cue boards disappeared. After several months, a detailed format served as the only guide. Facts about the merchandise were merely listed and the talent delivered the commercial from these facts. It was found that without cue boards, the talent worked more freely and with much more sincerity.

The customer-clerk type of presentation lasted only a month. "It proved unnecessary," said Jerome Reeves, the program director of

WBNS-TV, who adds, "We found that it made the home audience a 'third person' and that cuts down on sales impact! Our customers are the people at home watching—let's talk to them." And it worked.

Best Sellers

As the show progressed, sales results became more evident. Here are a few best sellers (most of these were regular price—not specially priced items):

Children's wading pool, 28 in 2 days.

Fiberglass Casting rod, 175 in 2 days.

Men's golfer jackets, 80 in 2 days.

Men's plastic raincoat, 173 in 2 days.

Shredder-slicer, 407 in 1 day.

Comedy on *Look to Lazarus* is low key and usually serves as a lead-in for the commercials; however, it more often than not creeps in when least expected. Children are masters of the unexpected and they usually deliver. A young model, age 2, was an assistant in demonstrating a new type crib. The women presenting the commercial indicated that the children will love this crib and suggested the tyke curl up and sleep. This went over like a alum-coated pacifier. Screams and yells were followed by violent

stomping and tears. It seemed only her real mommie had this privilege. When the grown-ups err, the humor comes under the classification of tragic. Betty Emig, one of the pitch girls, had assembled a blender. She poured in the necessary ingredients and stated: "Now all you have to do is flip this switch and presto! and it will be over in no time." And it was "over" in no time. Over her dress, over the set, over the floor. It seems she had failed to fasten the top of the blender securely.

These faux-pas are milestones in progress for the cast on *Look to Lazarus*, and a portion of the last show in June this year was allotted to a nostalgic review of the better "boo-boos" of the season.

Operating Procedure

But errors are a rarity. All concerned take the show very seriously. The operating procedure runs something like this: the director-producer, John Haldi, confers with Lazarus executives on the merchandise for a week's programming; from this conference he receives general facts about the merchandise and a temporary format is sketched, pick-up and delivery of merchandise arranged, models and guests are listed for contact, and central themes for each program are discussed.

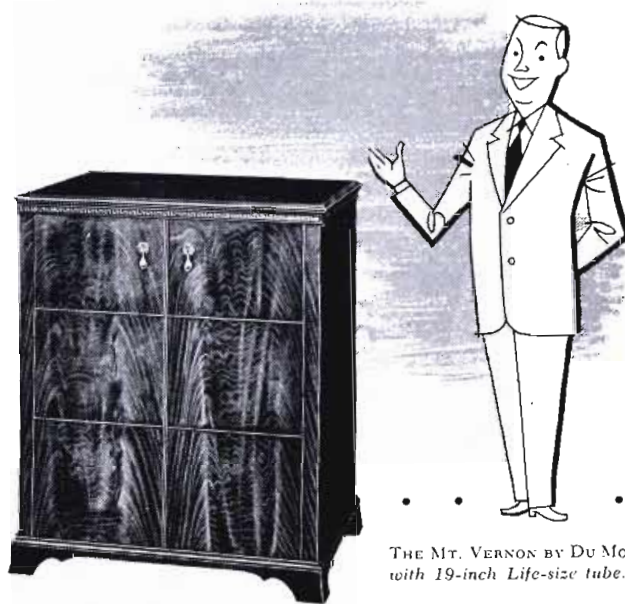
(continued on page 30)

Merchandise details get going-over by: announcer Bill Pepper; mdse-coordinator Jane Fitting; hostess Pat Barrett; "pitch girl" Betzie Zahn, and announcer Carl Sell.



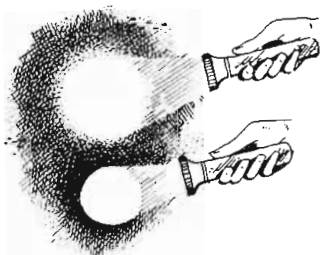
Look to **DuMont**
for greater line stability

It has always been DuMont's policy to build only the finest in television receivers. Earliest models are still giving good service. And though many new developments have gradually been incorporated into the line, no radical changes have been needed to support the story of DuMont quality. No "fad" models are ever introduced to become outdated before they can be sold. The TV retailer who features the DuMont line knows he is offering a product that will not deteriorate in value or reputation. He knows that his investment in current inventory is sound.



THE MT. VERNON BY DU MONT,
with 19-inch Life-size tube.

Point up these DuMont sales advantages



True Focus Pictures. The focus of a television picture depends upon the spot size of the electron beam which scans the face of the picture tube. If this spot is too large or poorly focused a blurred or diffused picture is produced. Through better voltage control, extra tubes, more complete circuitry, and the use of more expensive components, the spot that "paints" the DuMont picture is kept small and sharply focused. Picture details register accurately, do not overlay each other. When properly explained to customers, this and many other features make the DuMont line easier to sell.

TELEVISION'S MOST COVETED FRANCHISE



first with the finest in Television

\$400,000 A WEEK FOR THE CHILDREN'S MARKET

ON A network basis alone, over \$400,000 per week was being spent on children's shows last May, before changes for summer programming. This doesn't take into consideration the literally hundreds of local advertisers sponsoring children's programs in their respective cities.

Some of the shows will not be back on the air this fall. Others have changed their format. A few advertisers were priced out of TV

but, by and large, 90% will be back this fall with even more ambitious plans.

Particularly interesting are the audience composition figures which show that almost all of the children's programs come up with a respectable adult audience.

The one weak spot in this type programming is the "teen" audience.

Largest spender is Quaker Oats with a total budget running around

\$44,217, for three different programs. Close behind is National Dairy with a \$30,000 a week tab for the *Big Top*. The most highly sponsored program is *Howdy Doody* with six advertisers spending a total of \$74,280 each week.

Omitted from these charts is the famed *Kukla, Fran and Ollie*, which has progressed from a basic children's appeal to a family show, where the audience composition is 1.7, adult, and 0.9, under eighteen.

SPONSOR, PROGRAM & TOTAL WEEKLY EXPENDITURE	RATINGS Videodex May	STATIONS* PIB—May	COSTS**		HOMES REACHED* Videodex—May	AUDIENCE COMPOSITION Videodex — Second Quarter — 1951				
			PRODUCTION per broadcast	TIME per bdst)		Men	Women	Children		Total
						13-18	12 under			
AMERICAN BAKERIES COMPANY Total Expenditure: \$5,816 <i>Lone Ranger</i> —1/2 hr. Th.	23.1	7 (ABC)	\$5,000	\$816	2,363,000 (45)	.7	.8	.3	1.2	3.0
ANONA-FIDE MILLS, INC. BONNY MAID FLOOR COVERINGS Total Expenditure: \$12,013 <i>Bonny Maid Versatile Varieties</i> —1/2 hr. Sun.	5.5	42 (CBS)	4,250	7,763	498,000 (36)	.7	.8	.5	1.2	3.1
BISTOL-MYERS COMPANY PIPANA Total Expenditure: \$3,623 <i>Lucky Pup</i> —1/4 hr. Thurs.	4.3	13 (CBS)	700	2,923	310,000 (15)	.1	.5	.3	1.5	2.5
CANADA DRY GINGER ALE, INC. CANADA DRY BEVERAGES Total Expenditure: \$13,997 <i>Super Circus</i> —1/2 hr. Sun.	12.4	37 (ABC)	3,500	10,497	1,342,000 (49)	1.1	1.2	.3	1.2	3.8
COLGATE-PALMOLIVE-PEET CO. COLGATE DENTAL CREAM, PALMOLIVE & HALO Total Expenditure: \$22,629 <i>Howdy Doody</i> —1/4 hr. Monday Tuesday Thursday	12.7 13.2 12.7	47 (NBC) " "	1,400 " "	6,143 " "	1,323,000 (47) 1,414,000 (45) 1,372,000 (46)	.1 " "	.4 " "	.2 " "	1.4 " "	2.0 " "
GENERAL FOODS CORP. POST'S CEREALS Total Expenditure: \$53,680 <i>Captain Video</i> —1/2 hr. M-F.	8.4	23 (DuM)	2,000	8,736	692,000 (24)	.5	.5	.2	1.4	2.6
GENERAL MILLS, INC. CEREALS Total Expenditure: \$15,903 <i>Lone Ranger</i> —1/2 hr. Thurs.	23.1	36 (ABC)	10,000	5,903	2,363,000 (45)	.7	.8	.3	1.2	3.0
GENERAL SHOE CORPORATION Total Expenditure: \$7,657 ACROBAT SHOE <i>Acrobat Ranch</i> —1/4 hr. Sat.	3.7	24 (ABC)	2,000	2,260	252,000 (23)				Data Unavailable	
FRIENDLY TEEN SHOES <i>Going Places With Betty Betz</i> —1/4 hr. Tues.	1.5	8 (ABC)	1,200	2,197	70,000 (8)				Data Unavailable	
HOLLYWOOD BRANDS, INC. HOLLYWOOD CANDY BARS Total Expenditure: \$23,855 <i>Hollywood Junior Circus</i> —1/2 hr. Sun. (alternate weeks)	3.8	42 (NBC)	6,500	17,355	207,000 (16)	.7	.9	.3	1.3	3.1
INTERNATIONAL SHOE COMPANY Total Expenditure: \$27,399 POLL PARROT <i>Howdy Doody</i> —1/4 hr. Wed.	12.8	54 (NBC)	1,400	6,567	1,423,000 (51)	.1	.4	.2	1.4	2.0
SUNDIAL SHOES <i>Lucky Pup</i> —1/4 hr. Fri.	4.4	11 (CBS)	700	2,520	323,000 (16)	.1	.5	.3	1.5	2.5
WEATHER-BIRD SHOES <i>Super Circus</i> —1/2 hr. Sun. (alternate weeks)	12.4	35 (ABC)	3,500	12,712	1,342,000 (49)	1.1	1.2	.3	1.2	3.8

(Continued on next page)

SPONSOR, PROGRAM & TOTAL WEEKLY EXPENDITURE	RATINGS Videodex May	STATIONS* PIB—May	COSTS**		HOMES REACHED* Videodex—May	AUDIENCE COMPOSITION Videodex — Second Quarter — 1961				
			PRODUCTION per broadcast	TIME (per bdcst) PIB		Men	Women	Children 13-18	12 under	Total
WALTER H. JOHNSON CANDY CO. POWERHOUSE CANDY BARS Total Expenditure: \$10,110 Flying Tigers—1/2 hr. Sat.	3.6	21 (DuM)	1,500	8,610	234,000 (21)	Data Unavailable				
KELLOGG COMPANY Total Expenditure: \$34,547 KELLOGG CEREALS, RICE KRISPIES Howdy Doody—1/4 hr. Tuesday	13.2	42 (NBC)	1,400	5,603	1,414,000 (45)	.1	.4	.2	1.4	2.0
Thursday	12.7	"	"	"	1,372,000 (46)	"	"	"	"	"
CORN FLAKES, PEP & OTHER PRODUCTS Tom Corbett—Space Cadet —1/4 hr. M., W., F.	6.2	22 (ABC)	1,667	5,180	584,000 (27)	.3	.5	.4	1.2	2.5
M & M LTD. M & M CANDY Total Expenditure \$15,125 Super Circus—1/2 hr. Sun. (alternate weeks)	12.4	31 (ABC)	3,500	11,625	1,342,000 (49)	1.1	1.2	.3	1.2	3.8
MARS, INC. MARS CANDY BAR Total Expenditure: \$14,948 Howdy Doody—1/4 hr. Monday	12.7	50 (NBC)	1,400	6,074	1,323,000 (47)	.1	.4	.2	1.4	2.0
Wednesday	12.8	"	"	"	1,423,000 (51)	"	"	"	"	"
MASON, AU & MAGENHEIMER MASON CANDIES Total Expenditure: \$3,630 Chester, the Pup—1/4 hr. Sun.	2.6	17 (ABC)	1,000	2,630	200,000 (18)	.3	.5	.4	1.7	2.8
NATIONAL DAIRY PRODUCTS CORP. ALL PRODUCTS Total Expenditure: \$29,325 Big Top—1 hr. Sun.	13.9	45 (CBS)	15,000	14,325	1,367,000 (44)	.6	1.0	.2	1.5	3.2
NESTLE'S CHOCOLATE COMPANY CHOCOLATE PRODUCTS Total Expenditure: \$14,370 Mr. I. Magination—1/2 hr. Sun.	5.3	20 (CBS)	6,000	8,370	424,000 (20)	.5	.7	.2	1.8	3.2
QUAKER OATS COMPANY Total Expenditure: \$44,217 QUAKER & MOTHERS OATS & AUNT JEMIMA PRODUCTS Gabby Hayes Show—1/4 hr. M., W. & F.	4.0	30 (NBC)	1,100	4,432	336,000 (31)	.1	.4	.1	1.4	2.1
Gabby Hayes Show—1/2 hr. Sunday	8.3	44 (NBC)	8,000	12,705	826,000 (39)	.8	.9	.3	1.1	3.0
KEN-L RATION DOG FOOD Zoo Parade—1/2 hr. Sun.	10.1	42 (NBC)	5,500	12,480	1,016,000 (40)	1.0	1.1	.2	.7	2.9
RANGER JOE, INC. RANGER JOE CEREAL Total Expenditure: \$3,340 Ranger Joe—1/4 hr. Sun.	3.1	11 (ABC)	1,400	1,940	201,000 (18)	Data Unavailable				
SAM SMITH SHOE COMPANY Total Expenditure: \$10,030 Half-Pint Party—1/4 hr. W. & F.	1.6	8 (ABC)	2,300	2,715	82,000 (6)	Data Unavailable				
SWIFT & COMPANY PETER PAN PRODUCTS Total Expenditure: \$17,030 The Magic Slate—1/2 hr. Sun. (alternate weeks)	9.2***	23 (NBC)	6,500	10,530	485,000 (23)	Data Unavailable				
WANDER COMPANY OVALTINE Total Expenditure: \$6,895 Howdy Doody—1/4 hr. Fri.	11.8	41 (NBC)	1,400	5,495	1,326,000 (50)	.1	.4	.2	1.4	2.0
WELCH GRAPE JUICE COMPANY WELCH GRAPE JUICE Total Expenditure: \$7,835 Howdy Doody—1/4 hr. Fri.	11.8	50 (NBC)	1,400	6,435	1,326,000 (50)	"	"	"	"	"
WILLIAM WRIGLEY JR. COMPANY WRIGLEY CHEWING GUM Total Expenditure: \$11,340 Gene Autry—1/2 hr. Sun.	16.0	9 (CBS)	6,000	5,340	1,191,000 (14)	.9	.9	.3	1.5	3.5

*Discrepancy between number of stations reported in "Stations" and "Homes Reached" columns exists because the number of markets taking a specific program varied from week to week. Homes reached figures are based on Videodex city-by-city reports for the number of stations program was telecast on during week of their research.
Time costs are based on the number of stations in the station column. *April rating.

IT'S FUN TO KNOW

TELEVISION'S EXCITING NEW HOME PARTICIPATION PROGRAM, DESIGNED FOR CONSTRUCTIVE, ACTIVE ENJOYMENT BY THE ENTIRE FAMILY. IT'S FUN TO KNOW DELIGHTS THE PARENT AS WELL AS THE CHILD BY STIMULATING THE CHILD'S INTEREST IN THE WORLD IN WHICH HE LIVES AND ENCOURAGING HIS CREATIVE ABILITIES BY DOING THINGS TOGETHER.



Paul Tripp

STAR OF "MR. I. MAGINATION"

MONDAY



THE WORLD AND YOU — Paul Tripp visualizes with the aid of models, films and guests — the world in which we live. Added fun. A Quiz and Fun Table.

TUESDAY



HOW TO DO IT — From cardboard and paste, paperclips and pipe cleaners — Paul Tripp shows his friends a world of things that are fun to make and use.

WEDNESDAY



WHY — Our answer man Paul Tripp shows the answers to the eternal questions of the young — how does an airplane stay up — why it thunders and rains.

THURSDAY



HOW TO DRAW — Everyone can draw — If Paul Tripp shows you how, it's fun to make a circle become a rabbit and make paintings to pin on your wall.

FRIDAY



HOW TO SING, DANCE AND ACT — Dancing Master Tripp knows his way about a square dance and a reel — he knows songs to sing and stories to act out.

IT'S FUN TO KNOW has recently completed a shake-down cruise of forty-five programs on the CBS television network. Now starring Paul Tripp, IT'S FUN TO KNOW shows that it is fun to know. Available for fall sponsorship either across the board or as a once-a-week program. For full information write

IT'S FUN TO KNOW

600 MADISON AVENUE

NEW YORK CITY 22

PLAZA 3-3671

EFFECTIVE LOW - COST COMMERCIALS

IMPORTANT to local, as well as national, advertisers are methods of producing effective low cost commercials. Many stations, aware of the pitfalls of locally produced commercials, approach this problem with a good deal of ingenuity. Shown here are some of KTTV's successful ideas.

Seen at the left is a portable 8 x 8 corner room, designed to resemble any room in any home. Shelves are arranged on one wall to resemble open kitchen shelves for canned goods, or a living room or den book case. One wall is blank, to be used as background for commercial props such as stoves, refrigerators, furniture, etc.

By simply changing the set dressing, it can be made to approximate any type room and gives genuine home background for the sponsor's product. The set is on wheels, to allow for its easy storage and mobility around the sound stages. This serviceable set was built and papered for only \$100.

Commercials don't have to be dull . . . in fact they can be fun. Four times a week the S & W Fine Foods Co. purchased a five minute soundies show, four minutes of musical selections on film and a minute of commercial. It was the latter which won such great popularity with KTTV viewers.

Silhouettes, At \$15 a Show

Silhouettes were employed in an interesting manner to convey the sponsor's message. Each evening, an average American was portrayed in an average occupation or shown enjoying his leisure hours. The station's art and properties departments transformed simple pieces of cardboard into fascinating illusions.

One day a week all active personnel—director, emcee, art and props—met to plan the coming week's situations. At the conclusion of this meeting the wheels began turning for interesting commercials.

The commercials provided the crews with as much enjoyment as any show, and needless to say, another sponsor was pleased with the results.

Costs averaged \$15.00 per show.





Miss Rubbermaid demonstrates her *Kitchen Cabinet Magic* to TV audiences in this series of one-minute spots. Background music and full cartoon animation plus live-action scenes combine to make the films a highly successful series featuring nationally known Rubbermaid Houseware.

ADVERTISER

Woolster Rubber Co.

AGENCY

Ketchum McLeod & Grise, Inc.

PRODUCED BY

ALEXANDER FILM CO.

100 TRADE SPRINGS
 NEW YORK 17 • CHICAGO 14 • SAN FRANCISCO 10



Original lettering... surrounded by simulated lighting effect provides a dramatic title for this Mennen Company TV Film Commercial... produced by National Screen Service. Set against a celestial background... title is almost full screen... giving the advertiser's message maximum product identification... combined with plenty of eye appeal.

ADVERTISER

The Mennen Company

AGENCY

Diane Jones Company, Incorporated

PRODUCED BY

NATIONAL SCREEN SERVICE

1500 BROADWAY NEW YORK 14, N. Y.
 (Circle 578)



A series of fourteen 30-second live-action product commercials featuring that "just combed look" for Vaseline Hair Tonic and Vaseline Cream Hair Tonic and demonstrating the soothing effect of Vaseline Lip Ice on dry, chapped lips.

ADVERTISER

Chasebrough Mfg. Co.

AGENCY

McCann-Erickson, Inc.

PRODUCED BY

PATHESCOPE TELEVISION PRODUCTIONS, INC.

90 FIFTH AVENUE NEW YORK 13, N. Y.
 (Circle 579)



Yesir, partners, the flavor-bond stagecoach made it! A real Western—shooting cowboys, a racing stagecoach and the treasure chest full of Heide Juicyfruit is saved for youngsters everywhere! Originated by Rex Cox of Sarra, Inc., this one-minute spot has all the elements of a Western thriller.

ADVERTISER

Henry Heide, Inc.

AGENCY

Kelly-Naxon, Inc.

PRODUCED BY

SARRA, INC.

NEW YORK 200 EAST 54TH STREET
 CHICAGO 15 EAST ONTARIO STREET



No longer is a timer confined to the kitchen stove. A series of one-minute and twenty-second spots show, through live-action and interesting opticals, how the portable Lux Minute Minder guards valuable time in any room in the house. Created for the Lux Clock Mfg. Company of Waterbury, Connecticut, through Edward Graceman & Associates.

ADVERTISER

Lux Clock Mfg. Company

AGENCY

Edward Graceman & Associates

PRODUCED BY

SARRA, INC.

NEW YORK 200 EAST 54TH STREET
 CHICAGO 15 EAST ONTARIO STREET



"It's the finest floor you've ever seen" ends Kentile's catchy rhymed copy. Stop motion for product identification, animation for sell, and live action for a how-to-do demonstration are integral parts of the one-minute and twenty-second commercials produced from a storyboard by Ruthrauff & Ryan, Inc.

ADVERTISER

David E. Kennedy, Inc.

AGENCY

Ruthrauff & Ryan, Inc.

PRODUCED BY

SARRA, INC.

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



A dash of imagination captures viewer attention for current series of low budget spots produced by TV Ads, Inc. Man in billboard "comes to life" and delivers convincing sales pitch for Modern Realty Associates. Matte shot techniques, as here employed by TV Ads' personnel, offer unlimited possibilities for injecting the surprise element into the video image.

ADVERTISER

Modern Realty Associates

AGENCY

Ted H. Factor Agency

PRODUCED BY

TV ADS, INC.

3839 WILSHIRE BOULEVARD, LOS ANGELES, CALIF.
DUnkirk 8-1323

BACKGROUNDS UNLIMITED

We are showing agency TV people why cost considerations no longer impose creative restrictions on the number and scope of "sets" written into our film commercials.

The Pathescope-built artwork background projector allows new creative freedom and actually cuts costs in a series of six or more commercials.

Would you like to see the results of this technique as we've used it in our recent commercials?

PATHESCOPE TV PRODUCTIONS

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

EST. 1914

LEADING SPOT AND NETWORK TELEVISION ADVERTISERS VOTE TELEVISION MAGAZINE NO. 1 FOR TV INFORMATION.

TELEVISION MAGAZINE received more votes than any other publication in answer to the 3 questions on this chart.*

1. What trade publications do you depend on most for news in the television field?
2. What trade publications do you depend on most for the more comprehensive and basic type of information in the television field?
3. Over the long haul which of these publications you have mentioned do you find most helpful in your television work?

TELEVISION	1
Advertising Age	2
Variety	} tie — 3
Broadcasting	
Sponsor	5

*According to a survey worked out in consultation with Blair-TV, Inc.; CBS Radio Sales; Free & Peters, Inc.; Harrington, Righter & Parsons; NBC Spot Sales; Edward Petry & Company; Weed & Company. The survey was handled in its entirety by the James M. Vicary research organization; available on request.

To reach leading advertisers and agencies, use the publication they depend on for television information.

DAYTIME NETWORK SCHEDULE

10:00-11:00

JUNIOR CIRCUS, Hollywood Candy, ABC, 10:30-11:00
DENNIS JAMES SHOW, ABC, M-F, 10:30-11:00

11:00-12:00

FOODINI, Sundial Shoe, ABC, Sat., 11:00-11:30
DATE WITH JUDY, McKesson & Robbins, ABC, Sat., 11:30-12:00
STRIKE IT RICH, Colgate-Palmolive-Peet, CBS, M, W, F, 11:30-12:00
FASHION MAGIC, International Latex, CBS, Sat., 11:00-12:00
SMILIN' ED McCONNELL, Brown Shoe, CBS, 11:30-12:00
RUDY VALLEE, NBC, M-F, 11:00-12:00

12:00-1:00

RANGER JOE, Ranger Joe, Inc., ABC, Sun., 12:00-12:15
CHESTER THE PUP, Mason, Au & Mogenheimer, ABC, Sun., 12:15-12:30
FAITH FOR TODAY, Voice of Prophecy, ABC, Sun., 12:30-1:00
LANGFORD & AMECHE SHOW, ABC, M-F, 12:00-1:00
TWO GIRLS NAMED SMITH, B. T. Babbitt, ABC, Sat., 12:00-12:30
FAITH BALDWIN THEATER, Maiden Form, ABC, Sat., 12:30-1:00*
I COVER TIMES SQUARE, Seeman Bros., ABC, Sat., 12:30-1:00*
TBA, American Home Products, CBS, M-F, 12:15-12:30
TBA, Procter & Gamble, CBS, M-F, 12:30-12:45
BIG TOP, National Dairy, CBS, Sat., 12:00-1:00
HEADLINES, DuM, M-F, 12:00-12:15
FOR YOUR INFORMATION, DuM, M-F, 12:15-12:30
RUMPUS ROOM, Premier Foods, DuM, M-F, 12:30-1:00
RUTH LYONS 50 CLUB, NBC, M-F, 12:00-12:30
Penick & Ford, Th, 12:00-12:15
Campana, F, 12:15-12:30

1:00-2:00

STEVE ALLEN, Procter & Gamble, CBS, 1:15-1:30
GARY MOORE SHOW, CBS, M-F, 1:30-2:30
Best Foods, T, Th, 1:30-1:45
Standard Brands, M, W, F, 1:45-2:00
Junket, Th, 1:45-2:00
Procter & Gamble, M-F, 2:00-2:15
Cavalier, M, W, F, 2:15-2:30
Quaker Oats, T, Th, 2:15-2:30

2:00-3:00

FIRST HUNDRED YEARS, Procter & Gamble, CBS, M-F, 2:30-2:45

3:00-4:00

BRIDE AND GROOM, Lehn & Fink, CBS, T, 3:15-3:30
Hudson Pulp & Paper, Th, 3:15-3:30
FASHION MAGIC, CBS, M-F, 3:30-4:00
International Latex, T
MISS SUSAN, Colgate, NBC, 3:00-3:15
BERT PARKS SHOW, General Foods, NBC, M, W, F, 3:30-4:00
BILL GOODWIN SHOW, General Electric, NBC, T, Th, 3:30-4:00
MRS. ROOSEVELT SPEAKS, NBC, Sun., 3:00-3:30
JUVENILE JURY, Minnesota Mining Co., NBC, Sun., 3:30-4:00

4:00-5:00

YOUR PET PARADE, Rolston Purina, ABC, Sun., 4:30-5:00
HOMEMAKERS EXCHANGE, part., CBS, M-F, 4:00-4:30
Aluminum Cooking Utensils, M
National Pressure Cooker, T, Th
MEET THE PRESS, Revere Copper, NBC, Sun., 4:00-4:30
ZOO PARADE, Quaker Oats, NBC, Sun., 4:30-5:00
KATE SMITH, participating, NBC, Sun., 4:30-5:00
KATE SMITH, participating, NBC, M-F, 4:00-5:00

5:00-6:00

SUPER CIRCUS, ABC, Sun., 5:00-6:00
Canada Dry, 5:00-5:30
International Shoe, 5:30-6:00*
M & M Candy, 5:30-6:00*
SARAH CHURCHILL, Hallmark, CBS, Sun., 5:45-6:00
GABBY HAYES SHOW, Quaker Oats, NBC, Sun., 5:00-5:30
MAGIC SLATE, Derby Foods, NBC, Sun., 5:30-6:00*
HAWKINS FALLS, Lever Bros., NBC, M-F, 5:00-5:15
GABBY HAYES, NBC, 5:15-5:30
Quaker Oats, M, F
Peter Paul, Th
HOWDY DOODY, NBC, 5:30-6:00
Colgate, M, 5:30-5:45, T, 5:45-6:00, Th, 5:45-6:00
Mars, M, 5:45-6:00, W, 5:30-5:45
Kellogg, T, 5:30-5:45, Th, 5:30-5:45
Wonder, W, 5:45-6:00
Welch, F, 5:30-5:45
International Shoe, 5:45-6:00
BOB CONSIDINE, Mutual of Omaha, NBC, 5:45-6:00

KEY

* — alternating with adjacent program or sponsor
TBA — program to be announced
Open — segment unsold
Co-op — individually sponsored by various local advertisers
Part. — multiple sponsorship of some program

	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	Ted Mack Family Hour	Ted Mack Family Hour	C.A. Swanson* Ted Mack Fam. Hour	Gen. Mills* Ted Mack Fam. Hour	Goodyear P. Whiteman Review	Goodyear P. Whiteman Review	
	CBS	Frigidaire College Show	Frigidaire College Show	Ranson Star of the Family	Ranson Star of the Family	Wm. Wrigley Gene Autry	Wm. Wrigley Gene Autry	Amer Tab. This is Show Business
	DU MONT							
	NBC	Gen. Foods Hopalong Cassidy	Gen. Foods Hopalong Cassidy	Gen. Foods Hopalong Cassidy	Gen. Foods Hopalong Cassidy	Liggett & Myers TBA	Liggett & Myers TBA	Gen. Foods Young Mr. Bobbin
MONDAY	ABC			Kellogg Space Cadet				Ironrite Hollywood Screen Test
	CBS							Oldsmobile CBS-TV News
	DU MONT					Gen. Foods Captain Video	Gen. Foods Captain Video	
	NBC					R.C.A. Kukla, Fran & Ollie	R.C.A. Kukla, Fran & Ollie	Mohawk Mills Mohawk Showroom
TUESDAY	ABC							P & G Beulah
	CBS							Oldsmobile CBS-TV News
	DU MONT					Gen. Foods Captain Video	Gen. Foods Captain Video	
	NBC					P & G Kukla, Fran & Ollie	P & G Kukla, Fran & Ollie	Van Camp Little Show
WEDNESDAY	ABC			Kellogg Space Cadet				Bendix Chance of a Lifetime
	CBS							Oldsmobile CBS-TV News
	DU MONT					Gen. Foods Captain Video	Gen. Foods Captain Video	
	NBC					Nat'l Bst. Kukla, Fran & Ollie	Nat'l Bst. Kukla, Fran & Ollie	Mohawk Mills Mohawk Showroom
THURSDAY	ABC							General Mills Lone Ranger
	CBS							Oldsmobile CBS-TV News
	DU MONT					Gen. Foods Captain Video	Gen. Foods Captain Video	
	NBC					Time, Inc. Kukla, Fran & Ollie	Time, Inc. Kukla, Fran & Ollie	Van Camp Little Show
FRIDAY	ABC			Kellogg Space Cadet				Brown Shoe Say It With Acting*
	CBS							Oldsmobile CBS-TV News
	DU MONT					Gen. Foods Captain Video	Gen. Foods Captain Video	
	NBC					P & G Kukla, Fran & Ollie	P & G Kukla, Fran & Ollie	Mohawk Mills Mohawk Showroom
SATURDAY	ABC			Anthracite Inst.—Better Home Show	Anthracite Inst.—Better Home Show			General Mills Stu Erwin Show
	CBS				Burkhart Shoe P. Bowman	Lambert Sammy Kaye	Lambert Sammy Kaye	Sylvania Beat the Clock
	DU MONT							
	NBC							Alan, Soap One Man's Family

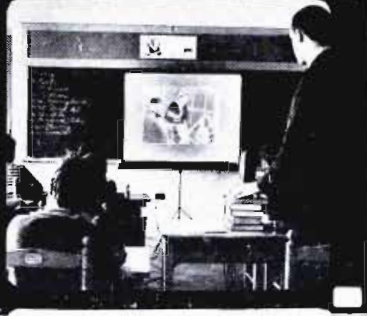
NETWORK SCHEDULE

TENTATIVE AS OF AUG. 1

	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
	8:30	8:45	9:00	9:15	9:30	9:45	10:00	10:15	10:30	10:45	11:00	11:15	11:30
								Evangelistic Youth Billy Graham	Evangelistic Youth Billy Graham	YngPalsChch Youth on the March	YngPalsChch Youth on the March		
Lincoln-Mercury Toast a Town	Lincoln-Mercury Toast a Town	Lincoln-Mercury Toast a Town	Lincoln-Mercury Toast a Town	General Electric Fred Waring	General Electric Fred Waring	General Electric Fred Waring	General Electric Fred Waring	B. F. Goodrich Celebrity Time	B. F. Goodrich Celebrity Time	Stopette What's My Line	Stopette What's My Line		
		Pentagon Washington	Pentagon Washington	Emerson Drug Rocky King	Emerson Drug Rocky King	Cavalier Cigs Plainclothes Man	Cavalier Cigs Plainclothes Man						
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	P & G Red Skelton	P & G Red Skelton	Regents Leave It to the Girls	Regents Leave It to the Girls	Langine's Chronoscope	
Bristol Myers Mr. District* Attorney													
Lever Bros. Lux Video Theatre	Lipton Talent Scouts	Lipton Talent Scouts	Lipton Talent Scouts	Philip Morris Horace Heidt	Philip Morris Horace Heidt	Grill. Foods It's News to Me	Grill. Foods It's News to Me	Westinghouse Studio One	Westinghouse Studio One	Westinghouse Studio One	Westinghouse Studio One		
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		
Schedule Show	Firestone Co. Voice of Firestone	Firestone Co. Voice of Firestone	Admiral Lights Out	Admiral Lights Out	Bymart Somerset* Maugham	Am. Tob. Robert* Montgomery	Bymart Somerset* Maugham	Am. Tob. Robert* Montgomery	Pure Oil Who Said That	Pure Oil Who Said That			
Magen David Charlie Wild						Arnold Life Begins At 80	Arnold Life Begins At 80						
				Schick Gang-busters	Schick Gang-busters	Electric Auto-Life Suspense	Electric Auto-Life Suspense	Block Drug Danger	Block Drug Danger				
Georgetown University Forum	Johns Hopkins Science Rvw	Johns Hopkins Science Rvw	Drug Store TV Cavalcade of Bands	Drug Store TV Cavalcade of Bands	Drug Store TV Cavalcade of Bands	Drug Store TV Cavalcade of Bands	They Stand Accused	They Stand Accused					
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			
Alternate TBA							Celanese Theatre*	TBA	Celanese Theatre*	TBA			
Pillsbury* A. Godfrey & Friends	Chesterfield A. Godfrey & Friends	Chesterfield A. Godfrey & Friends	Colgate Strike It Rich	Colgate Strike It Rich	P. Lorillard The Web	P. Lorillard The Web	Pabst Co. International Boxing Club	Pabst Co. International Boxing Club	Pabst Co. International Boxing Club	Fight Follow-up			
						Shadow of the Cloak	Shadow of the Cloak						
Keynolds* Metals Kate Smith	Norge Kate Smith	Open* Kate Smith	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	Hazel Bishop Freddy Martin	Hazel Bishop Freddy Martin			
Admiral Stop the Music	P. Lorillard Stop the Music	P. Lorillard Stop the Music	Yackard* Holiday Hotel	Cluett Peabody* Holiday Hotel	Gruen Guild Theatre	Gruen Guild Theatre	Jete Home TBA*	TBA*	Masland At Home	Florsheim Red Grapes			
SC Johnson* Starlight Theater	Blatz Amos 'n Andy	Blatz Amos 'n Andy	Esso Oil & Kroger Co. Allan Young	Esso Oil & Kroger Co. Allan Young	Lever Bros Big Town	Lever Bros Big Town	Philip Morris Racket Squad	Philip Morris Racket Squad	Carter* Crime Photographs	Toni* Crime Photographs			
	Tidewater Headline Clues	Tidewater Headline Clues	Kaiser-Frazer Ellery Queen	Kaiser-Frazer Ellery Queen									
Devoto-Plymouth Gricha Marx	Borden's Treas. Men In Action	Borden's Treas. Men In Action	Ford Festival	Ford Festival	Ford Festival	Ford Festival	U.S. Tob. Martin Kane Private Eye	U.S. Tob. Martin Kane Private Eye	Standard Oil of Indiana Wayne King	Standard Oil of Indiana Wayne King			
Sterling Drug Mystery Theatre					Kraiser Tales of Tomorrow*	Alternate TBA*							
General Foods Mama	R.J. Reynold Man Against Crime	R.J. Reynold Man Against Crime	Schlitz TBA	Schlitz TBA	Schlitz TBA	Schlitz TBA	Gen. Mills Live Like A Millionaire	Gen. Mills Live Like A Millionaire	Ends Hollywood Op a Night	Ends Hollywood Op a Night			
Mennen Co. Twenty Questions	Rosefield You Asked For It	Rosefield You Asked For It	Coca-Cola Hands of Destiny	Coca-Cola Hands of Destiny	Front Page Detective	Front Page 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	Doeskin Elsie Salutes Stars	Doeskin Elsie Salutes Stars	
Miles Laboratories Quiz Kids	Gulf We, the People	Gulf We, the People	Patt Matt Big Story	Patt Matt Big Story	Campbell Aldrich Family	Campbell Aldrich Family	Gillette Boxing	Gillette Boxing	Gillette Boxing	Chesebrough Greatest Fights			
Nash-Kelv. Whiteman TV Teen Club	Nash-Kelv. Whiteman TV Teen Club	Nash-Kelv. Whiteman TV Teen Club									Word of Life Song Time	Word of Life Song Time	
Budweiser Ken Murray Show	Budweiser Ken Murray Show	Budweiser Ken Murray Show	Peppi Cola Faye Emerson	Peppi Cola Faye Emerson	Amer. Saf. Razor-Show Goes On	Amer. Saf. Razor-Show Goes On	Carter Songs For Sale	Open Songs For Sale	Sterling Songs For Sale	Sterling Songs For Sale			
					Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling

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LAZARUS (continued from page 19)

cussed; in subsequent days the Lazarus Radio-Television department itemizes facts and background on each item and sends them to WBNS-TV where they are assembled with a carefully timed format into a script.

The completed scripts are distributed the day before the program, and the regulars on the show examine the merchandise which has been sent to WBNS-TV. That night they study the commercial and prepare for the morning rehearsal. The morning of the show consists of an hour of "stop-and-go" rehearsing. Two hours before the show, a complete run-through is made, camera angles are checked, and sets are okayed by the Production and Engineering Departments. After the program, the televised merchandise is returned to the store. A talk-planning session on tomorrow's show is the last of the operating procedure and the cycle begins anew.

Personnel include 2 cameramen, 2 floor managers, a boom man, 5 actors and actresses, 2 to 4 models, and a merchandise coordinator working with the director-producer and the cast. Six people in the control room put the show on the air. Finally, there is a script coordinator, 3 full time people in the Lazarus store, the WBNS-TV Art Department, and the Continuity and Film Department at the Studio.

Beside the regulars on the show, each week rotating personnel from Lazarus appear to inform the viewers about the store's many services.

What Sells

Lazarus statisticians recently completed a report showing the overall good classifications for TV appeal. They are: sporting goods, candy, children's ready-to-wear, men's ready-to-wear, women's accessories, furniture, china, notions, men's accessories, women's ready-to-wear, and children's toys.

Plans for the Fall cycle are summarized by a Lazarus advertising executive, who states: "Straight merchandise entertainment! We've found our viewers like it, and that they really want to learn more about merchandise—why it is good—to see it in action. They want to know how to take it apart and how it works. They're hungry for good authoritative merchandise information—that's what we aim to give them."

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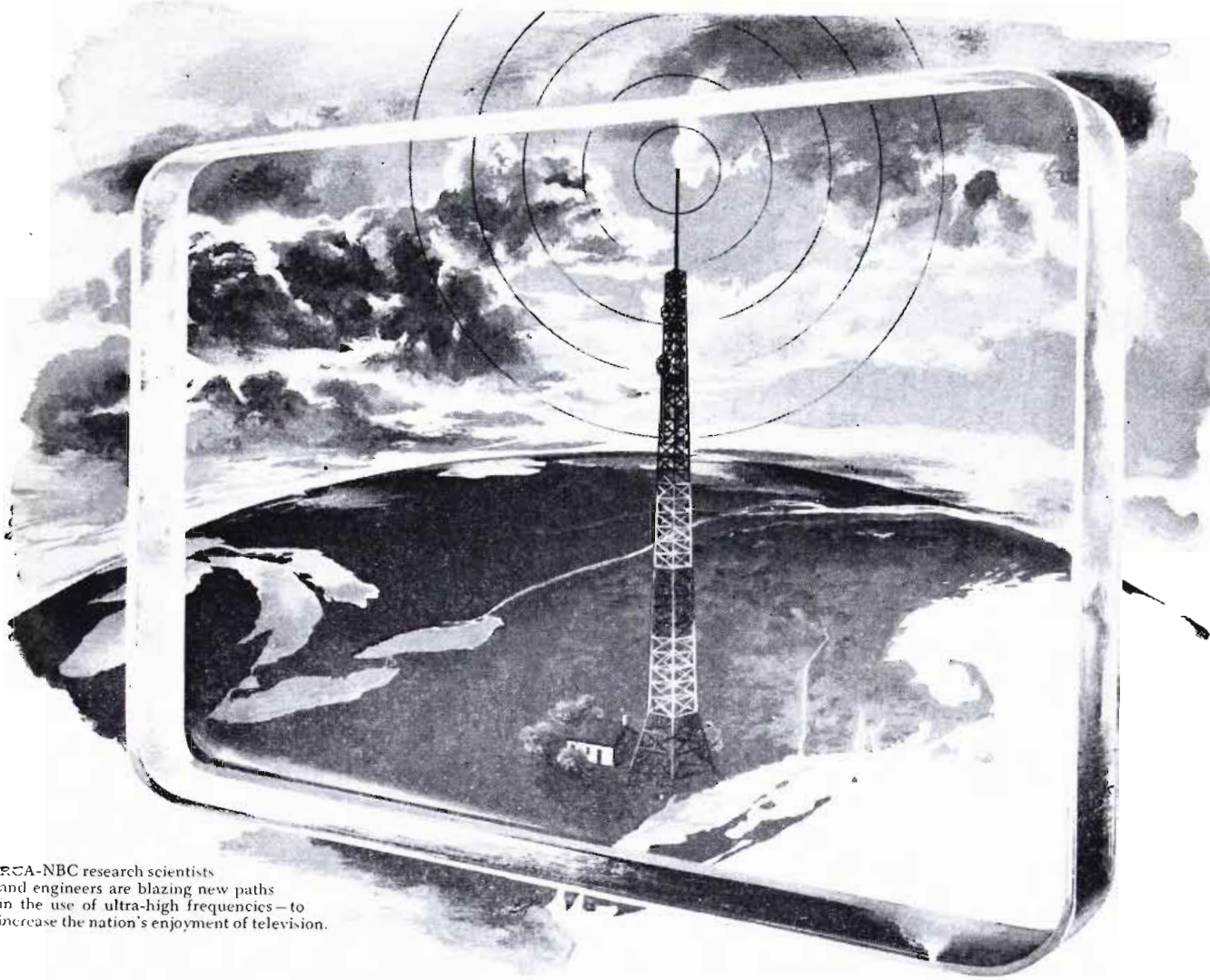
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CONTACT-BUSINESSMAN forming new commercial film venture seeks responsible partner experienced in all phases of studio work such as directing, narrating and supervising complete camera and film work. Write to box # TV 1.

TELEVISION Magazine
600 Madison Ave., N.Y.C.



RCA-NBC research scientists and engineers are blazing new paths in the use of ultra-high frequencies—to increase the nation's enjoyment of television.

World's first custom-built UHF station —points the way to more TV for more people

Although television now reaches 45 million people in more than 12 million homes, thousands of communities are still too far from existing stations to be reached by *any* programs. Moreover, under present conditions, many cities with limited program service want, but can't have, additional TV stations.

In preparation for the establishment of a country-wide television service, RCA has pioneered for many years in ultra-high-frequency (UHF) research.

Today—an experimental station built by RCA at Bridgeport, Conn., is supplying the practical experience and engineer-

ing facts needed to design the best UHF equipment—including transmitters, receivers, and converters. NBC programs on the air during the full broadcast day are used by RCA—and other manufacturers, too—for large-scale field tests.

From results of this pioneering, RCA engineers have determined that practical UHF equipment can be built to serve the public, and that present RCA Victor television sets can be readily adapted to give equally fine performance on both UHF and VHF.

* * *

See the latest in radio, television, and electronics at RCA Exhibition Hall, 36 W. 49th St., N. Y. Admission is free. Radio Corp. of America, RCA Building, Radio City, N. Y. 20, N. Y.



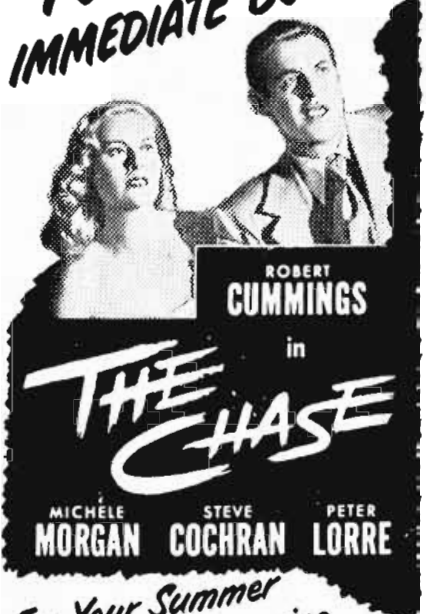
Built by RCA at Bridgeport, Conn.—first UHF transmitter to operate on a regular schedule.



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TV-AM

(continued from page 12)

(Procter & Gamble, Lever Bros., Colgate-Palmolive-Peet, etc.), a gradual curtailment of radio properties becomes evident, but one spokesman for this group emphasizes that they're all "... still very much AM buyers ..."

Answering a pointed question, this trade figure adds that "... when television can match radio's low cost figures and beat out its circulation, we'll stop buying AM—not until then."

One of these major soapers has successfully revamped three of its top-rated AM presentations for TV usage, while continuing two of them on radio. Already in the works among these firms is what is predicted to be "... about an hour and three quarters of daytime soap operas for television, by early next year ..."

One generalization that is offered is the delineation of "... the two radio markets we buy in TV areas: first we buy AM because it reaches the remaining non-TV homes in the 63 markets—second, we reach out for the listeners just beyond the reach of their city's television signals. Thus, we find ourselves quite logically scheduling both radio and television within the various TV markets."

Benrus Pinpoints 2 Audiences With 2 Media

Benrus Watch's ad manager, Harvey Bond, points up his firm's unchanged policy of purchasing (1) "A" time spots and (2) early morning and early evening news strips on radio, while adding his unqualified support for supplementary AM budgets in selected TV markets.

Analyzing his firm's AM-TV technique, Mr. Bond sees "... the whole family at home over breakfast every morning—totally unaffected by television, which is 'just rolling out of bed' at that time—contentedly absorbed in the day's news ... and our commercials.

"Then, in the early evening, when the same family is very likely absorbed in the 6 to 7 p.m. newscasts, we hit 'em again. And, finally, during the later hours, our family either tunes in their radio or TV set: whichever they select, they'll be exposed to Benrus commercials—two separate evening audiences and two separate approaches to them."

Rounding-out his discussion of the watch company's strategy, Mr. Bond reveals that TV gets a sub-

stantially larger portion of the broadcast budget than AM although he notes that higher TV time cost is one major factor here.

Canada Dry, while bankrolling one of the dozen top-rated network children's shows, is also convinced that the use of both AM and TV in the same market makes good sense.

Canada Dry Policy

"Just as we may have insertions in both the newspaper and magazine that you carry home in the evening," W. S. Brown, VP in charge of advertising says, "Canada Dry may be on the air via both radio and TV at the same time within a single market. Because we do not feel that we are duplicating our efforts by using both media," he adds, underscoring the point, "our time scheduling on radio is not particularly influenced by television programming."

Approaching TV and AM with the belief that the two are distinctly different media, Canada Dry's use of either or both within a given city is determined by the specific marketing situation and problems prevalent. This line of reasoning, Mr. Brown continues, "determines our budgeting between the two media.

"Thus, the ratio of our expenditures between radio and television may vary widely from one market to another, since there is no arbitrary allocation of funds either nationally or locally."

Concluding Mr. Brown points out that spot and local participation usage has continued to be the AM policy, at about the same rate as pre-TV.

Vitality Needed for AM

Summarizing then, we find that the supplementary AM budget, combining TV's impact with AM's low-cost saturation ability, is very much the order of the day.

Basic problem for the future, tho, is AM's vitality: important for saturation coverage and lowest cost-per-thousand medium—what will happen to it when the TV giant is full grown? Seemingly holding its place better than the many circulation-troubled national magazines, radio is going to have to provide more than mouthings to keep ahead of other media.

Radio's going to have to find its place in the TV sun ... it's going to have to develop that new role for the TV era that many have spoken of but few have done anything about.