

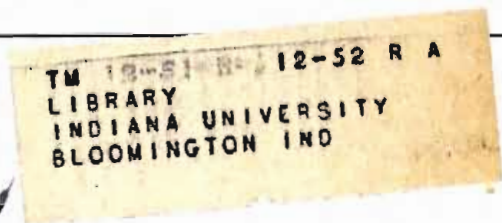
Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

8th year of publication

May, 1952

ESSO'S \$500,000 TV NEWS TAB
HOW LEVER SWITCHED TO FILM
\$25,000,000 POLITICO GRABAG



when Ruth Lyons talks...



women listen

- A TOILET SOAP**—From Cincinnati, Dayton and Columbus only, 44,669 quarters (\$11,167.25) plus wrappers in February, 1952 alone . . . shaping up as the lowest cost per inquiry in the Company's experience.
- A SET OF BOOKS**—13,283 responses to an offer in connection with a 12-volume set of Classics at \$75.00. Again—lowest cost per inquiry in the publisher's history.
- CANNED VEGETABLES**—After only 10 weeks, this brand climbed from 7th to 1st place in purchases by viewers in 3 metropolitan markets. Volume more than tripled—going from 4.8% of total canned vegetable sales to 17.1%.

All along the line, Ruth Lyons shows results . . . results . . . and more results. In four months, her Fifty Club has more than doubled its audience. Now it's over 1,040,000 on a 19-station network . . . and 81,100 of them have written her *personal* letters and sent her gifts.

When Ruth Lyons talks, her viewers *act*—she's the woman other women *trust!*



For information about availabilities—contact **NBC TELEVISION** No. 1 MEDIUM FOR YOUR SALES SUCCESS
A service of Radio Corporation of America

The end of the Freeze can

BEGIN PROFITS FOR YOU

GET THIS BOOKLET NOW

Find out how to
get on the air quickly and profitably

- with Du Mont UHF transmitting equipment
- with Du Mont Network programs
- with a Du Mont-built UHF audience

Learn how these three Du Mont operations,
working together, can help make your UHF plans
a successful reality.



*send
for your copy
now...*

DU MONT

First with the Finest in Television

ALLEN B. DU MONT LABORATORIES, INC., CLIFTON, N. J.

Allen B. DuMont Laboratories, Inc.
1500 Main Ave. (Dept. TU3)
Clifton, N. J.

Please send me my copy of "UHF The New Big
Development in TV".

Name.....
Company.....
Address.....

ON Saturday night, February 16, 1952, WSM-TV staged a 7½ hour Telethon to raise money for the Middle Tennessee Heart Association Fund. What happened contains food for thought for every advertiser interested in selling the heart of the Central South.

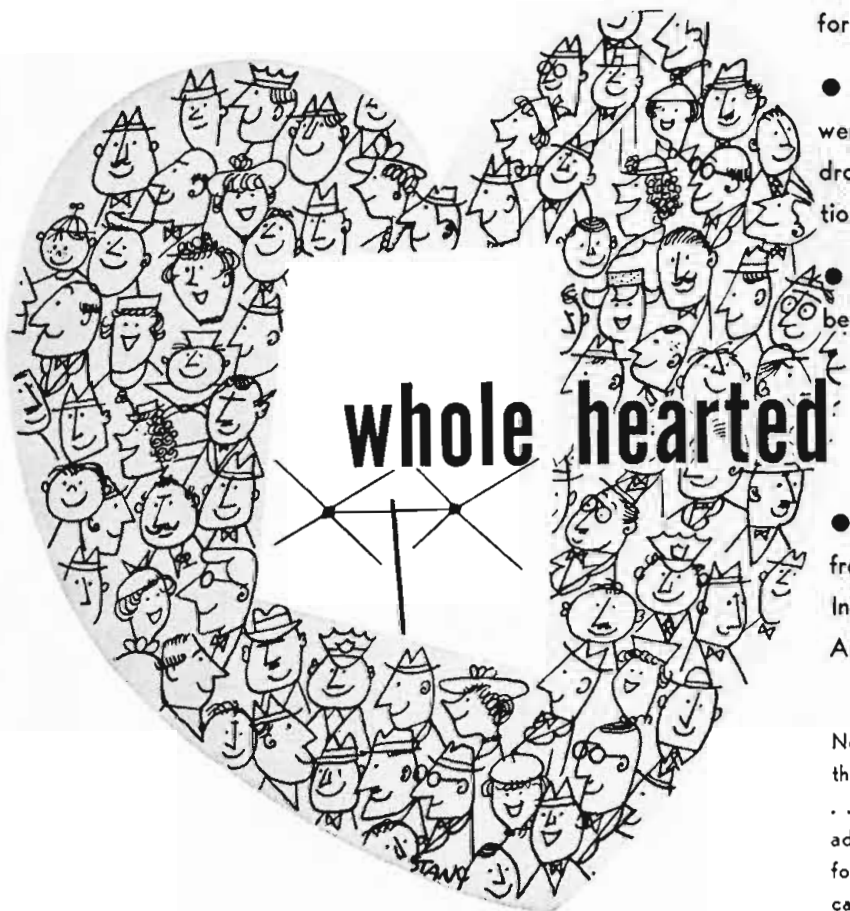
- Over 200 artists (all WSM, and WSM-TV staffers), folk and popular, appeared before the WSM-TV cameras.

- After 2,100 plus calls, phone facilities were so hopelessly jammed that people drove as far as 70 miles to make contributions in person.

- 2,161 individual pledges were recorded before the Telethon went off the air.

- Pledges came in from a six state area, from points as far north as Evansville, Indiana, and as far west as Jonesboro, Arkansas.

Note well three things . . . public service beyond the call of duty . . . talent better than 200 strong . . . coverage far greater than normal. All these add up to an extraordinarily effective sales medium for your product. Irving Waugh or any Petry Man can fill in the details.



Channel 4 Nashville

WSM-TV





PABST BLUE RIBBON

After two other producers, Pabst switched to Five Star. They're back again for 1952.

S.O.S. MAGIC BUNNY

This "Show of Shows" series was created by Five Star to combine cartoon and live action.



THRIFTY SQUIREL

For Stokeley's "Honor Brand", a series of 10 films cut cost down to less than \$1000 each.

"PET MILK PETE"

Three Pet Milk cartoons, on "All-Star Revue", mark the new trend in TV "fantasy" commercials.



FORD SERVICE CARTOONS

Used car and service films call for cartoon. This fast Ford series called for Five Star.



WHITMAN'S SAMPLER

For fast, moderate budget delivery, Five Star devised sampler "grow" technique for Whitman's.

Five Star LEADS THE FIELD In Commercial CARTOONS

Pictured here are only 12 of the hundreds of successful cartoons of every type created and produced by Five Star Productions.

Cost: \$500 to \$5,000, gross.

Since 1945, Five Star has produced more commercial cartoons than the next three producers in the field.

Five Star also produces live action, stop-motion and blended commercials.

Whatever your needs, consult first...

FIVE STAR Productions

INC.

Specializing Exclusively in TV Commercials
LIVE ACTION — CARTOON — STOP MOTION
DIMENSIONAL PUPPETS — FOTAN

Hollywood, California
6526 Sunset Blvd — HEmpstead 4807

COCA-COLA CARTOONS

Five Star has produced more than three dozen Coke cartoons in color for theater release.



MUSICAL TREAT

Five Star has created dozens of special cartoon jingles, this one for Reed's Candy.



"CISCO KID'S" PAL

For Interstate Bakeries Five Star developed 12 "story" cartoons for use on "Cisco Kid".

LONG RUN FAVORITE

Five Star's "Log Cabin Luke" cartoons each ran more than 200 times in Los Angeles.



CARNATION CHANT

The Carnation "Milk Drops" have been favorites on everything from ID spots to theater films.

CARTOON OR LIVE?

Take your choice — Five Star does them both and blends them any way the sales job demands.



TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume IX, Number 5, May, 1952

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San Francisco, L.A.*

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ON THE MOVE...



products sponsored on
WGAL-TV
LANCASTER, PENNA.

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

A Steinman Station • Clair R. McCollough, President


WGAL AM
TV
FM

Represented by

**ROBERT MEEKER
ASSOCIATES**

Chicago • San Francisco
New York • Los Angeles





He can make you happy

Sam Levenson offers you the gift of laughter ... he's generous about spreading it around. He's made so many people happy that half of all the sets turned on at Levenson's time are turned on to see Levenson, and that's added up to a 22.5 Trendex rating.

Now he's moved to Tuesday at 8, when even more people can be happy over his wholesome, effortless humor and inspired story-telling.

One of those happy people could be a sponsor who knows how family pleasure can carry over into family buying.

That happy sponsor could be you.

CBS TELEVISION

tv

film products of superior quality

by **Du Pont**

Dependable Du Pont films for television are approved and widely used throughout the industry. They're especially suitable for optimum pictorial and sound results.

CHECK THIS HANDY CHART:

| FILM PURPOSE | 16 MM | 35 MM |
|----------------------------|--|---|
| Picture Production | <p>Type 930—A rapid reversal panchromatic film for high-speed processing of TV shows, newsreels and general photography.</p> <p>Type 914—A fine-grain panchromatic negative film of wide latitude for interior as well as exterior work. Suitable for reversal processing.</p> | <p>Type 904 ("Superior" 1) A panchromatic film for general exterior and process background work.</p> <p>Type 926 ("Superior" 2) A panchromatic film for general studio interior and exterior work . . . combines fine grain with speed.</p> <p>Type 927 ("Superior" 3) A panchromatic high-speed film for interior and exterior work where light is limited.</p> |
| Sound Recording | <p>Type 802-A—An excellent sound recording film for either variable area or variable density recording.</p> | <p>Type 801*—A positive-type emulsion approximately three times the speed of fine-grain positive stock. Suitable for variable area or variable density recording.</p> |
| Kinescope Recording | <p>Type 824-A—A fine-grain, low-contrast film designed for TV recording. Ideal for prints intended for telecasting.</p> | <p>Type 824-B—Has same characteristics as Type 824-A.</p> |
| Release Prints | <p>Type 825-A—An all-round, fine-grain release film.</p> | <p>Type 825-B—Has same emulsion as Type 825-A.</p> |

Any Du Pont Photo Products Department representative will gladly give you complete information about these films and will assist you with any TV pictorial problem you may have. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Del.

- ATLANTA 5 Room 435, 805 Peachtree Bldg.
- BOSTON 10 140 Federal Street
- CHICAGO 18 2089 N. California Ave.
- CLEVELAND 14 1033 Union Commerce Bldg.
- LOS ANGELES 38 6636 Santa Monica Blvd.
- NEW YORK 11 248 West 18th Street
- PHILADELPHIA 2 225 S. 15th Street
- DALLAS 1 556 Petroleum Tower Bldg.

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

Du Pont Photographic Products

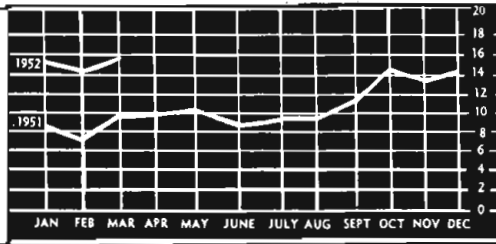
FILMS • PAPER • CHEMICALS



NEW U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

FOCUS



Network billings in millions of dollars

WEB BILLING \$15,835,973

In spite of increasing growths about a decline in sponsorship, TV network billings for March, 1952, was 65 per cent above the same month of 1951, and went almost to the \$16,000,000 mark.

Figures for the largest category of web advertisers, Food and Beverages, point up the substantial increase in network sponsorship. In February, 1951, Food &

Beverage companies spent \$2,202,809 for time; in February of this year they spent \$3,966,841—a gain of 80 per cent.

This category of advertisers is currently spending at the rate of \$47,602,000 per year, far above last year's total of \$35,006,432.

The chart below shows the top ten product groups and the size of their investments in network TV time for February, 1952.

(Continued on page 8)

TOP TEN PRODUCT GROUPS NETWORK TV TIME-FEBRUARY*

| INDUSTRY & MAJOR CLASSES | ABC | CBS | DU MONT | NBC | TOTAL |
|--|---------|-----------|---------|-----------|-----------|
| FOOD & FOOD PRODUCTS | 533,205 | 763,760 | 267,855 | 1,368,266 | 2,933,086 |
| Food Ingredients | 37,920 | 62,550 | | 226,690 | 327,160 |
| Canned & Packaged Foods | 409,542 | 147,250 | 248,160 | 377,030 | 1,181,982 |
| Frozen Foods | 23,447 | 107,325 | | 115,000 | 245,772 |
| Fresh Fruits & Vegetables | | | | | |
| Fresh Meat, Poultry, Fish & Dairy Products | | | | 142,700 | 142,700 |
| Bakery Goods & Miscellaneous Food Products | 62,296 | | | 26,340 | 88,636 |
| Food Beverages | | 269,845 | | 142,251 | 412,096 |
| Combination Copy—General Promotion | | 176,790 | 19,695 | 338,255 | 534,740 |
| SMOKING MATERIALS | 147,450 | 911,580 | 76,605 | 1,068,835 | 2,204,470 |
| Tobacco & Tobacco Products | 147,450 | 875,520 | 76,605 | 1,068,835 | 2,168,410 |
| Smoking Accessories & Miscellaneous Smoking Materials | | 36,060 | | | 36,060 |
| TOILETRIES & TOILET GOODS | 298,884 | 1,049,853 | 55,240 | 568,760 | 1,972,737 |
| Cosmetics & Beauty Aids | 174,560 | | | 75,960 | 250,520 |
| Personal Hygiene & Health | 124,324 | 1,041,423 | 55,240 | 429,150 | 1,650,137 |
| Miscellaneous Toilet Goods | | 8,430 | | 63,650 | 72,080 |
| SOAPS, CLEANSERS & POLISHES | 34,603 | 505,595 | | 1,022,451 | 1,562,649 |
| Soaps & Detergents | 29,040 | 480,155 | | 827,231 | 1,336,426 |
| Cleansing Compounds | | | | 75,910 | 75,910 |
| Polishes & Laundry Preparations | 5,563 | 25,440 | | 119,310 | 150,313 |
| AUTOMOTIVE, AUTOMOTIVE ACCESSORIES & EQUIPMENT | 255,593 | 374,590 | | 595,930 | 1,226,113 |
| Passenger Cars & Vehicles | 139,485 | 244,990 | | 346,380 | 730,855 |
| Commercial Trucks & Vehicles | | | | | |
| Tractors | | | | | |
| Tires & Tubes | 116,108 | 66,540 | | 249,550 | 432,198 |
| Automotive Accessories, Equipment & Miscellaneous | | 63,060 | | | 63,060 |
| HOUSEHOLD EQUIPMENT & SUPPLIES | 142,928 | 443,860 | | 264,960 | 851,748 |
| Major Appliances | 142,928 | 318,980 | | 229,190 | 691,098 |
| Other Appliances & Equipment | | 66,540 | | | 66,540 |
| Household Accessories & Miscellaneous Supplies | | 58,340 | | 35,770 | 94,110 |
| Insecticides & Disinfectants | | | | | |
| BEER, WINE & LIQUOR | 56,590 | 494,480 | | | 551,070 |
| Beer | | 494,480 | | | 494,480 |
| Wine | 56,590 | | | | 56,590 |
| Liquor | | | | | |
| Miscellaneous Mixing Ingredients | | | | | |
| CONFECTIONERY & SOFT DRINKS | 180,840 | 137,265 | 50,860 | 113,900 | 482,865 |
| Confectionery | 143,910 | 57,345 | 50,860 | 113,900 | 366,015 |
| Soft Drinks | 36,930 | 79,920 | | | 116,850 |
| DRUGS & REMEDIES | 55,725 | 146,800 | 31,560 | 189,537 | 423,622 |
| Medicines & Proprietary Remedies | 55,725 | 146,800 | 31,560 | 154,797 | 388,882 |
| Medical Equipment, Appliances & Supplies | | | | 34,740 | 34,740 |
| Miscellaneous Drugs & Remedies | | | | | |
| Physical Culture | | | | | |
| RADIOS, TELEVISION SETS, PHONOGRAPHS, MUSICAL INSTRUMENTS & ACCESSORIES | | 16,910 | 23,550 | 379,355 | 419,815 |
| Radios, Television Sets, Radio-Phonographs & Phonographs | | | 23,550 | 379,355 | 402,905 |
| Radio, Television & Phonograph Supplies | | 16,910 | | | 16,910 |
| Phonograph Records | | | | | |
| Musical Instruments | | | | | |

* Based on Publishers Information Bureau statistics.

WKZO-TV

OFFICIAL BASIC CBS OUTLET FOR KALAMAZOO GRAND RAPIDS

VIEWED BY

91.9%

MORE FAMILIES THAN STATION "B"!

WKZO-TV PROGRAM LISTINGS ARE CARRIED AS A READER SERVICE, TO OVER 600,000 SUBSCRIBERS, BY NEWSPAPERS IN

GRAND RAPIDS GRAND HAVEN
KALAMAZOO JACKSON
SOUTH BEND SOUTH HAVEN
ELKHART THREE RIVERS
FORT WAYNE COLDWATER
LANSING STURGIS
BATTLE CREEK MARSHALL
SAGINAW VICKSBURG
MUSKEGON GOSHEN
DOWAGIAC OSCEOLA

WRITE US OR AVERY-KNODEL FOR ALL FACTS

FETZER BROADCASTING COMPANY
KALAMAZOO

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—Continued

MORNING SET USE JUMPS

DUE to Garroway, Godfrey or sun spots, sets-in-use from seven a.m. to noon have jumped as much as 600 per cent between the October and March Telepulse reports for three multi-station cities.

Are all the pre-9:00 a.m. gains attributable to *Today*? True, Dayton sets-in-use from 8:15 to 8:30 a.m. have jumped 375 per cent. But Philadelphia viewing went up 75 per cent, with Ernie Kovacs running in the two hours held down in other cities by Garroway.

In Cincinnati, (where morning feature films have always pulled high ratings), *Today's* gains are slightly smaller. It is carried on WLW-TV until 8:30, when Ruth Lyons' *Morning Matinee* begins.

As the chart shows, the network entries have strong audience-building power. From October to March, sets-in-use for the 10:15-10:30 and 10:30-10:45 have been raised by the advent of *Godfrey* and *Bride and Groom*. Adjacent time slots have increased, too.

That these cities reflect a cross-country change in viewing habits is indicated by national sets-in-use figures averaged by Videodex. In October between 9:00 a.m. and noon, 2.8 per cent of sets were being used, Monday through Friday. For March the figure was 4.6, an increase of 64 per cent, whereas percentages for other hours showed a slight decrease.



Hecht's James Rotto

DEPT. STORE DEFENDS TV

Recent claim by Harold Abrams, National Retail Dry Goods Association, that TV "results to date have not met the standards which retailing expects," is roundly refuted by experience of The Hecht Co., Washington, D. C. James Rotto, sales and publicity director for Hecht, told TELEVISION Magazine:

"Our experience with use of TV time has been diametrically opposed to the experience of the New York stores. We have successfully televised two regular weekly half-hour shows for the past two years. They have become just as important a part of our promotional schedule as our newspaper advertising.

"One show, on WTOP-TV, 7-7:30 p.m. Monday, is devoted entirely to our ready-to-wear fashions. It enjoys a 7 per cent ARB rating, pretty good against such shows as *Captain Video* and *Kukla, Fran & Ollie*.

(Continued on page 48)

| MORNING SETS-IN-USE MARCH 1-7, 1952, PULSE—OCTOBER 1-7, 1951, PULSE | | | | | | |
|---|------------|-------|---------|-------|--------------|-------|
| Time | CINCINNATI | | DAYTON* | | PHILADELPHIA | |
| | Oct. | March | Oct. | March | Oct. | March |
| 7:00—7:15 | 1.1 | 2.1 | — | 2.5 | .7 | 2.7 |
| 7:15—7:30 | 1.3 | 2.3 | — | 2.7 | 1.3 | 3.0 |
| 7:30—7:45 | 1.4 | 2.7 | .2 | 3.3 | 3.2 | 4.2 |
| 7:45—8:00 | 1.4 | 2.9 | .3 | 3.4 | 3.0 | 4.5 |
| 8:00—8:15 | 4.1 | 4.9 | .6 | 3.6 | 2.5 | 4.2 |
| 8:15—8:30 | 4.4 | 5.2 | .8 | 3.8 | 2.4 | 4.2 |
| 8:30—8:45 | 7.0 | 6.5 | 2.7 | 5.8 | 2.0 | 3.9 |
| 8:45—9:00 | 7.1 | 6.9 | 2.9 | 5.7 | 2.2 | 3.8 |
| 9:00—9:15 | 7.3 | 7.6 | 4.0 | 5.7 | 3.1 | 2.7 |
| 9:15—9:30 | 7.3 | 8.4 | 4.0 | 5.8 | 3.3 | 3.1 |
| 9:30—9:45 | 6.7 | 12.7 | 3.8 | 4.8 | 3.3 | 3.3 |
| 9:45—10:00 | 7.0 | 12.6 | 3.7 | 4.8 | 3.1 | 3.1 |
| 10:00—10:15 | 8.3 | 12.8 | 3.5 | 5.5 | 4.6 | 4.1 |
| 10:15—10:30 | 8.6 | 13.8 | 3.5 | 6.6 | 4.9 | 6.9 |
| 10:30—10:45 | 9.7 | 11.1 | 3.3 | 6.9 | 5.8 | 7.1 |
| 10:45—11:00 | 10.0 | 10.2 | 5.1 | 6.5 | 5.9 | 6.7 |
| 11:00—11:15 | 10.4 | 14.0 | 6.0 | 6.4 | 5.6 | 9.0 |
| 11:15—11:30 | 9.6 | 13.9 | 5.2 | 6.3 | 5.9 | 9.3 |
| 11:30—11:45 | 9.3 | 15.5 | 7.0 | 12.4 | 6.6 | 15.1 |
| 11:45—12:00 | 9.1 | 15.2 | 6.7 | 12.6 | 7.1 | 15.2 |

* Dayton rated March 2-8

THE BEST ADVERTISING BUY

CHANNEL
5

KTLA

IN LOS ANGELES

ANY NIGHT IN THE WEEK!

HOOPERREPORT

SHARE OF LOS ANGELES TELEVISION AUDIENCE

Evenings—Sunday thru Saturday, 6:00 p.m. to 11:00 p.m., January '52

| | |
|------------------------|-------------|
| Average TV Sets-in-Use | 52.2% |
| KTLA's Share | 26.7 |
| STATION "A" | 19.0 |
| STATION "B" | 13.5 |
| STATION "C" | 13.3 |
| STATION "D" | 11.6 |
| STATION "E" | 9.8 |
| STATION "F" | 6.1 |

KTLA creates its own top-rated TV programs—shows that win and hold large and loyal audiences. Sponsored on a spot basis, these KTLA programs produce highly satisfying results—more sales per advertising dollar!



Typical of KTLA-developed programs is "The Spade Cooley Show," sponsored by American Home Foods, Boyle-Midway,

Minute Maid and Liggett & Myers. (33.0 January Hooper ating) . . . Another top KTLA sales-producing program, currently partially available for participating sponsorship



is "Frosty Frolics," spectacular ice revue (24.1 January Hooperating).

For an audition print, wire, write or telephone . . .

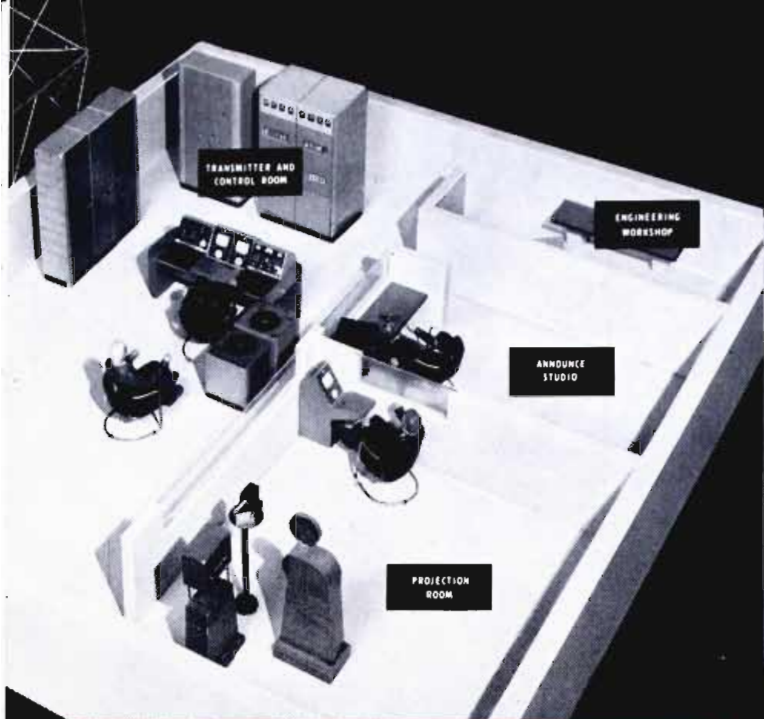
KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-6363
Eastern Offices • 1501 Broadway, New York 36 • BRyant 9-8700

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

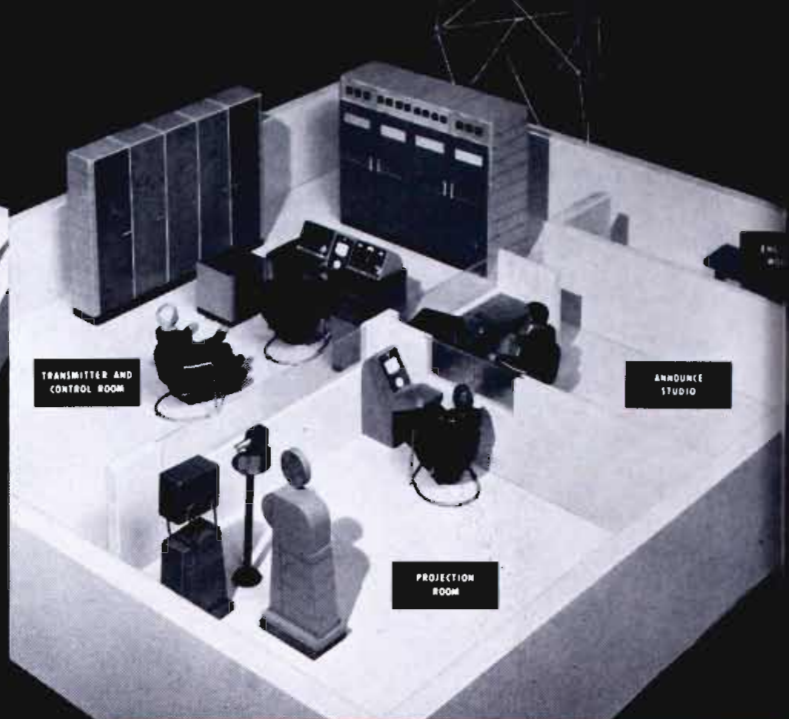


ALWAYS IN FRONT BY AN OVERWHELMING MARGIN

Write for a copy of "The Story of the Fabulous KTLA," just off the press.



500 watts VHF (ERP range, 1/2 to 2 kw) This is a control-room set-up—complete with an RCA 500-watt transmitter, announce booth, and film facilities. The arrangement, and an RCA 5-bay Super Turnstile Antenna, provides up to 2 kw ERP*—gets you on the air for minimum outlay.



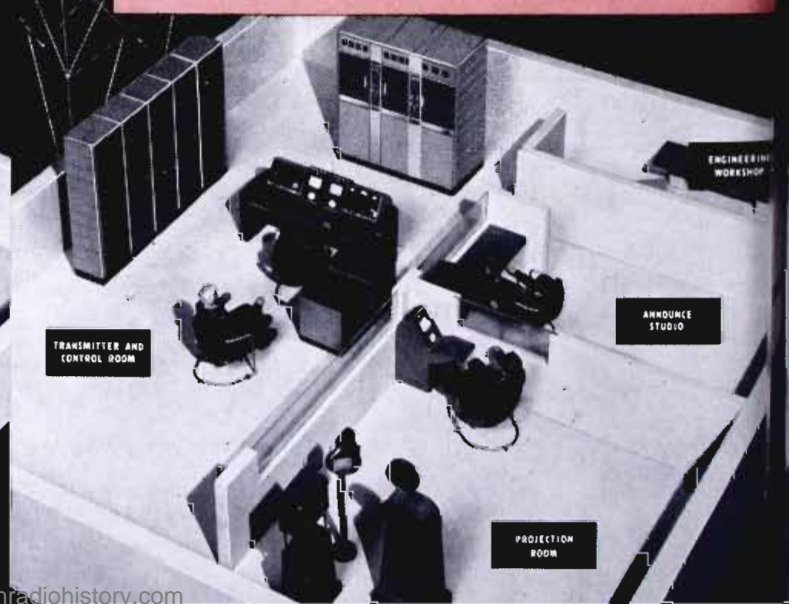
2 kw VHF (ERP range, 2 to 20 kw) Similar to 500-watt plant, but uses an RCA 2-kw transmitter. The ideal set-up for getting up to 20 kw (ERP) for a small investment. "In line" racks at left of control console are: monitoring, audio, and video equipments, sync generator, and power supplies.

"Tailored" transmitter plants

50 kw VHF (ERP range, 50 to 200 kw) Block "U" set-up for RCA's "50-kw." This arrangement is well suited for local building situations—or where physical limitations call for an antenna of medium gain and high ERP. Note film camera control and preview monitor next to operator for his convenience.



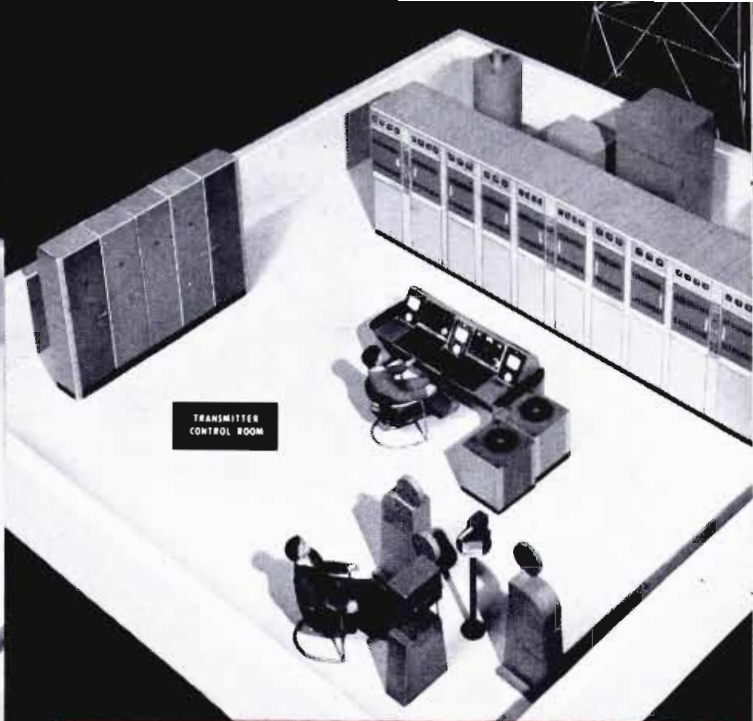
1 kw UHF (ERP range, 1 to 20 kw) For areas where UHF channels will be assigned, the "1 kw" and UHF antenna make it practical to start with a minimum investment. It offers interesting possibilities for areas up to 150,000 people—could prove popular in communities up to 1 million. Note network, film projection spots, station break facilities.





TRANSMITTER CONTROL ROOM

10 kw VHF (ERP range, 10 to 100 kw) Using a "10-kw" and a high-gain antenna, this plant provides up to 100 kw, ERP. It includes film facilities for breaks and spots during network shows. Stations of this class and larger usually have studio facilities, along with program switching equipment (not shown).



TRANSMITTER CONTROL ROOM

20 kw VHF (ERP range, 20 to 200 kw) For the new TV station that wants to start right in with maximum power, using a "20-kw" and an RCA 12-section Super Turnstile antenna. The transmitter, arranged "in line," can also be set up in a block "U" arrangement like the "50 kw" shown below.

... for any TV power up to

200kw!

10-kw UHF (ERP range, 10 to 200 kw) Using an RCA "10-kw UHF" type TTU-10A and a TFU-24B high-gain antenna, this set-up offers the next logical step above the "1-kw" range. Or, you can start with 1 kw now—and increase power later simply by adding RCA matching amplifiers and associated equipment.



TRANSMITTER CONTROL ROOM

These models represent seven typical TV transmitter room arrangements for various power classes—from 500 watts to 200 kw, ERP*. They include the film equipment required for spot, station breaks, and network operation. They show the basic or minimum facilities you need to go "on the air" for a given power. The set-ups are worked out in accordance with tried-and-proved operating procedure and provide a handy means for estimating your space requirements. There is ample leeway to meet the particular needs of every station.

Your RCA Broadcast Sales Representative is ready to give you planning help like this—throughout your station! By all means, call him.

*Effective radiated power



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

This Is Hollywood Playhouse!



A steady habit . . .



of steady buyers!

When Hollywood Playhouse hits the screen at 2 o'clock TV tune-ins *really* jump. Here is a show that literally captures audiences . . . it's become an afternoon habit with thousands of TV fans. We can give you one success story after another of advertisers whose products are sold on Hollywood Playhouse. Complete details on request.

MON. THRU SAT.
2 TO 3 P.M.

Television Baltimore

WBAL-TV

NBC in Maryland

Nationally Represented by EDWARD PETRY & COMPANY

Timebuyer's Notebook

By

Robert Reuschle

Timebuying Manager

McConn-Erickson



HOW TO CHOOSE SPOT FREQUENCY

WE timebuyers tend to become skeptics. The reason isn't hard to find, when you consider the varied pitches thrown at us. We're always looking suspiciously for the Nubian in the woodpile. When a station rep soars into raptures about his station west of the Hudson River, we begin to discount some of the icing on the cake.

So it came as something of a pleasant surprise to this skeptic, when I recently served as a judge in the annual award-giving done by *The Billboard*. My judging category was station public service programming, and I was amazed by the merit and local flavor of many of the entries. It reminded me acutely that the community standing of a station is something you can't measure with a slide rule: is perhaps not reflected in the ratings; and yet it is an important factor that a timebuyer should not overlook.

It also made me realize that we timebuyers ought to try and clear our desks of work, so that we are able to go on those station junkets. Cold statistics have their place; but there's nothing like a personal visit to a market that will open your eyes to its people and its habits, particularly if you have an inquiring mind and ask a lot of questions. What we need, in short, is a "human portrait" of a station and its audience.

• • •
FREQUENCY: When you're planning a TV spot campaign several months in advance, one slippery problem that always crops up is: How many announcements should be used in a market? What should your weekly spot frequency be?

There is, of course, no rule of thumb. But when I'm faced with such a problem, I find it best to first list certain considerations involved in the account. Other timebuyers may find them useful, and so I list them here:

(1) How big a budget do I have to work with?

(2) What are the marketing specifications of the product or service? That is, who are you trying to reach and how many weeks are needed to reach them?

(3) How many sets are in the market?

(4) What's the set penetration?

(5) How many stations in the market?

(6) What other advertising media is the sponsor using in the market?

(7) What are the probable availabilities—especially in a one-station market?

(8) How closely is the sponsor's merchandising efforts related to his air advertising in the market?

(9) What are the time franchise considerations? Will you be permitted to grab an extra time slot when it comes along, despite an already established schedule?

Depending on how these listed considerations alter my plan, I have found that an advertiser can then do a good job with these frequencies: In a seven-station market, like New York or Los Angeles, I'd recommend 10 announcements a week; in a three- or four-station market, eight a week; in a two-station market, six a week; and in a one-station market, three a week.

• • •

"DEALS": Speaking of seven-station markets, I've found that rate-cuts and under-the-counter deals are already becoming prevalent in New York and L. A. This malpractice, for the most part, doesn't hold in other cities, where stations are still in a TV sellers' market; but even then, the sellers' market is fast fading.

Some radiomen are just now learning ruefully that bargain-basement selling harms the station itself. Though I like getting an economical TV buy as well as the next agency timebuyer, I feel that rate-card slashing and "deals" will, in the long run, debase the TV medium. Let's use more caution.

WAVE-TV

First
IN KENTUCKY!

First
IN AUDIENCE!

First
WITH LOCAL ADVERTISERS!
(22.5% more!)

First
WITH NATIONAL ADVERTISERS!
(13.0% more!)

First
IN COVERAGE!

WAVE-TV has perfect reception in the Metropolitan Area. WAVE-TV's PLUS is that in outlying "fringe" areas, 63.1% of all TV homes "get" WAVE-TV more clearly than Station "B"!

WAVE-TV

CHANNEL 5

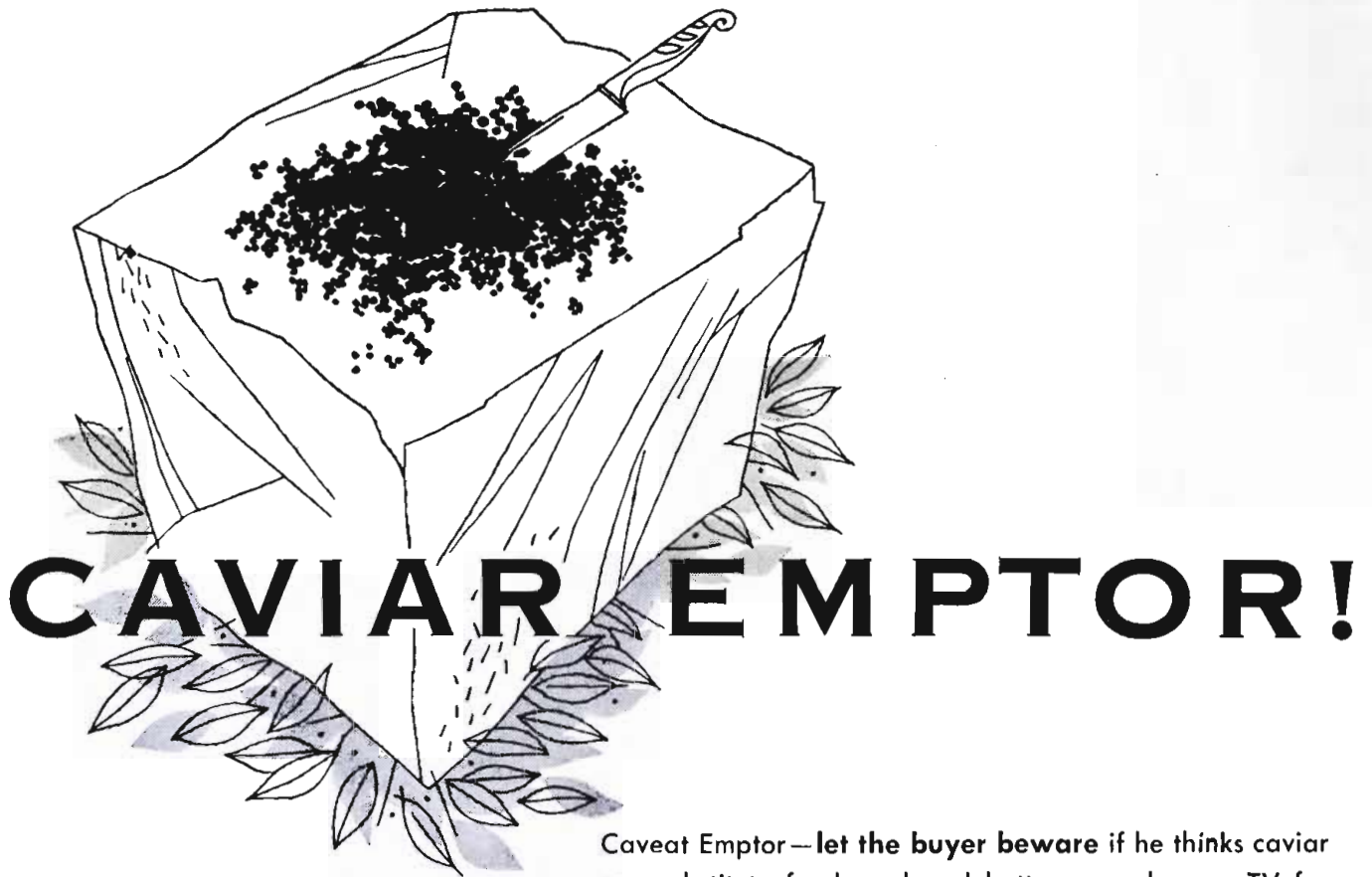
NBC • ABC • DUMONT

LOUISVILLE, KENTUCKY



FREE & PETERS, Inc.

Exclusive National Representatives



CAVIAR EMPTOR!

Caveat Emptor—let the buyer beware if he thinks caviar can substitute for bread and butter—or glamour TV for dollar value.

Let him beware if he is paying fancy television prices—and getting little for his money but fancy.

Either TV works for you at a reasonable, economical cost—either you get dollar-for-dollar advertising value for your investment—or it's not worth a salty roe.

Du Mont has no champagned attitude towards television. Whether it's time, program, facility or production costs—item for item, Du Mont gives sponsors real value for their money. Because Du Mont costs are always realistic, always reasonable, an advertising budget on the Du Mont Television Network pays off in results, not in fancy.

If you find that you are paying for glamour when you should be paying for sales, then let Du Mont show you how to make your TV budget work for you on a bread and butter basis. Let Du Mont show you how to get the greatest value in television advertising today.

DU MONT

TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y.

MU 8-2600

A Division of

The Allen B. Du Mont Laboratories, Inc.

WHO-DUN-IT THRILLERS



CONTINUOUS COST STUDY

DuMont's "Rocky King" is lowest cost-p-m

By KATHLEEN CIRCOLA

THE seven programs in this Cost Study have been chosen because of similarity of content, in the sense that they all have permanent central characters and sets; employ no "guest stars"; and are done live.

The lowest cost per thousand viewers in the group, \$1.94, is by *Rocky King* on 13 stations for Clorets (American Chicle) and Texcel (Johnson and Johnson's Industrial Tape Division). Another DuMont limited network entry, Larus & Bro.'s *Plainclothesman*, falls in fourth place with a \$3.74 c-p-m. These shows are particularly significant as evidence that an advertiser who cannot afford 50 and 60 station line-ups can get a favorable cost per thousand with limited coverage.

Interesting to low-budget ad-

vertisers is the co-sponsorship arrangement on *Rocky King*. Clorets and Texcel shared commercial time on the half-hour program, rotating first mention. Production costs have been split between them, as have time costs on those stations used by both.

The shape of things to come is suggested by the flexibility of the setup which allowed Clorets (now in 25 cities) to use the show in additional markets minus the pitches for Texcel.

Past tense applies for Texcel, which began a "summer hiatus" at the end of March. Although the show was "considered an excellent one" by the client, the product's sales follow a strong seasonal curve. So an additional 13 week cycle, it was felt, would have carried too far into its slack season.

Why buy a mystery show? "In general," says William Berech, Kenyon & Eckhardt's account exec on Texcel, "mystery shows do very well on a cost-per-thousand basis, and getting the best possible buy is the advertiser's first objective."

Supporting Berech's statement are comparisons with cost-per-thousand scores of other categories. Of course, outstanding c-p-m's have been chalked up by such shows as *Mama*, at \$1.84, and *Kate Smith's* daytime record of \$2.78. But whereas nine straight dramas averaged \$4.76, these seven mysteries average \$4.21.

Bringing up the average is Bristol Myers' *Mr. District Attorney*, which hit \$6.38. This, notably, was put on TV, because the radio version of the show had done a good job.

| PROGRAM, SPONSOR & TIME | STATIONS PIB | PER BROADCAST COSTS* PRODUCTION—TIME | RATINGS Videodex March | HOMES REACHED Videodex March | COST/M VIEWERS | AGENCY |
|--|-----------------|--|------------------------------|---------------------------------------|-------------------|---|
| BIG TOWN Lever Bros.—9:30-10 pm, Thurs. | 31 (CBS) | \$12,500 \$14,715 | 27.5 | 3,428,000 | \$3.05 | Ruthrouff & Ryon |
| CRIME PHOTOGRAPHER Carter Products—10:30-11 pm, Thurs. (alternates with Toni) | 42 (CBS) | 12,500 17,595 | 10.2** | 1,645,000 | 5.50 | Sullivan, Stauffer, Colwell & Boyles |
| MAN AGAINST CRIME R. J. Reynolds—8:30-9 pm, Fri. | 49 (CBS) | 12,500 19,215 | 25.3 | 3,450,000 | 3.28 | William Esty |
| MARTIN KANE U. S. Tobacco—10-10:30 pm, Thurs. | 59 (NBC) | 12,000 26,100 | 20.2 | 3,182,000 | 4.78 | Kudner |
| MR. DISTRICT ATTORNEY Bristol Myers—8-8:30 pm, alternote Mondays | 58 (ABC) | 13,000 19,395 | 12.6** | 1,950,000 | 6.38 | Young & Rubicam |
| PLAINCLOTHESMAN Larus & Bro. Co.—9:30-10 pm, Sun. | 19 (DuM) | 5,000 11,670 | 13.6 | 1,534,000 | 3.74 | Erwin, Wasey |
| ROCKY KING Clorets—9-9:30 pm, Sun. (Total Prdn. Texcel cost: \$6,000) | 13 (DuM) | 3,000 4,665 3,000 4,665 | 14.8 " | 1,235,000 " | 1.94 " | B B D & O Kenyon & Eckhardt |

* Time costs are based on the number of stations in the station column, using January Publishers Information Bureau statistics; production costs estimated by TELEVISION Magazine. **ARB January rating and homes reached figure.



Sen. Estes Kefauver:
TV put him in Presidential limelight

BACK in 1860, Abraham Lincoln was elected President with the aid of \$100,000 from the coffers of the Republican National Committee. In the next six months alone, advertisers, campaign managers, and telecasters will spend well over \$25,000,000, so that 60,000,000 potential viewers will be able to watch the electioneering on their TV sets.

Nobody doubts that TV is going to pull a terrific weight on what happens at the Republican Convention beginning July 7; the Democratic Convention on July 21; and Election Day on Tuesday, Nov. 4. The medium's potent propaganda value was strikingly proven in 1950. It helped Gov. Thomas E. Dewey stump back to victory in N. Y. State, and won a city council presidency for Kefauver's crime investigator, Rudolph Halley. All hyperbole aside, TV's coverage of the national elections will be marked by these significant highlights:

(1) With the exception of their appearances on special events shows, candidates stumping on TV will pay for their time. NBC, for instance, has organized a Political Sales Unit, headed by Walter E.

Q. As another campaign approaches, how should the orator overhaul his clichés?

A. By giving them a new twist. For example: Audiences were formerly composed of 'thoughtful' or 'informed' citizens. Now designate them 'decent, patriotic Americans.'

Clichés by M. Lindsay, Washington "Post"

Who Pays \$25,000,000 Tab For Politico Grabag?

Advertisers, campaign managers, telecasters join forces to bring electioneering coverage to 60,000,000 TV viewers in next six months. Here's a roundup showing who's spending what and how for conventions and pre-election jamborees

By Frank Rasky

Myers, whose exclusive job is to handle sale of time to candidates.

(2) It will be the first time one medium has altered the electoral processes of a convention. According to Sig Mickelson, chairman of the four networks' convention pool: "The arrangement committees are considering scheduling more of their major sessions at night, when they can reach potentially larger audiences. They are talking about sharply restricting the speeches; the number of nominating and seconding speeches; and even, if it is humanly possible, the duration of demonstrations in favor of can-

Q. How should the orator give credibility to all his statements?

A. By producing a blue-backed document and saying: "I have here a confidential survey by an important investigator whose name I cannot divulge."

didates." In fact, to help conventioners brush up on their telegenic manners and makeup, CBS-TV is offering a special free course for politicians at WTOP-TV, Washington.

(3) It will be the first time one medium has exerted such a profound change on the housing of the nation's political conventions. Because the Chicago Stadium didn't include working space for TV, party leaders agreed to switch to the 12,000-seat International Amphitheater in Chicago's stockyards area. Of the arena's 252,210 square feet of floor space, 16,000 will be devoted to the TV net-



Rudolph Halley:
TV won him city council presidency

works. Indeed, to cater to reaction of the TV camera, the hall is being redecorated in contrasting soft blue and grey colors.

National advertisers, already thinking of sewing up the 1956 conventions, will keep a sharp eye peecied on the total \$8,000,000 package deals sponsored by the three refrigerator and TV-set manufacturers. Here's what the three are getting for their money:

Westinghouse (via Ketchum, McLeod & Grove Agency) is splurging an estimated \$3,600,000 on the political doings. This includes 34 hours on CBS-TV, taking in full coverage of both conventions; a 13-week, post-convention "Get out the vote" campaign; election returns on the night of Nov. 4; and merchandising promotion of the events. It also includes a similar 34 hours on a Du Mont network consisting of stations, WABD, N. Y.; WTTG, Washington; WDTV, Pittsburgh; as well as its affiliate, WGN-TV, Chicago.

Philco is spending its estimated \$2,400,000 on NBC-TV (via The Hutchins Agency). It will get 40 hours of full convention coverage and five hours of Election Day coverage.

Admiral Corp. (via Russel M. Seeds Agency) is spending in the

Q. Against whom should moral indignation be directed?

A. 'Corruption in high places.'

Q. What should be said about corruption in middle and low places?

A. There are no clichés for such purposes.

neighborhood of \$2,000,000 for ABC-TV coverage of both conventions, Election Day returns, and special events.

At this stage, it is uncertain how many stations each sponsor will get in its network. Telecasters in 24 single-station markets are being swayed by the amount of business the local Westinghouse, Philco or Admiral dealers regularly spend on their stations. "What is certain," says Robert Wood, in charge of station relations at CBS-TV, "is that neither of the sponsors will get all the stations they want in all 63 markets."

By and large, it's expected there will be no changes in the TV commercials the sponsors use. For instance, a Westinghouse spokesman informed TELEVISION Magazine: "The convention commercials will have no political gimmicks whatsoever. That might suggest bias. The Westinghouse pitch will deliver the usual sales appeals, using Betty Furness."

That does not mean, of course, that ad agency men will not take an active role in the political campaigns. BBD&O helped stage-

Q. How should the orator speak of taxes?

A. Always as 'your tax money.'

Q. What is being done with it?

A. It is being "poured down o European rat-hole" or "squandered on mink coats."

manage Gov. Thomas E. Dewey's smart TV performances in 1950, and it may well do some string-pulling in the upcoming electioneering. Sigurd S. Larmon, president of Young & Rubicam, was recently appointed national vice-chairman of the "Citizens For Eisenhower" campaign by Sen. Henry Cabot Lodge, Jr., and the adman will provide guidance on public relations matters.

Other advertisers are also getting on to the bandwagon. The Chevrolet Dealers Association (via Campbell-Ewald Agency), for example, will sponsor hourly five-minute news telecasts on WCBS-TV, giving local and state returns on Election Night. Such NBC programs as *Today*, *Meet The Press*, *American Forum of the Air*, and *Who Said That?*, will originate from Chicago during the conventions, and such CBS shows as *Presidential Timber*, *What In The World*, *Man Of The Week*, and *Where Do You Stand?*, will be devoted to the political campaign.

Paul Levitan, CBS-TV special events director, estimates the cost of operating the TV pool system

in Chicago will be a total of \$150,000. Sixty inter-connected market areas will figure in the pool coverage, the only major markets not included being Phoenix, Albuquerque, and Seattle.

The pooled pick-up is currently being offered to seven independent TV stations in N. Y. and L. A. They can participate for a flat fee of \$250. However, the co-axial cable time from Chicago to New York will cost independent stations about \$1,600 an hour. Likewise, coast stations will have to pay fixed A T & T line charges from Chicago to L. A.

Along with other independent station operators, Irving R. Rosenhaus, president of WATV, Newark, N. J., believes: "The cost of participating in that Chicago pick-up is far too prohibitive. For that

Montgomery Presents and Studio One will be cancelled.

The networks will take over quarters in Chicago with all the hoopla of a giant carnival on the move. They'll shift a caravan of \$4,500,000 worth of equipment and a total of 800 people. Each will have studios located both in the Amphitheater and Hotel Conrad Hilton, party headquarters of the conventions.

William R. McAndrew, NBC-TV director of public affairs, will unveil the network's four newest TV mobile units. This includes a novel "crash truck", equipped to transmit live TV pictures of 16 mm. motion pictures direct from the 35-foot vehicle. It will contain four TV cameras, several movie cameras, a movie projector, a rapid-process darkroom, and a

IF I WERE POLITICAL CAMPAIGN MANAGER



By
Walter Cronkite
CBS-TV Newscaster

1. I'd tell my candidate not to smile too much. TV makes forced grin look phoney
2. I'd advise him to throw away his script; speak informally before the TV camera
3. If my candidate were too glib, I'd urge him to add a few natural "er-uhs" in talk
4. I'd suggest TV question-answer sessions; give reasons for not answering all queries



By
John C. Swazey
NBC-TV Newscaster

1. I'd limit candidate's TV talks to 5 mins. After 15 minutes, viewers tire of speeches
2. I'd give him maps, charts, photos as TV visual aids for revealing specific facts
3. I'd have him shun oratorical harangues, which are okay for rollies, but not for TV
4. I'd get him briefed by a TV consultant who could exploit that specialized medium

reason, I plan to ask WOR-TV and WPIX, N. Y., to join us in an independent feed system of our own. Commercially, we don't expect to make any money on our convention coverage. But, being a public utility, we feel it's our duty to attempt to keep our viewers fully informed of the elections."

The networks doubt they will break even on their convention coverage. NBC-TV and CBS-TV each will dole out \$500,000 to cover both conventions; out-of-pocket costs to ABC-TV are estimated at \$400,000, with Du Mont's costs somewhat less. In addition, each of the major networks stands to lose some \$200,000 for giving up about 20 hours of pre-empted sponsored shows, Class A time. The fact that the keynote addresses will be conducted about 10:00 p.m. on July 7 and 21 automatically means that web shows, like Robert

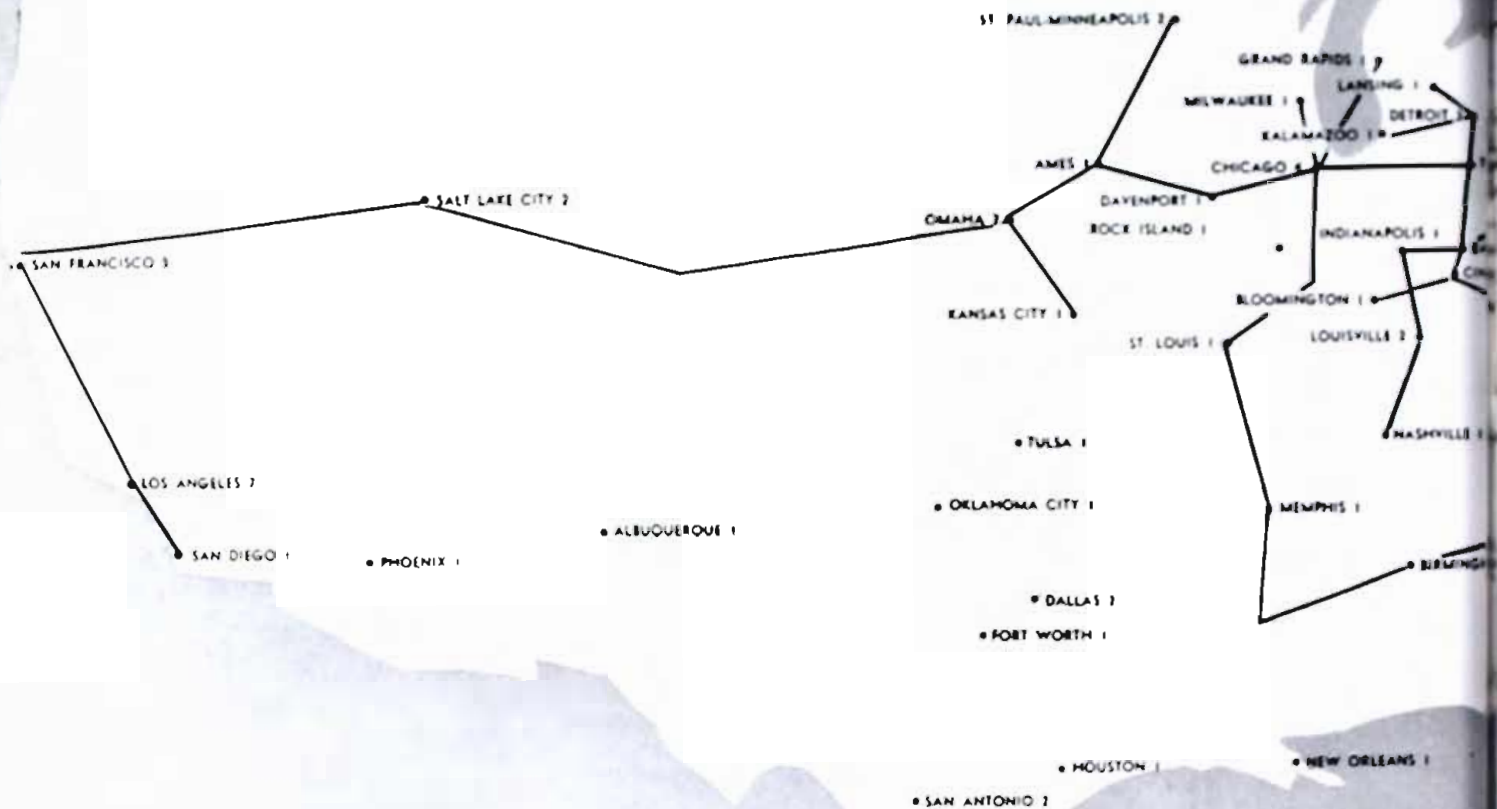
self-powered transmitter. The network will also unveil its new "walkie-lookie", a back-pack electronic camera carried and operated by one man.

CBS coverage will feature news telecasts by Walter Cronkite, Robert Trout and others from the convention floor; special events handled by on-the-spot mobile crews; round-ups on the Sunday night before each convention; human interest shows built around candidates' wives; and humorous commentary by George Allen, author of *Presidents Who Have Known Me*.

Thomas Velotta and John Madigan will supervise ABC-TV's coverage. Its newsmen will range from John Daly and Drew Pearson to Bert Andrews and Mary Margaret McBride, with trend predictions provided by pollster Dr. George Gallup.

TELEVISION MAGAZINE'S STA

• SEATTLE 1



PRODUCTION AND CIRCULATION

| | |
|---|------------|
| Total sets in circulation as of April 1st | 17,071,896 |
| Source: TELEVISION Magazine | |
| Receiver production for March, 1952 | |
| 4 Wks. | 510,561 |
| Receiver production for March, 1951 | 870,000 |
| Total receiver production for 1951 | 5,384,798 |

Source: Radio-Television Manufacturers Association

STATIONS AND MARKETS

| | |
|--------------------------------|-----|
| Number of 1 station markets | 39 |
| Number of 2 | 10 |
| Number of 3 | 10 |
| Number of 4 or over | 4 |
| Total markets | 63 |
| Operating stations | 108 |
| Number of connected cities | 52 |
| Number of non-connected cities | 11 |

Source: TELEVISION Magazine

POPULATION

FAMILIES
POPULATION
RETAIL SALES
Source: NBC-R

SETS IN USE: NATIONAL AVERAGE: —MARCH, 1952

| | MONDAY- SUNDAY | FRIDAY | SATURDAY |
|--------------------|-------------------|--------|----------|
| 9:00 am-11:45 am | 3.3 | 4.6 | 7.7 |
| 12:00 noon-6:45 pm | 21.7 | 14.3 | 17.8 |
| 7:00 pm-11:45 pm | 42.7 | 38.7 | 42.7 |

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

AVERAGE NUMBER OF VIEWERS —MARCH, 1952

| | MONDAY- SUNDAY | FRIDAY | SATURDAY |
|--------------------|-------------------|--------|----------|
| 9:00 am-11:45 am | 2.32 | 2.13 | 3.59 |
| 12:00 noon-6:45 pm | 3.19 | 2.30 | 2.91 |
| 7:00 pm-11:45 pm | 3.00 | 2.67 | 3.03 |

Source: Videodex

TV HOUSEHOLDS BY YEARLY INCOME (NATIONAL AVERAGE)

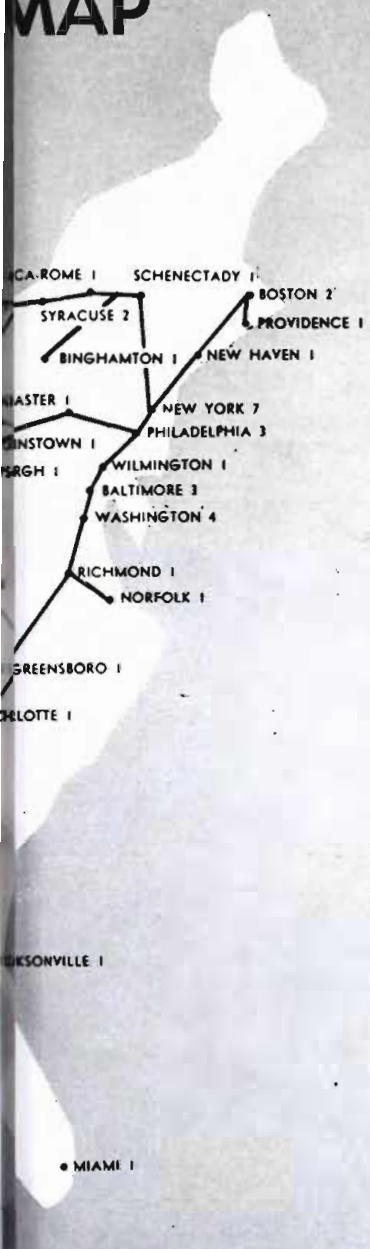
| PERCENT OF |
|---------------|
| Under \$2000 |
| \$2000-\$3999 |
| \$4000-\$6999 |
| \$7000 & over |

Source: Videodex

weed
and company

www.americanradiohistory.com





WITHIN TELEVISION SIGNAL AREA

| TOTAL | % OF USA TOTAL |
|-----------|----------------|
| 7,412,700 | 62.1 |
| 2,914,200 | 61.0 |
| 2,837,000 | 66.1 |

COMPOSITION OF TV HOUSEHOLDS

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

Source: Videodex

CITY BY CITY RECEIVER CIRCULATION

STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION

AS OF APRIL 1st

| | |
|--|-----------|
| ALBUQUERQUE—27.2 | 14,637 |
| KOB-TV (A, C, D, N) | |
| AMES—41.7 | 89,365 |
| WOI-TV (A, C, D, N) | |
| ATLANTA—51.3 | 167,200 |
| WAGA-TV (D); WSB-TV (A, N, P); WLTV (C) | |
| BALTIMORE ² | 372,374 |
| WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C) | |
| BINGHAMTON—21.1 | 60,000 |
| WNBF-TV (A, C, D, N) | |
| BIRMINGHAM—35.9 | 95,000 |
| WAFM-TV (A, C, P); WBRC-TV (D, N) | |
| BLOOMINGTON ² | 142,000 |
| WTTV (A, C, D, N) | |
| BOSTON ² | 886,349 |
| WBZ-TV (N); WNAC-TV (A, C, D, P) | |
| BUFFALO ² | 264,618 |
| WBEN-TV (A, C, D, N) | |
| CHARLOTTE—36.1 | 134,456 |
| WBTV (A, C, D, N) | |
| CHICAGO—62.8 | 1,116,386 |
| WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N) | |
| CINCINNATI ² | 348,000 |
| WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N) | |
| CLEVELAND-AKRON | 605,329 |
| —76.0 | |
| WEWS (A, C); WNBK (N); WXEL (A, D, P) | |
| COLUMBUS ² | 222,000 |
| WBNS-TV (C, P); WLW-TV (N); WTVN (A, D) | |
| DALLAS-FT. WORTH | 160,413 |
| —34.4 | |
| KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P) | |
| DAVENPORT-ROCK IS. | 94,000 |
| —28.6 | |
| WHBF-TV (A, C, D); WOC-TV (N, P) | |
| DAYTON ² | 246,000 |
| WHIO-TV (A, C, D, P); WLW-D (N) | |
| DETROIT—60.6 | 651,432 |
| WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P) | |
| ERIE—35.3 | 100,787 |
| WICU (A, C, D, N) | |
| FT. WORTH-DALLAS | 160,413 |
| —34.4 | |
| KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P) | |
| GRAND RAPIDS ² | 217,081 |
| WOOD-TV (A, C, D, N) | |
| GREENSBORO—27.9 | 79,643 |
| WFMY-TV (A, C, D, N) | |
| HOUSTON—40.6 | 133,500 |
| KPRC-TV (A, C, D, N, P) | |
| HUNTINGTON—30.5 | 80,350 |
| WSAZ-TV (A, C, D, N) | |
| INDIANAPOLIS—57.6 | 221,250 |
| WFBI-TV (A, C, D, N) | |
| JACKSONVILLE—45.6 | 54,835 |
| WMBR-TV (A, C, D, N) | |
| JOHNSTOWN—28.9 | 149,065 |
| WJAC-TV (A, C, D, N) | |
| KALAMAZOO ² | 185,140 |
| WKZO-TV (A, C, D, N) | |
| KANSAS CITY—42.1 | 199,484 |
| WDAF-TV (A, C, D, N) | |
| LANCASTER ² | 143,186 |
| WGAL-TV (A, C, D, N, P) | |
| LANSING ² | 90,000 |
| WJIM-TV (A, C, D, N) | |
| LOS ANGELES—66.8 | 1,207,053 |
| KECA-TV (A); KHJ-TV; KLAC-TV; KNBH (N); KTLA (P); KNXT (C); KTTV (D) | |
| LOUISVILLE—48.9 | 131,165 |
| WAVE-TV (A, D, N, P); WHAS-TV (C) | |

| | |
|---|-----------|
| MEMPHIS—38.8 | 114,380 |
| WMCT (A, C, D, N) | |
| MIAMI—49.1 | 93,219 |
| WTVJ (A, C, D, N) | |
| MILWAUKEE—80.2 | 328,084 |
| WTMJ-TV (A, C, D, N) | |
| MINNEAPOLIS-ST. PAUL | 321,400 |
| —70.1 | |
| KSTP-TV (N); WTCN-TV (A, C, D, P) | |
| NASHVILLE—31.3 | 68,418 |
| WSM-TV (N) | |
| NEW HAVEN—63.1 | 255,340 |
| WNHC-TV (A, C, D, N, P) | |
| NEW ORLEANS—31.3 | 89,108 |
| WDSU-TV (A, C, D, N) | |
| NEW YORK—66.9 | 2,911,587 |
| WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBT (N); WOR-TV (P); WPIX (P) | |
| NORFOLK ² | 112,543 |
| WTAR-TV (A, C, D, N) | |
| OKLAHOMA CITY—40.4 | 98,875 |
| WKY-TV (A, C, D, N) | |
| OMAHA—53.9 | 125,171 |
| KMTV (A, C, D); WOW-TV (N, P) | |
| PHILADELPHIA—60.4 | 1,031,966 |
| WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N) | |
| PHOENIX—45.4 | 55,100 |
| KPHO-TV (A, C, D, N) | |
| PITTSBURGH—52.0 | 389,000 |
| WDTV (A, C, D, N) | |
| PROVIDENCE ² | 210,910 |
| WJAR-TV (C, N, P) | |
| RICHMOND ² | 118,860 |
| WTVR (C, D, N, P) | |
| ROCHESTER ² | 138,000 |
| WHAM-TV (A, C, D, N) | |
| ST. LOUIS—68.6 | 390,500 |
| KSD-TV (A, C, D, N, P) | |
| SALT LAKE CITY—45.3 | 65,160 |
| KDYL-TV (N, P); KSL-TV (A, C, D) | |
| SAN ANTONIO—37.3 | 73,378 |
| KEYL-TV (A, C, D, P); WOAI-TV (N) | |
| SAN DIEGO ² | 122,139 |
| KFMB-TV (A, C, N, P) | |
| SAN FRANCISCO—35.6 | 348,500 |
| KGO-TV (A); KPIX (C, D, P); KRON-TV (N) | |
| SCHENECTADY-ALBANY-TROY—61.5 | 206,000 |
| WRGB (C, D, N) | |
| SEATTLE—30.7 | 139,800 |
| KING-TV (A, C, D, N, P) | |
| SYRACUSE ² | 173,826 |
| WHEN (A, C, D); WSYR-TV (N, P) | |
| TOLEDO—51.6 | 162,200 |
| WSPD-TV (A, C, D, N, P) | |
| TULSA—45.0 | 82,150 |
| KOTV (A, C, D, N, P) | |
| UTICA-ROME ² | 71,500 |
| WKTV (A, C, D) | |
| WASHINGTON ² | 354,129 |
| WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D) | |
| WILMINGTON—69.5 | 100,138 |
| WDEL-TV (D, N) | |

* The signal of this station extends into the area of another television market. Unfortunately, there are no accurate county-by-county receiver statistics available which would be essential in estimating the extent of circulation in the duplicated signal area. Therefore, it is impossible to publish an accurate penetration figure for this market. For specific duplication, check TELEVISION Magazine's annual Data Book, which lists all counties within the coverage area of each TV market correlated with various population and sales indices.



The answer is simple—Top Quality. Tom Kelley Productions and Quality are synonymous.

We are proud to present the initial kick-off of the international "Miss Universe" Beauty Pageant. Catalina's most recent and successful series of one minute television Commercials.

ADVERTISER
 Catalina Swim Suits

AGENCY
 David S. Hillman, Inc., Advertising

PRODUCED BY
TOM KELLEY PRODUCTIONS
 736 NORTH SEWARD ST., HOLLYWOOD 38
 GRanite 6831



Here's the National Screen Service TV Spot that *pin-points* a sales area, *illustrates* the GE automatic washer, and *identifies* local dealers with fast... punchy... *purchase-promoting* impact! Another quality GE product... sold with the consistent effectiveness of National Screen's TV film Commercials.

ADVERTISER
 General Electric

AGENCY
 Young and Rubicam, Inc.

PRODUCED BY
NATIONAL SCREEN SERVICE
 1600 BROADWAY, NEW YORK, N. Y.
 CIRCLE 6-5700



Capitalizing the universal feminine interest in beauty, this 60-second commercial for Lux Flakes presents "a 10c plus box top" consumer inducement offer in an aura of taste and refinement. The premium—a booklet entitled "Hollywood's Own Secrets of Charm"—is made irresistible to women viewers. Glamor live shots of professional make-up and teaser glimpses of the booklet pages combine in a subtle but highly effective selling job, ending with a strong "do it now" appeal.

ADVERTISER
 Lever Brothers Company

AGENCY
 J. Walter Thompson Company

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



Selling Studebaker stamina and dependability by dramatizing the company's rugged proving ground test program in two one-minute spots made on location. Action-packed photography, including running shots of motion close-ups, convincingly demonstrate how Studebaker performance is "proved and improved" to meet the most grueling conditions. A powerful supplement to Studebaker's glamorous style and economy operation appeals... keen sales strategy!

ADVERTISER
 The Studebaker Corp.

AGENCY
 Roche, Williams & Cleary, 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 BLVD., LOS ANGELES, CALIF.
 DUNKirk 8-1323

For screenings and further information write the producers direct!



Quicksands of TV Research

Dr. Larry Deckinger, Research Chief, The Biow Agency, maps out 5 sandtraps that snare unwary timebuyers

TV research has grown up fast. And well. TV research could draw on 20 years of development of radio research. And, rightfully, it did.

So when TV buyers and sellers hungered for facts on viewing, the researchers had their plates ready when the pie was passed.

In fact, many believe there are possibly too many television "ratings" plates around.

The result is a horrible and frustrating confusion. Just when you think your program is improving, somebody comes along with a rating from another service which shows that you are going down.



Quicksand No. 1— Questionable data

So, there you are, on quicksand No. 1. The minute you start evaluating TV program performances, you have this problem: how good are the basic data you are using to evaluate it?

Of course, no research is any better than the data on which it is based. So that, before you do any analyzing, you want to feel confident that you are analyzing something that is reasonably reliable.

The Advertising Research Foundation has before it a project to investigate the relationships between results obtained by the various methods. The advertising agency members of the Foundation have signified their belief that this is the No. 1 problem on the ARF docket. The sooner the ARF gets into that, the sooner we'll have good data on which to base judgment decisions as to which of the data we should have greatest confidence in.

But even once you pass that barrier, you get into other possible quicksands, where your interpretation of what's happening in TV viewing can go awry.

WHENEVER there are numbers, there's a source of error. Even if the figures are perfect, there's the possibility of misinterpretation.

And where in the world—even in checking Federal budgets—do we see more numbers than in TV analyses? Everybody's got a different number or numbers that prove conclusively the opposite of what you believe.

What do we look for in interpreting these numbers? What are some of the booby traps that could make the numbers right and the interpretation wrong?

Here are five areas of difficulty. Of course, there are others. But if you watch out at least for these, you'll have your feet on at least reasonably solid terrain when you make, or review, TV performance analyses:

1. Questionable data.
2. The "TV area" deception.
3. The "cumulative audience" bugaboo.
4. The "sets turned on" trap.
5. The "program base" trap.



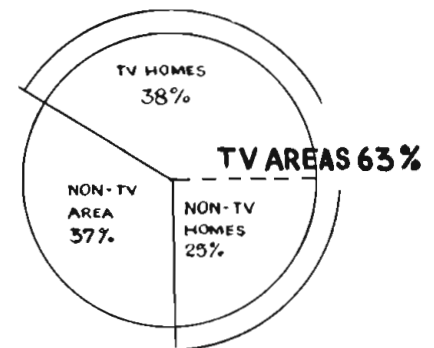
Quicksand No. 2— The "TV area" deception

As of January 1, there were approximately 15,800,000 television sets in the United States. And about 42,000,000 radio homes—which included, generally, the TV homes.

But, America's TV homes, as we all know—but sometimes lost sight of—are not spread throughout America. They are in only part of America. In fact, right now, if 37% of America's homes owned TV sets, they'd be nothing but decorative pieces of furniture, because they'd be in places to which no TV signal carries.

Hence, you've got to rule out 37% of America and only 63% is left for TV to reach, right now. There is where all America's sixteen million (or more, now) TV sets are concentrated.

Thus, the country can really be thought of as being divided into three parts, as follows:



For reasons of practical media considerations, you've got to think of the 25% non-TV homes in the TV area as being part of non-TV America. So, when you buy TV, you are talking, in a primary way, to 38% of America, at most. (You won't necessarily actually reach them all!) And you're not touching (except in a secondary way) 62% of America.

This is where other media must supplement TV—which has just about established itself as the No. 1 mass communication medium for homes that own TV—but only a secondary or incidental medium for the other 62% of America's homes.



Quicksand No. 3— The "cumulative audience" bugaboo

One of advertising's oldest ad-ages is "repetition builds reputation".

The advertising agency which held, in the heyday of the radio soap opera, the greatest success record with it, used to have a very simple rule for daytime radio commercials. The rule was: "Tell 'em

(Continued on page 28)

QUICKSANDS—Continued
once, then tell 'em again, then tell 'em what you told 'em, and then tell 'em what you told 'em again!"

But now, all of a sudden, there's a new fad in advertising media analysis. It's the exact antithesis of the repetition principle. Let's call the new rule, the "rule of maximum reach".

According to the "rule of repetition", it would be better to reach one person five times than five people once. (Of course, there is a point—defined only by judgment in a given sales and marketing situation—of diminishing returns.)

The opposite rule, obviously, would be: It is better to reach five persons once than one person five times. This "rule of maximum reach"—the new fad—places a premium on *reach* rather than *frequency*.

Actually, of course, as in most things, neither extreme position provides the "correct" solution. The "correct" position is somewhere between the two extremes, probably nearer the "rule of repetition" than the "rule of maximum reach", for most products.

Take two daytime television serials. Assume both cost about the same. Show A has a per telecast average rating of 10; show B has a per telecast rating of 12. However, Show A has a monthly cumulative audience of 50%, while Show B has a monthly cumulative audience of 40%.

Which to buy?

Well, if you base your decision on the highest cumulative audience—the "rule of maximum reach" principle (buying the show that had the largest *net coverage* over the month)—you would obviously buy Show A.

But—suppose you wanted to deliver the *greatest total weight of impact*—the most *gross selling* messages, regardless of whether the impact is delivered on many, or not so many, *different* homes. Then you'd buy Program B. In one month (20 telecasts) Program A, with its one-time rating of 10, reaches 10 times 20, or a "gross" rating of 200. In the same period, Program B has a gross rating of 20 times its one-time rating of 12, or 240—20% more impact.

In other words, this is what's happening:

1. Show B reaches more homes with an *average* telecast.

2. Therefore, Show B, in 20 "average" telecasts, makes more *gross impressions*.

3. Show A reaches more *different* homes over a four-week period. Therefore, Show A has the greatest "reach".

4. Since Show B reaches a greater gross, but lesser cumulative audience, each home hearing Show B hears more episodes per home. (In fact, 50% more contacts per home reached.)

Of course, it is almost impossible to make a decision in the abstract—but every other thing being equal, for most products Show B might well be the better buy, because of the intensity of its delivered messages, over a long period.

Of course, if the "rule of maximum reach" prevailed, Show A would be the choice.



Quicksand No. 4—
The "sets turned on"
trap

On many products, it is important only to reach one person per set. For example, a product selling primarily to housewives is generally not concerned much about the audience composition, so long as the advertiser can be reasonably sure that there is approximately one woman listening per set all day long—which is the case.

However, a product selling to a broad audience, particularly one consumed in widely different quantities by different segments of the population, is very much concerned with the composition of the audience viewing any one show.

In this category, for example, are cigarettes. About two-thirds of men smoke cigarettes, and about one-third of women smoke cigarettes. The average male smoker smokes more than the average woman smoker. So that it works out that about 75% of cigarettes are consumed by men.

Accordingly, suppose a cigarette were buying a five-a-week daytime strip and a five-a-week nighttime strip. Suppose the two programs had identical ratings and frequency of contact per home over a four-week period, on a per dollar basis.

Does that mean that the two are a toss-up?

For soap, maybe. Not for cigarettes. Because in the evening the audience consists of men as well as women. In the daytime it's very largely women.

Accordingly, the evening show

delivers much more cigarette consumption per dollar invested than the daytime show.

Therefore, for many products—particularly those that reach a broad audience group—it is not adequate to use only the number of "sets turned on" in analyzing a program's performance. Some measurement of audience composition—perhaps as reflected in actual volume audience—must be worked in before an intelligent media decision can be made.



Quicksand No. 5—
The "program base"
trap

National television ratings are generally reported for the area in which they are obtained.

As a result, programs with short line-ups have a disadvantage as opposed to programs with long line-ups, as a general rule. The reason is that the program with the shorter line-up generally has a larger proportion of multi-station markets in its make-up than the program with the longer line-up.

The single-station markets, (provided the advertiser can buy in reasonably satisfactory time periods) deliver higher ratings than the multi-station markets—as a general rule. Obviously, if there's only one station on the air, all sets tuned in must be tuned to that station. If there are seven stations on the air, the audience is divided amongst the seven stations—although, of course, not always equally so divided!

Since sets-in-use do not increase proportionally with the number of stations on the air, in a market, obviously a program with a high proportion of single-station markets is likely to obtain a higher rating than one with mostly multi-station markets—other things being equal.

Hence, in interpreting the *meaning* of a rating—in comparing the *popularity* of one show with another—it is desirable to attempt to obtain, to whatever extent possible, ratings and share of audience data in *identical markets*. Of course, competitive conditions are *never* the same. Nor are listening conditions. However, one has a better chance of understanding comparative program *popularities* if the markets in which they are telecast are equated, at least to some degree.

BRISTOL-MYERS' TV STRATEGY

How drug firm, spending \$3,000,000, uses film, alternate programing, multi-product sponsorship to cut video costs

ALTHOUGH costs, clearances and unmeasurable effectiveness have driven less stouthearted advertisers out of TV, Bristol-Myers, beset with these problems and more, has come up with five positive steps toward their solution.

The company has, despite these TV handicaps, increased its video budget to the point where it is spending at the rate of over \$3,000,000 this year, according to TELEVISION Magazine estimates.

In 1951, \$1,700,000 went into network TV (via Young & Rubicam and Doherty, Clifford & Shenfield). About one-sixth of its budget for national media went into network TV time—a big jump over the one-tenth bite taken into 1950.

The firm is now using more newspapers and has increased its network radio expenditures between '50 and '51, but has decreased its magazine appropriation a bit.

The drug-products maker is now spending an estimated \$300,000 a month for seven of its 14 products via *Mr. District Attorney* and *Break the Bank*, (ABC and CBS) video versions of its radio properties) on network; and *Sports Parade* (Telenews' 15-minute film) in 30-odd markets; plus spots and participations.

Behind the changes in Bristol-Myers TV strategy have been these problems:

- A multi-product firm, (using many media and selling to chain stores and wholesalers who service many cities) it can't easily correlate sales and TV advertising.

- *Mr. D. A.* on radio earns a better cost-per-thousand than it does on TV. *Lucky Pup* was dropped after two years. Its appropriation has been switched to Sunday comics sections to hit the children's market for Ipana at a lower c-p-m.

One reason for *Mr. D. A.*'s high

c-p-m is that it is seen live in only 10 markets. On some of the 48 kinescope stations, B-M has had to start off with fringe time slots in order to crack the market.

- B-M has found fewer local participating shows in TV that sell as well—and as inexpensively—as their radio counterparts. To date it has been happy with top-rating *Spade Cooley* on KTLA, Los Angeles, and has participations in two or three other markets.

- Spreading its network costs among several products, B-M relies on hitchhikes to fully utilize commercial time. Audience for hitchhikes on network shows is lower than in radio.

To tackle these problems, Bristol-Myers is:

(1) Spreading costs for network shows among several products.

Following its radio policy, Bristol-Myers uses *Mr. D. A.* for four
(Continued on page 30)



"MR. DISTRICT ATTORNEY", alternate week show, ABC-TV, uses same cast and backlog of old radio scripts; for show costs, see page 15



"BREAK THE BANK" shifted to better time slot, CBS-TV, 10 p.m. Sunday; typifies firm's search for higher ratings, lower cost-per-m



"SPORTS PARADE", Telenews film used in 30 spot markets, helps firm reach selected male audience; commercials plug Vitalis, Bufferin



"SPADE COOLEY", one of firm's few participation buys, gets strong local appeal on KTLA, Los Angeles; nabs No. 4 spot (28.5) on Hooper



you can see the difference on WBNS-TV

WBNS-TV Projection Room . . . two complete film camera chains with four 16mm film projectors and duplicate slide projectors. Pre-check visual and audio facilities and special audio equalizers provide the best possible sound quality. Superior equipment, carefully installed, rigidly maintained and efficiently operated is but another reason why you can SEE the difference on WBNS-TV.



WBNS-TV film department equipped with full facilities for making slides from original art work or photographs. Another commercial service offered to sponsors on WBNS-TV.

Armchair Theatre—11:10—Featuring first run TV films on a top-rated program where commercial messages are successfully carried through the use of slides.



wbns-tv

COLUMBUS, OHIO
CHANNEL 10

CBS-TV NETWORK • Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High Street REPRESENTED BY BLAIR TV

products; *Break the Bank* for seven. *Sports Parade* plugs Vitalis and Bufferin.

(2) Using film on spot basis for best crack at male audience.

Strategy to reach male audience for Vitalis meant a sports show. No existing network packages or open availabilities, adjacent to established sports programs, were considered able to do the job.

Telenews' *This Week in Sports* was renamed *Sports Parade* and placed in 32 markets. The flexibility of spot allowed B-M to pick its cities and time slots. The company has, since the show's debut in January, dropped some stations and added others to get better ratings.

Putting the films on network, as 25 advertisers now do, Bristol-Myers believes, would be less elastic and more expensive.

Bufferin, the firm's headache remedy, was looking for a TV vehicle, and picked up part of the tab on this show.

(3) Scheduling "Mr. District Attorney" on alternate weeks.

To keep over-all costs in line, Bristol-Myers, like many other advertisers, spreads its budget with an alternate week show.

(4) Putting all commercials on film.

Not all products are advertised on the same show each week. Rotating several films for each product, Bristol-Myers feels they can run for several years without losing freshness.

The cost of the films (spread over a large number of performances) are far cheaper than live commercials would be. And, impact is increased by recognition of commercials seen before.

(5) Persistently bargaining for better time slots.

The company has recently improved the position of *Mr. D. A.* in many markets. Constantly on the lookout for strong local buys, it has been able recently to take advantage of a few prime availabilities.

Interesting is Bristol-Myers' account arrangement with its ad agencies on network billings. *Mr. District Attorney* is produced by Young & Rubicam; and *Break The Bank* is produced by Doherty, Clifford & Shenfield. Each agency gets all the billing on its show, despite the fact that each show carries commercials for products handled by the other agency.



SAMUEL Goldwyn once told me the story of the time when the great Ernst Lubitsch, director of such film classics as *Ninotchka*, first came to Hollywood. Lubitsch was introduced to Douglas Fairbanks, Sr. The two hit it off, and immediately discussed the possibility of Lubitsch directing a movie starring that actor of picaresque roles.

"But one thing must be understood," Lubitsch solemnly warned Fairbanks. "When you make a picture for me, it's not enough for you just to leap onto a wall. In my pictures, you've got to do something when you get up there."

It seems to me, this Hollywood principle also applies to TV: It's not a matter of just creating extravagant action on the screen; it's a matter of how *meaningful* the action is.

Having worked in the film colony for some 16 years—as literary agent, studio story editor, producer, executive producer—I would like to list some similar pointers that TV sponsors, admen, and telecasters might well learn from Hollywood.

By that, I do not mean that Hollywood techniques should be foisted on TV willynilly; for the two media obviously differ. Rather, I think we can learn from the *mistakes* Hollywood has made. Nor do I pretend to speak as a long-bearded oracle. Like everyone else now in TV, I'm an amateur trying to adapt my past, professional experience—which happens to be making motion pictures—to the unique demands of video.

CYCLES: One of the worst mistakes Hollywood made was laying undue emphasis on one type of film fare at a time. That is to say, the Hollywood program "cycles", which concentrated on the production of, say, comedies, or ground out gangster movies until they

HOLLYWOOD'S ERRORS

TV advertisers can profit by them, writes William Dozier, CBS-TV executive producer

came out of your ears. Inevitably, the first or second of each cycle fared handsomely at the box-office, because they were made imaginatively and set the pace. The copyist would do poorly, because the public would already be satiated, and, preferred the originals to the thinly disguised imitations.

I think that TV, in its programs (and even in its commercials) is in danger of falling into the identical "cycle" error. Panel shows patterned after *What's My Line*; light comedies in the *I Love Lucy* vein; crime busting reporters of the *Big Town* school; announcers aping the studied informality of Dick Stark—all wear thin when ground out in clusters. There is, after all, room on TV for all types of escapist entertainment, each adhering to an individualistic motif.

SCRIPT WRITERS: Hollywood, after passing through the phases of stressing mere movement on film, then sound, then its star system, eventually realized the vital contribution of the script writer.

In similar fashion, smart telecasters and admen are realizing it's not enough just to hire a writer who knows how to slap together a TV script that merely produces action on the screen. Writers, as in *Studio One*, *Philco Playhouse* and *Celanese Theatre*, are given prime

consideration before the format of the show is blueprinted.

At CBS-TV, we now look over our budget to make sure the writer is paid in fair ratio to other elements of the budget. Thus, of the \$10,000 weekly budget for the *CBS Television Workshop*, \$1,000 was apportioned to the writer as compared to \$2,500 for the entire cast. Of the estimated \$9,000 total production cost for *Suspense* and *Danger*, the script writer gets \$750.

THREAT TO FILM: For years, Hollywood guilds and unions moaned about their inability to reap extra money from re-makes and re-issues of original motion pictures.

Now that the infant TV industry is turning partly to film, virtually all the unions and guilds are going overboard in gouging fat "cuts" of the repeat residual rights. It seems to me by making these exorbitant demands, the unions are in the position of eating their young, so to speak. The law of diminishing returns will set in: sponsors will find it too expensive to make TV films; and the film unions will find many of their members out of work.

EXTRAVAGANZA VS. INTIMACY: It took Hollywood a long time to learn the error of opulence
(Continued on page 32)



TIP: Play up mood, character, intimate closeups, as in "Studio One's" "Scarlet Letter", CBS-TV

for the sake of opulence alone—that lavishing a fortune on costumes, sets, and a huge cast was itself no guarantee of boxoffice returns. The Hollywood vineyards are strewn with the corpses of multimillion-dollar flops, from Von Stroheim's early extravaganzas to *Joan of Arc*, *The Emperor Waltz*, and *The Heiress*. Conversely, it took some time for Hollywood to exploit fully the dramatic value of the intimate closeup.

TV producers aren't making the identical mistake. We're concentrating on character and mood, rather than on complicated plot, as in *Suspense* and *Danger*: trying to substitute the simple for the ornate.

To be sure, we don't always succeed. I feel that a recent fantasy on *Studio One* called *Miss Hargreaves*, for example, did not come off 100 per cent. The reason: by over-peopling it with too large a cast, we detracted from the mood.

FRESH FACES: Just as in Hollywood, TV has tended to perpetuate the practice of casting the same clique of actors for the same old roles. This is understandable. Considering the tremendous pace, it's natural for a harried producer to call upon troupers who've been proven reliable. However, I still feel these TV men haven't been resourceful enough in doing more casting.

Just a few weeks ago, we put in a new regulation at CBS-TV. Henceforth, all important casting in all drama shows must first have the approval of the front office. Why? Specifically, to relate the overall casting of one show with another; and to discourage producers from using the same performers over and over, to the point of tedium.

THE HUMAN TOUCH: There's one good reason, I believe, why film will not be able to usurp the place of live TV shows, altogether. In the same way that Hollywood has ground out third-rate "quickies", so many of the films now being turned out for TV have a bloodless, mechanized quality. They lack the human touch of live shows. I think that viewers even like getting a chuckle when they see a "fluff" made on a live show. It makes them feel that the makers of the show are human, like themselves prone to slips.

On *Suspense* recently, for instance, there was a scene in which the "heavy" and his henchmen

were shot and fell down wounded. But the audience was tickled to see them all the next minute get up en masse and stroll casually off. The reason for this *faux pas* was that the red light on the camera, which usually warns performers when they are "on", had burned out—an accident that might happen once in five years. Yet we got no complaining letters, and, in fact, I think the episode made viewers feel a more personal relationship with the show.

Despite my listing of all these programing errors, I do not wish

to imply that I am casting opprobrium at TV program-makers. The scale and tempo of TV production is so different from Hollywood's, it's a miracle that we do produce our shows on schedule. If a Hollywood producer were told to make two-thirds of an A movie every week and cut it as he went—just as we do on *Studio One*—I'm sure he would go screaming to the hills. Still, by learning from Hollywood's errors, we may well acquire guidance on what not to do, which will help us put our TV house in order.

THE FEMININE TOUCH



Admen, let women handle your women's show, please

By Kathi Norris

Femcee, "Kathi Norris Show"

IF you overheard an advertising and a TV network executive chatting over lunch in the Barberry Room, and their conversation went like this, wouldn't you do a double-take?

Executive A: "Now this is a show tailored specifically for women. For the homemaker. Right?"

Executive B: "Check."

Executive A: "Now let's make sure we have an all-male staff. You know, women look up to men."

Executive B: (Adjusting his regimental striped tie) "Of course!"

Executive A: "A male producer."

Executive B: "And an all-male production staff. To keep things efficient."

Executive A: "Check. And let's have an all-male writing staff. Keep the show on solid ground."

Executive B: "Sure, and don't forget the director and lighting experts. Men only."

Executive A: "That's right. Now we're cooking."

And that is just about the extent of most men's kitchen know-how. Cooking deals.

Overhearing a luncheon conference like that might make you feel you were imagining things—unless you know TV. But that is substantially the way women's shows are planned today.

True, TV advertising executives don't put their attitudes toward women's shows as concretely as that. Nevertheless, their thinking stems from male chauvinism.

It's a policy of "No Women Allowed", so far as women's shows on TV are concerned. The paradox, I think, is dramatic proof of the lengths to which men will go in their smug assumption that they know what's best for us.

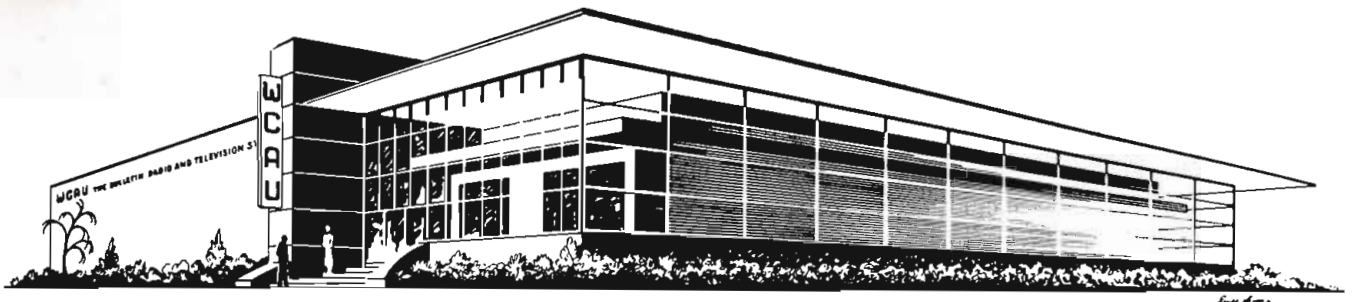
And they think they know exactly what the homemaker will enjoy watching on her TV set—regardless of the fact that the only thing the executives can do in the kitchen is to open the refrigerator and pull out a can of cold beer.

Enough, I say. And a new survey isn't the right answer.

Whenever enough of we women set up a clamor about womanless women's shows that's loud enough to be heard on Madison Avenue, Executive A and Executive B invariably turn to "authoritative surveys."

So help me, I'm not campaigning for more jobs for women. However, I do think a woman's show should have a woman's touch.

Women's shows will never have it—with men in every TV executive job, and the unwritten law, "No Women Allowed," in effect. Let's repeal it.



WCAU'S NEW \$2,000,000 PLANT

For national advertisers, it means lower costs; for local sponsors, network-calibre production facilities in Philly

By ABBY RAND

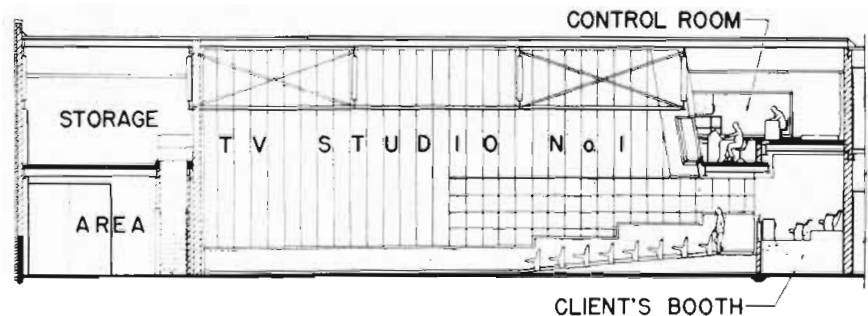
A POSSIBLE solution to high production costs is the trend toward more network originations away from New York and Los Angeles. Exciting, therefore, to advertisers and agencies is the new \$2,000,000 radio and TV center being opened by the Philadelphia Bulletin's WCAU stations this month.

Because of its three mammoth TV studios, four AM studios, one studio for AM and TV, film production facilities and centralized operation, WCAU's new 100,000 square foot plant will be able to accommodate more network-scale productions. These will be in addition to the six shows it is currently originating for CBS-TV.

With cities outside of the main production centers getting such facilities, spot and local advertisers will be able to give national offerings a lot more competition, production-wise.

Charles Vanda, WCAU-TV's programming boss, points out (and advertisers such as National Dairy Products and M & M candies agree) that many shows can be done well (even better, says Mr. V.) outside of New York, and on a lower budget, unplagued by shortages of studio and storage space.

As Vanda puts it, "Operational



Cutaway view of Studio No. 1 shows innovations: area for flying scenery, Teletruss platform under ceiling to mount lights and cameras, truck entrance. Builder of center: The Austin Co.

efficiency includes more than eliminating stair-climbing and making it possible for trucks to drive into the studios. Creative people have always had to struggle in garrets. But we think our people can do a better creative job for us in comfortable offices with good equipment."

Luring top talent is important to WCAU-TV, originator of CBS' *Big Top*, *Ranger Joe*, *In the Park*, *Junior Hi-Jinx*, *Candy Carnival* and *What In the World*. Mr. Vanda is himself an import from Hollywood where as a CBS programming chief, he created such radio programs as *Suspense*.

A number of former New Yorkers and Hollywoodites are on the station's staff now; some have settled on nearby farms. "And not

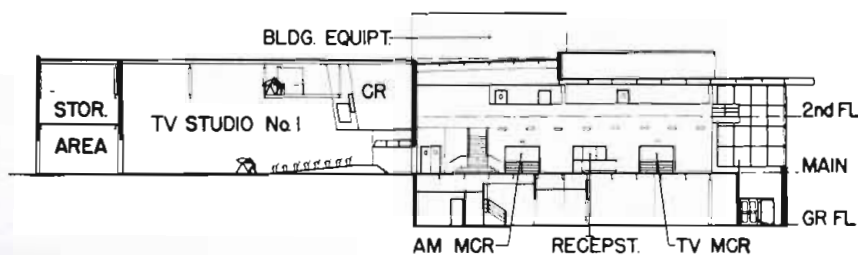
one ulcer in the bunch," Vanda proudly adds.

More network possibilities are already in the storyboard stage. Being only 90 minutes from Broadway and even closer to the reservoir of talent hiding out in Bucks County, Mr. Vanda feels that there is plenty of star material within commuting distance.

Responsible for the overall planning of the new Center were Donald W. Thornburgh, president and general manager and John G. Leitch, vice-president in charge of engineering. Leitch visited plants from Boston to Los Angeles to help him plan the many innovations in layout and equipment. Aside from their technical value, they create advantages for the advertiser using the station.

Most important of these is the location of all operational units in a ground floor wing with the nine studios and the centralizing of all administrative offices on the floor above.

Storage space and room for expansion—two of the most frequently lamented needs of station operators—have been provided for in what has been called "the most modern broadcasting plant in America." (Continued on page 36)



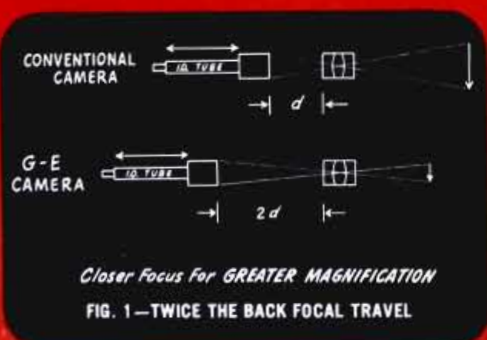
Ground floor is built into hillside. Lobby, master-control rooms, studios, production offices are on main floor; Administration on second floor. Ten acres offers expansion elbow room

Nothing like it
in the industry!

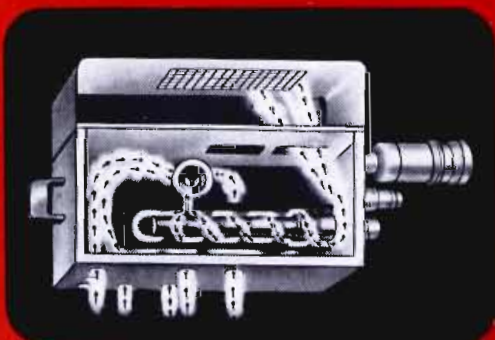
30 ADVANCED FEATURES



✓ INTERCHANGEABLE WITH MOST EXISTING TELEVISION CAMERAS



✓ With short focal length lenses, G-E camera (bottom) can focus closer on subjects for greater magnification—up to 25 times.



✓ Vibration-isolated motor provides full length cooling of I.D. tube for long tube life and top picture quality.



✓ Dark, standard window. Removable stop for unobstructed viewing. ✓ Forward lock prevents accidental readjustment.

SEND FOR THIS NEW BULLETIN—Complete specs, diagrams and photographs of this new G-E TV Studio Camera Channel. Wire or write us for Bulletin ECB-5. *General Electric Company, Section 6052, Electronics Park, Syracuse, New York.*

www.americanradiohistory.com



A new G-E studio camera channel!

ALREADY in production and already in service, General Electric's Type PE-8-B represents another major engineering achievement in television from Electronics Park, world center for electronics research and development. Feature by feature — to give you unprecedented picture quality and sim-

licity of operation — this channel is far ahead of anything in its field today!

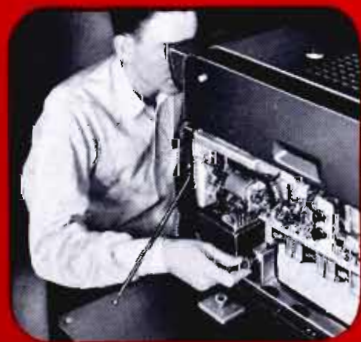
Check the advantages listed below. Compare them, point by point, with those of any other camera channel. Then call your G-E Broadcast Man and ask to see this new unit in action.

- ✓ **Twice the back focal travel** of conventional cameras! Now, for the first time you can focus on closer subjects with a long focal length lens. (See Fig. 1)
- ✓ **Silent blower** permits close-up operation without microphone pick-up.
- ✓ **Special shielding** around yokes and blower motor prevents picture distortion by eliminating effect of stray magnetic fields.
- ✓ **Faster lenses supplied at no extra cost!**
50 mm — f2.3 100 mm — f2.3 152 mm — f2.7
✓ Lenses are positively indexed.
- ✓ **Circuits provide sweep failure protection** for your \$1200 I.O. tube. ✓ Quick change sweep expansion switch prevents underscanning effects on the face of the tube.
- ✓ **Lens versatility.** More than 15 different TV lenses can be mounted without special adaptation.
- ✓ **Stabilized and friction-damped turret** prevents oscillation or sagging when shifting lenses or tilting camera.
- ✓ **Automatic engagement of focus control** when side door of camera is closed.

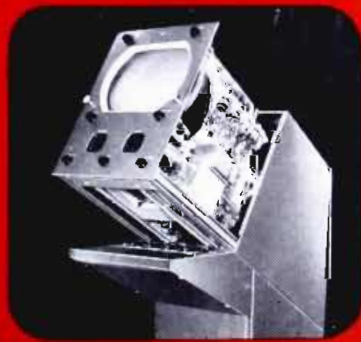
- ✓ **Low center of gravity in camera** and Fearless pan and tilt head assure stability and smooth operation.
- ✓ **Focus handle clutch** protects against damage and misalignment.
- ✓ **Removable I.O. yoke** with ball-bearing slide assembly and plug-in electrical connections.
- ✓ **Microphonics minimized.** No signal circuits included in control console.
- ✓ **Average brightness measurements** of channel picture can be made at the channel amplifier.
- ✓ **14 kv independent power supply** for monitor picture tube. ✓ Calibration input terminals supplied.
- ✓ **Change-over switch** for composite or non-composite signals.
- ✓ **Waveform monitor** includes IRE calibration scale.
- ✓ **Simultaneous vertical and horizontal waveform presentation.**
- ✓ **Large quiet blower** provides ample monitor cooling.
- ✓ **Entire channel is factory-wired,** with all plug-in interconnections.



✓ I.O. tube in 3 minutes! Remove lens through screw and turret. ✓ Easy 180° lens for auto-focusing.



✓ Rapid focus by crank at back. ✓ Use in-line coupling knob (shown) for focus during "line-up".



✓ Counter-balanced "draw-out" and removable panels for accessibility. ✓ 12 1/2" minimized picture tube.



✓ Convenient, accessible rack unit. 2-way telephone communication between rack, camera and control console.

You can put your confidence in —

GENERAL ELECTRIC



WCAU—Continued

This is not the first time that WCAU has had a building put-up-to-order. In 1933, the station built the nine-story building (the first in the U. S. to be put up for broadcasting exclusively) on downtown Chestnut Street, which served as its headquarters until moving day.

Television operations began in May, 1948, utilizing space borrowed from radio. To this was added the Convention Hall.

But soon the sixth floor corridor, which served the four main AM studios, became a maze of sets and properties. A staff of 83 became a staff of 400 (including seven camera crews, probably the largest unit among independent stations in the country). Radio facilities were due for modernization, too.

10-Acre Site

Like most crowded AM & TV operators, WCAU looked to the suburbs for enough ground to build horizontally and have room for expansion. A 10-acre site in the City Line district, a fifteen minute drive from the center of town, was acquired in the summer of 1950; ground was broken in October.

The Austin Co. handled construction. George Howe, head of the Dept. of Architecture at Yale, and Robert Montgomery Brown, noted Philadelphia architect, were consulted.

When a visitor to WCAU drives up to the new plant, through Fairmount Park, he leaves his car in a 300-car lot in the rear of the completely air-conditioned building, then walks up a long ramp to the central lobby.

On either side of the receptionist's desk is a large glass window—one looks through the radio

master control room, the other through TV master control to the projection room. Here visitors will be able to see the nerve centers of both operations in action. Rack equipment is placed between them.

Announcer booths are next to each control room. Early morning or late night shows can be handled entirely from these, or from projection, without opening the rest of the building.

Modern Super-Imposition

In the television Master Control Room is a WCAU-TV-designed control and switching console with five monitors and a "memory circuit" which records operations as they are performed and facilitates the switching operation by showing what has gone before and what is coming up. A "dissolve-super imposition" circuit makes for smoother transition in the superimposition of film inserts in live programs (or live inserts in film) and multiple points of origination for commercials.

The operational block, bounded by three corridors, houses the studios and the departments that need easy access to them. Departments which are used jointly by TV and AM, such as news and transcription, are close to both.

Off the lobby stands the first of the three large TV studios; each of them is 60 feet by 80 feet with 20 feet cleared height. Studio One has 230 raised seats for audiences and could also be used for musical radio programs such as Leopold Stokowski used to conduct over WCAU.

Studios Two and Three can handle six complete 24 foot sets—three times the capacity of the old downtown studios.

As planned by WCAU-TV engineer George Lewis (who helped Mr. Leitch in planning the Center) all lights can be preset and remote controlled from the director's booth. Scenery can be stored quickly by flying it off the studio floor to second story storage lofts above.

Above each studio, on the second floor level, is the control booth, in which the director, light control man and engineers work. Announcer booths are right off studio control. The TV control booths are placed so that one crew can see and operate two studios.

There is a client's booth above each studio. The old plant had one audition room; the new plant boasts three, two of them equipped for screenings.

The "penthouse" on the third floor houses cooling and micro-relay equipment. The ground floor, in addition to maintenance and power facilities, has dressing rooms, an employee cafeteria—and a completely equipped film department which will produce commercials. The film crew, which has been producing a daily newsreel, will soon be supplemented by a staff for producing program films.

Individual Control Rooms

Typical of the flexibility made possible by the new plant is that, although each of the four AM studios has its own control room, A, B and C can be worked by one technician from Control B if desired. Also, Studio Four, which is about half the size of the other television studios, has been placed between the AM and TV sections so that it can be used by either operation.

MEN RESPONSIBLE FOR PHILADELPHIA'S STREAMLINED RADIO-TV CENTER



CHARLES VANDA, v.p. in charge of programming, is ex-Hollywoodite, works on network scale



DONALD THORNBURGH is community-conscious pres. of 30-year-old WCAU, WCAU-TV



JOHN LEITCH, v.p. in charge of engineering, taured U. S. before blueprinting new center

WHAT END OF FREEZE MEANS TO ADMEN AND NETWORKS

Analysis of top 50 markets shows clearance problems will still exist despite FCC thaw

THE clearance problems that were supposed to vanish with the thaw will still be plaguing advertisers and the networks.

If every channel freed by the FCC were in operation at the end of three years, 15 of America's top 50 markets would still have two VHF stations or less. Of the 39 current one-station markets, 13 will still have only one VHF channel.

Only eight of the top 50 markets have been assigned enough channels to accommodate four network outlets in the lower band; 18 have been granted three VHF stations; 12 have been assigned two VHF frequencies each.

Hartford, New Haven-Waterbury and Albany-Schenectady-Troy will be one-VHF-station markets. Eight of the top 50 cities get no VHF stations at all; 11 of the 50 leading areas will have fewer than four commercial stations in both UHF and VHF combined.

Three VHF stations have been allotted in seven of the country's top 15 markets. Philadelphia, fourth largest, gains no more than its present three. Neither will Detroit or Baltimore.

Boston, now with two stations, gains one VHF and three UHF. As in several other top markets, a VHF frequency has been reserved here for educational use.

Only half of the top ten markets will have a full set of four VHF stations. New York and Los Angeles, each currently having seven, will gain no more in the VHF band. Chicago adds one VHF station to its present four. Washington and San Francisco add a VHF outlet to the three now operating.

Denver, now unavailable to TV advertisers, will be able to accommodate four networks. Dallas and Ft. Worth will have a total of four VHF allocations between them, as will the other set of twin cities, Minneapolis-St. Paul.

UHF stations, without network affiliation, will find tough sledding in these four-VHF towns.

The opening of the UHF band recalls the old radio problem of selling FM to the public. In such top markets as Pittsburgh, Houston, and Milwaukee there will be but two VHF channels, and therefore UHF operators will stand a strong chance to win viewers.

How useful to a network adver-

tiser the allocations in the UHF band will be depends on more than the number of VHF network outlets in a given market.

Cities like New Orleans with two VHF channels or Miami and Memphis with three are too far away from other TV cities to allow much cross-viewing. In cities such as these, a UHF station, with the aid of a network, can use a strong programming attack to build a UHF audience.

Youngstown, Worcester, Akron and Fall River-New Bedford are among those cities that didn't get VHF allocations of their own, but they are within viewing distance of other VHF allocations. Advertisers can reach the major part of areas such as these without relying on UHF channels.

But consider the Connecticut bottleneck. New Haven, ranking 34th, remains a one-VHF-channel town. Hartford, 25th largest market, debuts with one VHF channel and one in the UHF band.

Bridgeport, the 36th market nationally, will still be out of the VHF running. It gets three UHF outlets, one of them non-commercial.

Will Bridgeport residents spend approximately \$50 to adapt their receivers when they can receive VHF stations in New York and New Haven? Probably, but it will take both time and strong local programming to lure them.

NUMERICAL DESIGNATION OF TELEVISION CHANNELS

| Channel No. | Frequency band (Megacycles) | Channel No. | Frequency band (Megacycles) | Channel No. | Frequency band (Megacycles) |
|-------------|-----------------------------|-------------|-----------------------------|-------------|-----------------------------|
| 2 | 54 — 60 | 29 | 560 — 566 | 56 | 722 — 728 |
| 3 | 60 — 66 | 30 | 566 — 572 | 57 | 728 — 734 |
| 4 | 66 — 72 | 31 | 572 — 578 | 58 | 734 — 740 |
| 5 | 76 — 82 | 32 | 578 — 584 | 59 | 740 — 746 |
| 6 | 82 — 88 | 33 | 584 — 590 | 60 | 746 — 752 |
| 7 | 174 — 180 | 34 | 590 — 596 | 61 | 752 — 758 |
| 8 | 180 — 186 | 35 | 596 — 602 | 62 | 758 — 764 |
| 9 | 186 — 192 | 36 | 602 — 608 | 63 | 764 — 770 |
| 10 | 192 — 198 | 37 | 608 — 614 | 64 | 770 — 776 |
| 11 | 198 — 204 | 38 | 614 — 620 | 65 | 776 — 782 |
| 12 | 204 — 210 | 39 | 620 — 626 | 66 | 782 — 788 |
| 13 | 210 — 216 | 40 | 626 — 632 | 67 | 788 — 794 |
| 14 | 470 — 476 | 41 | 632 — 638 | 68 | 794 — 800 |
| 15 | 476 — 482 | 42 | 638 — 644 | 69 | 800 — 806 |
| 16 | 482 — 488 | 43 | 644 — 650 | 70 | 806 — 812 |
| 17 | 488 — 494 | 44 | 650 — 656 | 71 | 812 — 818 |
| 18 | 494 — 500 | 45 | 656 — 662 | 72 | 818 — 824 |
| 19 | 500 — 506 | 46 | 662 — 668 | 73 | 824 — 830 |
| 20 | 506 — 512 | 47 | 668 — 674 | 74 | 830 — 836 |
| 21 | 512 — 518 | 48 | 674 — 680 | 75 | 836 — 842 |
| 22 | 518 — 524 | 49 | 680 — 686 | 76 | 842 — 848 |
| 23 | 524 — 530 | 50 | 686 — 692 | 77 | 848 — 854 |
| 24 | 530 — 536 | 51 | 692 — 698 | 78 | 854 — 860 |
| 25 | 536 — 542 | 52 | 698 — 704 | 79 | 860 — 866 |
| 26 | 542 — 548 | 53 | 704 — 710 | 80 | 866 — 872 |
| 27 | 548 — 554 | 54 | 710 — 716 | 81 | 872 — 878 |
| 28 | 554 — 560 | 55 | 716 — 722 | 82 | 878 — 884 |
| | | | | 83 | 884 — 890 |

TABLE of Assignments.

The following Table of Assignments contains the channels assigned to the listed communities in the United States, its Territories, and Possessions. Channels designated with an asterisk are assigned for use by noncommercial educational broadcast stations only. A station on a channel identified by a plus or minus mark is required to operate with its carrier frequencies offset 10 kc above or below, respectively, the normal carrier frequencies.

Grow up to a -



high powered future

IN TELEVISION

When the time comes for you to consider high power, whether you are on the air now and wish to increase your power, or whether you are making application, it will pay you well to consider Du Mont. An investment in Du Mont — a Du Mont high-power transmitter is *your* investment in the same long-term operational advantages...the same low costs...the same reliability that has been proved by the Du Mont Acorn 500W and the Du Mont Oak 5KW transmitters.

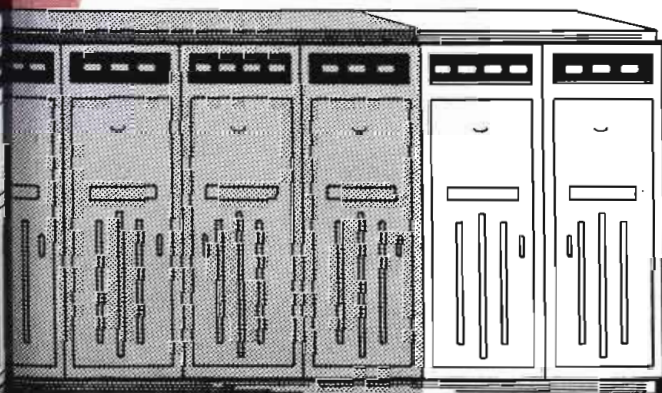
Du Mont offers two outstanding high-power transmitters — the Series 9000, 20KW low-band — the Series 12000, 40KW high-band.

Either of these transmitters driving a high-gain antenna will easily meet the maximum FCC allowed ERP of 100KW for the low-band and 200KW for the high-band.

The Series 9000 low-band transmitter employs intermediate-level modulation for most economical utilization of available tubes and features the time-proved Oak Transmitter driving a single power output tube in each of the Aural and Visual Transmitters.

The Series 12000 high-band transmitter contains the Oak Transmitter driver but utilizes a single r.f. power output tube in the Aural Transmitter and a pair in the Visual Transmitter.

No matter what power you require, consider Du Mont first for a long range, economically-sound investment. Du Mont protects your investment through minimum obsolescence.



DU MONT

TELEVISION TRANSMITTER DIVISION

Allen B. Du Mont Laboratories, Inc., Clifton, N. J.

Write Dept. TH for Brochure

FCC Channel Assignments—Continued

| LOUISIANA—Continued | |
|--------------------------|---------------------------|
| Channel No. | Station |
| 30 | Iouma |
| 18 | Jackson |
| 48 | Louisiana |
| 38, 67 | Madryette |
| 7, *19, 25 | Madryette |
| 30 | Madryette |
| 8, 43 | Monroe |
| 36 | Morgan City |
| 17 | Natchitoches |
| 15 | New Iberia |
| *2, 4, 6, 20, 26, 32, 61 | New Orleans |
| 54 | Oakdale |
| 50 | Opelousas |
| 20 | Ruston |
| 3, 12 | Threepoint |
| 24 | Thibodaux |
| 22 | Vinnfield |
| MAINE | |
| 23 | Auburn |
| 10, 29 | Augusta |
| 2, 5, *16 | Bangor |
| 22 | Bar Harbor |
| 65 | Bath |
| 41 | Belfast |
| 59 | Dedford |
| 7, 20 | Calais |
| 18 | Dover-Foxcroft |
| 17 | Fort Kent |
| 24 | Houlton |
| 8, 17 | Lewiston |
| 14 | Millinocket |
| *12 | Orono |
| 6, 13, *47, 53 | Portland |
| 8, 19 | Presque Isle |
| 25 | Tockland |
| 55 | Turnford |
| 15 | Van Buren |
| 33 | Waterville |
| MARYLAND | |
| 14 | Annapolis |
| 2, 11, 13, 18, *24, 30 | Baltimore |
| 22 | Cambridge |
| 17 | Cumberland |
| 62 | Frederick |
| 52 | Hagerstown |
| 16 | Salisbury |
| MASSACHUSETTS | |
| 52 | Barnstable |
| *2, 4, 5, 7, 44, 50, 56 | Boston |
| 62 | Brockton |
| 40, 46 | Fall River |
| 42 | Greenfield |
| 38 | Holyoke (see Springfield) |
| 32 | Lawrence |
| 28, 34 | New Bedford |
| 30 | North Adams |
| 64 | Northampton |
| 55, 61 | Pittsfield |
| 14, 20 | Springfield-Holyoke |
| 14, 20 | Worcester |
| MICHIGAN | |
| 41 | Alma |
| 9, 30 | Alpena |
| 20, *26 | Ann Arbor |
| 46 | Bad Axe |
| 38, 64 | Battle Creek |
| 5, 63, *73 | Bay City |
| 42 | Benton Harbor |
| 39 | Big Rapids |
| 13, 45 | Cadillac |
| 4, 13 | Calamet |
| 4, 13 | Cheboygan |
| 24 | Coldwater |
| 2, 4, 7, 50, *36, 62 | Detroit |
| 60 | East Lansing |
| 23 | East Tawas |
| 3 | Escanaba |
| 12, 16, *22, 28 | Flint |
| 40 | Gladstone |
| 8, *17, 23 | Grand Rapids |
| 10 | Hancock |
| 19 | Houghton |
| 9, 27 | Iron Mountain |
| 12 | Iron River |
| 31 | Ironwood |
| 18 | Jackson |
| 3, 36 | Kalamazoo |
| 6, 34 | Lansing |
| 18 | Ludington |
| 15 | Manistee |
| 14 | Marquette |
| 5, 17 | Marquette |
| 19 | Midland |
| 47 | Mount Pleasant |
| 29, 33 | Muskegon |
| 31 | Petoskey |
| 44 | Pontiac |
| 34 | Port Huron |
| 24 | Rogers City |
| 31, 57 | Saginaw |
| 8, 10, 28, *34 | Sault Ste. Marie |
| 7, 20, *26 | Traverse City |
| 21 | West Branch |
| MINNESOTA | |
| 57 | Albert Lea |
| 36 | Alexandria |
| 6, 51 | Austin |
| 21 | Benaji |
| 12 | Brainard |
| 44 | Cloquet |
| 21 | Crookston |

| MINNESOTA—Continued | |
|--------------------------|----------------------------|
| Channel No. | Station |
| 18 | Detroit Lakes |
| 3, 6, *8, 32, 38 | Duluth-Superior, Wis. |
| 40 | Ely |
| 20 | Fairmont |
| 16 | Faribault |
| 20 | Fergus Falls |
| 20 | Grand Rapids |
| 29 | Hastings |
| 10 | Hibbing |
| 11 | International Falls |
| 14 | Little Falls |
| 15 | Mankato |
| 22 | Marshall |
| *2, 4, 5, 9, 11, 17, 33 | Minneapolis-St. Paul |
| 19 | Montevideo |
| 43 | New Ulm |
| 26 | Northfield |
| 45 | Owatonna |
| 63 | Red Wing |
| 10, 55 | Rochester |
| 7, 33 | St. Cloud |
| | St. Paul (see Minneapolis) |
| 39 | Stillwater |
| 15 | Thief River Falls |
| 26 | Virginia |
| 27 | Wadena |
| 31 | Willmar |
| 61 | Winona |
| 32 | Worthington |
| MISSISSIPPI | |
| 13, *44, 50 | Biloxi |
| 37 | Brookhaven |
| 16 | Canton |
| 6, 32 | Clarksdale |
| 35 | Columbia |
| 28 | Columbus |
| 29 | Cornith |
| 21, 27 | Greenville |
| 15 | Greenwood |
| 15 | Grenada |
| 56 | Gulfport |
| 9, 17 | Hattiesburg |
| 12, *19, 23, 47 | Jackson |
| 32 | Kosciusko |
| 33 | Laurel |
| 46 | Louisville |
| 31 | McComb |
| 11, 30, *36 | Meridian |
| 29 | Natchez |
| 22 | Pascagoula |
| 14 | Picayune |
| 34 | Starkville |
| *2 | State College |
| 38 | Tupelo |
| *20 | University |
| 41 | Viicksburg |
| 8, 56 | West Point |
| 49 | Yazoo City |
| MISSOURI | |
| 12, 18 | Cape Girardeau |
| 56 | Carthage |
| 27 | Caruthersville |
| 14 | Chillicothe |
| 49 | Clinton |
| 8, 16, 22, 32 | Columbia |
| 14 | Farmington |
| 14 | Festus |
| 24 | Fulton |
| 7, 27 | Hannibal |
| 13, 33 | Jefferson City |
| 12, 39 | Joeiah |
| 4, 5, 9, *19, 25, 65 | Kansas City |
| 21 | Kennett |
| 3, 18 | Kirkville |
| 23 | Lebanon |
| 40 | Marshall |
| 43 | Marxville |
| 24 | Mexico |
| 2, 4, 7, 50, *36, 62 | Moberly |
| 14 | Monett |
| 18 | Nevada |
| 15 | Poplar Bluff |
| 31 | Rolla |
| 2, 30, *36 | St. Joseph |
| 4, 5, *9, 11, 30, 36, 42 | St. Louis |
| 6, 28 | Sedalia |
| 37 | Sikeston |
| 3, 10, *26, 32 | Springfield |
| 20 | West Plains |
| MONTANA | |
| 2 | Armstrong |
| 2, 8, *11 | Billings |
| *9, 22 | Bozeman |
| 4, 6, *7, 13 | Butte |
| 20 | Cut Bank |
| 25 | Deer Lodge |
| 20 | Dillon |
| 16 | Glasgow |
| 18 | Greenville |
| 3, 5, *23 | Great Falls |
| 17 | Hamilton |
| 4 | Havre |
| 9, 11 | Havre |
| 10, 12 | Helena |
| 8 | Kalispell |
| 14 | Laurel |
| 13 | Lewistown |
| 16 | Livingston |
| 3, *6, 10 | Miles City |
| *11, 13, 21 | Missoula |
| 18 | Poison |
| 16 | Red Lodge |
| 14 | Shelby |
| 12 | Sidney |
| 14 | Whitefish |
| 16 | Wolf Point |

| NEBRASKA | |
|----------------------------|---|
| Channel No. | Station |
| 13, 21 | Alliance |
| 40 | Beatrice |
| 16 | Broken Bow |
| 49 | Columbus |
| 35 | Fairbury |
| 38 | Falls City |
| 52 | Fremont |
| 11, 21 | Grand Island |
| 5, 27 | Hastings |
| 13, 19 | Kearney |
| 23 | Lexington |
| 10, 12, *18, 24 | Lincoln |
| 8, 17 | McCook |
| 50 | Nebraska City |
| 33 | Norfolk |
| 2, 23 | North Platte |
| 3, 6, 7, *16, 22, 28 | Omaha |
| 10, 16 | Scottsbluff |
| 15 | York |
| NEVADA | |
| 4 | Boulder City |
| 14 | Carlin |
| 37 | Carson City |
| 16 | Elko |
| 3, 6 | Ely |
| 29 | Fallon |
| 5 | Goldfield |
| 3 | Hawthorne |
| 13 | Henderson |
| 8, *10, 13 | Las Vegas |
| 18 | Lovelock |
| 8 | McGil |
| 4, 8, *21, 27 | Reno |
| 9 | Tonopah |
| 7 | Winnemucca |
| 33 | Yerington |
| NEW HAMPSHIRE | |
| 26 | Berlin |
| 37 | Claremont |
| 27 | Concord |
| *11 | Durham |
| *21 | Hanover |
| 45 | Keene |
| 23 | Laconia |
| 43 | Littleton |
| 9, 48 | Manchester |
| 54 | Nashua |
| 19 | Portsmouth |
| 51 | Rochester |
| NEW JERSEY | |
| *69 | Andover |
| 58 | Asbury Park |
| 46, 52 | Atlantic City |
| 64 | Bridgeton |
| *80 | Camden |
| *74 | Freehold |
| *70 | Hammononton |
| *77 | Montclair |
| 13 | Newark |
| *19, 47 | New Brunswick |
| 37 | Paterson |
| 41 | Trenton |
| 48 | Wildwood |
| NEW MEXICO | |
| 17 | Alamogordo |
| 4, *5, 7, 13 | Albuquerque |
| 21 | Artesia |
| 13 | Atrisco-Five Points |
| 23 | Bellevue |
| 6, 23 | Carlsbad |
| 27 | Clifton |
| 12, 35 | Clovis |
| 14 | Deming |
| 17 | Farmington |
| 3, *8, 10, 46 | Gallup |
| 3, *8, 10, 46 | Hobbs |
| 25 | Hot Springs |
| 19 | Las Cruces |
| 22 | Las Vegas |
| 14 | Lordsburg |
| 23 | Lux Ambros |
| 20 | Lovington |
| 27 | Portales |
| 46, *52 | Raton |
| *3, 3, 10 | Roswell |
| 2, *9, 11 | Santa Fe |
| *10, 12 | Silver City |
| 15 | Socorro |
| 25 | Tucuman |
| NEW YORK | |
| 6, *17, 23, 41 | Albany-Schenectady-Troy |
| 52 | Amsterdam |
| 37 | Auburn |
| 36 | Babylon |
| 12, 40, *46 | Binghamton |
| 17, *23 | Buffalo (also see Buffalo-Niagara Falls) |
| 2, 4, 7, 56 | Buffalo-Niagara Falls |
| 36 | Cortland |
| 21 | Dunkirk |
| 18, 24 | Elmira |
| 39 | Glens Falls |
| 29 | Gloversville |
| 5 | Hornell |
| *14, 20 | Ithaca |
| 56 | Jamestown |
| 66 | Kingston |
| 20, *66 | Malone |
| 14 | Massena |
| 60 | Middletown |
| 2, 4, 5, 7, 9, 11, *25, 31 | New York |
| 16 | Niagara Falls (see Buffalo-Niagara Falls) |

| NEW YORK—Continued | |
|-----------------------|-------------------------------------|
| Channel No. | Station |
| 24 | Ogdensburg |
| 34 | Oneonta |
| 62 | Oriskany |
| 31 | Oswego |
| 28 | Plattsburg |
| 21, *83 | Poughkeepsie |
| 5, 10, 13, *21, 27 | Rochester |
| | Rome (see Utica) |
| 18 | Saranac Lake |
| 35 | Schenectady (also see Albany) |
| 3, 8, *43 | Syracuse |
| 13, 19, *25 | Troy (see Albany) |
| 43 | Utica-Rome |
| 43 | Watertown |
| NORTH CAROLINA | |
| 53 | Ahoskie |
| 20 | Albemarle |
| 13, *56, 62 | Asheville |
| 63 | Burlington |
| 4 | Chapel Hill |
| 3, 9, 36, *42 | Charlotte |
| 11, *40, 46 | Durham |
| 31 | Elizabeth City |
| 18 | Fayetteville |
| 48 | Gastonia |
| 34 | Goldboro |
| 2, *51, 57 | Greensboro |
| 9 | Greenville |
| 52 | Henderson |
| 27 | Hendersonville |
| 30 | Hickory |
| 15 | High Point |
| 16 | Jacksonville |
| 59 | Kannapolis |
| 45 | Kingston |
| 41 | Laurinburg |
| 21 | Lumberton |
| 57 | Mount Atry |
| 23 | New Bern |
| 48 | Raleigh |
| 5, *22, 28 | Roanoke Rapids |
| 36 | Rocky Mount |
| 50 | Salisbury |
| 52 | Sanford |
| 39 | Shelby |
| 49 | Southern Pines |
| 64 | Statesville |
| 7 | Wahpeton |
| 6, 29, *35 | Wilmington |
| 56 | Wilson |
| 12, 26, *32 | Winston-Salem |
| NORTH DAKOTA | |
| 5, 12, 18, *24 | Bismarck |
| 16 | Bottineau |
| 26 | Carrington |
| 8, 14 | Devils Lake |
| *17 | Dickinson |
| 6, 13, *34, 40 | Fargo |
| 17 | Grafton |
| *2, 10 | Grand Forks |
| 25 | Harvey |
| 7, 42 | Jamestown |
| 24 | Lisbon |
| 6, 10, 13 | Minot |
| 26 | New Rockford |
| 38 | Rugby |
| 4, 32 | Valley City |
| 45 | Wahpeton |
| 8, 11, *34 | Williston |
| OHIO | |
| 49, *55, 61 | Akron |
| 13 | Ashtabula |
| 62 | Athens |
| 63 | Bellefontaine |
| 26 | Cambridge |
| 29 | Canton |
| 54 | Chillicothe |
| 5, 9, 12, *18, 54, 74 | Cincinnati |
| 3, 5, 8, 15, *25, 65 | Cleveland |
| 4, 6, 10, *34, 40 | Columbus |
| 22 | Cuyahoga |
| 2 | Davton |
| 2, 7, *16, 22 | Defiance |
| 43 | Dennison |
| 53 | Findlay |
| 18 | Gallipolis |
| 65 | Hamilton-Middletown |
| 28 | Lancaster |
| 35, 41 | Lima |
| 31 | Lewin |
| 36 | Massillon |
| 17 | Marion |
| 23 | Massillon |
| | Middletown (see Hamilton) |
| 58 | Monro Vernon |
| 66 | Newark |
| *14 | Oxford |
| 44 | Piqua |
| 30 | Portsmouth |
| 42 | Sandusky |
| 46, 52 | Springfield |
| | Steubenville (see Wheeling, W. Va.) |
| 47 | Tiffin |
| 11, 13, *30 | Toledo |
| 21 | Warren |
| 23 | Youngstown |
| 27, 33, 50 | Zanesville |
| OKLAHOMA | |
| 50 | Ada |
| 36 | Amos |
| 30 | Alva |
| 58 | Aradarko |
| 55 | Arkmore |
| 62 | Bartlesville |
| 31 | Blackwell |
| 64 | Chickasha |
| 15 | Claremore |

FCC Channel Assignments—Continued

OKLAHOMA—Continued

| Channel No. | |
|-------------------|---------------|
| 32 | Clinton |
| 39 | Duncan |
| 2 | Durant |
| 12, 15 | Elk City |
| 56 | El Reno |
| 5, 21, *27 | Enid |
| 44 | Frederick |
| 48 | Guthrie |
| 20 | Guymon |
| 23 | Hobart |
| 14 | Holdenville |
| 21 | Hugh |
| 7, *28, 34 | Lawton |
| 47 | McAlester |
| 58 | Miami |
| 8, *45, 56 | Muskogee |
| 31, *37 | Norman |
| 4, 9, *13, 19, 25 | Oklahoma City |
| 26 | Okmulgee |
| 61 | Pauls Valley |
| 40 | Ponca City |
| 54 | Pryor Creek |
| 42 | Sapulpa |
| 59 | Seminole |
| 53 | Shawnee |
| 29, *69 | Stillwater |
| 2, 6, *11, 17, 23 | Tulsa |
| 28 | Vinita |
| 8 | Woodward |

OREGON

| | |
|-----------------------|---------------|
| 55 | Albany |
| 14 | Ashland |
| 30 | Astoria |
| 37 | Baker |
| 15 | Bend |
| 16 | Burns |
| *7, 49 | Corvallis |
| *9, 13, 20, 26 | Eugene |
| 30 | Grants Pass |
| 2 | Klamath Falls |
| 13 | La Grande |
| 43 | Lebanon |
| 46 | McMinnville |
| 4, 5 | Medford |
| 16 | North Bend |
| 28 | Pendleton |
| 6, 8, *10, 12, 21, 27 | Portland |
| 28 | Roseburg |
| 3, *18, 24 | Salem |
| 37 | Springfield |
| 32 | The Dalles |

PENNSYLVANIA

| | |
|---------------------------|---------------|
| 39, 45 | Allentown |
| 10, 19, 57 | Altoona |
| 51 | Bethlehem |
| 48 | Bradford |
| 43 | Butler |
| 46 | Chambersburg |
| 31 | Du Bois |
| 57 | Easton |
| 47 | Emporium |
| 12, 35, *41, 66 | Erie |
| 27, 33, 71 | Harrisburg |
| 63 | Hazleton |
| 6, 56 | Johnstown |
| 8, 21 | Lancaster |
| 15 | Lebanon |
| 38 | Lewistown |
| 32 | Lock Haven |
| 37 | Meadville |
| 45 | New Castle |
| 64 | Oil City |
| 3, 6, 10, 17, 23, 29, *35 | Philadelphia |
| 2, 11, *13, 16, 47, 53 | Pittsburgh |
| 55, 61 | Reading |
| 16, 22, 73 | Scranton |
| 39 | Sharon |
| *44 | State College |
| 65 | Sunbury |
| 14 | Uniontown |
| 6 | Washington |
| 28, 34 | Wilkes-Barre |
| 31 | Williamsport |
| 43, 49 | York |

RHODE ISLAND

| | |
|----------------|------------|
| 10, 12, 16, *2 | Providence |
|----------------|------------|

SOUTH CAROLINA

| | |
|-----------------|-------------|
| 5 | Aiken |
| 58 | Anderson |
| 1 | Camden |
| 2, 5, *1 | Charleston |
| *68 | Clemson |
| 10, *19, 25, 67 | Columbia |
| 2 | Conway |
| 8 | Florence |
| 2 | Georgetown |
| 4, 23, *2 | Greenville |
| 21 | Greenwood |
| 55 | Lake City |
| 31 | Lancaster |
| 45 | Laurens |
| 4 | Marion |
| 37 | Newberry |
| 44 | Orangeburg |
| 6 | Rock Hill |
| 7, 17 | Spartanburg |
| 47 | Sumter |
| 65 | Union |

SOUTH DAKOTA

| | |
|--------|---------------|
| 9, 17 | Aberdeen |
| 23 | Belle Fourche |
| *8, 25 | Brookings |
| 17 | Hot Springs |
| 12, 15 | Huron |

SOUTH DAKOTA—Continued

| Channel No. | |
|-----------------|-------------|
| 5, 26 | Lead |
| 46 | Madison |
| 5, 20 | Mitchell |
| 27 | Mobridge |
| 6, 10, *22 | Pierre |
| 7, 15 | Rapid City |
| 11, 13, 38, *44 | Sioux Falls |
| 20 | Sturgis |
| *2, 41 | Vermillion |
| 3, 35 | Watertown |
| 18 | Winner |
| 17 | Yankton |

TENNESSEE

| | |
|-----------------------|-----------------------------|
| 14 | Athens |
| 5, 46 | Bristol, Tenn.-Bristol, Va. |
| 3, 12, 43, 49, *55 | Chattanooga |
| 53 | Clarksville |
| 38 | Cleveland |
| 39 | Columbia |
| 24 | Cookeville |
| 19 | Covington |
| 46 | Dyersburg |
| 40 | Elizabethton |
| 27 | Fayetteville |
| 48 | Gallatin |
| 67 | Harriman |
| 25 | Humboldt |
| 9, 16 | Jackson |
| 11, 34 | Johnson City |
| 28 | Kingsport |
| 6, 10, *20, 21 | Knoxville |
| 50 | Lawrenceburg |
| 58 | Lebanon |
| 46 | McMinnville |
| 51 | Maryville |
| 3, 5, *10, 13, 42, 48 | Memphis |
| 54 | Morristown |
| 18 | Murfreesboro |
| *2, 4, 5, 8, 30, 36 | Nashville |
| 32 | Oak Ridge |
| 2 | Paris |
| 44 | Pulaski |
| 62 | Shelbyville |
| 42 | Springfield |
| 65 | Tullahoma |
| 55 | Union City |

TEXAS

| | |
|---------------|--|
| 9, 33 | Abilene |
| 34 | Alice |
| 12 | Alpine |
| *2, 4, 7, 17 | Amarillo |
| 25 | Athens |
| 7, 18, 24, 30 | Austin |
| 25 | Ballinger |
| 33 | Bay City |
| 4, 6, 31, *37 | Beaumont-Port Arthur |
| 38 | Beeville |
| 4 | Big Spring |
| 43 | Bonham |
| 33 | Borger |
| 15 | Brady |
| 14 | Breckenridge |
| 52 | Brownham |
| 15 | Brownfield |
| 36 | Brownsville (also see Brownsville-Harlingen-Weslaco) |
| 4, 5 | Brownsville-Harlingen-Weslaco (1) |

(1) These assignments may be utilized in any community lying within the area of the triangle formed by Brownsville, Harlingen and Weslaco.

| | |
|-----------------------|--|
| 19 | Brownwood |
| 54 | Bryan |
| 40 | Childress |
| 37 | Cibola |
| 21 | Coleman |
| *3, 4, 8 | College Station |
| 20 | Conroe |
| 6, 10, *16, 22 | Corpus Christi |
| 22 | Corsicana |
| 56 | Crockett |
| 28 | Crystal City |
| 25 | Cuero |
| 16 | Dalhart |
| 4, 8, *13, 23, 29, 73 | Dallas |
| 16 | Del Rio |
| 52 | Denison |
| *2, 17 | Denton |
| 26 | Eagle Pass |
| 26 | Edinburg |
| 27 | El Campo |
| 4, *7, 9, 13, 20, 26 | El Paso |
| 52 | Falfurrias |
| 45 | Floydada |
| 22 | Fort Stockton |
| 5, 10, 20, *26 | Fort Worth |
| 49 | Gainesville |
| 11, 35, 41, *47 | Galveston |
| 64 | Conzales |
| 62 | Greenville |
| 23 | Harlingen (also see Brownsville-Harlingen-Weslaco) |
| 62 | Hebbronville |
| 58 | Henderson |
| 19 | Hereford |
| 63 | Hillsboro |
| 2, *8, 13, 23, 29, 39 | Houston |
| 15 | Huntsville |
| 36 | Jacksonville |
| 49 | Jasper |
| 14 | Kermit |
| 59 | Kilgore |
| 40 | Kingsville |
| 28 | Lamesa |
| 28 | Lampasas |
| 8, 13, *15 | Laredo |
| 38 | Levelland |
| 32 | Littlefield |
| 32, 38 | Longview |
| 5, 11, 13, *20, 26 | Lubbock |

TEXAS—Continued

| Channel No. | |
|----------------------|---|
| 9, 46 | Lufkin |
| 20 | McAllen |
| 65 | McKinney |
| 19 | Marfa |
| 16 | Marshall |
| 32 | Mercedes |
| 50 | Mexia |
| 2, 18 | Midland |
| 38 | Mineral Wells |
| 14 | Mission |
| 9 | Monahans |
| 35 | Mount Pleasant |
| 40 | Nacogdoches |
| 62 | New Braunfels |
| 7, 24 | Odessa |
| 43 | Orange |
| 17 | Pampa |
| 33 | Paris |
| 31 | Pearsall |
| 16 | Pecos |
| 22 | Perryton |
| 29 | Plainview |
| 42 | Port Arthur (see Beaumont) |
| 42 | Quanah |
| 6, 8, 17, *23 | Raymondville |
| 4, 5, *9, 12, 35, 41 | Rosenberg |
| 23 | San Angelo |
| 48 | San Antonio |
| 53 | San Benito |
| 14 | San Marcos |
| 14 | Seguin |
| 24 | Seymour |
| 46 | Sherman |
| 30 | Snyder |
| 32 | Stephenville |
| 41 | Sulphur Springs |
| 12 | Sweetwater |
| 16, 22 | Taylor |
| 56 | Temple |
| 53 | Terrell |
| 6, *18, 24 | Texarkana |
| 7, 15 | Tyler |
| 20 | Uvalde |
| 18 | Vernon |
| 19 | Victoria |
| 11, *28, 34 | Waco |
| 45 | Waxahachie |
| 51 | Weatherford |
| 3, 6, *16, 22 | Weslaco (see Brownsville-Harlingen-Weslaco) |
| 36 | Wichita Falls |

UTAH

| | |
|---------------------|----------------|
| 36 | Brigham |
| 5 | Cedar City |
| 12, 30, *46 | Logan |
| 9, *18, 22 | Ogden |
| 6 | Price |
| 28 | Provo |
| 13 | Richfield |
| 18 | St. George |
| 2, 4, 5, *7, 20, 26 | Salt Lake City |
| 44 | Tooele |
| 3 | Vernal |

VERMONT

| | |
|---------|---------------|
| 33 | Bennington |
| 58 | Brattleboro |
| *16, 22 | Burlington |
| 3, 40 | Montpelier |
| 46 | Newport |
| 49 | Rutland |
| 34 | St. Albans |
| 31 | St. Johnsbury |

VIRGINIA

| | |
|--------------------|--|
| *60 | Blacksburg |
| 45, 64 | Bristol (see Bristol, Tenn.) |
| 44 | Charlottesville |
| 24 | Covington |
| 24 | Danville |
| 25 | Emporia |
| 47 | Farmville |
| 39 | Fredericksburg |
| 3 | Front Royal |
| 3, *34 | Harrisonburg |
| 54 | Lexington |
| 13, 16 | Lynchburg |
| 50 | Marion |
| 35 | Martinsville |
| 37 | Newport News (see Norfolk-Portsmouth-Newport News) |
| 27 | Norfolk-Portsmouth (also see Norfolk-Portsmouth) |
| 27 | Norfolk-Portsmouth-Newport News (also see Norfolk-Portsmouth) |
| 3, 10, 15, *21, 33 | Norfolk-Portsmouth |
| 52 | Norton |
| 8, 41 | Petersburg |
| 37 | Portsmouth (see Norfolk-Portsmouth and also see Norfolk-Portsmouth-Newport News) |
| 37 | Pulaski |
| 6, 12, *23, 29 | Richmond |
| 7, 10, 27, *33 | Roanoke |
| 36 | South Boston |
| 36 | Staunton |
| 42 | Waynesboro |
| 17 | Williamsburg |
| 28 | Winchester |

WASHINGTON

| | |
|------------|--------------|
| 58 | Aberdeen |
| 24 | Anacortes |
| 12, 18, 24 | Bellevue |
| 44, 50 | Bremerton |
| 17 | Centralia |
| 49, *65 | Ellensburg |
| 43 | Ephrata |
| 22, 28 | Everett |
| 37 | Grand Coulee |
| 52 | Hoquiam |
| 39 | Kelso |

WASHINGTON—Continued

| Channel No. | |
|---------------------|---|
| 25 | Kennewick (also see Kennewick-Richland-Pasco) |
| *41 | Kennewick-Richland-Pasco |
| 33 | Longview |
| 60 | Olympia |
| *35 | Omak-Okanogan |
| 18 | Okanogan (see Omak) |
| 18 | Pasco (also see Kennewick-Richland-Pasco) |
| 18 | Port Angeles |
| *10, 24 | Pullman |
| 31 | Richland (also see Kennewick-Richland-Pasco) |
| 4, 5, 7, *9, 20, 26 | Seattle |
| 2, 4, 6, *7 | Spokane |
| 11, 13, *56, 62 | Tacoma |
| 5, 8, *22 | Walla Walla |
| *45, 5, 6 | Wenatchee |
| 23, 29, *47 | Yakima |

WEST VIRGINIA

| | |
|------------|---|
| 6, 21 | Beckley |
| 41 | Bluefield |
| 8, *43, 49 | Charleston |
| 12, 22 | Clarksburg |
| 40 | Elkins |
| 35 | Fairmont |
| 31 | Hinton |
| 3, 13, *53 | Huntington |
| 23 | Logan |
| 58 | Martinsburg |
| *24 | Morgantown |
| 15 | Parkersburg |
| 25 | Welch |
| 37 | Weston |
| *52 | Wheeling (also see Wheeling-Steuernville, Ohio) |
| 7, 9, 51 | Wheeling-Steuernville, Ohio |
| 17 | Williamson |

WISCONSIN

| | |
|------------------------|------------------------------|
| *58 | Adams |
| 42 | Appleton |
| 15 | Ashland |
| 57 | Beaver Dam |
| 24 | Beloit |
| *24 | Chilton |
| 13, *19, 25 | Eau Claire |
| 54 | Fond du Lac |
| 2, 6 | Green Bay |
| 63 | Janesville |
| 61 | Kenosha |
| 8, *32, 38 | La Crosse |
| 3, *21, 27, 33 | Madison |
| 6 | Manitowoc |
| 38 | Marinette |
| 4, *10, 12, 19, 25, 31 | Milwaukee |
| 46 | Oshkosh |
| 18 | Park Falls |
| 34 | Portage |
| 49, 55 | Prairie du Chien |
| 22 | Racine |
| 21 | Thiesterader |
| 26 | Rice Lake |
| 15, *66 | Richland Center |
| 59 | Sheboygan |
| *30 | Shell Lake |
| 50 | Sparta |
| 20, 26 | Stevens Point |
| 44 | Sturgeon Bay |
| 46 | Superior (see Duluth, Minn.) |
| 7, 16, *44 | Wausau |
| 14 | Wisconsin Rapids |

WYOMING

| | |
|-----------|--------------|
| 29 | Buffalo |
| 2, 6 | Casper |
| 3, 5 | Cheyenne |
| 14 | Cody |
| 24 | Douglas |
| 14 | Evanston |
| 13 | Gillette |
| 17 | Green River |
| 14 | Greybull |
| 1 | Lander |
| *8, 11 | Laramie |
| 31 | Lovell |
| 15 | Lusk |
| 25 | Newcastle |
| 31 | Powell |
| 30 | Rawlins |
| 16 | Riverton |
| 12 | Rock Springs |
| 9, 13, 17 | Sheridan |
| 2 | Thermopolis |
| 2 | Torrington |
| 2 | Wheatland |
| 3 | Worland |

U. S. TERRITORIES AND POSSESSIONS

ALASKA

| | |
|---------------------|-----------|
| 2, *7, 11, 11 | Anchorage |
| 2, 4, 7, *9, 11, 11 | Fairbanks |
| 3, 8, 11 | Juneau |
| 2, 4, * | Ketchikan |
| 4, * | Seward |
| 1 | Sitka |

HAWAIIAN ISLANDS

| | |
|---------------------|----------------|
| 3, *8, 10, 11 | Lihue, Kauai |
| 2, 4, *7, 9, 11, 11 | Honolulu, Oahu |
| 3, 8, *10, 11 | Wailuku, Maui |
| 2, *4, 7, 9, 11, 11 | Hilo, Hawaii |

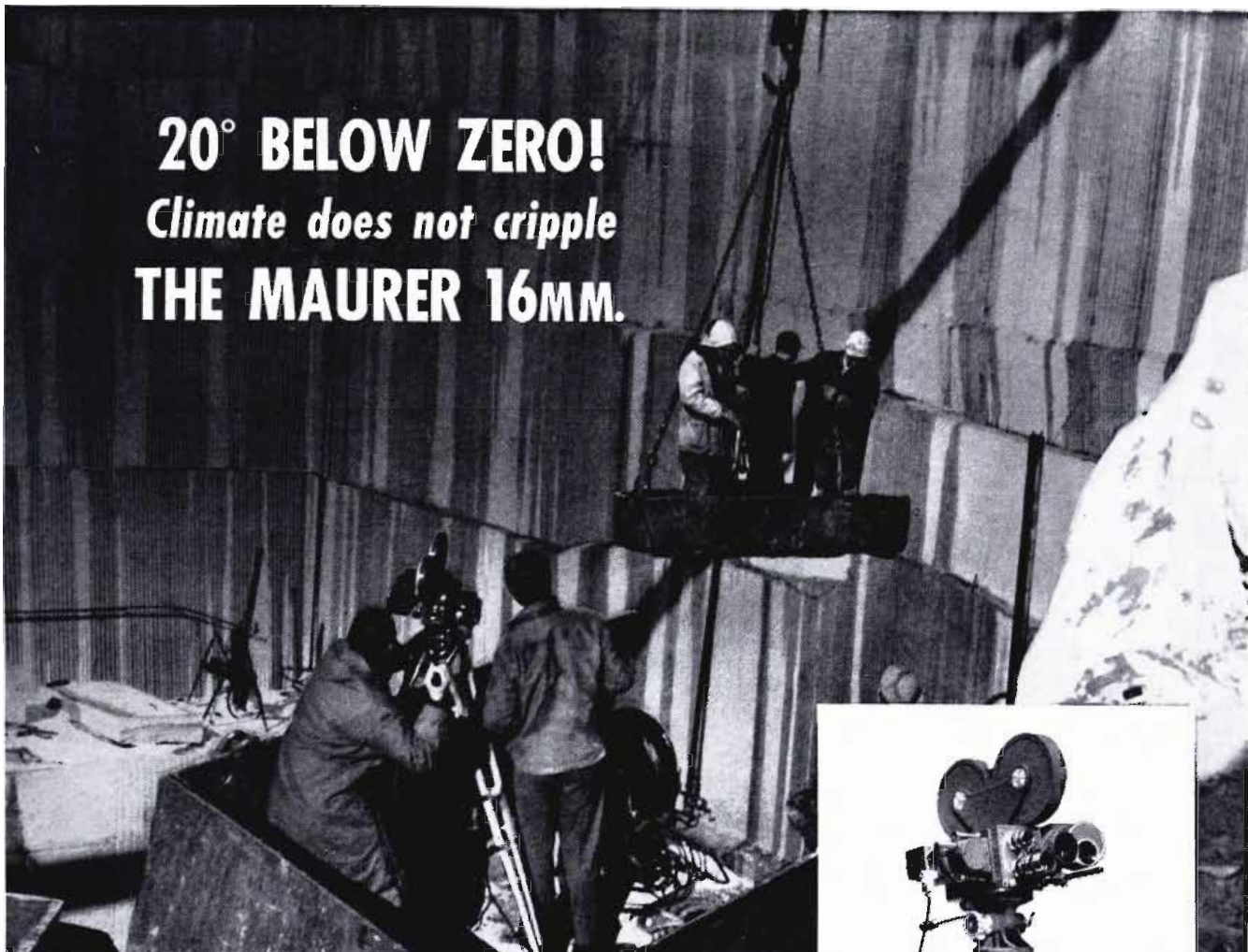
PUERTO RICO

| | |
|---------|----------|
| 1 | Arecibo |
| 1 | Caguas |
| 3 | Mayaguez |
| 7, * | Ponce |
| 2, 4, * | San Juan |

VIRGIN ISLANDS

| | |
|--------|------------------|
| 10, 11 | Christiansted |
| 10, 11 | Charlotte Amalie |

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| <p>SUNDOWN</p> <p>GENE TIERNEY GEORGE SANDERS SIR CEDRIC HARDWICKE</p> <p><i>Produced by</i> WALTER WANGER</p> | <p>Slightly Honorable</p> <p>PAT O'BRIEN EDWARD ARNOLD BROD. CRAWFORD</p> | <p>52nd STREET</p> <p>KENNY BAKER LEO CARRILLO ZASU PITTS</p> <p><i>Produced by</i> WALTER WANGER</p> | <p>ETERNALLY YOURS</p> <p>LORETTA YOUNG DAVID NIVEN BROD. CRAWFORD</p> |
| <p>House Across The Bay</p> <p>GEORGE RAFT JOAN BENNETT WALTER PIDGEON</p> <p><i>Produced by</i> WALTER WANGER</p> | <p>To Be or Not To Be</p> <p>JACK BENNY CAROLE LOMBARD ERNST LUBITSCH</p> <p><i>Production</i></p> | <p>VOGUES</p> <p>JOAN BENNETT WARNER BAXTER MISCHA AUER</p> <p><i>Produced by</i> WALTER WANGER</p> | <p>History Is Made At Night</p> <p>CHARLES BOYER JEAN ARTHUR</p> <p><i>Produced by</i> WALTER WANGER</p> |
| <p>CRYSTAL BALL</p> <p>PAULETTE GODDARD RAY MILLAND WILLIAM BENDIX</p> | <p>Young and Willing</p> <p>SUSAN HAYWARD WILLIAM HOLDEN</p> | <p>You Only Live Once</p> <p>HENRY FONDA SYLVIA SIDNEY</p> <p><i>Produced by</i> WALTER WANGER</p> | <p>BLOCKADE</p> <p>HENRY FONDA MADELEINE CARROLL</p> <p><i>Produced by</i> WALTER WANGER</p> |
| <p>Woman of the Town</p> <p>CLAIRE TREVOR HENRY HULL ALBERT DEKKER</p> | <p>I Married A Witch</p> <p>FREDRIC MARCH VERONICA LAKE</p> <p><i>Directed by</i> RENE CLAIR</p> | <p>Foreign Correspondent</p> <p>JOEL McCREA LARAINÉ DAY HERBERT MARSHALL GEORGE SANDERS</p> <p><i>Directed by</i> ALFRED HITCHCOCK</p> | <p>Winter Carnival</p> <p>ANN SHERIDAN ROBERT ARMSTRONG RICHARD CARLSON</p> |
| <p>I Met My Love Again</p> <p>JOAN BENNETT HENRY FONDA ALAN MARSHALL</p> <p><i>Produced by</i> WALTER WANGER</p> | <p>STAND IN</p> <p>HUMPHREY BOGART JOAN BLONDELL</p> | <p>Long Voyage Home</p> <p>JOHN WAYNE THOMAS MITCHELL BARRY FITZGERALD</p> | <p>AMERICAN EMPIRE</p> <p>RICHARD DIX PRESTON FOSTER</p> <p>Buckskin Frontier</p> <p>RICHARD DIX JANE WYATT ALBERT DEKKER</p> |

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HOW TO ADVERTISE A BANK ON TV

Sell specific services informally, shun windy copy, ponderous shows. That's the advice of agency president to banks buying \$48,000,000 on TV

By Charles H. Pearson, President, Pearson Agency, N. Y.

THERE'S no doubt about it, an increasing number of banks, normally thought of as stodgy advertisers, are taking to the glamour medium of TV.

According to the American Bankers Association, the nation's 14,070 banks will spend an estimated total of \$48,000,000 for all advertising in 1952. Nobody knows precisely how much of this will be devoted to TV, but it certainly will be at least a 10 per cent slice.

This growing romance with TV is verified by G. Edwin Heming, of the American Bankers Association.

"Of the 2,231 banks surveyed by us this year," he reports, "twice as many plan to use video in 1952 than the year before."

Although I know of a number of outstanding exceptions, it seems to me that many bank managers are making the same mistakes with TV as they did with their use of radio. Purely as a constructive critic, and as an adman who for 15 years has handled financial advertising, I would like to list these errors—and also make constructive suggestions:

(1) Ad Managers Without Know-how: Often, a bank manager will pluck out from his staff an inexperienced vice president to serve as his assistant advertising manager. This man will have been chosen merely because of his social contacts. However, because his thinking is conditioned by the cold, aseptic atmosphere of the bank, this neophyte may well assume a stuff-shirt attitude toward the public he is trying to reach and the medium he must use.

As John B. Mack, Jr., director

of the Bankers' Public Relations Council, has suggested: "The qualities that make a good banker are not the same as those that make a showman, nor for that matter, a salesman. For success in the use of video, the banker should work closely with his advertising agency and his TV station."

I would suggest, too, that the bank ad manager selected should be, if possible, an ad agency veteran. One example of many is Raymond K. Meixsell, ad manager of Troy Savings Bank, N. Y., who was for 12 years media director of an advertising agency.

(2) Ponderous Programing: Nobody would expect a bank to sponsor a frivolous or blood-and-thunder type of TV show. But I think many banks make a mistake when they go to the opposite conservative extreme, and sponsor a starchy show that can't compete for popularity. Indeed, I know of one show (consisting of interviews with city hall officials) that was so dull, even the bank ad manager admitted, "I myself get bored when I tune in to it."

Local bank identification in Armstrong Co. open-end commercials is done by inserting bank book in film. Cost of films: \$175 up



It seems to me that banks should take a tip from Hollywood, which long learned that moralizing documentaries never have the mass boxoffice appeal of entertainment. And if the banks insist on decorum, at least they should try to get excitement in their information-type TV shows.

Of course, many banks have managed a happy blend of dignity with entertainment. One solution is the syndicated open-end film. The First National Bank of Houston, Texas, for instance, is using Ziv Television Production's *Story Theatre* (famous Mark Twain, O. Henry stories originally sponsored by Lucky Strike) on KPRC-TV; and similarly People's Trust Co. is using Ziv's *Yesterday's Newsreel* series on WDTV, Pittsburgh. Depending on the city's population where it appears, *Story Theatre* would cost any bank from \$80 to \$1,000 per half-hour, while *Yesterday's Newsreel* runs from \$40 to \$500 per 15-minutes.

Another solution is the use of music. Citizens National Trust and Savings Bank has been sponsoring on KTTV, L.A., a weekly program of waltz themes and light operetta excerpts. The concerts are given by the Vienna Philharmonic Orchestra in the Old World locales of Vienna and Salzburg. The bank's ad manager, Harry E. Petersen, has commented: "TV has become a prime medium for financial advertising."

The Bank of America has found an answer in its 10-minute feature film, *Family Quiz*, televised twice weekly over KPIX, San Francisco, and KFI-TV, L.A. And the Liberty National Bank & Trust Co. has

BANKS ON TV

(Continued from page 45)

used a sensible TV idea in its one-minute weather announcements over WAVE-TV, Louisville. The commercial consists of the film of one of Liberty National's 10 branch offices, a cartoon depicting the weather, and a shield of the bank.

But almost any type of programming can be effective. Right now, my own agency is preparing a TV panel discussion program for the National Home Owners Association.

Peabody Citation 1951

Originating Station.

Johns Hopkins

Science Review

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they always
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(3) **Long-winded Copy:** Many banks, with prestige weighing heavily on their shoulders, go in for what I call "tombstone advertising." This is the stuffy, technical-worded commercial which glorifies the ancestry of the institution, and is as tedious as a Wall Street financial statement. The average prospective bank client only wants to know what the bank can offer *him*, and the message should be presented palatably.

When I was handling the Manufacturers Trust account, we used disc jockey shows, and we found it profitable to encourage the M.C.'s to deliver our messages informally—even ad libbing as long as they didn't deviate from the facts. This was done nicely by such men as Herb Sheldon on WJZ and John Gambling on WOR, N. Y.; for variety, the account also used filmed announcements on WCBS-TV, WABD and WNBTV, N. Y.

(4) **Static Commercials:** Many bank ad managers make the error of not exploiting TV's eye appeal sufficiently. By that, of course, I don't mean you should merely show some greenbacks being shoved over a bank teller's desk. This action is visual, but it certainly doesn't do a concrete selling job.

John B. Mack, Jr. of the Bankers' Public Relations Council put the matter well when he says: "Banks sell intangibles: security, safety, happiness, convenience, peace of mind. Television, by merging eye and ear appeals, enables banks to translate the intangible benefits they offer into powerful appeals. It enables banks to *demonstrate* the advantages they offer; to show and describe the automobiles, homes, appliances that saving or borrowing can help a person attain; to illustrate the

dangers of paying with cash; the ease of banking by mail; the safety provided by a safe deposit box."

One bank that believes in detailed hard-sell commercials is Lincoln National Bank & Trust Co. of Syracuse. On WHEN-TV, it has used three film strips revealing three of its major services: the convenience of the bank's location; its free parking facilities; and its 24-hour banking service.

Gerard Dramatizes Service

The Gerard Trust Corn Exchange Bank, which sponsors the half-hour night variety show, *Open House*, on WPTZ-TV, Philadelphia, advocates simple dramatization for its commercials. To demonstrate its loan service, it might show in one scene a young couple at the breakfast table brooding over their inability to pay their bills; the next scene shows them at the Gerard Bank getting sound advice.

And film commercials need not be too expensive. J. Armstrong Co., N. Y. sells open-end films as low as \$175. The one-minute film covers general phases of saving, but still provides for local identification (the bank's literature, bank book, photos of the building) at the beginning and end.

Participation Solves Cost

In conclusion, I might echo what many bank advertising managers have discovered—that TV's biggest barrier is the high cost it presents to a limited budget. To my mind, the best solution for banks is the use of TV participation shows. I think TV will work out a formula for local banks to buy participations on a weekly insertion basis, as is common in radio.

Meanwhile, if they iron out their errors, there's no reason why banks shouldn't increasingly exploit the tremendous sales impact of TV. I remember back in 1947, when Harvey Gibson, president of Manufacturers Trust, told me, "TV is coming in like a hurricane." Well, the time has since arrived when TV, with proper handling, can bring new clients into a bank as swiftly as though they were propelled by a hurricane.

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INVASION OF PRIVACY CAN IMPERIL SPONSOR



By Samuel Spring,
Spring & Eastman,
Attorneys-at-law

SUPPOSE a sponsor and his ad agency buy a TV candid-camera interview program. Or suppose they acquire a TV crime show based on true police cases. What should they watch out for, to avoid invading privacy and thus prevent the risk of a costly lawsuit?

Privacy suits seem the fashion today. A person wakes up to find his face or name was publicized on TV. His first reaction, it seems, is to sue. Warners Bros. and Curtis Publishing Co. recently have suffered judicial decrees imposing substantial privacy liability against them.

Camera Shouldn't Linger

Let's suppose your show's TV camera-man is at a prize fight, a football game or simply on the street. He picks up the faces of the crowd. If the camera doesn't linger too long on an individual's face, no privacy liability arises.

Why? Though no court has so decided, it seems crystal clear, from the general theory of privacy, that an individual who attends a public sporting event thereby automatically *consents* to have his picture picked up by a TV camera.

But there are limits to a spectator's implied consent. As a California judge has just vigorously insisted, an individual's face in a crowd can't be picked out and exploited in a way *not usual* in the use of a group picture.

Suppose, for example, a woman accosted in the street or at a football game doesn't want to be interviewed. Suppose the over-zealous TV camera-man impulsively decides he can build a spot of comedy by making the shy lady flounder in embarrassment. While the camera flashes the lady's embarrassment across the nation, the TV interviewer pours out a witty word-fire of questions.

One can conclude from the California judge's words, that this flustered lady did not give her consent by appearing in public. In short, if your camera-man or TV

interviewer center on an unwilling spectator *at considerable length*, they may have presented the sponsor with a bouncing law-suit.

So, too, with TV crime shows that use the life of a currently convicted, headline criminal as fiction material. A TV newsreel can freely use a convicted criminal's face, name, or life story, as part of a news telecast. Here, the public's right to news protects the station and sponsor.

But when the identical criminal, event, or name, is made part of a *fiction* who-dun-it TV show, the right to invade privacy is dubious. Even the fact that a criminal is languishing in jail doesn't mean that, with his loss of the right to vote, he's also lost the right to sue for privacy invasion.

A California court, for example, held that a radio romance—which dramatized a current hold-up publicized in the press—gave the victim right to sue the station for invading his privacy. But, at about the same time, a woman leaped to her death from a skyscraper window. The newspapers, in luridly reporting the event, made lavish use of her husband's picture and life story. The same court held the husband had no right to sue.

Don't Fictionize News

The suicide story was in the form of a news report. The radio program was in the form of a fiction yarn. That made the difference.

As safety precautions to sponsors, ad agencies and telecasters, I suggest:

(1) Don't let a TV camera linger too long over a spectator's face, even in a public place.

(2) Don't fictionize a current crime on the air, without getting the individual's written consent.

(3) If you can't get consent with regard to a true crime story, have your writer alter the name and event, so the individual's personality won't be recognized in the script.

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FOCUS

(Continued from page 8)

"The other show is on WMAL-TV, 7:30-8:00 p.m., Tuesday. While it has a comparatively low rating (3 to 4 per cent), it consistently sells a substantial amount of merchandise for us by telephone while the show is on the air. It also brings in store traffic the very next day. It's a hard-selling demonstration of 15 to 16 items per 30 minutes.

"We believe that if retailers would devote as much time finding out how to sell merchandise on TV, as they do with their other advertising media, they'd find they have been neglecting a very important avenue of communication with their customers."

AVOID STEREOTYPE PITCH

Trend toward TV announcers falling into "schools" and imitative "cycles" when giving their pitch is lamented by Garth N. Montgomery, radio-TV director and vice-president of Kenyon & Eckhardt Agency. He reports:

"The plaint so often heard about TV programing—that it so fantastically wears out and uses as material, ideas, performers—certainly applies to the handling of TV commercials. It leads to the development of so-called 'schools' of TV selling. I like to refer to the trend as the 'Amm-i-dent' school. It might as aptly be referred to as the 'Betty Furness' school, or any other school of simple, forthright sales pitching. Good as it is at its best, it loses some of its effectiveness when it becomes too wide a pattern for TV selling."

COMMERCIALS "MEDIocre"

Large majority of today's TV commercials are "mediocre or worse", and only about 20 per cent are really taking advantage of the medium's potentialities. That's finding of Jack Boyle, TV research director for Daniel Starch, which has devoted years to evaluating hundreds of commercials.

Interestingly, Starch found no correlation between those "liking" a commercial and those who "would buy" the product. That is, a commercial could be disliked and yet a viewer might still want to buy.

A joy to those who have battled Petrillo was Starch's finding that background music was common to "poor" commercials, and hardly used in the "good" commercials.



TELEVISION MAGAZINE'S LAURELS OF THE MONTH

→
ROBERT G. PATT, WCBS-TV's ad manager, for top audience promotion in N. Y. newspaper ads; "Late Show" ad, right, is one



WARREN WADE, for originating, producing across the board, repertory "Broadway TV Theatre", WOR-TV. Show, presenting one Broadway play in entirety 5 consecutive nights, is sponsored by Cavalier Cigarettes (via Esty Agency) & General Tire & Rubber (via D'Arcy Agency). Each play is 1½ hrs.



CAROL IRWIN, for originating, producing delightful "Mama", on CBS-TV. Scripted by Frank Gabrielson, sponsored by Maxwell House (via Benton & Bowles), with Nielsen of 42.6, TV show was book, play, movie



ED RICE, HARRY HERMANN, STANLEY QUINN, of J. Wolter Thompson, for "Kraft Theatre", longest drama run on TV—5 years. Low-budget, no stor series nabs consistently good rotings comparable to its flashier competitors. TV insignio is above

