KPRC-TV
HOUeON
FIRST
WITH
469 Years
of TV EXPERIENCE

To be first and STAY first requires EXPERIENCE. KPRC-TV has it... 469 years of it! A staff of 127 people (many of them with the station since it telecast Houston's first program in 1949) keeps KPRC-TV first. They maintain KPRC-TV's excellence in performance and market-wise programming. They make KPRC-TV the best buy in the Gulf Coast area... morning, afternoon, evening... all the time, day after day, and year after year.

aggregative TV experience total

KPRC-TV
Channel 2

THE NEWSWEEKLY OF RADIO AND TV

YOUR BEST COST-PER-THOUSAND BUY!
The processing and pulverizing and coating are just three of the many exacting steps in the manufacture of Chiclets and Clorets, two of the top products of the American Chicle Company. Constant research, master technicians, and a continuous desire for top quality add up to a complete job well done.

The Havens and Martin, Inc., Stations complete job through quality entertainment, imaginative programming and unexcelled public service have made them the "First Stations of Virginia". Already a family institution in the living room, WTVR, WMBG and WCOD are more and more each day becoming the "must-buy" on any advertisers' media list.

**WMBG AM WCOD FM WTVR TV**

FIRST STATIONS OF VIRGINIA

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by the Bolling Co.
Coverage that Counts!

7 major Michigan markets
for NBC, CBS and ABC

Now 100,000 watts!
with lots of money to spend

These people live in Mr. Channel 8-Land. Their effective buying income is 4½ billion dollars each year. The strong, persuasive voice of Mr. Channel 8 is the speedy way to reach this market. Put him to work selling for you.

Channel 8-Land
York       Harrisburg
Reading    Lebanon
Hanover    Carlisle
Gettysburg Westminster
Martinsburg Chambersburg
Hagerstown Pottsville
Frederick  Sunbury
Lewisburg  Waynesboro
Lewistown  Shamokin
Hazleton  Lock Haven
Bloomsburg

WGAL-TV
NBC    CBS    DuMont
LANCASTER, PA.
316,000 WATTS SUPER POWER
STEINMAN STATION
Clair McCollough, Pres.

Representatives
MEEKER TV, Inc.  New York  Chicago
Los Angeles  San Francisco
INCENSED over what they regard as anti-newspaper policy at FCC, and despite disclaimers that Commission is not discriminating, leading newspaper publishers, through American Newspaper Publishers Assn., intend to go direct to President Eisenhower for clarification of administration's "diversification" views. It's likely call will be made after Nov. 2 elections by top brass of ANPA.

LOWER FREQUENCIES, higher power and prior rights to 340 kc appear to be primary aims of Mexico in scoring bilateral conversations with U. S. radio delegation to effect final phase of North American Regional Broadcast Agreement (NARBA). Conference gets underway Nov. 4 in Mexico City with Comr. Rosel H. Hyde as chairman of U. S. delegation. Some 15-20 broadcaster observers also will attend.

STORER Broadcasting Co., which is set to acquire one uhf (KPTV [TV] Portland, Ore.) by vote of FCC's new multiple ownership rule which became effective last Friday, is scanning map to determine where it will locate second uhf in compliance with its commitment to foster development of high band. Meanwhile, with no complaint, Storer has been shelving out $1,000 per day in interest since July 21 on its $8.5 million-plus deal to acquire Empire Co., which includes WXEL (TV) Cleveland (ch. 8) as well as ch. 27 in Portland. FCC this week is expected to act on Storer transfer, plus its sale of KGBS-AM-TV San Antonio for $3.5 million to Express Publishing Co. there.

WHILE NO word has been forthcoming from NBC as to where it will apply for its two uhf's under new multiple ownership regulation, reports were current that it was looking with interest at San Francisco and possibly Detroit. Announcement expected this week on its conclusions.

ABC'S RECENT staff reorganization, stemming largely from losses sustained in contact with National Collegiate Athletic Assn., is expected to have further repercussions—next within NCAA. Aside from criticism of NCAA's tv policies of Big 10 and West Coast athletic groups, there's intramural strife on NCAA TV Committee itself. Explosion may come after football season ends and books are audited on ABC deal.

"AREAS' COVERAGE of vhf station in large market, initially concern of uhf licensees in nearby markets, now is becoming concern of some uhf's too, with trend toward maximum antennas and full power. Vhf operators, who have fared well since lifting of freeze, are evincing concern because they fear full power operation of major market outlets may eventually deplete secondaries of key network affiliations. Studies indicate that perhaps 35 to 50 full-power vhf stations could cover bulk of population if operated from high towers.

UNUSUAL DECISION faces FCC if charge of Federal Trade Commission against insurance firms on hospitalization, health and accident policy sticks. At least one of initial 17 companies cited—Bankers Life & Casualty Co. of Chicago—is radio licensee, owning KGA Spokane, which it acquired in Jan. 1953 for approximately $500,000. Last Aug. they also took over KCJS-AM-TV Pueblo, Colo., on which company held $300,000 mortgage. Final judgment against company would raise question before FCC whether licensee is qualified.

"SPECTACULAR" type panel show with production cost running as high as $20,000 per week expected to be launched by Revlon products on ABC-TV, Sundays, 9:30-10 p.m. effective Nov. 28. Show is Goodman-Todman package and will feature remote pickups of everything from window-washer on Empire State Bldg. to movie star on set in Hollywood, with panel guessing their who, what, where. Revlon's agencies are Sullivan Staufler, Colwell and Bayles and William H. Weintraub and Co., both New York.

LATEST pitch in Zenith Radio Corp. campaign to stimulate interest in its Phonovision method of subscription tv is aimed at American Federation of Television & Radio Artists. Letter has been sent to AFTRA directors claiming that union's members would stand to benefit by approval of system at individual station level. Accompanying letter is copy of Phonovision booklet and reprint of article by Dr. Millard C. Faught, Zenith consultant, claiming that supplementary system is inevitable.

the week in brief

- Major tv interests jockey for stations ............ 27
- Seven more advertisers try new agencies ............ 28
- Anti-trust action faces top watchmakers ............ 30
- What tv netted broadcasters in 1953 ............ 32
- Vitapix, Guild Films plan cooperative effort .......... 42
- 'Gangbusters,' movie version, may gross $1 million ....... 42
- WSAB fights beer ad restriction ................ 48
- Four meetings left on the NARTB schedule .......... 79
- Tv makes its defense at delinquency hearing .......... 52
- FTC questions insurance advertising ............. 60
- Networks get the Bricker questionnaire .......... 62
- FCC ends its tv backlog, drops Footnote 10 .......... 70
- WATV (TV) offers guaranteed circulation ................. 72
- O'Neil of Mutual calls for radio network changes ..... 77
- Mitchell named to head ABC television division ...... 79
- Zenith, theatre owners battle over pay-tv ............. 80
- Gen. Sarnoff foresees more electronic advances ....... 81
- The story of ASCAP's first 40 years ............... 83
- Commercial tv planning underway in Holland .......... 107
- Telestatus: tv stations, sets, target dates ............. 123

October 23, 1954 - Page 5
Newspaper listing of TV schedules is a Key to Coverage

Every metropolitan daily newspaper within this vital Northern California area carries the program schedules of KPIX, for the now over 1,000,000 TV homes served best from San Francisco and best of all from Channel 5.
at deadline

Y & R To Get Portion Of Ford-Mercury Account
LINCOLN MERCURY account with an advertising budget of $3 million effective Jan. 1 will be split, with Mercury portion of account remaining with Kenyon & Eckhardt while Lincoln advertising budget will move to Young & Rubicam, N. Y.
About $2 million of overall Lincoln advertising budget is in radio and television. KAE will continue to handle Toar's of the Town, presently sponsored by both Lincoln and Mercury. Agency is also expected to get additional revenue when the Mercury ad budget increases after first of year, WETL learned.

ABC-Theatre Guild Pact
EXCLUSIVE; long-term agreement between ABC and Theatre Guild being announced today (Mon.) ABC President Robert E. Kintner said Guild "with its facilities, talents and energies" will be engaged by ABC "as consultants in our continuing effort to firmly establish our leadership in the broadcasting-television field." Mr. Kintner said Lawrence Langner, Guild president, cited ABC-Guild success with U. S. Steel Hour on ABC-TV.

Two Join McCann-Erickson
EDWARD B. NOAKES, senior vice president and chairman of the executive committee of Cecil & Presbrey, N. Y., joins McCann-Erickson, N. Y., as a vice president and group head. John P. Beresford, vice president of C & P, also joins McCann-Erickson as account executive.

FOOD PROMOTION
FOOD merchandising plan called "Tele-Sell Merchandising" tailored to meet needs of 110 major food stores in Twin City area presented to advertisers and agencies by WCCO-TV Minneapolis. Three plans offer advertisers minimum weekly volumes of $350, $500 and $1,000, respectively. Help extended to products rather than manufacturer or distributor, with qualification based on advertising schedule. Plan involves personal appearances of tv stars, newspaper tie-ins, point-of-sale promotion and in-store displays, all directed by Don Gilles, WCCO-TV merchandising head.

Hazel Bishop Stock Offering Quickly Over-Subscribed
HAZEL BISHOP Inc., major television advertiser, became publicly owned company last week and on Oct. 21, first public offering of stock was instantly over-subscribed, according to firm's business manager, Hayden-Stone. Stock opened at $8 per share Oct. 21 and rose to $9.56 and then $10.95 per share Friday. Raymond Spector, board chairman of Hazel Bishop Inc. and controlling stockholder, estimates that company sales for fiscal year ending Oct. 31, 1954, will be in excess of $12,500,000, and that net earnings after taxes will be in excess of $1,200,000. Hazel Bishop currently sponsors alternate weeks of This Is Your Life on NBC-TV; part of Sunday spectacular Show of the Month on NBC-TV and Martha Raye Show every fourth Tuesday on NBC-TV.

RADIO-TV USERS URG E EFFICIENCY
PRESENT system of distribution for tv network and station time "is archaic and unworkable," Ohio Assn. of Radio-TV Broadcasters sales clinic at Columbus was told Friday (early story page 52) by Kenneth Fleming, chief timebuyer of Leo Burnett Co. He criticized complexity of both network and spot time clearance methods. Over 150 broadcaster attended.
Allen L. Haid, WSPD-TV Toledo, president of Friday tv panel on network vs. spot. Other participants were John Heiskell, advertising manager, Ohio Bell Telephone Co., and Norman Gittleson, WJAR-TV Providence, R. I. Mr. Gittleson said advertisers prefer network ad jences over film shows and urged tv stations to use "live action programs." Radio panel was moderated by Victor A. Sholis, WHAS Louisville. It included Mort Watters, WCPO Cincinnati, Bert Charles, WVKO Columbus and Harry Hoesly, WRFD Worthington. Mr. Sholis said price-cutting is radio's worst enemy and called for improved service. Mr. Watters traced change in radio listening habits, including 400% increase in auto radios in recent years. Mr. Charles said radio must be a service medium, supplying news, weather, road, lost-found and similar information.
Other speakers included Gordon Eldredge, Ford Motor Co. advertising manager; Terrence Clyne, of Biow Co. and soon to be vice president of McCann-Erickson, New York; Robert C. Fehlman, WHBC Canton; Earl Moreland, WMCT (TV) Memphis. Luncheon speaker Friday was Charles F. Rosen, executive vice president of W. B. Doner Co., Detroit agency. His topic was "Our First 5,000 Commercials." Robert D. Thomas, WBNST-TV Columbus, introduced Mr. Rosen, who showed film commercials and cited advantages of humorous copy. Mr. Rosen said man who writes commercials also produces it at Doner agency. Mr. Moreland suggested salesmen should be sales technicians rather than mere time peddlers. Mr. Heiskell said Ohio Bell prefers locally produced shows and buys large amounts of time. Mr. Clune said there is plenty of time to prepare for color, anticipating slow development of color circulation.
Mr. Eldredge said Ford Division of Ford Motor Co. watches its tv cost-per-1,000 figures as closely as readership and poster traffic. He said Ford Division prefers sound, interesting program to serve as carrier for commercial messages whereas Ford Motor Co. uses institutional messages.
Two resolutions were adopted. They urged consolidation of industry meetings and support of NARTB Television Code.

• BUSINESS BRIEFLY
U.S. STEEL PROJECT: Radio tv active in "Operation Snowflake" campaign of U. S. Steel Corp. as part of project promoting sale of appliances for Christmas. Firms using tv on Mary Kay & Johnny and other commercials are being sent to radio-to tv outlets to aid local time sales. About 40 tv stations have pledged support to campaign, backed by appliance manufacturers, with merchandising and other assists. Among firms reorienting sales programs are DuPont, Frigidaire, General Electric, Kelvinator, Philco, Thor and Westinghouse.

RCA's Nine-Month Sales Set All-Time Record
ALL-TIME record volume of $660,345,000 in sales of products and services of RCA and subsidiaries was achieved in first nine months of 1954, Brig. Gen. David Sarsoff, RCA board member, is announcing today (Mon.). This represents 8.4% gain over $609,428,000 total for same period of 1953.
Earnings for first nine months this year were $56,423,000 before federal income taxes, as compared to $53,651,000 for corresponding 1953 period. Net profits after federal income taxes amounted to $27,357,000 for nine-month period, up 9.6% from $25,152,000 for first nine months last year. After payment of preferred dividends, net earnings applicable to common stock for January-through-September period were $1.80 per share, compared to $1.62 per share in same nine months of 1953.
Sales for third quarter also reached record high, totaling $215,976,000 or 8.7% increase over last year's third-quarter volume. Earnings before federal income taxes in third quarter of 1954 were $16,820,000 (13% over same quarter last year) while net profit after taxes was $8,289,000 in this year's third quarter (up 19%).

Attendance Gain Recorded At NARTB Coast Session
ATTENDANCE at NARTB District 15 meeting in San Francisco reached 95% of advertised, far surpassing figure of 72 last year and 50 year before. William D. Pabst, KFRC San Francisco, district director, presided at meeting (see early story page 48).

Resolutions adopted Friday followed pattern of past meetings. Resolutions committee comprised C. L. McCarthy, KROY Sacramento, chairman; C. O. Chatten, KYOS Merced and George Greaves, KNBC San Francisco. Harold P. See, KRON-TV San Francisco was chairman of Friday tv roundtable. Participants included Donald H. Teford, KIEM-TV Eureka; A. J. Joscelyn, KOVR (TV) Stockton; George Mathiesen, KPIX (TV) San Francisco; Perry Nelson, KJMI-TV Fresno, and Vince Francis, KGO-TV San Francisco.

Bennett Given RCA Post
MARTIN F. BENNETT, with RCA since 1946, most recently as manager of its West Coast region, named to newly created post of director of regional operations for RCA, supervising operations of company's eight regional offices.

October 25, 1954 • Page 7
WAGA ZOOMS AHEAD WITH BOOMING ATLANTA

To keep ahead of the ever-expanding Atlanta market and to build an even larger listening audience, wide-awake WAGA has built vigorous new programs, obtained new talent, employed sales-minded, sales-making personalities.

Let us show you how this up-to-date streamlining can create sales for your product or service—give you more for your advertising dollar.

NEW PROGRAM
"GEORGIA PANORAMA"
6:15 - 6:45 p.m.
Featuring Three Top Local Personalities-
★ Dale Clark
★ Les Henrickson
★ Ed Blair
with local news, commentary, sports and "Atlanta Speaks."
Follows Allen Jackson and the News (CBS) 6—6:15 p.m.
Precedes Lowell Thomas (CBS) 6:45—7 p.m.

Represented Nationally by the KATZ AGENCY, Inc.
Tom Harker, V.P. and Nat'l Sales Director,
118 E. 57th St., New York 22
Bob Wood, Midwest National Sales Manager,
230 N. Michigan Ave., Chicago
ANA To Discuss Results From Media Expenditures

GREATER results from advertisers’ dollars spent for time and space will be spotlighted in Nov. 9 morning media panel to highlight Assn. of National Advertisers three-day annual meeting at Hotel Plaza, N. Y., Nov. 8-10. Radio, television, outdoor and business paper representatives will join with advertisers in discussion of “Media—The Tools We Work With.”

Roger M. Kyes, General Motors vice president, is featured speaker for Nov. 10 luncheon. Session starter, Nov. 8 morning, will have Roy W. Johnson, executive vice president, General Electric Co., speaking on management’s view of advertising’s function. Annual elections of directors and board officers will be held in afternoon.

Nov. 9 agenda includes talks on advertising director’s job, featuring Pierre Martinmane, research director, Chicago Tribune (WGN-AM-FM-TV Chicago); Edward N. Mayer Jr., president, James Gray Inc.; Maxwell B. Sackheim, chairman of Maxwell Sackheim & Co., and Lawrence Laupheimer, national merchandise manager, Shenley Distributors.

Nov. 10 and concluding session opened to invited guests from advertising media as well as advertisers and agencies. Highlight is filmed talk by Edward F. Howrey, Chairman, Federal Trade Commission, on the agency’s policies on advertising, followed by talk by Charles E. Grandey, FTC’s director of Consultation Bureau. ANA Program Committee headed by William G. Power, advertising manager, Chevrolet.

Tv Receiver Shipments
Show Increase in August

TV SET shipments to dealers increased in August over July and over August, 1953, according to Radio-Electronics-Tv Mfrs. Assn. August tv receiver shipments to dealers totaled 467,615 compared to 328,574 in July and 465,018 a year ago. Total shipments for eight months were 3,463,871 sets compared to 3,797,832 a year ago. Following are tv set shipments to dealers by states during the first eight months of 1954:

<table>
<thead>
<tr>
<th>State</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama</td>
<td>55,544</td>
</tr>
<tr>
<td>Arizona</td>
<td>16,166</td>
</tr>
<tr>
<td>Arkansas</td>
<td>50,406</td>
</tr>
<tr>
<td>California</td>
<td>247,933</td>
</tr>
<tr>
<td>Colorado</td>
<td>27,732</td>
</tr>
<tr>
<td>Connecticut</td>
<td>46,493</td>
</tr>
<tr>
<td>Delaware</td>
<td>7,289</td>
</tr>
<tr>
<td>Dist. of Columbia</td>
<td>22,640</td>
</tr>
<tr>
<td>Florida</td>
<td>102,181</td>
</tr>
<tr>
<td>Georgia</td>
<td>87,756</td>
</tr>
<tr>
<td>Idaho</td>
<td>21,840</td>
</tr>
<tr>
<td>Illinois</td>
<td>310,603</td>
</tr>
<tr>
<td>Indiana</td>
<td>105,233</td>
</tr>
<tr>
<td>Iowa</td>
<td>115,000</td>
</tr>
<tr>
<td>Kansas</td>
<td>52,403</td>
</tr>
<tr>
<td>Kentucky</td>
<td>10,058</td>
</tr>
<tr>
<td>Louisiana</td>
<td>74,421</td>
</tr>
<tr>
<td>Maine</td>
<td>51,103</td>
</tr>
<tr>
<td>Maryland</td>
<td>4,405</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>97,068</td>
</tr>
<tr>
<td>Michigan</td>
<td>60,173</td>
</tr>
<tr>
<td>Minnesota</td>
<td>39,875</td>
</tr>
<tr>
<td>Mississippi</td>
<td>98,875</td>
</tr>
<tr>
<td>Missouri</td>
<td>33,642</td>
</tr>
<tr>
<td>Montana</td>
<td>3,597</td>
</tr>
<tr>
<td>Nebraska</td>
<td>17,058</td>
</tr>
<tr>
<td>New Hampshire</td>
<td>15,934</td>
</tr>
<tr>
<td>New Jersey</td>
<td>106,385</td>
</tr>
<tr>
<td>New Mexico</td>
<td>13,277</td>
</tr>
<tr>
<td>New York</td>
<td>22,254</td>
</tr>
<tr>
<td>North Carolina</td>
<td>87,340</td>
</tr>
<tr>
<td>North Dakota</td>
<td>11,991</td>
</tr>
<tr>
<td>Ohio</td>
<td>10,600</td>
</tr>
<tr>
<td>Oklahoma</td>
<td>49,267</td>
</tr>
<tr>
<td>Oregon</td>
<td>38,782</td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>216,210</td>
</tr>
<tr>
<td>Rhode Island</td>
<td>10,904</td>
</tr>
<tr>
<td>South Carolina</td>
<td>42,223</td>
</tr>
<tr>
<td>South Dakota</td>
<td>10,133</td>
</tr>
<tr>
<td>Tennessee</td>
<td>75,108</td>
</tr>
<tr>
<td>Texas</td>
<td>193,157</td>
</tr>
<tr>
<td>Utah</td>
<td>12,058</td>
</tr>
<tr>
<td>Vermont</td>
<td>9,052</td>
</tr>
<tr>
<td>Virginia</td>
<td>66,955</td>
</tr>
<tr>
<td>Washington</td>
<td>99,473</td>
</tr>
<tr>
<td>Wisconsin</td>
<td>82,786</td>
</tr>
<tr>
<td>West Virginia</td>
<td>39,280</td>
</tr>
<tr>
<td>Wyoming</td>
<td>7,540</td>
</tr>
<tr>
<td>Wisconsin</td>
<td>82,786</td>
</tr>
<tr>
<td>U.S. TOTAL</td>
<td>3,463,871</td>
</tr>
</tbody>
</table>

CBS Plans WOKY-TV Boost
CBS plans to increase power of ch. 19 WOKY-TV Milwaukee to maximum 1,000 kw when it equipment is available after it receives FCC authority to make $335,000 purchase, network spokesman said Friday. No change in call letters is contemplated, nor are any staff changes planned, spokesman said. WCN-TV Milwaukee on ch. 25, present CBS-TV affiliate, is on six months’ notice regarding change of affiliation, so WOKY-TV entry as CBS outlet may be delayed to mid-1955, it is believed.

Chester Station Sold

SALF of WPWA Chester, Pa. (1590 kc with 1 kw) from Lou Poller to Eastern Bcastg. Co. for over $200,000 announced Friday. Station was founded in 1947 and is represented by Forjoe Inc. Eastern Bcastg. is wholly-owned subsidiary of Delaware River Ferry Co. (Chester-Bridgeport, N. J., ferry) of which Louis Kapelski is major stockholder. Mr. Poller is also major owner of WCN-AM-TV Milwaukee and WARL Arlington Va. (Washington, D. C.).

New Mexico Outlets Sold

KOAT Albuquerque (1240 kc 250 w) and KRSN Los Alamos, N. M. (1490 kc 250 w) sold Friday for $160,000 by A. M. Cadwell and Herbert Wimerbey, who retain ownership of KOAT-TV. Buyer group headed by DeWitt Landis (KICA Clovis, N. M., etc.) and William Wayne Phelps (KALG Alamogordo). Blackburn-Hamilton was broker.

Battle Creek Uhf Cp Dropped

CONSTRUCTION permit of ch. 6 WKBZ-TV Battle Creek, Mich., was surrendered to FCC Friday by Booth Radio & Television Stations Inc. (John L. Booth). Station had been operating, but suspended operation last April. Booth interests still have grant for ch. 51 WSBM-TV Battle Creek, Mich.

Also dismissed Friday was KFWB Los Angeles which withdrew its application for Los Angeles ch. 34.

WBK License Reviewed

FCC has dismissed cease and desist proceedings directed against WBK St. Marys, Pa., and has renewed license. Station’s license renewal was held up pending explanation of technical violations charged against it.

UPCOMING

Oct. 25-26: Central Canada Broadcasters Assn., Brock-Sherraken Hotel, Niagara Falls, Ont.
See other Upcomings page 129

PEOPLE

JAMES L. STIRTON, vice president and director of network television, ABC Central Div., joins Music Corp. of America as coordinator of television on sales and programs. He started with MBS in June 1959, was subsequently program manager for old Blue Network, then sales and later general manager for ABC Central Div.

DR. MEDFORD EVANS has resigned as dean of McMurry College, Abilene, Tex., to become manager of Dallas headquarters of Facts in Television, which disseminates radio-television programs.

GEORGE L. BARENBREGGE, sales manager of DuMont’s W2TV (TV) Pittsburgh, assumes new duties as manager of DuMont’s WABD (TV) New York today (Mon.), succeeding NORMAN KNIGHT, who has resigned (BTN, Sept. 27) to accept another managerial post.

LLOYD G. CHAPMAN replaces Mr. Barenbregge as sales manager of W2TV (TV).

FRED W. SWANSON, vice president of Russell M. Seeds Adv., has joined United Productions of America, as director of sales of UPA’s Burbank (Calif.) studios.

Industry Leaders to Address Educators’ Workshop Session

GENERAL session keynoting 30th annual convention of National Assn. of Educational Broadcasters, which started yesterday (Sun.) at Biltmore Hotel, New York, to be held Thursday morning with speaking by Station, CBS Inc. president, among speakers. Joint NAEB-Radio & Television Executives Society Luncheon follows with new FCC Chairman George C. Connnaguay and others.

Radio workshop slated for Thursday afternoon with talks by Sydney Eiges, vice president in charge of press and publicity, and Jacob Evans, director of advertising and promotion, both NBC; Joel Tall, CBS Radio’s station, CBS Inc. president, among speakers. Joint NAEB-Radio & Television Executives Society Luncheon follows with new FCC Chairman George C. Connnaguay and others.

Radio workshop slated for Thursday afternoon with talks by Sydney Eiges, vice president in charge of press and publicity, and Jacob Evans, director of advertising and promotion, both NBC; Joel Tall, CBS Radio’s station, CBS Inc. president, among speakers. Joint NAEB-Radio & Television Executives Society Luncheon follows with new FCC Chairman George C. Connnaguay and others.

Industry Leaders to Address Educators’ Workshop Session
Executive and Publication Headquarters
Broadcasting & Telecasting Bldg., 1735 DeSales St., N. W., Washington 6, D. C.
Telephone: Metropolitan 8-1022

Sol Taishoff, Editor and Publisher

EDITORIAL
Edwin H. James, Managing Editor; Rufus Crater (New York), J. Frank Beatty, Bruce Robertson, Senior Editors; Fred Fitzgerald, News Editor; David Gliberman, Special Projects Editor; Earl B. Abrams, Lawrence Christopher, Associate Editors; Don West, Assistant News Editor; Harold Hopkins, Assistant Editor; Ray Ahearn, Jon Shlitz, Louis Rosenman, Peter Pence, Staff Writers; Kathryn Ann Fisher, Eli Fritz, Joan Sheehan, Audrey Cappella, Editorial Assistants; Gladys L. Hall, Secretary to the Publisher.

BUSINESS
Maury Long, Vice President and General Manager; Ed Sellers, Southern Sales Manager; George L. Dani, Advertising Production Manager; Harry Stevens, Classified Advertising Manager; Eleanor Schadl, Fred Reidy, Wilson D. McCarthy; B. T. Taishoff, Treasurer; Irving C. Miller, Auditor and Office Manager; Eunice Weston, Assistant Auditor.

Duane McKenna, Art and Layout.

CIRCULATON & READERS' SERVICE
John P. Cosgrove, Manager; Robert Deacon, Joel H. Johnston, Sharleen Kelley, Jean McConnell, William Phillips.

BUREAUS

NEW YORK
444 Madison Ave., Zone 22, Plaza 5-8355.
EDITORIAL: Rufus Crater, Senior Editor; Florence Small, Agency Editor; David Bertyn, Assistant New York Editor; Patricia Kletty, New York Features Editor; Rocco Famiglietti, Selma Gersten.
BUSINESS: Winfield R. Levi, Sales Manager; Eleanor R. Manning, Sales Service Manager; Kenneth Cowan, Eastern Sales Manager; Dorothy Muenter.

CHICAGO
360 N. Michigan Ave., Zone 1, Central 6-4115.
Warren W. Middleton, Midwest Sales Manager; John Osborn, Midwest News Editor; Barbara Kolar.

HOLLYWOOD
Wallace H. Engelhardt, Western Sales Manager; Leo Kovner, Western News Editor; Marjorie Ann Thomas, TV Film Editor.


SUBSCRIPTION INFORMATION
Annual subscription for 26 weekly issues: $7.00. Annual subscription including BROADCASTING Yearbook (3rd issue: $9.00, or TELECASTING) Yearbook (4th issue): $9.00. Annual subscription to BROADCASTING + TELECASTING, including 34 issues: $11.00. Add $1.00 per year for Canadian and foreign postage. Regular issues: $3.00 per copy. 3rd and 4th issues: $2.00 per copy. Air mail service available, at extra charge only in advance. (Postage cost to West Coast $4.60 per year.)

ADDRESS CHANGE: Please send requests to Circulation Dept., BROADCASTING + TELECASTING, 1735 De Sales St., N. W., Washington 6, D. C. Give both old and new addresses, including postal zone numbers. Post office will not forward issues.

BROADCASTING* Magazine was founded in 1931 by Broadcasting Publications Inc., using the title: BROADCASTING*—The News Magazine of the PABC, Broadcast Advertising* was acquired in 1932, Broadcast Reporter in 1933 and Telecast* in 1953.
*Reg. U. S. Patent Office
Copyright 1954 by Broadcasting Publications Inc.
Great Friends!
Storied for his great stature and prowess, Paul Bunyan has become an apt symbol for the Northwest Country, land of tremendous wealth and vitality.

Over the past thirty years, since its beginnings in October 1924, one radio station has been the Northwest's best friend and neighbor...providing news, entertainment and enlightenment keyed with unerring accuracy to the tastes and needs of the Northwest. To the point where Northwest radio and WCCO Radio are, in truth, practically synonymous. To the point where WCCO Radio, with its primary coverage of 110 counties in four states (an area of more than 86,700 square miles and 992,400 families), commands a larger weekly audience in 82 of these counties than any of the more than 200 other radio stations whose signals are heard in the area!

If you would do big things in Paul Bunyanland, remember that it takes a giant to do a giant's job. You need the Northwest's 50,000-watt giant...WCCO RADIO

Minneapolis-St. Paul
For 30 Years Good Neighbor to the Northwest
Represented by CBS Radio Spot Sales.
TAKE A LOOK
AT THE REAL PROFIT
IN TELEVISION TODAY!

IT'S EASY to let color TV's present uncertain status influence many of the station equipment decisions that are needed immediately. For example, should new stations open with black and white TV systems? Is it wise to hold off on needed transmitter power improvements...extra cameras for football and other Fall sports coverage? The answer to these important questions lies in the fact that much black and white equipment is common to the best color broadcasting as well. Your new G-E amplifier or transmitter not only attracts immediate revenue...it actually contains all internal modifications needed to transmit color. G-E cameras similarly set the stage for tomorrow's color boom while they build heavier advertising schedules today!

G.E. has carefully studied profit patterns in station operations, explored broadcasters' needs and preferences, checked design and engineering factors to assure delivery of outstanding color quality. In light of this far reaching research General Electric suggests an opportunity viewpoint in color—

Invest in the amplifier needed to strengthen field intensity...improve coverage. This G-E transmitter will fulfill the same signal requirements for color as for black & white. It attracts current monochrome advertisers...immediately helps you recoup the equipment cost. Here is the backbone of station profits for years to come.

Buy that extra black & white camera now. But, be sure it's a G-E! With a simple, inexpensive design change G-E cameras convert to color programming. They have demonstrated quality and high maneuverability for color application many times.

You can readily see, even this early in the color picture, G.E. sets a course that protects your equipment investment. And, that protection extends beyond existing equipment to include complete color systems.

G.E.'s Pyramid Plan for color TV permits every station to decide on a basic equipment package fitting the color potential of any market. There is a unit for network pick-up...a unit for slide commercials...for film programming facilities...for live local color programs. This G-E equipment requires minimum investment to start in color. It provides for healthy expansion at exactly the right time.

Follow the Pyramid Plan and take the uncertainty out of color. Go General Electric to safeguard your investment...to serve your community with the finest in color programming. The local G-E field representative will help work out an equipment timetable with custom built color provision for your station. Call him today and review existing facilities plus details on the action-packed Pyramid Plan.
1. **Network Color...Local Test Patterns...Color Slide Commercials.** This initial step into color telecasting costs little yet pays you immediate dividends.

2. **Complete Film Programming** of color motion pictures and commercial film spots. General Electric projection units are available in the exact combination to fit the needs of every color market.

3. **Live Local Color Programs** are practical at any time for stations that take advantage of G-E Chromacoder economy. With a G-E system, your color investment pays for itself faster than any other known method.

4. **Convert Existing B&W Cameras or Add New Units.** Yes, only General Electric's Pyramid Plan permits huge savings with a fool-proof camera conversion formula. Take advantage of this bonus protection on your present equipment investment.

---

**PYRAMID PLAN for color TV**

- Protects your investment in Black & White.

  Ask the G-E man to work out your color pyramid. Call him today! General Electric Company, Section X2104-25, Electronics Park, Syracuse, New York.

  In Canada, write: C.G.E. Electronics, 830 Lansdowne Avenue, Toronto, Canada.

---

**Progress Is Our Most Important Product**

**GENERAL ELECTRIC**
THE GEORGE GOBEL SHOW

GEORGE GOBEL, that exponent of the "Chicago School" in the fine art of grabbing and holding a video audience, is undeniably a success. Already, there are a number of Hollywood columnists fighting for the distinction of having "discovered" him.

Perhaps a keen wit, an expert sense of timing and an extremely funny and deceptively casual delivery might have something to do with Mr. Gobel's success—all these and fine writing too.

Someone once expounded that comedy is most effective when the even course of events is suddenly, unexpectedly and ludicrously upset—i.e., when the dignified gentlemanly slips on a banana peel. Mr. Gobel manages to insert a high quotient of banana peels in his show, upsetting some of television's most sacred cows.

For instance, introductory credits have such following footnotes as "... A Colgate Man," "... A Man's Man." and "... Who Collects Butterflies." On his first program, Mr. Gobel insisted that since Fred MacMurray was a guest, he must not trouble himself with anything to cross as performing. This bit ended with Mr. MacMurray enjoying a plate of cookies while seated in an easy chair on stage. Subsequently, however, Mr. Gobel has put guest stars Angela Lansbury and Jack Carson to work with hilarious results.

Yet, despite the banana peels, Mr. Gobel's comedy is warm and intimate. He "throws away" his lines, yet through his expert delivery and the fact his comedy is never malicious, the "thrown" lines hold a far greater impact than those of any number of his harder-punching contemporaries.

All concerned deserve applause. Peggy King, a younger version of Judy Garland, both in looks and voice, who parlayed a Hunt's Tomato Sauce singing jingle into what promises to be a fine career, is both decorative and pleasant to listen to.

Especially worthy of mention are writers Jack Douglas, James Allerdice, Harry Winkler and Hal Kanter (the last also the director), who with Mr. Gobel have created a show which should serve the rest of the industry as a measuring stick.

Production Cost: $10,000.
Network: NBC-TV, Sat., 10-10:30 p.m.

OMNIBUS

PROOF that television is something more than radio with pictures and that what was once top radio fare needs a new element to click was effectively, if sadly, supplied by Fred Allen on the opening Omnibus program of the current season, Oct. 17 on CBS-TV.

The Sunday afternoon program was more than generous to Mr. Allen, allotting him nearly a third of its 90 minutes on the air to preview his forthcoming book, Treadmill to Oblivion, which he described as the story of his radio program from its birth as The Live Bill Show in 1932, to its death as The Fred Allen Show in the late forties. Mr. Allen read from the book and, assisted by Portland Hoffa and the characters from Allen's Alley, reproduced for the TV audience some of the highspots from his old radio program.

It should have been excruciatingly funny. It wasn't. The pleasant nostalgia evoked by the quotes from the Allen radio series was overpowered by a bewildered "Did I really think that was funny?" There were, of course, flashes of the old Allen wit, but long before the act was over this reviewer was more sorry for Mr. Allen than amused by him. He seemed to be proving his title the hard way.

The rest of the opening Omnibus bill was as good as its star performer was disappointing. The story of the escape of Nora Kovach and Istvan Rabovsky, Hungarian ballet dancers, from the Communist world to the West and freedom, filmed in Munich, was an exciting real thriller, supplanting by the fact that the audience knew its happy ending in advance. The world as it looks from a globe-circling plane provided an unusual and interesting quarter-hour travelogue.

But for this frustrated trap drummer the program's high point was the tour of the percussion section of a symphony orchestra, conducted by Saul Goodman, head percussionist of the New York Philharmonic Symphony Orchestra. Assisted by students at various stages of their percussion education and by members of his professional staff, Mr. Goodman demonstrated most of the 40 types of percussion instruments and their use in modern music.

Alistair Cooke again did a fine job as master of ceremonies, providing an adequate introduction for each number and then getting out of its way. Once more, Omnibus promises to provide 90 minutes of worthwhile, stimulating entertainment, a little off the beaten track.

Production Costs—Approximately $60,000. Sponsored by Scott Paper Co. and Aluminum Ltd. of Canada through J. Walter Thompson Co. and Norcross Inc. through Abbott Kimball Co.

Production Supervisor—Robert Saudek Master of Ceremonies—Alistair Cooke Integrating Directors—Seymour Robbie Director of Fred Allen—Dan Petrie Nonstop round-the-world flight film by Pan American Airways

BOOKS

THE BIG BALL OF WAX, by Shepherd Mead. Simon & Schuster, New York, 1954, pp. 318. It was just before Momiday, 1992. The fellows in market research at Con Chem were mostly concerned with buying gifts for Mom and preparing for the Monday office party. People didn't even talk about Christmas parties any more.

Then the reports of sales declines began to come in from St. Louis. Nobody was buying anything in St. Louis. Everybody was all wrapped up in XP.

XP was television refined to the extreme. XP enabled the viewer to experience anything that was recorded on the special video tape—anything, even sex—and experience more intense sensations than were possible in actual experience.

If Con Chem's advertising agency, Thrash, Simple & Mannick, hadn't figured a way to harness XP to commercial uses, the whole country might have gone to pot. As it was, however, only television was killed off. XP rated as its star performer was disappointing.

As vice president and radio- and TV copy chief of Benton & Bowles, Shepherd Mead writes sales messages for a living and satire as a sideline. This book is plainly the work of a man who knows what he's talking about and as such is worth tearing one's self away from the kind of old-fashioned television that's around now.
To a new TV station that's caught in the middle

If the need for both good shows and low costs has got you coming and going, Studio Telescriptions are your answer to economical, top quality programming.

With the new combined* Studio Telescription Library, you have the country's leading musical artists featured in hundreds of short, gala production films. This unique library includes a complete programming service—scripts, program ideas, and background material—so that in just minutes you can build a variety of fine shows that will win audiences and sponsors for your station.

Studio Telescriptions are basic to profitable TV operation, yet their cost is only a small monthly fee. Find out today what they can do for you.

*Consisting of Studio Musi-Films and Snader Telescriptions

Put scores of top name artists on your regular staff

TERESA BREWER  LES BROWN  TONI ARDEN  BURL IVES  PEGGY LEE

STUDIO FILMS, INC.
380 MADISON AVENUE  •  NEW YORK 17, N. Y.  •  OXFORD 7-2590

IN CANADA: ALL-CANADA TELEVISION, 80 RICHMOND ST. WEST, TORONTO, ONT., EMPIRE 6-9236

Broadcasting  •  Televsioning  

October 25, 1954  •  Page 15
When WDSU sent out invitations over the air, over 60,000 attended WDSU Night at Pontchartrain Beach. Thousands more fans were turned away. For a station to draw the largest crowd in the 26-year history of an amusement park shows an unusually high measure of audience response.

Such response can only be built on outstanding community acceptance. And this in turn depends on leadership in staff, in facilities, in enterprise.
OPEN MIKE

WAIT Ratings

EDITOR:

... In the Oct. 4 issue of B+T you feature Our Respects to Robert O. Miller of Radio Station WAIT. Bob Miller of WAIT is a good friend of mine. However, that should not interfere with calling to your attention the statement, "The station has enjoyed a boost of an average of 3.5 in ratings (according to Pulse Surveys)."

This statement is not true. It is entirely out of line. WAIT's average rating is 0.8. This figure was taken from the May-June, 1954 Pulse of Chicago. It might be that they had an increase of 3.5% in their share of audience or even ratings, but they did not have an increase of 3.5 in ratings.

The trade press so often quotes these rating figures very loosely. Oftentimes, they quote share of audience as a rating. They take percentage of increases and quote them as ratings. These figures are the life-blood of radio stations. Many hundreds of thousands of dollars are spent by stations for Pulse figures, Hooper figures, Nielsen figures, etc. ... I believe that editorial content should be factual in this respect.

John T. Carey
Commercial Manager
WIND Chicago

EDITOR:

... We compared our station ratings as shown by The Pulse reports of March-April 1954 with those of the July-August 1954 report, between 7 a.m. and 6 p.m. We added all the point increases, deducted from that the total of point decreases and found a net increase, for the average day used by Pulse, of 3.5.

It was simple arithmetic—with no projections, allowances or any of the other machinations so frequently used to create the appearance of an enhanced rating ... Robert O. Miller
Managing Director
WAIT Chicago, Ill.

'Broadcastingtown' Approved

EDITOR:

Congratulations on your "Broadcastingtown" editorial [B+T, Oct. 18].

So good is this item we would like to run it in the local press as an ad. If you say, we will be happy to give credit to B+T.

Keep up the good work, and for us old heads in radio, we need folks like you giving us as many plus stories as you can ... Jim Ownby, President and General Manager
WJXN Jackson, Miss.

[EDITOR’S NOTE: Permission granted, with pleasure.]

'Natural Mortality'

EDITOR:

Recently there has been some talk explaining away as a matter of "natural mortality" the failure of many TV stations to make a go of it. See how many newspapers have folded or combined, we are told, or how many magazines annually bite the dust, the implication being, perhaps, that the gears of an industrial version of "natural selection" or "survival of the fittest" are inexplicably grinding down the inferior of the breed among TV broadcasters. Such explanations ignore one elemental fact—that more than 75% of the TV stations that turned in their CPs were of one kind—uhf;

further, that uhf was put in the hands of broadcasters with the approval of an agency of the government, and that the same manufacturers who produce uhf broadcasting equipment continue to promote uhf-only receivers as their featured line.

Perhaps there are no readily apparent solutions to TV's economic problems, but we should at least realize that glib explanations of "natural mortality" ignore the industry's biggest problem, namely, the status of uhf TV.

PFC John T. Browne
US53214438
Hq & Hq Co. 305th MP Bn
Presidio of San Francisco,
Calif.

Jivaros Jibarish

EDITOR:

As an old head hunter let me protest against the misspelling of our tribe on page 98, Oct. 11 issue. The spelling of course should be Jivaros and not as listed Jibaros. As you can see, I am determined to get ahead one way or another.

Peter Goellet
New York, N. Y.

EDITOR:

... I believe that Mr. Herts was referring to the head hunters of east Ecuador called Jivaros, not "Jibaros." Also, could you please inform me as to what ruins they visited.

T. V. Kirkland
Chi Phi House
Chapel Hill, N. C.

[EDITOR’S NOTE: B+T's head editor was away that week on a hunting trip. Mr. Herts identified the ruin site as Pachacamac (his spelling, not guaranteed by B+T).]

Proud

EDITOR:

Many, many thanks for the very nice article you printed relative to the "Adventures" of my company. It was a very interesting and well laid out article. ... Although stories of mine have appeared in many other magazines (throughout the world) I believe that your own Oct. 11 issue is one I'm more proud to be in than all the others ... Kenneth Herts
American Productions
Lima, Peru

Nice Comment

EDITOR:

Thanks ever so much for sending me the reprints of the article which appeared in B+T Aug. 30.

We have had many very nice comments about the story and appreciate the way you handled it.

Paul S. Patterson
Director of Advertising
Florida Citrus Commission
Lakeland, Fla.

Mutual Sentiment

EDITOR:

I've been writing the story of MBS for almost the full score of years we've been operating ... but I honestly doubt that in all those years I've ever provided quite so objective, quite so informative a picture of MBS as you did [B+T, Sept. 27]. ... Robert A. Schmid
Administrative Vice President
Mutual Broadcasting System
New York City
Hard to realize, isn't it, Mr. Time Buyer? ... your advertising message on 43,126* TV sets in the Lower Rio Grande Valley, the nation's 63rd market... and the fifth market in Texas. And the people who see your advertising have the money to buy your product. Right now, $90,000,000 is in circulation in the Lower Rio Grande Valley, from this year's cotton crop. The 378,000 people in the Valley have a combined effective buying income of $350,000,000. Farm incomes in this fertile valley average $12,500 a year per farm family, and last year over $284,080,000 was spent in retail sales.** Start getting your share of the nation's 63rd market today.

WIRE COLLECT FOR FULL DETAILS

* November 1, 1953, Nielsen Survey plus known sales of retail merchants as of this date.
** Jones Management.

KRGV-TV  Channel 5  NBC
THE VALLEY'S MOST POWERFUL TV STATION

KRGV  NBC  5000 Watts  TQN
THE VALLEY'S PIONEER STATION

Complete Coverage of the Lower Rio Grande Valley
"3-V"*

The Color-TV Film Camera that outmodes all other approaches

NEW SIMPLIFIED DESIGN
The RCA TK-26A uses 3 small, inexpensive Vidicon cameras to handle red, green, and blue individually (see diagram)—and a fixed lens-dichroic mirror system—for handling color separation. Electronic control assures precise registration of the three cameras for day-in, day-out operation. Here is the color film system that not only handles 16- and 35-mm motion picture film—but slides as well!

UNMATCHED PICTURE QUALITY
Resolution and stability are unmatched by any other approach. Gamma is ideal—needs virtually no correction. Color fidelity equals the high-quality standards set by RCA's studio color camera. Exceptional stability and precise picture registration are characteristics that assure simplicity and ease of operation and a minimum of maintenance. Ample reserve of light assures best possible pictures from the densest of films.

NEW, EASY MULTIPLEXING
As simple and straightforward as any monochrome arrangement, the TK-26A includes all facilities needed for color film programming—slides, film, and multiplexer. You can interchange slides and 16- and 35-mm film—just like you do with black and white.

EMPLOYS STANDARD TYPE PROJECTORS
RCA's TK-26A Film Camera System works with standard type television projectors such as the RCA TP-68C. You get ample light to handle dense film—and at the same time you avoid complicated projector equipment involving moving optical parts. RCA's equipment operates with "station tested" reliability.

*TK-26A
3-Vidicon Film Camera

*TP-68C
16mm Professional Film Projector

*TP-3B
Disk 2 x 2 Dual Slide Projector

*TP-12
Multiplexer

NEW, EASY MULTIPLEXING
RCA's TK-26A Film Camera System works with standard type television projectors such as the RCA TP-68C. You get ample light to handle dense film—and at the same time you avoid complicated projector equipment involving moving optical parts. RCA's equipment operates with "station tested" reliability.
RCA TK-26A

NOW, "STUDIO REALISM" IN COLOR
—WITH 16MM, 35MM
COLOR FILM AND SLIDES

The search for high quality in a Color-TV film and slide camera is ended!
After several years of intensive work with almost every conceivable approach to color film and slide reproduction, RCA Broadcast Design Engineers have now produced a superior film camera system matched by no other. This is the color film system that has outperformed... flying-spot scanners... fast pull-down systems... continuous motion arrangements... in actual side-by-side tests at the RCA Engineering Laboratories. This is the color film system that RCA has now adopted over its own previous "flying-spot scanner."

For complete technical information on the TK-26A—the remarkable RCA 3-Vidicon color film camera that outmodes all other approaches—call your RCA Broadcast Sales Representative. In Canada, write RCA Victor Ltd., Montreal.

Important for Station Men—new brochure on RCA's 3-Vidicon Camera Chain. Free, from your RCA Broadcast Sales Representative.

RCA Pioneered and Developed
Compatible Color Television

How It Works!
Light from either one of three selected color picture projectors passes into the 3-V Multiplexer. A remotely-controlled mirror arrangement reflects the incoming image through a field lens and into the 3-V Camera. Here, dichroic mirrors and color filters "split" the light into three color components—green, red, and blue. Each color component produces a VIDEO signal in a separate Vidicon camera. Video output from each camera then goes into the Processing Amplifier in the camera control unit.
Here's a remarkable record of consistent results produced.

For 20 consecutive years, WMC has carried six quarter-hours a week, plus a heavy spot schedule for BC in Memphis, exclusively.

WMC is proud to carry the BC message to the more than one million radio homes in the Memphis and Mid-South area for the last 20 years.

It's an old Southern custom to listen to WMC.

For more than 31 years, this pioneer station of the Mid-South has "keyed" its programs to the needs and wants of its great listening audience. Dick Voorhis or any Branham man will be glad to give you more details.

GRACE RAUWORTH

on all accounts

GRACE RAUWORTH might have taken up professional golf or swimming, or even enjoyed a stage career, if she had followed the lead of members of her family. Instead, she entered the agency field in 1938 and has been in media ever since.

Today Miss Rauworth is manager of the media department of J. R. Pershall Co., a position she has held for the past three years, working on radio, television and other media. She joined Pershall in April 1950 after getting her initial agency background with Leo Burnett Co. in Chicago.

Among the accounts she services are the Electric Assn. of Chicago, Chicago National Bank, Chicago Plastering Institute, Serta Mattress and others which use one or both of the broadcast media. The Plastering Institute currently sponsors the Notre Dame football games on film over WBKB (TV) Chicago each Sunday evening.

Miss Rauworth came to Burnett on Sept. 27, 1938, after a stint with a manufacturer (Stensgaard) which handles display advertising. She worked on all types of media for the agency, including radio, outdoor and others. In 1950 she joined the Pershall agency and a year later was appointed to her present post.

A native of South Haven, Mich., Miss Rauworth traveled considerably at an early age with her family, which includes two brothers (one owns an indoor golf school, the other was an assistant for years to golfer Johnny Revolta). She plays golf and also likes swimming (probably dating back to an early ambition to swim the English Channel).

Schooling included night courses in advertising at Northwestern U. (Chicago campus) over a number of years and study at Chicago's Art Institute. (Aside from an interest in art, she also qualifies as a highly capable carpenter and is talented in needlepoint work.)

After joining Pershall she handled a number of radio-tv accounts, including Commonwealth Edison Co. (which sponsored Petticoat Party on WBBM-TV Chicago), and Packard Motor Co. (which ran Ask the Man on WBKB [TV] Chicago and Waterfront, also locally).

Miss Rauworth also heads 27 agency women who operate an investment group in Chicago.
How are your sales shaping up? There's a powerful new selling plus in the key Carolina counties mapped above... WBT's basic service area. Now you can insure for your product a week's display in up to 172 A&P, Colonial and Dixie Home Supermarkets in these counties—based on a specific weekly dollar volume of advertising on WBT.

Here's an unbeatable combination to sell 3,000,000 Carolinians—the unmatched power, prestige and penetration of 50,000 watt, 50%-share-of-audience WBT, plus mass merchandising through WBT Supermarketing.
CAN a comparatively young, independent company compete successfully in an industry entrenched with old-line giant corporations?

William H. Zillger, vice president and general manager of Standard Electronics Corp., Newark, N.J., voices a booming "yes" insofar as it applies to the transmitter manufacturing field. He points to the sales record of the four-year-old firm, and adds with a smile:

"A business has to give its customers that 'added something' that competitors don't give them. This year we estimate business will be 400% over that of 1951 and 100% over that of 1953. Doesn't that sound like a lot of satisfied customers who are pleased with that 'added something'?

A tall, heavy-set man with a perpetual smile dancing on his lips and a quip rolling off his tongue, William Hasse Zillger is a prototype of the growing number of engineers-turned-sales-executives in this 20th century industrial civilization. He was born Sept. 5, 1916, in Olean, N. Y., the son of Arno and Gertrude Hasse Zillger. It is no wonder that Mr. Zillger chose the path to a communications career, since his father was a pioneer radio engineer who is active today in radio-tv set manufacturing.

While still a youngster, Mr. Zillger displayed his penchant for engineering by constructing a television transmitter when he was 17. He developed this bent further at college where he studied electrical engineering. Mr. Zillger attended Lehigh U. for two years, then shifted to Purdue U. where he received his electrical engineering degree in 1937.

On summer vacation from college, Mr. Zillger worked for one of the pioneer television companies in New York. After graduation he elected to work for the Philadelphia Electric Co. as a junior engineer, and remained there until 1939 when he joined the Philadelphia branch of the Line Material Co., which manufactures equipment for electrical utilities. It was during his tenure with this company that Mr. Zillger made the transition from engineering to sales. He remained with Line Material Co. until 1947, resigning as manager in the wired radio department to join General Electric Co. as general sales manager in the ceramic department.

Mr. Zillger, an amateur radio operator from his youth, retained an interest over these years in the communications field. He confesses that he was "itching to get back" when David T. Bonner, president of Claude Neon Inc., New York, and of Standard Electronics, offered him the post of vice president and general manager of the latter firm in 1951.

Standard Electronics is a subsidiary of Claude Neon Inc., whose other subsidiaries are in the field of manufacturing electronic products, home appliances and air-conditioning units and equipment. Standard was formed in late 1950 to take over the activities of Western Electric Co., which withdrew from the broadcast transmission equipment field.

Standard Electronics offers a complete line of broadcast transmission equipment, and claims the distinction of designing and building the first 50 kw tv transmitter in the world (for WOR-TV New York). The company continues to service and supply replacement parts for all Western Electric Co. broadcasting equipment now in use throughout the U. S.

Mr. Zillger is an adept salesman, with facts and figures at his fingertips to advance his contention that S-E equipment is a "terrific buy." He has available cost figures designed to show that over a five-year period an S-E 50 kw vhf transmitter can save station operators up to $120,000 in operating expenses alone. He is quick to point to a comparative table chart, documenting his argument that S-E vhf high power transmitters are superior with respect to such factors as tube costs, power line requirements and floor area, among others.

Mr. Zillger is proud of the swath that Standard Electronics is cutting, beginning to cut around some of the larger stations throughout the country. In addition to WOR-TV, he observed, the company has completed installation of high-power transmitters in recent months at WLWA (TV) Atlanta, WABT (TV) Birmingham, WATT-TV Washington, WJBV-TV Albany and WSPD-TV Toledo. The firm, he said, is active also in the radio transmitter field, and designed and built a 50 kw am transmitter for the Voice of America for use in Turkey.

As the chief salesman for Standard Electronics, Mr. Zillger is a plane-commuting executive, ever on the go, whom has been described as "a human dynamo." He remarked that his wife dislikes that characterization of him, but that he can corroborate its accuracy insofar as it applies to a "never-standing-still" connotation. He noted that in completing the Palm Beach transaction, he spent almost a month there with a day or so at home over weekends.

Mr. Zillger and his wife, the former Betty Baldridge of Philadelphia, make their home in Little Silver, N. J. They were married in 1940 and have three children—Barbara Ann, 13; William H. Jr., 11, and Peter Robert, 9.

Mr. Zillger is a member of the Institute of Radio Engineers, the American Institute of Electrical Engineers and the Shrewsbury River (N. J.) Yacht Club. When he isn't plane-hopping on business, Mr. Zillger relaxes on his 47-foot schooner, The Zig-Zag III, cruising around the New Jersey coast.
Channel 4
Miami
is now telecasting
in COLOR
FROM ITS NEW 1,000 ft. TOWER WITH 100,000 WATTS

Nat. Rep. Free & Peters
DON'T "PICK BLIND"
IN SHREVEPORT!

LOOK AT KWKH'S HOOPERS!

KWKH's big 50,000-watt voice obviously soars far, far beyond Metropolitan Shreveport. But look at our tremendous home-town popularity, too, as proved by Hooper!

<table>
<thead>
<tr>
<th>TIME</th>
<th>KWKH</th>
<th>STATION A</th>
<th>STATION B</th>
<th>STATION C</th>
<th>STATION D</th>
</tr>
</thead>
<tbody>
<tr>
<td>MON. thru FRI. 8:00 A.M. - 12:00 Noon</td>
<td>38.1</td>
<td>19.5</td>
<td>6.2</td>
<td>16.0</td>
<td>19.5</td>
</tr>
<tr>
<td>MON. thru FRI. 12:00 Noon - 6:00 P.M.</td>
<td>44.3</td>
<td>21.2</td>
<td>9.2</td>
<td>6.1</td>
<td>19.4</td>
</tr>
<tr>
<td>SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.</td>
<td>54.6</td>
<td>13.2</td>
<td>8.5</td>
<td>24.0</td>
<td></td>
</tr>
</tbody>
</table>

LOOK AT KWKH'S SAMS AREA!

KWKH delivers 22.3% more daytime homes than the four other Shreveport stations, combined! Cost-per-thousand-homes, however, is 46.4% less than the second Shreveport station! Let your Branham man give you all the facts.

KWKH
A Shreveport Times Station
50,000 Watts • CBS Radio
Shreveport, Louisiana
The Branham Co. Representatives
Henry Clay General Manager
Fred Watkins Commercial Manager

Page 26 • October 25, 1954
MAJOR PROPERTIES INVOLVED IN TV WHEELING AND DEALING

Big deals are in the making as networks and multiple station interests try to get the most out of the FCC's newly liberalized ownership rules. Out of them will come—possibly within weeks—new lineups of network ownership and affiliation.

CBS, with almost $8 million virtually jingling in its jeans, moved last week to close up the gaps caused by its relinquishment of minority ownership in three broadcast properties and its withdrawal from the Boston ch. 5 race.

At the same time, rumors flew involving DuMont, the Pittsburgh chs. 4 and 11 hearings, and activities of major multiple broadcast owners in moving into new markets on the effective date of the FCC's new multiple ownership rule (Friday).

- The Chicago ch. 2 situation, which promised to be a bitter, vigorously-contested affair, was settled to CBS' and Zenith's satisfaction when Zenith agreed to withdraw its competing application, leaving the CBS-owned WBBM-TV Chicago uncontested occupant of the vhf frequency.

Terms provided that CBS would pay $375,000 for Zenith's ch. 2 transmitter and associated equipment, plus up to half the rental ofZenith's experimental station's quarters atop 135 S. LaSalle St., Chicago. In return, Zenith obligated itself to buy 25 weeks of a one-quarter segment of Omnibus beginning Oct. 24, at a time of approximately $40,000 per program, with CBS agreeing to reimburse Zenith for up to half of the time charges only.

- Moving exactly on the date when the FCC's revised multiple ownership rule became effective permitting a single company to own up to seven tv stations (but only five in the vhf band), CBS on Friday announced its purchase of ch. 19 WOKY-TV Milwaukee. Purchase price was not given, but it is understood to be in the neighborhood of $335,000. The purchase is subject to the usual FCC approval.

- Word was current last week that CBS also was negotiating for the purchase of ch. 9 WTVT-TV St. Petersburg, Florida, only 33 miles from the rich and, until a year ago, single-station Pittsburgh market.

- CBS' withdrawal from the Boston ch. 5 hearing—in which five contestants still remain in hearing—was made, according to a Thursday statement by the network—because of the delay and expense which seemed certain to be involved, and also because it wanted to "remain flexible" in order to move in buying other stations.

Meanwhile, other rumors of sales and mergers filled the air.

Report that DuMont's three tv stations (New York, Pittsburgh and Washington) were being offered, or that DuMont had offered them, for approximately $20 million was current at week's end, but denied by DuMont.

Merger of Pittsburgh ch. 4 applicants was reported imminent, with official announcement scheduled to be released tomorrow (Tuesday), it was learned. Hearst-owned WCAE Pittsburgh, it was understood, will remain the pending applicant, while the other four applicants will obtain options to purchase minor interests in WCAE Inc. or another corporation to be formed to run the tv station. These are KQV Pittsburgh, WLOA Braddock, Pa., and Wspex Tv Inc. (Scott Fink & Assoc.), and Irwin Community Tv (headed by Edward J. Hirshberg, whose interests include WEDO McKeesport and WACB Kittanning, Pa., and WEIR Weirton, W. Va.).

Status of the second Pittsburgh hearing case was believed touched and go at the end of last week. Reports of merger were heavily discounted in some quarters, but persisted right up to the end of the week. Involved in the Pittsburgh ch. 11 hearing are KDKA (Westinghouse), WWSW and WJAS, all Pittsburgh.

Although the way was opened Friday for major, multiple station owners to seek two additional stations in the vhf band, none other than CBS made its plans known last week.

NBC was understood to be readying an announcement of applications in two "major" markets this week. Further technical details were not given, but were understood to be required in these two instances. For some time, it was learned, NBC has had eight applications prepared pending the Oct. 22 effective date and final determination as to which two were to be filed. [CLOSED CABLES (FRIDAY)] NBC-TV 13 New York, Chicago, Cleveland, Los Angeles and Washington.

ABC was reported to be still studying the situation and has not made up its mind where it will act. It was understood, ABC has had eight applications prepared pending the Oct. 22 effective date and final determination as to which two were to be filed. [CLOSED CABLES (FRIDAY)] NBC-TV 13 New York, Chicago, Detroit, Los Angeles and San Francisco.

General Teleradio was mum on its plans; it owns vhf stations in New York, Boston, Los Angeles, Memphis and Hartford, Conn. (55%).

Storer Awaits Approval

Storer, the only other multiple owner who holds the maximum vhf number (Detroit, Toledo, Atlanta, Birmingham and San Antonio), was looking for FCC action this week on its nine-month-old application for the $8.5 million purchase of Empire Co., owner of WVUE-TV (TV) Cleveland and uhf KPTV (TV) Portland, Ore. [BUT, Apr. 11] It was also expected the Commission to approve the $3.5 million sale of its KGBS-AM-TV San Antonio to the Huntsman-San Antonio Express interests [BUT, April 12] and its $300,000 purchase of WJW Cleveland from William O'Neil [BUT, Oct. 11].

Although not bumping against the vhf limit of five, it was no secret that other multiple station owners were seriously canvassing the situation, both for vhf as well as uhf properties.

These include DuMont, with three vhs (New York, Pittsburgh, Washington) plus Paramount Pictures' KTLA (TV) Los Angeles charged against its ownership (DuMont is also a ch. 4 applicant in Boston); Westinghouse, with three vhs in Boston, Philadelphia and San Francisco, and applications pending for Pittsburgh and Portland, Ore.; Scripps-Howard, with three vhs in San Francisco, Los Angeles and Cincinnati, and an application for Knoxville; Crosley, with four vhs in Cincinnati, Dayton, Columbus and Atlanta, Ga., and an application for Indianapoleis, and Meredith Publishing Co., with four vhs in Kansas City, Phoenix, Omaha and Syracuse, N. Y.

In the arrangement between CBS and Zenith for the Chicago ch. 2 frequency, it was declared that the $575,000 for Zenith's transmitter, antenna and associated transmitter and equipment was what Zenith had invested in the gear.

The arrangement for CBS to sublease from Zenith up to no more than 50% of the total rent which Zenith is obligated to pay for the 45th floor penthouse and roof of 135 S. LaSalle
St., runs to Feb. 29, 1956, according to the agreement.

Zenith’s agreement to buy into a fourth sponsorship of the Ford Foundation TV-Radio Workshop’s Omnibus for 23 weeks at an approximate cost of $40,000 per week equals $1 million. But, CBS agreed to repay Zenith half of that sum, excluding such charges as are applicable to the reproduction of Zenith commercials.

In the Chicago ch. 2 agreement was made known to the FCC hearing examiner last Tuesday, at which time Zenith’s application was dismissed by Comr. Robert T. Bartley, acting as presiding commissioner. The agreement was filed with the examiner on Friday.

In announcing CBS’ purchase of WOKY-TV, now affiliated with ABC and DuMont, Dr. Frank Stanton, CBS president, made plain that CBS intends to acquire another uhf station “as soon as possible.” He observed that “our acquisition of this uhf station at the earliest possible date permitted is proof of our confidence in the future of uhf. CBS is going forward with studies and other plans to acquire a second uhf station as soon as possible.” This is understood to be in another major market.

WOKY-TV, which began operating a year ago this month, is owned by Gerald A. Lee and David Bartell, who also own WMTV (TV) Madison, and WAPI, Appleton, Wis.

The CBS-TV affiliate in Milwaukee is WCAN-TV, on ch. 25. The Milwaukee Journal’s WTMJ-TV, on ch. 4, is the NBC-TV affiliate. This week’s network is WTVY (TV) on ch. 12, affiliated with ABC.

If CBS acquires WSTV-TV in Steubenville, it will be taking over a full-fledged CBS-TV affiliate which throws what is understood to be a Grade A signal into the Pittsburgh metropolitan area. WSTV-TV is owned by the Friendly Group (Jack and Louis Berkman, John J. Laux and others), which also owns WFPG-AM-TV Atlantic City, WPIT Pittsburgh and WBMS Boston. The ch. 9 station began operating Christmas Eve a year ago.

During the last 30 days, CBS has sold its 45% interest in KQV Pittsburgh for $236,250 to majority stockholders Earl F. Reed and Irwin D. Wolf [BT, Oct. 4]; has agreed to sell its 47% interest in WTOP-FM-TV Washington to majority owner Washington Post for $3.5 million, effective Dec. 15 [CLOSED CIRCUIT, Oct. 18], and is understood to be negotiating to sell its 47% interest in WCCO-AM-TV Minneapolis-St. Paul to the Minneapolis Star-Tribune (Cowles) for about $4 million, with an announcement expected to be made next week [CLOSED CIRCUIT, Oct. 18].

**ADVERTISERS & AGENCIES**

**SCHICK, SIX OTHERS SWITCH ACCOUNTS TO NEW AGENCIES**

Over $14 million in advertising moves from agency to agency in a fall season that will well be remembered for the number of major account shifts. Schick ends a 12-year affiliation with Kudner.

In a season conspicuous by the surprising number of agency shifts by advertisers, Schick electric razors in an unexpected move last week led a parade of seven sponsors in a march away from their present affiliations. Combined billings of the shifting advertisers total more than $14 million.

After an association with the Kudner agency for 12 of the past 13 years, Schick is expected soon to formally withdraw its $425,000 advertising budget from that agency. The client has been screening a number of prospects, but BT learned last week that the eventual choice almost certainly will be Kenyon & Eckhardt.

Other clients found to be switching agency represented were: Green Watch Co. from McCann-Erickson to Grey Adv.; Wilson & Co. from Ewell-Thurber to Needham, Louis & Brodry; National Selected Products from Duane Jones Co. to Hilton & Riggio; Nestle Co. from Cocc. H. French & Co. to McCann-Erickson; H. C. Drill Co. from Tracy Kent to Hucks & Grist, and Borg-Warner Corp. (Norge div.) from J. Walter Thompson Co. to Tatham-Laird Inc.

Schick began its relationship with Kudner in 1941. Five years ago the advertiser departed to BBDO but after a year returned to Kudner. The firm is the founder of the electric shaver industry and is currently celebrating its 25th year in business.

Schick sponsors the Jackie Gleason Show on CBS-TV and pro football games on the DuMont TV Network. In addition Schick uses spot announcements in radio wherever it does not have television coverage.

Appointment of Kenyon & Eckhardt as its new agency is expected to be formally announced in about a week.

Green Watch Co., Cincinnati, which the preceding week was resigned by McCann-Erickson so that M-E could take on Bulova Watch Co. [BT, Oct. 18], has named Grey Adv. to handle its budget of $1.5 million, effective immediately.

In a sense the transfer of the account is a case of business as usual. A decade ago McCann-Erickson also relinquished the Green business to Grey, which in turn released it to Stockton-West-Burkhardt, Cincinnati. In 1951 McCann-Erickson took over the account from that firm. Last week’s action puts the business once more with Grey.

Grey Adv. apparently will continue to handle its present watch client, Jean R. Graef Inc. (Girard-Perregaux watches), New York, whose budget is comparatively small, about $200,000. Mr. Graef told BT that his firm is “very happy” with Grey and has “no other plans.” The account has been with Grey for the past two years.

Appointment of Needham, Louis & Brodry, Chicago, to handle its advertising for canned meats, effective Nov. 1, was confirmed last week by Wilson & Co., Chicago meat packers. The account moved from Ewell & Thuber Assoc., which will retain the ideal dog food and margarine accounts.

Wilson moved its other accounts (ham, bacon, sausage, smoked meats, poultry, soap) to NLAB last spring, also from Ewell & Thuber Assoc., which had serviced Wilson’s complete line of products since 1938.

Wilson has been relatively inactive in radio and television. At Chicago, however, it maintained for its canned meats a sporadic spot schedule.

The company’s 1954 advertising appropriation was roughly $2 million, with only a small portion going into broadcast media. Advertising plans for 1955 are being blueprinted, according to James Hafmann, assistant advertising manager. There was no indication what radio TV billings might be, but it was speculated that the outlays might be increased with the introduction on a national scale of a new meat pie product.

Another agency switch confirmed in the past fortnight was that of Borg-Warner Corp. (Norge div.) from J. Walter Thompson Co. to Tatham-Laird Inc. effective Nov. 12. Advertising plans calling for about $4 million have been set for next year, according to Robert Runge, division advertising manager. Earlier, Tatham-Laird had resigned the refrigerator-range account of Admiral Corp.

Norge formerly sponsored the Garry Moore Show on CBS-TV (dropped last September) and AGENCY SPECIALISTS participated in a workshop on creative and production phases of radio TV commercials during the AAAA Central Region convention in Chicago Oct. 14-15 [BT, Oct. 18]. Taking part in session were (I to r): Peter Cenollzo, J. Walter Thompson Co., Chicago; John B. Simpson, Foteo, Cone & Belkding, Chicago; Dr. Richard B. Lewis, San Jose State College, San Jose, Calif.; Nelson Winklek and Alan Wallace, both Needham, Louis & Brodry, Chicago. Color experiments, evaluation of packages and audio-visual techniques were among topics explored during the closing day’s session at the Drake Hotel.
radio-television spot campaigns at the dealer level, and is expected to step up its broadcast activity in view of the heavier budget for 1955.

In the other developments last week:

- National Selected Products (Ready-Mixes of the Six O’Clock Foods Division) named Hilton & Riggo, effective Jan. 1. Duane Jones Co. had been servicing the advertiser, whose advertising budget is more than $300,000.

- The firm is planning to buy a network television show to begin after the first of the year or early in spring and is also planning a spot campaign.

- The Nestle Co., New York (chocolate products division, including candies and cocoa and new gravy and white sauce mixes), with its $1.5 million advertising budget, named McCann-Erickson, New York, to handle its advertising. Nestle has been serviced by Cecil & Presbrey, which is ceasing operations on Dec. 31. Nestle Co. uses radio and television spot campaigns.

- The addition of the Nestle Co.’s billings to those of Bulova and Mennen [B&I, Oct. 18] brings to more than $7 million the new business acquired by McCann-Erickson within three weeks.

- H. C. Brill Co. (Spanish rice, macaroni dinner, spaghetti sauce with meat, spaghetti sauce with mushrooms and Isle of Capri pizza pie), New York, named Hicks & Griest, New York, to handle its approximately $150,000 advertising budget, effective immediately. Tracy, Kent & Co. had been the Brill agency.

- Present advertising plans of the account include an intensive radio schedule for the grocery division in key areas in eastern markets, TV in several markets, and a trade paper program for the bakery business, Sydney R. Huntley, account executive at Hicks & Griest, said.

Promotion, Marketing Units Created by Grey

LAWRENCE VALENSTEIN, president of Grey Adv., New York, announced last week the creation of a new promotion and publicity department to be headed by Christopher Cross and the establishment of a marketing and sales development department to be directed by David Mayer.

These two departments, Mr. Valenstein said, give "our clients greater service where it counts—at point of sale" and will "help further to carry out Grey's long-established policy of putting our clients' advertising to work on a local level."

"Grey Matter (the agency's news letter) will be expanded editorially to cover provocatively all new facets of advertising as well as the latest techniques in merchandising, marketing, exploitation and promotion as developed by the two new departments," Mr. Valenstein said.

- Mr. Cross resigned from Kenyon & Eckhardt, New York, where he was exploitation director, to become director of Grey's promotion and publicity department.

- Mr. Mayer formerly headed Grey's sales promotion division, which will be replaced by the marketing and sales-development department.

- E. B. Weiss, former editor of "Grey Matter" and merchandising consultant, resigned from the agency to establish his own merchandising consultant service effective after the first of the year [CLOSED CIRCUIT, Oct. 18].

Beal Leaves World Wide, Will Open Own Ad Agency

JOSEPH CARLETON BEAL has resigned as manager of the public service division of World Wide Broadcasting System to open his own agency, Beal Radio & Television Agency, with headquarters at 220 St. James Place, Brooklyn, N. Y. World Wide and its international shortwave station WRUL, with transmitters on the Massachusetts coast near Boston, will be an account of the new agency. Mr. Beal announced. Before joining World Wide Broadcasting System, he had been production manager of WDSU-TV New Orleans.

Squire Dinge Co. of Chicago (Ma Brown picks) last Monday instituted an aggressive radio campaign covering 46 markets in 14 Midwest and Southwest states as part of a national talent contest tie-in with Mercury Records.

The company, through L. W. Ramsey Adv. Co., Chicago, has selected a leading disc jockey in each city to conduct the contest on 15-minute programs from three to five times weekly until Dec. 3. First prize is a recording contract with Mercury and a week’s engagement at Chicago’s Chez Paree: State finalists as screened by the stations from local entries will compete in the grand finals in Chicago next January.

A Ramsey spokesman declined to reveal the overall media budget for the campaign but said 65% of all expenditures would go into radio, the remaining to be divided among newspapers and point-of-sale. Disc jockeys are advising listeners to obtain entry blanks in food stores carrying Ma Brown products.

All State Buys Army-Navy

ALL STATE Insurance Co. will sponsor the Army-Navy game on NBC Radio, Fred Horton, director of sales for NBC Radio, announced last Wednesday. Contract for the Nov. 27 grid classic was handled through Christiansen Adv. Agency, Chicago, by Tom Mooney, account executive, WBAL Baltimore, NBC affiliate which has exclusive broadcast rights to Navy games this year. The Army-Navy tilt also is on the NCAA schedule of games telecast by ABC.

C-P Earnings Up by 30%

COLGATE-PALMOLIVE Co.’s earnings for the first nine months of 1953 are up 30%, to $3.90 per share, with net income totaling $9,799,000 as compared with $7,524,000 or $3.11 per share for the corresponding period of 1953. E. H. Little, chairman of the board, has announced in the company’s report for the third quarter. For the three month period ended Sept. 30, 1954, net income was $4,150,000 or $1.70 per share in contrast to $2,440,000 or $1.01 per share in the third quarter of 1953.

October 25, 1954 • Page 29
Top Watch Advertisers Face Anti-Trust Suit

Justice Dept. files actions against Bulova, Benrus, Gruen and Longines-Wittnauer. Foote, Cone & Belding advertising agency also cited.

JUSTICE DEPT. anti-trust suit last week against 24 watch makers and associations, including Foote, Cone & Belding advertising agency, involves some of the brightest names in commercial radio and tv.

Among the firms against which the conspiracy and monopoly charges were hurled are Bulova Watch Co., New York; Benrus Watch Co., New York; Gruen Watch Co., Cincinnati, and Longines-Wittnauer Watch Co., New York.

The government charged that the listed firms and organizations participated in agreements (1) to fix the prices and terms and conditions of sale for Swiss watches imported into the U.S.; (2) to blacklist, boycott or fine American watch companies which do not adhere to these agreements; and (3) to prevent the exportation to Switzerland and other countries of American produced watch parts and watch cases.

The complaint, filed in the New York District Court, charged also that defendants executed contracts to import watches in specified annual amounts and to refrain from handling competitive brands and to limit the annual amounts to be handled for the U.S.

The complaint also alleged that the named companies and associations excluded American importers from importing Swiss watch repair parts and with fixing the sales price of such parts in the U.S. A.

The Justice Dept.'s action follows the Justice Department's action.

Undoubtedly, this advertising agency has been included because it handles the advertising services of the largest American watch manufacturer.

Hearing Held in Suit Against Rheingold Ad Copy

LEGAL maneuvering in the suit filed by Beverly Hills attorney Max Gilford against Rheingold Brewing Co., (Liebmann Breweries), to force an end to use of certain copy phrases in radio-tv and printed media advertising (Oct. 16), continued during the Los Angeles Superior Court hearing Oct. 15.

Mr. Gilford abandoned his plea for a preliminary injunction from Judge Arnold Praeger for immediate discontinuance of the advertising copy, saying since trial date is set for Nov. 22, hearings on the injunction can be consolidated with trial.

However, attorney Harry Swerdlow, representing Rheingold, filed a demurrer to Mr. Gilford's amended complaint at the hearing, which Judge Praeger is currently considering. Further, Mr. Swerdlow indicated to BT that he would shortly move before Judge Praeger that the Nov. 22 trial date be vacated since there is insufficient evidence to continue.

In the original suit, filed last August by Mr. Gilford as representative of the "general public," he charged they were being victimized by such phrases as "largest selling beer in the East," "the very same beer that is served in the East," and "that beer was brewed from local ingredients and water." Actually, Mr. Gilford contends, brewing industry sources show none of these claims is correct.

Previous to the Oct. 15 hearing, Judge Praeger ruled Mr. Gilford need not answer questions during deposition-taking sessions as to whether other breweries are involved in the action.

Top Watch Advertisers Face Anti-Trust Suit

Justice Dept. files actions against Bulova, Benrus, Gruen and Longines-Wittnauer. Foote, Cone & Belding advertising agency also cited.

JUSTICE DEPT. anti-trust suit last week against 24 watch makers and associations, including Foote, Cone & Belding advertising agency, involves some of the brightest names in commercial radio and tv.

Among the firms against which the conspiracy and monopoly charges were hurled are Bulova Watch Co., New York; Benrus Watch Co., New York; Gruen Watch Co., Cincinnati, and Longines-Wittnauer Watch Co., New York.

The government charged that the listed firms and organizations participated in agreements (1) to fix the prices and terms and conditions of sale for Swiss watches imported into the U.S.; (2) to blacklist, boycott or fine American watch companies which do not adhere to these agreements; and (3) to prevent the exportation to Switzerland and other countries of American produced watch parts and watch cases.

The complaint, filed in the New York District Court, charged also that defendants executed contracts to import watches in specified annual amounts and to refrain from handling competitive brands and to limit the annual amounts to be handled for the U.S.

The complaint also alleged that the named companies and associations excluded American importers from importing Swiss watch repair parts and with fixing the sales price of such parts in the U.S. A.

The Justice Dept.'s action follows the Justice Department's action.

Undoubtedly, this advertising agency has been included because it handles the advertising services of the largest American watch manufacturer.

Hearing Held in Suit Against Rheingold Ad Copy

LEGAL maneuvering in the suit filed by Beverly Hills attorney Max Gilford against Rheingold Brewing Co., (Liebmann Breweries), to force an end to use of certain copy phrases in radio-tv and printed media advertising (Oct. 16), continued during the Los Angeles Superior Court hearing Oct. 15.

Mr. Gilford abandoned his plea for a preliminary injunction from Judge Arnold Praeger for immediate discontinuance of the advertising copy, saying since trial date is set for Nov. 22, hearings on the injunction can be consolidated with trial.

However, attorney Harry Swerdlow, representing Rheingold, filed a demurrer to Mr. Gilford's amended complaint at the hearing, which Judge Praeger is currently considering. Further, Mr. Swerdlow indicated to BT that he would shortly move before Judge Praeger that the Nov. 22 trial date be vacated since there is insufficient evidence to continue.

In the original suit, filed last August by Mr. Gilford as representative of the "general public," he charged they were being victimized by such phrases as "largest selling beer in the East," "the very same beer that is served in the East," and "that beer was brewed from local ingredients and water." Actually, Mr. Gilford contends, brewing industry sources show none of these claims is correct.

Previous to the Oct. 15 hearing, Judge Praeger ruled Mr. Gilford need not answer questions during deposition-taking sessions as to whether other breweries are involved in the action.

United Motors Buys Thomas On CBS Radio for $2 Million

UNITED MOTORS SERVICE Div. of General Motors has signed to sponsor newsman Lowell Thomas on CBS Radio under a contract representing more than $2 million in gross annual billings for the network, it was announced last week.

The new series, for Delco batteries, starts Nov. 1. The division will sponsor Mr. Thomas Mondays through Fridays at 6:45-7 p.m. EST, 5:45-6 p.m. CST, 8:30-9 p.m. PST, and 9:30-10 p.m. MST, on the full CBS Radio Network in the U.S.

On the air since 1930, Mr. Thomas has never lacked a sponsor (Puck & Wagnalls 1930-32, Sunoco 1932-47, Procter & Gamble 1947-53, and Kaiser Motors in 1953-54). His latest, United Motor Service Div., is the sales and service organization in the replacement market for Delco batteries and other General Motors parts and accessories. Its agency is Campbell-Ewald Co., Detroit.

Agency Seeks Miami Account, Uses C-C Pitch on WTVJ (TV)

BISHOPRIC & GREEN Inc., Miami, last week used a closed-circuit telecast presentation from WTVJ (TV) there in its quest for the $100,000 advertising account of Dade County. The prospects was piped via cable from WTVJ's studio to the 10th floor of the Dade County Courthouse for the benefit of an advisory committee which will be named in about two weeks to handle the account for at least one year. Karl Bishopric, agency president, and vice presidents Jack I. Green and Arthur Fields were in charge of the closed-circuit showing.

Ellington Elects Three

JESSE T. ELLINGTON, president of Ellington & Co., New York, has been elected board chairman, a newly-created position, it was announced last week. In addition, Chauncey L. Landon, executive vice president becomes president of the agency, and William A. Bartel advances to executive vice president.

AGENCY APPOINTMENTS

Dr. Pepper Co., Dallas, appoints Grant Adv., Chicago.

L-T-E Circuit Breaker Co., Phila., appoints Gray & Rogers, same city.

Bird Provision Co. (Bird Farm Sausage), Pekin, Ill., reappoints Mace Adv. Agency, Peoria, Ill., after year's absence. TV will be used.

Max Factor Inc. (cosmetics), L. A., appoints Doyle, Dane Bernbach, N. Y., for all products, effective Jan. 1.

B & M Meat Co. (Manhattan smoked and processed meats), L. A., appoints Richard N.
Edward J. Lausesen, vice president and Chicago office manager, Fuller & Smith & Ross Inc., Cleveland, elected chairman, agency executive committee.

Lee Fisher, public relations field man, National United Cerebral Palsy Assn., Denver, to Adv. Unlimited, same city, as account executive.

Tom Tausig, formerly program director, WTOP-TV Washington, appointed account representative, Young & Rubicam, N. Y., effective Nov. 1.


Phil Franklin, formerly with Franklin Assoc., San Pedro, Calif., to Dan Lawson Co., San Diego, as account executive.


Harlan McFadden, account executive, Foote, Cone & Belding International Div., N. Y., to international dept., McCann-Erickson, same city, in same capacity; Robert Gibbons, radio-tv manager, Lang, Fisher & Stashower, Cleveland, to McCann-Erickson, Cleveland, as assistant creative director in charge of radio-tv copy, effective Nov. 1.

Stan Bachrach, account executive, KLAC Hollywood, to Doyle Dane Bernbach Inc., same city, in similar capacity.

John M. Van Horson, vice president and account supervisor, Biow Co., N. Y., to Bryan Houston Inc., same city, as account executive.


L. J. Sholly Jr. rejoins Kenyon & Eckhardt, Hollywood, as account executive.


Bradley G. Morton, recently separated from U. S. Navy, to Olmsted & Foley, Minneapolis, as director of tv and radio.

Nicholas Wolf, timebuyer and account executive, Leo Burnett Co., Chicago, promoted to timebuying supervisor; Bowen Monday, timebuyer, promoted to media supervisor.

Theresa Lewis, formerly story editor, NBC-TV Philco-Goodyear Television Playhouse, to radio-tv dept., Young & Rubicam, N. Y., as story editor.


William F. Simpkins, formerly with Campbell-Ewald Co., Detroit, appointed art director, Grant Adv., same city; Richard D. Wagner, formerly with Remington Rand Inc., N. Y., to Grant Adv., N. Y., as copywriter.


Frederick C. Miller, president, Miller Brewing Co., Milwaukee, was installed Oct. 21 as president, Milwaukee Assn. of Commerce; Thomas R. Gettelman, president; A. Gettelman Brewing Co., Milwaukee, to Lodge A. Ulbrel Jr., vice president, Jos. Schiltz Brewing Co., same city, and Mack Kehoe, manager, community relations and publicity dept., Miller Brewing Co., appointed by Mr. Miller as trade promotion committee chairman, sports committee vice chairman and public relations committee head of association, respectively.

Elizabeth Powell and Don Gill, both of Geyer Adv., N. Y., presented $100 and Westinghouse portable radio, respectively, for estimates in contest of guessing mail received during eight month period by WOWO Fort Wayne, Ind.

Howard G. Sawyer, vice president in charge of plans and marketing, James Thomas Chirurg Co., N. Y., appointed by Industrial Adv. Research Institute to council undertaking "A Study of Industrial Advertisements to Evaluate Copy Characteristics and Physical Makeup of Advertisements."

Pearl Fairall, account executive, Fred Bock Adv. Co., Akron, Ohio, designated outstanding businesswoman of year by Rubber City Chapter, same city, Business and Professional Women's Club.

WMAL—Food Station

WMAL Washington, owned by the Evening Star Broadcasting Co., is now known as the "Good Food Station" under a plan to offer a new program service, the Good Food Plan, to its daytime listeners.

Under the Good Food Plan, Lynn Hart, a graduate economist, conducts a Monday through Friday program, The Good Food Report (12:15 to 12:30 p.m.), which contains data on cooking, cleaning and marketing. Another program, Minute Menu, 60 seconds long including the commercial, offers menu suggestions.

The new plan will include general food announcements during station breaks throughout the day, acquainting the housewife with new foods, market prices, kitchen safety, etc.

Local grocers and jobbers will receive a regular mailing from the station known as the Good Food Bulletin, which will feature general food news and local retail success stories.

The plan went into effect Oct. 4 and excellent response has been received from agencies and advertisers, WMAL reports. On the air announcements such as, "This is WMAL where big things are brewing," heralded the opening of the plan.
TV REVENUE IN '53 TOPPED $432 MILLION, FCC REPORTS

Financial data released last week by the Commission shows that last year's total was 33% above the 1952 figure.

REPRESENTING the most comprehensive report so far on the progress of post-freeze vhf-uhf television stations as well as the industry as a whole, final tv financial data for 1953 was released Wednesday by FCC to show total broadcast revenues of $432.7 million—33% above 1952.

Tv broadcast, comprising sale of time, talent and program material to advertisers, resulted in total broadcast income (before federal income taxes) of $68 million or almost 23% above 1952. (See Table 1).

Total time sales of the tv industry amounted to $384.7 million, or 36% above 1952, FCC said. Of this amount, network time sales totalled $171.9 million, or 25% above 1952.

Time sales to national spot advertisers amounted to $124.3 million or 53% above 1952—the largest single gain—while local time sales were $88.5 million or 36% over 1952. Sales of talent and program material to advertisers in 1953 amounted to $109.5 million, a 25% jump over 1952 (Table 4, page 35).

Table 4, showing their 16 owned and operated stations, reported to FCC total 1953 tv revenues of $231.7 million, expenses of $213.7 million and income (before taxes) of $18 million.

The $231.7 million total revenue of the networks is 2½ times the amount received from non-operating stations ($92.6 million) in 1953, FCC said.

Network income of $18 million from tv in 1953 was almost double the $9.4 million reported from non-operating stations, the Commission stated (Table 7, page 35).

Final financial data for the radio industry as a whole is expected to be completed for re-lease in December, the Commission indicated.

Ninety-two pre-freeze tv stations (excluding 16 network o&o outlets) reported total broadcast revenues of $174.3 million in 1953, an average of $1,896,457 per station. With average station operating expenses of $1,049,474, FCC said, the average pre-freeze station's income last year was $657,609 (Table 11, page 36).

Noting that a total of 240 new stations had commenced commercial operation since lifting of the freeze in April 1952, FCC said that reports from 226 of these disclose 114 vhf stations had total revenues of $16.1 million, expenses of $20.3 million and a loss of $4.2 million, while 112 uhf stations reported total revenues of $10.4 million, expenses of $16.7 million and a loss of $6.3 million (Table 1). The average post-freeze station had been in operation less than five months as of the end of 1953, FCC explained.

Comparison of the financial progress of post- freeze vhf and uhf stations was highlighted earlier this year by then Acting FCC Chairman Rosel H. Hyde before the Potter Subcommittee of the Senate Interstate & Foreign Commerce Committee [BTT, May 24]. The preliminary data, as well as the compilation of the final report, were under the supervision of Hyman H. Goldin, chief of the Economics Division, Office of Chief Accountant, and James B. Sheridan, assistant chief.

The final report also shows that 97 of the nation's 108 pre-freeze vhf stations (including network o&o outlets) reported profitable operations during 1953. Of the 97, the 13 reported profits (before federal income tax) in excess of $1.5 million while 13 others reported profits of between $1 million and $1.5 million (Table 17, page 30).

Of the 11 pre-freeze uhf stations reporting losses from 1953 operations, eight were located in the two-seven-station markets—New York and Los Angeles (Table 16, page 36). Six losing stations reported total revenues in 1953 in excess of $2 million and of these, three were in the group of 25 stations reporting total revenues in excess of $3 million in 1953 (Table 15, page 36).

Substantial increases in 1953 total revenues were reported by most of the 40 pre-freeze stations which were the only tv outlet in their market in 1952. Of the 19 continued during 1953 as the only operating station in their market and the median increase in 1953 revenue for them was 33.5%.

In 12 of the other 40 communities, the new stations commencing operation during 1953 were uhf outlets and the median increase in 1953 revenue for the pre-freeze stations in such markets was 35%.

In 9 of the 40 communities, new vhf stations began operation during 1953. The median increase in 1953 revenue for the pre-freeze stations was 26% (Table 5, page 32).

FCC pointed out that of the 11 two-station communities in 1952, only one had an additional uhf station commencing operation in 1953 and three others had had an additional uhf station in 1953. None of the 12 communities with three, four or seven stations in 1952 had additions.

In markets under 250,000 population, FCC said, the average pre-freeze station obtained total revenues of $1,106,000 and income of $466,000. In markets between 500,000 and 1 million population, the average pre-freeze station had total revenue of $1,710,000 and income of $681,000. In markets of 2 million population and over, the average pre-freeze station had total revenue of $5,961,000 and income of $1,098,000 (Table 12, page 36).

Original investment in tangible broadcast

**TABLE 1**

<table>
<thead>
<tr>
<th>BROADCAST REVENUES, EXPENSES, AND INCOME OF 4 TELEVISION NETWORKS AND 334 TV STATIONS</th>
<th>1952-1953 ($ Millions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Networks (including 16 owned and operated stations)</td>
<td>$231.7</td>
</tr>
<tr>
<td>92 Pre-Freeze television stations</td>
<td>$174.3</td>
</tr>
<tr>
<td>Subtotal</td>
<td>$405.7</td>
</tr>
<tr>
<td>Post-Freeze television stations:</td>
<td></td>
</tr>
<tr>
<td>114 UHF stations</td>
<td>$10.4</td>
</tr>
<tr>
<td>Industry total</td>
<td>$315.2</td>
</tr>
<tr>
<td>Broadcast Expenses</td>
<td></td>
</tr>
<tr>
<td>4 Networks (including 16 owned and operated stations)</td>
<td>$213.7</td>
</tr>
<tr>
<td>92 Pre-Freeze television stations</td>
<td>$114.0</td>
</tr>
<tr>
<td>Subtotal</td>
<td>$327.7</td>
</tr>
<tr>
<td>Post-Freeze television stations:</td>
<td></td>
</tr>
<tr>
<td>112 UHF stations</td>
<td>$16.7</td>
</tr>
<tr>
<td>Industry total</td>
<td>$313.4</td>
</tr>
<tr>
<td>Broadcast Income (Before Federal Income Tax)</td>
<td></td>
</tr>
<tr>
<td>4 Networks (including 16 owned and operated stations)</td>
<td>$18.0</td>
</tr>
<tr>
<td>92 Pre-Freeze television stations</td>
<td>$40.3</td>
</tr>
<tr>
<td>Subtotal</td>
<td>$58.3</td>
</tr>
<tr>
<td>Post-Freeze television stations:</td>
<td></td>
</tr>
<tr>
<td>112 UHF stations</td>
<td>(4.2)</td>
</tr>
<tr>
<td>Industry total</td>
<td>$54.1</td>
</tr>
</tbody>
</table>

1 Denotes loss.

2 1952 data covers 4 networks and 15 owned and operated stations: 93 pre-freeze and 14 post-freeze tv stations.
Inaugurating the eighth year of service to the vast Baltimore area, WMAR-TV, the Sunpapers' television station, acknowledges with gratitude the cooperation of those who have made possible our public services, the patronage of sponsors, and the loyalty of viewers—all factors which have made WMAR-TV, like the parent Sunpapers, a modern tradition in the Free State of Maryland.
"Not another statistic!"

"Sure. Gotta show Bill I do something to earn my keep."

"They pay you for this?"

"Well, sometimes they let me eat the cake left over from cooking demonstrations. I also get to show girls around the studios when Doug is at lunch. Once I was a crowd noise. Then there are trips to the airport to get the films."

"What films?"

"You know—from the agencies. Like when the fellows at Katz send us an order and it says 'Film under separate cover.' That means I get to go to the airport."

"Look, I got a guy from Broadcasting waiting to see me. Say your statistic and go be another crowd noise."

"Okay. WMT-TV, which is CBS for Eastern Iowa, has a 0.1 my service area containing 188,891 tv families."

"Good Lord, what's that? Look how many more there are in New York City alone!"

"Yeah. But those watch WMT-TV. And the price of a minute spot is $80."
property of all networks and TV stations totaling $233.1 million. Of this amount, $71.6 million was by networks and their 16 o&o stations; $87.4 million by 91 pre-freeze stations; $40.9 million by 109 post-freeze vhf stations, and $33.2 million by 109 post-freeze uhf stations (Table 18, page 36).

A total of 104 stations, including 21 post-freeze vhf and 8 post-freeze uhf stations, reported an investment in tangible broadcast property of $500,000 and over; 47 stations, including 21 post-freeze vhf and 24 uhf stations, reported investment in tangible broadcast property of less than $200,000 (Table 14, page 36).

### TABLE 3

<table>
<thead>
<tr>
<th>Type of Expense</th>
<th>Their Networks and Stations</th>
<th>Other Stations</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>(2)</td>
<td>(3)</td>
<td>(4)</td>
</tr>
<tr>
<td>Number of networks</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Number of stations</td>
<td>16</td>
<td>24</td>
<td>36</td>
</tr>
</tbody>
</table>

### TABLE 4

<table>
<thead>
<tr>
<th>Item</th>
<th>4 Networks and Their Stations</th>
<th>250 Other TV Stations</th>
<th>Total Broadcast Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>(2)</td>
<td>(3)</td>
<td>(4)</td>
</tr>
<tr>
<td>A. Revenues from the sale of time:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. National-wide networks</td>
<td>$42,546</td>
<td>$41,270</td>
<td>$83,816</td>
</tr>
<tr>
<td>b. National and regional advertisers and sponsors</td>
<td>$36,370</td>
<td>$87,448</td>
<td>$123,818</td>
</tr>
<tr>
<td>c. Local advertisers and sponsors</td>
<td>$9,756</td>
<td>$88,974</td>
<td>$98,730</td>
</tr>
<tr>
<td>Total revenues from national and regional advertisers and sponsors</td>
<td>$56,466</td>
<td>$156,346</td>
<td>$212,812</td>
</tr>
<tr>
<td>Total revenues from time sales</td>
<td>$128,997</td>
<td>$361,205</td>
<td>$490,192</td>
</tr>
<tr>
<td>D. Revenues from incidental broadcast activities:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. Talent revenues from incidental broadcast activities</td>
<td>$60,888</td>
<td>$9,881</td>
<td>$70,769</td>
</tr>
<tr>
<td>Total revenues from incidental broadcast activities</td>
<td>$56,180</td>
<td>$35,857</td>
<td>$91,037</td>
</tr>
<tr>
<td>C. Total broadcast expenses of networks and stations</td>
<td>$231,661</td>
<td>$148,832</td>
<td>$380,493</td>
</tr>
<tr>
<td>D. Broadcast income before federal income tax</td>
<td>$12,000</td>
<td>$33,256</td>
<td>$45,256</td>
</tr>
</tbody>
</table>

### TABLE 5

<table>
<thead>
<tr>
<th>Percent Increase in Total Revenues, 1952-53, for Pre-Freeze Stations Located in One-Station Communities in 1952</th>
<th>No Additional Stations</th>
<th>Additional UHF Stations</th>
<th>No Additional Stations</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-Freeze Stations Located in One-Station Communities in 1952</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Under 10</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>11-30</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>31-70</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>71-150</td>
<td>6</td>
<td>5</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>151-500</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Over 500</td>
<td>2</td>
<td>1</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Total Pre-Freeze Stations</td>
<td>19</td>
<td>12</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Median percent increase</td>
<td>33.5</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Some of these communities also had additional UHF stations.

Note: Of the 11 two-station communities in 1952 only one had an additional vhf station operating in 1953. Some others had additional UHF stations operating in 1953. None of the twelve communities with three, four or seven stations in 1952 had additional stations operating in 1953.

### TABLE 6

<table>
<thead>
<tr>
<th>Changes in Income Between 1952 and 1953 of 108 Pre-Freeze TV Stations in Operation for Full Year During 1952 and 1953</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stations Reporting</td>
</tr>
<tr>
<td>--------------------</td>
</tr>
<tr>
<td>92</td>
</tr>
<tr>
<td>39</td>
</tr>
<tr>
<td>6</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

### TABLE 7

<table>
<thead>
<tr>
<th>Comparative Data for AM and TV Operations of Networks Including Owned and Operated Stations</th>
<th>1952-53 (Millions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Broadcast Revenues</td>
<td>$231,700</td>
</tr>
<tr>
<td>Total</td>
<td>$232,400</td>
</tr>
</tbody>
</table>

### TABLE 8

<table>
<thead>
<tr>
<th>Average Per Station Broadcast Expenses of 92 Pre-Freeze Television Stations</th>
<th>1953</th>
<th>1953 Average Per Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of Expense</td>
<td>Technical Expenses</td>
<td>Program Expenses</td>
</tr>
<tr>
<td>-----------------</td>
<td>-------------------</td>
<td>------------------</td>
</tr>
<tr>
<td>AM</td>
<td>$9.4</td>
<td>$10.2</td>
</tr>
<tr>
<td>TV</td>
<td>$27.4</td>
<td>$20.1</td>
</tr>
</tbody>
</table>

Note 1: AM data include the operations of 16 network-owned stations in 1953 and 14 stations in 1952.

Note 2: TV data include the operations of 13 stations in 1953 and 12 stations in 1953.

### TABLE 9

<table>
<thead>
<tr>
<th>Principal Expense Items of 92 Pre-Freeze Television Stations Classified by Volume of Revenues 1953</th>
<th>Total Stations</th>
<th>Total Station Time Sales</th>
<th>National Spot Advertisers</th>
<th>Local Spot Advertisers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Broadcast Revenues</td>
<td>2</td>
<td>120.00</td>
<td>290.00</td>
<td>310.00</td>
</tr>
<tr>
<td>Total</td>
<td>200.00</td>
<td>580.00</td>
<td>680.00</td>
<td>710.00</td>
</tr>
</tbody>
</table>

### TABLE 10

<table>
<thead>
<tr>
<th>Pre-Freeze TV Stations Classified by Volume of Revenues Showing Percent of Total Station Time Sales Derived from Network, National Spot Advertisers and Local Advertisers 1953</th>
<th>Percent Derived From</th>
</tr>
</thead>
<tbody>
<tr>
<td>Broadcast Revenues</td>
<td>Total Stations</td>
</tr>
<tr>
<td>---------------------</td>
<td>----------------</td>
</tr>
<tr>
<td>Less than $500,000</td>
<td>2</td>
</tr>
<tr>
<td>$500,000 - 750,000</td>
<td>6</td>
</tr>
<tr>
<td>$750,000 - 1,000,000</td>
<td>12</td>
</tr>
<tr>
<td>$1,000,000 - 1,250,000</td>
<td>18</td>
</tr>
<tr>
<td>$1,250,000 - 1,500,000</td>
<td>24</td>
</tr>
<tr>
<td>$1,500,000 - 2,000,000</td>
<td>37</td>
</tr>
<tr>
<td>$2,000,000 - 2,500,000</td>
<td>50</td>
</tr>
<tr>
<td>$2,500,000 - 3,000,000</td>
<td>65</td>
</tr>
<tr>
<td>$3,000,000 and over</td>
<td>92</td>
</tr>
</tbody>
</table>

(Tables continued on page 36)
TABLE 11
AVERAGE PER STATION BROADCAST REVENUES OF 92^ 1 PRE-FREEZE TELEVISION STATIONS
1953

<table>
<thead>
<tr>
<th>Type of Revenue</th>
<th>Average Per Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Revenues from the sale of time:</td>
<td></td>
</tr>
<tr>
<td>1. Network time sales to:</td>
<td></td>
</tr>
<tr>
<td>a. National advertisers and buyers</td>
<td>$ 468,755</td>
</tr>
<tr>
<td>b. Miscellaneous networks and stations</td>
<td>775</td>
</tr>
<tr>
<td>2. Non-network time sales to:</td>
<td></td>
</tr>
<tr>
<td>a. National and regional advertisers and sponsors</td>
<td>867,859</td>
</tr>
<tr>
<td>b. Local advertisers and sponsors</td>
<td>619,576</td>
</tr>
<tr>
<td>Total revenues from network time sales</td>
<td>$1,467,425</td>
</tr>
<tr>
<td>Total revenues from time sales</td>
<td>$1,916,565</td>
</tr>
</tbody>
</table>

3. Deduct—Commissions to regularly established agencies, representatives, brokers and others 248,505
4. Deduct revenues from time sales 1,458,181
5. B. Revenues from incidentel broadcast activities: 97,999
6. Sunday broadcast revenues 149,957
7. C. Total broadcast revenues 2,815,557
8. Deduct total revenues from incidental activities 1,128,348
9. E. Broadcast revenues before Federal Income tax 1,687,209
10. F. Broadcast revenues before Federal Income tax 1,687,209
11. G. Broadcast revenues before Federal Income tax 1,687,209
12. H. Excludes 16 stations owned and operated by networks.

TABLE 12
NUMBER OF PRE-FREEZE TV STATIONS CLASSIFIED BY SIZE OF METROPOLITAN AREA SHOWING NUMBER REPORTING INCOME OR LOSS WITHIN EACH GROUP AND AVERAGE REVENUES, EXPENSES, AND INCOME OF ALL STATIONS IN GROUP
1953

<table>
<thead>
<tr>
<th>Population Size of Metropolitan Area</th>
<th>Number of Stations</th>
<th>Average Per Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 250,000</td>
<td>134</td>
<td>$1,106,000 $0 $466</td>
</tr>
<tr>
<td>250,000--500,000</td>
<td>25</td>
<td>1,422,892 $330</td>
</tr>
<tr>
<td>500,000--1,000,000</td>
<td>26</td>
<td>1,710,129 $681</td>
</tr>
<tr>
<td>1,000,000--2,000,000</td>
<td>12</td>
<td>2,258,438 $820</td>
</tr>
<tr>
<td>2,000,000 and over</td>
<td>22</td>
<td>2,961,843 $1,098</td>
</tr>
<tr>
<td>Total</td>
<td>91</td>
<td>$2,267,512 $754</td>
</tr>
</tbody>
</table>

2. 1950 Census of Population.
3. Includes two stations in communities not classified as metropolitan areas.

TABLE 13
AVERAGE NUMBER OF EMPLOYEES OF TV STATIONS CLASSIFIED BY VOLUME OF REVENUES
1953

<table>
<thead>
<tr>
<th>Type of Revenue</th>
<th>Full Time</th>
<th>Part-Time</th>
<th>All Employees</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Cost of Tangible Broadcast Property</td>
<td>247,946</td>
<td>3,466</td>
<td>8,760</td>
</tr>
<tr>
<td>B. Loss of Tangible Broadcast Property</td>
<td>7,742</td>
<td>1,003</td>
<td>9,451</td>
</tr>
</tbody>
</table>

1. Includes 16 stations owned and operated by networks or in communities which reported no ownership of tangible broadcast property.

TABLE 14
NUMBER OF TV STATIONS CLASSIFIED BY ORIGINAL COST OF TANGIBLE BROADCAST PROPERTY
1953

<table>
<thead>
<tr>
<th>Original Cost of Tangible Broadcast Property</th>
<th>Number of Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>All (VHF &amp; UHF)</td>
<td>1,087</td>
</tr>
<tr>
<td>Less than $250,000</td>
<td>2</td>
</tr>
<tr>
<td>250,000--500,000</td>
<td>3</td>
</tr>
<tr>
<td>500,000--1,000,000</td>
<td>3</td>
</tr>
<tr>
<td>1,000,000--2,000,000</td>
<td>12</td>
</tr>
<tr>
<td>2,000,000 and over</td>
<td>14</td>
</tr>
<tr>
<td>Total</td>
<td>110</td>
</tr>
</tbody>
</table>

1. Excludes 16 stations owned and operated by networks, or in communities which reported no ownership of tangible broadcast property.

TABLE 15
NUMBER OF PRE-FREEZE TV STATIONS WITHIN SPECIFIED BROADCAST REVENUE GROUPS SHOWING NUMBER REPORTING INCOME OR LOSS WITHIN EACH GROUP
1953

<table>
<thead>
<tr>
<th>Broadcast Revenues</th>
<th>Number of Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>108</td>
</tr>
<tr>
<td>Less than $185,609</td>
<td>104</td>
</tr>
<tr>
<td>$185,609--$247,946</td>
<td>3</td>
</tr>
<tr>
<td>$247,946--$657,609</td>
<td>1</td>
</tr>
</tbody>
</table>

1. Median loss not computed because of small number of stations involved.

TABLE 16
PRE-FREEZE TV STATIONS CLASSIFIED BY NUMBER OF STATIONS IN COMMUNITY IN 1952 SHOWING NUMBER REPORTING INCOME OR LOSS
1953

<table>
<thead>
<tr>
<th>Number of Stations</th>
<th>Number of Stations Reporting Income</th>
<th>Reporting Income Loss</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 100</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>100--199</td>
<td>22</td>
<td>22</td>
</tr>
<tr>
<td>200--299</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>300--399</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>400--499</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>500--599</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>600--699</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>700--799</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>800--899</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>900--999</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Total</td>
<td>97</td>
<td>97</td>
</tr>
</tbody>
</table>

TABLE 17
PRE-FREEZE TV STATIONS CLASSIFIED BY INCOME GROUPS
1952-1953

<table>
<thead>
<tr>
<th>Income (Before Federal Income Tax) of:</th>
<th>1952</th>
<th>1953</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than $100,000</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>$100,000--1,000,000</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>$1,000,000--2,000,000</td>
<td>26</td>
<td>26</td>
</tr>
<tr>
<td>$2,000,000--3,000,000</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>$3,000,000--4,000,000</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>$4,000,000--5,000,000</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>$5,000,000--6,000,000</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Total</td>
<td>110</td>
<td>110</td>
</tr>
</tbody>
</table>

1. Median loss not computed because of small number of stations involved.

TABLE 18
INVESTMENT IN TANGIBLE BROADCAST PROPERTY BY TELEVISION NETWORKS AND STATIONS
1953

<table>
<thead>
<tr>
<th>Investment in Tangible Broadcast Property</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. After paying set costs</td>
<td></td>
</tr>
<tr>
<td>2. Total Pre-Freeze</td>
<td></td>
</tr>
<tr>
<td>3. Total Pre-Freeze stations</td>
<td></td>
</tr>
<tr>
<td>4. Nine TV stations (1 pre-freeze and 8 post-freeze) reported no ownership of tangible broadcast property.</td>
<td></td>
</tr>
</tbody>
</table>

85% Have Dual Rates

MOST television stations have a single card rate while 85% of the radio stations have separate card rates for local and/or regional as well as national rates, according to a survey made by James O. Luce, chief timebuyer of J. Walter Thompson, New York. Mr. Luce had queried the stations in behalf of clients whose advertising is paid for by dealers and advertising agencies where they are located. To be well informed on the subject Mr. Luce asked stations throughout the country to send their specific rates—local, regional, and national.
SALES Get FATTER by the PLATTER

WHEN YOU’RE
BOBBIN’ with ROBIN
America’s No. 3 Disc Jock Show!

You don’t have to tell the Detroit-Wayne County billion dollar market who is America’s No. 3 disc jockey and who rates No. 1 in this area. They know it’s Bobbin’ with Robin! They give him the biggest tune-in! And, the more platters he plays the more the advertising pays! The man sells like mad!

WKMH gives this market the best and the most . . . in News, Music and Sports. That policy is paying-off for WKMH Advertisers!

WKMH, Dearborn-Detroit
...WKMF, Flint... WKHM, Jackson is the package buy that covers 77% of Michigan’s entire buying power. Yet you save 10% when you buy all 3. Highest ratings.... because everybody likes News, Music and Sports!
The best news of the day is delivered *every* day by CBS Newsfilm...the headline events of 24 hours distilled into a comprehensive, dramatic 12 minute package...custom-shipped to arrive on time anywhere...adaptable to a variety of programs.

But there's more to shout about...CBS Newsfilm also provides valuable extras—like a weekly quiz show, a weekend news review, and special reports by noted CBS correspondents—which go out every week to all subscribers *at no extra cost*. In the next few months many new features, exciting additions to Newsfilm's present extras, will become available.

Newsfilm's special features add new dimensions to local news programming. No surprise then, that Newsfilm was chosen by hundreds of industry leaders (in Billboard's Annual Poll) as 1954's best syndicated news film service.

And business is booming. Newsfilm goes into the Fall season with subscribing stations up by over 100% in the past 8 weeks!

Newsfilm's comprehensive service is available at reasonable cost to *all* television stations. For a screening call

**CBS TELEVISION FILM SALES**

*offices in New York, Chicago, Los Angeles, San Francisco, Dallas, St. Louis, Detroit, Atlanta, Boston and Memphis. Distributor in Canada: S.W. Caldwell Ltd.*
**FACTS & FIGURES**

**Dept. Stores Hail Radio Selling Power**

Survey finds that radio is being used successfully to shore up selling pitches that lag despite earlier advertising in other media. Radio shows less "wastage."

DEPARTMENT stores are finding considerably less "wastage" in radio advertising than in newspaper schedules, according to the latest "radio studies" conducted by Department Store Studies of Pottsville, Ind.

The report for September was based on New York fashion and buyer conclaves held the latter part of that month and in the beginning of October in preparation for the Christmas season when stores chalk up as much as 40% of their annual sales.

"Wastage" in department store language means the amount of advertising which does not lead to sales. Radio "wastage" was figured this year to be at 20% as compared to newspapers' 50-60%, according to the studies.

The studies also analyzed cost, as compared to sales results, with radio's average being 11% whereas newspapers' was 25%.

The store studies said that "it seems that department and specialty stores are more inclined to use more radio. For the first time, one of the largest department store groups sent out a radio advertisement schedule as a companion to their fall and early winter newspaper advertising plan."

Also reported was increased interest by appliance manufacturers in the use of local television in television spots. Several buying offices received such inquiries, the report said.

"Wastage" Reduced

Newest idea in the department store ad field—to overcome the big newspaper "wastage"—is encompassing radio. The store with small profit reduced the size of its ad by 15% in the evening papers. By noon the next day, the store knows which of its advertisements is attracting customers and radio copy for the items is prepared immediately. The station then is called for spot placement and the spots broadcast while the item is "hot," according to the report.

According to the studies, several stores now are using the plan with "excellent" results.

The department store method of using radio as an adjunct to newspaper advertising on a flexible basis also is along the lines of companion advertising emphasized by Newman F. McEvoy of Cunningham & Walsh [B'T, Oct. 18].

In citing a case history of radio campaigns on a "sample" store, the "studies" pointed out that in 30 days, a radio schedule for girls dresses selling at $4.98, sold 22 for $12 worth of time. For the same amount of time cost, and also in a 30-day period, the following were sold:

26 dresses at $5.98 each, 260 hobby socks at 50 cents per pair, 13 grades at $1.05, 150 pairs of nylon mitts at various prices but the ring 20 percent dis., 76 pairs of boys gabardine slacks at $3.75, and 150 quantities of boys gabardine pants at $1.98, 13 men's jackets at $9.98; 240 boys dusting pants priced for $1; 78 boys slacks at $3.97; 50 men's socks at 39 cents per pair; nine men's jackets at $12.99; three 100-piece china sets at $49.98 per set; 14 sets of chairs at two for $19.98; 450 boxes of Christmas cards at two boxes for $2; 119 pairs of dacco moustaches at $29.99 a pair; two living-room suites at $560 and 12 sets of chairs $49.98 each.

All spots were for 30 seconds and average cost per spot was $2. Size of the market was 25,000 with an estimated 70,000 in the shopping area.

Also in a general furniture sale, 24 radio spots at $2 each were used on a Friday for the last day of the sale (which was Saturday). The increase in sales over 1953 was $1,000 for the day and for the "sample" store, the dollar increase represented 33% for the day.

"Dragnet' Tops Nielsen Poll, 'Buick-Berle Show' Second

NBC-TV's "Dragnet" was the nation's top-rated tv program for the two weeks ending Sept. 25, according to A. C. Nielsen Co. "Dragnet" was first in both number of tv homes reached and the per cent of homes reached on a program station basis. The "Buick-Berle Show" was second in both categories according to the ratings. The complete listing:

---

**AWARDS**

RTNDA Award Judging To Be Held Oct. 29-30

STATION ENTRIES for the 1954 awards contest co-sponsored annually by the Radio-Television News Directors Assn. and Medill School of Journalism at Northwestern U. will be judged in Evanston, Ill., Oct. 29-30, it was announced last week.

Gold trophies will be awarded for outstanding radio and tv news operations to stations at the RTNDA convention at the Sherman Hotel in Chicago Nov. In each of nine fields, stations will be judged on an equal basis, taking into account the facilities available to contesting stations in the U. S. and British Commonwealth.

Sixteen news directors as judges are Robert Rowley, WKEL-TV Cleveland; William Small, WLS Chicago; Tom Eath, WTIC Hartford, Conn.; and Russ Van Dyke, KNX, Los Angeles. Other judge is Elmer Smith, international public relations director, Order of DeMolay, Kansas City, Mo.

"Dragnet' Editors Win First 'Critics Award'

FIRST annual "Critics Award" of American Cinema Editors [B'T, Oct. 18] was presented to Robert M. Leed, Chicago, withном Mark VII Productions, Burbank, Calif., for film editing of the NBC-TV Dragnet series, in a Beverly Hills ceremony last week.

A vote among tv critics of trade and general press determined the winner from five nominees by A.C.E. membership. Also nominated were NBC-TV's Ford Theatre and My Little Margie, and CBS-TV's Four Star Playhouse and Schlitz Playhouse of Stars.

Stanton Accepts ACS Award For Medical Colorcast

DR. FRANK STANTON, CBS president, accepted Thursday the American Cancer Society's distinguished service award for 1954, presented to CBS for its cooperation in presenting a series of 30, hour-long color-tv programs via closed circuit to 30,000 doctors in seven cities.

Presentation was made by Wisconsin Gov. Walter J. Kohler, chairman of the ACS board of directors, at a dinner held at the Hotel Roosevelt in New York. Earlier in the week, Dr. Stanton was elected a director-at-large of the cancer society's national board.

Gov. Kohler noted that CBS' contribution of facilities to transmit the programs was made without charge. The CBS engineering crew and production staff, who were loaned to ACS, the governor said, brought "showmanship and television know-how to education content." Text of the award to CBS reads: "For its pioneering contribution to medical postgraduate education in co-sponsoring a series of Telecolor Clinics for physicians, which made history," ACS also thanked CBS engineers and technicians who worked on the project.

---

**AWARD SHORTS**

Dotty Mack, WCPO-TV Cincinnati, presented plaque from Cincinnati candy dealers naming her "Sweetest Lady" of Greater Cincinnati.

Arlene Francis, hostess, ABC-TV's Soldier Parade, was given citation on Oct. 20 telecast making her honorary Women's Army Corps recruiting sergeant in recognition of her work on behalf of WAC recruiting drive.

KOB-TV Albuquerque presented United Cerebral Palsy Distinguished Service Award for telephone and public service campaign on behalf of UCP.

---

Page 40 • October 25, 1954
The "Miracle" at **WBZ-TV**—back on the air less than 9 hours after Hurricane Carol toppled our tower

...at full power in less than 28 days

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>TUESDAY, AUGUST 31</td>
<td>12:15 p.m.</td>
<td>Hurricane Carol crashes 659 foot tower of WBZ-TV at Water Tower Road and Soldiers Field Road. (Four additional TV towers and six radio towers in New England also damaged or destroyed.)</td>
</tr>
<tr>
<td></td>
<td>12:24 p.m.</td>
<td>Harvard University announces its Blue Hills Observatory, 10 miles from WBZ-TV, has recorded the blast of wind that destroyed tower at 125 miles per hour.</td>
</tr>
<tr>
<td></td>
<td>1:24 p.m.</td>
<td>Robert Thompson, Maintenance Supervisor for Boston Westinghouse Stations, starts rehabilitation operation.</td>
</tr>
<tr>
<td></td>
<td>1:15 p.m.</td>
<td>100 men, operating three heavy cranes and eight steel cutters, begin to remove debris.</td>
</tr>
<tr>
<td></td>
<td>2:01 p.m.</td>
<td>Tower removed from Soldiers Field Road by snowplows.</td>
</tr>
<tr>
<td></td>
<td>3:30 p.m.</td>
<td>Debris removed from diesel engine and generator to permit station to operate on emergency power.</td>
</tr>
<tr>
<td></td>
<td>6:00 p.m.</td>
<td>First of engineers from other Westinghouse stations and plants of Westinghouse Electric Company arrive.</td>
</tr>
<tr>
<td></td>
<td>9:05 p.m.</td>
<td>Repairs completed on transmitter line to 216 foot auxiliary tower.</td>
</tr>
<tr>
<td>WEDNESDAY, SEPTEMBER 1</td>
<td>7:00 a.m.</td>
<td>Last remnant of tower removed from studio building.</td>
</tr>
<tr>
<td></td>
<td>10:30 a.m.</td>
<td>Negotiations initiated for use of an FM tower at Medford, Mass., three miles northwest of Boston. Authorization granted following day.</td>
</tr>
<tr>
<td>THURSDAY, SEPTEMBER 2</td>
<td>4:20 p.m.</td>
<td>New 46-foot antenna ordered. Manufacturer works around-the-clock shifts and breaks all records to deliver in 15 days an antenna which ordinarily would take 45 normal working days to build.</td>
</tr>
<tr>
<td></td>
<td>4:25 p.m.</td>
<td>Westinghouse engineers and nationwide search for new transmitter. Purchase one already &quot;on test&quot; on the floor of a manufacturer's plant.</td>
</tr>
<tr>
<td>WEDNESDAY, SEPTEMBER 8</td>
<td>6:00 a.m.</td>
<td>Hurricane Edna reported 125 miles west of Bahamas. Starts northward trek up east coast of United States.</td>
</tr>
<tr>
<td>FRIDAY, SEPTEMBER 10</td>
<td>9:00 a.m.</td>
<td>New transmitter arrives at WBZ-TV. Edna rages toward Boston. WBZ-TV alerted, schedules 24-hour weather advisories and hurricane warnings.</td>
</tr>
<tr>
<td></td>
<td>11:50 p.m.</td>
<td>Supports installed for standby tower and antenna to help withstand oncoming hurricane.</td>
</tr>
<tr>
<td>SATURDAY, SEPTEMBER 11</td>
<td>9:17 a.m.</td>
<td>Edna's arrival imminent. First of seven network feeds to National Broadcasting Company made by WBZ-TV newsmen, Jack Chase and Arch MacDonald.</td>
</tr>
<tr>
<td></td>
<td>2:30 p.m.</td>
<td>Edna strikes with winds up to 101 miles per hour. WBZ-TV maintenance men work feverishly with tar and sawdust to prevent heavy rains from leaking through temporary roofing on studio, thereby saving electrical equipment.</td>
</tr>
<tr>
<td>FRIDAY, SEPTEMBER 17</td>
<td>7:30 a.m.</td>
<td>Preparations to erect new antenna on FM tower begin.</td>
</tr>
<tr>
<td>WEDNESDAY, SEPTEMBER 22</td>
<td>4:30 p.m.</td>
<td>Task of raising antenna about to begin. Weather Bureau warns, &quot;winds up to 46 miles approaching. A brief period of comparative calm may be expected tomorrow morning.&quot; Work delayed.</td>
</tr>
<tr>
<td>THURSDAY, SEPTEMBER 23</td>
<td>5:30 p.m.</td>
<td>Antenna erected during weather lull. New tower and antenna extends 577 feet above sea level.</td>
</tr>
<tr>
<td>TUESDAY, SEPTEMBER 28</td>
<td>11:07 a.m.</td>
<td>WBZ-TV transmits with full power 27 days, 22 hours and 54 minutes after Hurricane Carol's devastating blow.</td>
</tr>
</tbody>
</table>

We couldn't have done it, of course, without great help from many people—others in the radio and television industry ... our suppliers ... local officials ... our parent company. Our own people often worked to the limits of exhaustion. We thank them all.

And we think that somewhere in this record comeback there's a tribute to the foresight and engineering resourcefulness of Westinghouse, WBZ-TV and WBC.

---

**WESTINGHOUSE BROADCASTING COMPANY, INC.**

**WBZ-TV, WBBR, KOKA, KYW, WMJL, Philadelphia, NORTHERN PRINTING, WOBO, Fort Wayne. KEX, Portland, KNIX, San Francisco.**

**KPIX represented by TIME INC Agency, INC.**

**WBC National Representatives, FAX & FERGUS, INC.**

---

Broadcasting • Telecasting October 25, 1954 • Page 41
VITAPIX AND GUILD FILMS ESTABLISH JOINT PRODUCTION-DISTRIBUTION PLAN

Both firms also announce expansion plans: Vitapix to enlarge its list of member stations; Guild to increase production and distribution operations and enlarge New York staff.

VITAPIX Corp. and Guild Films Co. announced Friday they have agreed on a cooperative plan to produce and distribute TV film programs.

Guild will perform all film production, sales and service functions of the two companies. Vitapix will handle station relations, time and program research for national spot selling, and time clearance for national spot programs.

In production October 1951 by TV stations as a cooperative means of selecting film programs, Vitapix will expand in the near future from two-score station members to about 60 stations.

John E. Fetzer, head of the Fetzer Stations and Vitapix board chairman, said the Guild arrangement "will furnish the logistics for putting into effect all of the original purposes for which Vitapix was organized." Vitapix will be represented on the Guild board and Reub Kaufman, Guild president, becomes a member of the Vitapix board with Vitapix stations members having a voice in the planning of programs produced by Guild.

Guild a few days before had announced plans to expand production and distribution operations. It now will start further expansion of facilities and increase its New York headquarters staff to over five times the present size. Move to enlarge space is scheduled in early December. Guild plans to triple Hollywood production facilities by the first of the year and within six months to start construction of its own production studio. New York production facilities are to get under way by mid-November.

Shows Being Mode

Currently in production at Guild are these half-hour shows—Liberace, Life With Elizabeth, Florian ZaBach, Frankie Laine and Joe Palooka. Five new half-hour weekly series for night telecast and four quarter-hour daily series are to go into production by the first of the year.

New Guild productions include—Confidential File, weekly half-hour documentary, now live in Los Angeles; Goldbergs, weekly half-hour, New York; Dr. Norman Vincent Peale, inspirational weekly half-hour drama series, New York; Connie Hanlon Show, now in markets; Ringo Hollywood, thrice-weekly quarter-hour; Bride and Groom, five-weeks quarter-hour, New York; It's Fun to Reduce, five-week quarter-hour, now live in Pittsburgh.

The Guild shows will bring the company into daytime programming for the first time and Guild expects "to be one of the world's largest producers of TV programs." About 12 months will be spent production in the first full production year, it was stated.

Transcribed radio versions of programs suited to the aural medium will be made available by Guild and Vitapix, Liberace already having been made available in this manner.

General relations and service functions of all present Vitapix film properties including Princess Pictures, Johnny Mack Brown features and Vitapix sports films. Vitapix stations have first refusal on Guild TV programs in areas where Guild contracts do not prohibit such rights.

The cooperative plan was initiated by Dittmar & Co., San Antonio and Dallas investment house. Negotiations have been under way several weeks, with the Vitapix board approving the plan several days ago. Vitapix stockholders meet in Washington next Saturday to act on the plan.

Vitapix board members, besides Chairman Fetzer, are: J. Leonard Reinsich, Coch Station; Richard A. Bichler, WNBL, Columbus; Joseph E. Baudino, Westinghouse Broadcasting Co.; Kenyon Brown, KWT-TV Wichita Falls; Robert D. Swezy, WDSU-TV New Orleans; Stanley E. Hubbard, KSTP-TV St. Paul; Charles H. Crutchfield, WBT-TV Charlotte, N. C.; C. Howard Lane, KOIN-TV Portland, Ore.; Frank E. Mullen, Vitapix president.

Guild was formed two years ago. Its programs are telecast in virtually all U. S. and Canadian TV stations, for which licensees, as well as many territories and foreign countries. It recently became a publicly-owned stock company.

From Beer to Steer

A MEAT PACKER has moved in on television where a beer firm feared to tread. That was the gist of the recent sale of the Meet Cortis Archer tv series to Oscar Mayer & Co. for sponsorship on WGN-TV Chicago. The series originally was slated to start Oct. 9 on another local station with Peter Haas Brewing Co. (Meister Brau) as sponsor, but was dropped by its agency, BBDO, after criticism by a Chicago radio-tv columnist, Ethel Daccardo of the Chicago Daily News. She questioned the propriety of a beer company sponsoring a program involving teenagers, though agency personnel pointed out the show is designed as a family situation comedy. Miss Daccardo criticized the taping weeks before it originally was slated to go on the air. Wherry, Baker & Tilden bought the Ziv package for Oscar Mayer on three most frequent stations, with a new starting date of Oct. 26.

GANGBUSTERS' FOR THEATRE SHOWING

MAY GROSS OVER $1 MILLION FOR GT

Turnabout venture, whereby General Teleradio offers a full-length movie of radio-tv property, expected to be released next month.

GENERAL TELERADIO, which next month is releasing a full-length movie film, "Gangbusters," for showing in motion picture houses, expects to gross a minimum of $1 million if successful in the venture, it was learned last week.

GT's announcement of its new and unique activity was somewhat a shocker to the film industry. Ventures by Hollywood interests into tv film is now are common but GT's entry into motion picture releases for theatres marks a new development and a new field for the company which controls Mutual and owns the Don Lee and Yankee Networks and WOR-AM-TV New York.

GT has been selling a feature film group to stations, for which it already has grossed an estimated $1.5 million [from] [BT, Sept. 6]. This offering was an outgrowth of a GT and Bank of America agreement that made General Tele-radio the licensing agent in the U. S. and Canada for the 30-film feature group. GT's other properties include a 39-episode, 15-minute documentary series, Great Dramas.

The "Gangbusters" rights were realized through the acquisition of the Phillips H. Lord properties, a transaction which marked one of the major steps by GT in the tv film field.

The GT timetable, should "Gangbusters" go over, would be to release two features a year, it was understood.

GT [or] B&T learned, hopes to duplicate a financial success with its "Gangbusters," named after the radio show, which Warner Bros. gained to the tune of $3 million with its movie release of "Draganet," named after the radio-tv show.

The full-length "Gangbusters," written by Phillips H. Lord, stars Myron Healey, Don Harvey and Joyce Jameson. It portrays a "specific and factual story of FBI's public enemy No. 4," according to GT.

The picture is being presented by Visual Drama Inc. of Hollywood in association with Terry Turner of General Teleradio. Mr. Turner is described as head of the Theatre Motion Picture Division of GT. The movie was directed by Bill Karn and produced by William J. Faris and William B. Clothier.

GT said Mr. Turner and Don Thompson, identified as having been associated with "a great number of television and radio programs for pictures," plans a "mass saturation schedule of radio and television to introduce this picture."

Mr. Turner told B&T that the present plan for New England alone is to spend about $40,500 on tv, radio and newspapers with some $17,000 being spent in television and about $5,000 in radio. The Yankee Network, owned by GT, will be among the broadcast outlets used.

New England was chosen as the region to launch the movie—with upstate New York coming next—apparently because of the promotion value of the current news headlines created by the prison escape in Boston of "Trigger" Burke. As in the radio program, the picture presents a "clue" at its conclusion. The movie's "if you see this man" is Burke.

According to Mr. Turner, GT hopes to sign up more than 300 houses in New England.

Target date for release is in late November. Some movie houses have been signing "sight unseen" on the strength of the title, he said.

Tall trailers of the picture will be shown to less anxious exhibitors.

There is nothing to prevent tv release of the picture. But GT's current plan is to follow this practice and not release the movie for tv until it has been through all movie houses possible—both first-time showing and re-runs which cannot be done in less than two or more years. Mr. Turner estimates there are 15,000 movie houses in the U. S. and Canada.

If successful with "Gangbusters," GT hopes

Page 42 • October 25, 1954
100,000 WATTS • OVER 650,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.
THAT'S THE NAME of a movie a lot of people thought was pretty good. It was made by Columbia Pictures. They made a few other "pretty good" pictures, too. Oscar-winning ones like "From Here to Eternity" or "The Caine Mutiny" and "On the Waterfront."

Now, "it" really happened one night a few years ago. On many occasions before, the management of Columbia Pictures Corporation had discussed Television, a more than passing problem for film producers. They were optimistic and intrigued by the challenge this new film medium presented.

They made a decision.

It was decided to tap Columbia's reservoir of thirty years of showmanship talent and entertainment experience to produce first-rate television programs on film. This decision and faith was backed by cash-on-the-line when they created their television subsidiary—SCREEN GEMS.

SCREEN GEMS knew from the start that it would be necessary to have extensive production facilities on both coasts. In Hollywood, Columbia Pictures already had outstanding studios. Immediate steps were taken and complete facilities were set up in New York, the world's advertising capital.

Then, SCREEN GEMS was ready to give to the television advertiser a truly unique and long-needed service—a one-stop film source for:

1. custom-made entertainment to attract the widest possible audience on a national basis and produced at our studios in Hollywood, or in New York.
2. quality syndicated entertainment made available through our own organization, for local or regional advertisers; and
3. commercials, to complete the services for all advertisers.

National Shows

Today in Hollywood, SCREEN GEMS produces The Ford Theatre, for the Ford Motor Co. through J. Walter Thompson Company; Father Knows Best for P. Lorillard and Co., through Young & Rubicam, Inc.; Captain Midnight for General Mills, Inc. and The Wander Co. through Tatham-Laird; and The Adventures of Rin Tin Tin for the National Biscuit Co. through Kenyon & Eckhardt. In New York, we produce The Big Playback for The Ethyl Corporation through Batten, Barton, Durstine & Osborn.

Commercials

Although some SCREEN GEMS commercials are produced in Hollywood, most are produced in New York where the advertisers are located, and where the agency
TV directors can participate in production all along the way. We have a complete and competent staff of producers, directors, writers and technicians. And we have our own animation artists and department.

Our clients for commercials are the Honor Roll of advertising agencies. During the past few months, in 1954, some of the advertisers for whom we have produced commercials, both live and animated, include: Lucky Strike Cigarettes, U. S. Steel, Blatz, Borden's Pall Mall Cigarettes, RCA Victor, Cameo Stockings, Helene Curtis, Ovaltine, Continental Can, Ipana, Piel's Beer, Schaefer Beer, Gorham Silver, Jello, Frostee, Helena Rubinstein, Ford Dealers, Richard Hudnut, Cities Service and dozens of others.

SYNDICATION

SCREEN GEMS maintains its own nationwide syndication service for local and regional advertisers. We have sales offices in Atlanta, Chicago, Dallas, Detroit, San Francisco and Hollywood in addition to our Metropolitan and Eastern regional offices located in New York with our home offices.

The programs we are now syndicating are Your All Star Theatre, Celebrity Playhouse, The Big Playback, Jet Jackson, Rin Tin Tin, and in some markets, our other shows. We're also offering Top Plays of 1955, the syndicated version of the current Fireside Theatre, which we were invited to market for Procter & Gamble, through The Compton Co.

SCREEN GEMS programs have achieved highest audience ratings. Unexcelled showmanship may be expected of a company which has complete and interchangeably flexible production facilities on both coasts. Every day that passes proves that with SCREEN GEMS any advertiser, large or small, can make sales through television film at the lowest cost.

Why not call us in the next time you have any kind of a TV film problem. We think you'll enjoy working with us—and we'd welcome being of service to you. You can write directly to us, telephone or wire collect if you wish.

Screen Gems, Inc.
Television Subsidiary of Columbia Pictures Corporation
233 West 49th Street, New York 19, N.Y. • Circle 5-5044

The only company which provides advertisers with Hollywood and New York custom-produced national shows, commercials, and syndicated programming.
to do the same thing with another property—and also a radio "name show"—Counterpunch.

As Mr. Turner sees it, the film as accepted by theatres and movegoers ought to gross $1 million whereas tv release could bring in only some $50,000 for the film. At the same time, it was learned that GT had been filming simulaneously a 13-episode, half-hour series for tv, also entitled Gangbusters. That production has been put on ice.

General Teleradio, in announcing the release, said Gangbusters—which presents stories based on actual police cases and which marked the first time "factual" crime tales were presented on the air—said the program "has been one of the most popular and award-wining presentations on radio for many years." Comic books, story pocketbooks and other such licensing items based on the program have been in circulation for many years.

Supreme Court Turns Down Autry, Rogers Film Pleas

TV VIEWERS who enjoy old Gene Autry and Roy Rogers motion pictures can relax now. The Supreme Court last week refused to upset a lower court ruling that the two cowboy stars have no rights in their old, pre-tv films.

Both stars had brought suit in federal court against Republic Pictures Corp. to stop the sale to tv of 138 features made many years ago. They said they had no control over the commercials inserted between reels and that the public might get the idea they endorsed the products advertised. They claimed that their contracts with Republic did not include the showing of their films on tv. Involved were 57 Autry films and 81 by Rogers.

A California District Court agreed with them, but this ruling was reversed by the Ninth Circuit Court of Appeals. The Supreme Court last week refused to consider the appeal, thus, in effect, sustaining the Circuit Court's decision.

10 More Tv Film Series To Be Syndicated by UTP

UNITED Television Programs Inc. will syndicate four new film series for local and regional sponsorship and six new programs for national sponsorship in 1955, according to Lee Savin, executive vice president, who last week revealed the expansion of UTP operations after the weekend series of sales meetings in Hollywood. Four new programs, to represent a total production investment of approximately $5 million, each will comprise 39 half-hour films. The six national series, with three or more half-hour films available for audition, include Author's Playhouse, produced by Lewis Morgan and Eugene Solow, and O. Henry TV Theatre, to be produced by A. Edward Sutherland for Gross-Kramer Inc.

Additionally, UTP will continue to syndicate first runs for Lone Wolf, Mayor of the Town, Where Were You?, Waterfront and Rocky Jones, Space Ranger, Mr. Savin said. To handle increased product, 10 new salesmen will be added to his staff within the next few months, according to Wynn Nathan, vice president in charge of sales.

Unity Sales to Pass $5 Million—Mayers

SALES this year for Unity Television Corp., New York, "may hit beyond $5 million, surpassing any high-water mark of previous years," according to Arche Mayers, general manager of the firm.

Mr. Mayers' prediction was made last week as he noted the "instantaneous success" which he said greeted Unity's "Len Firestone Drive," a combination of promotion-sales-advertising campaign in recognition of the company's top salesman [B*T, Sept. 27].

He said that although the drive was to start Oct. 1, some Unity district managers "jumped the gun two weeks in advance," bringing in more than $300,000 in sales contracts. First two weeks in October already have exceeded $200,000, he said. First month of the three-month drive, he estimated should push upward with more than $500,000 in sales. Last quarter of 1954 should show $1 million in sales, he said.

The campaign ends coincident with Unity's 10th anniversary, which starts the first of the year. The program offers the trade incentive payment terms. Unity district managers in each territory act as captains. More than $1,000 worth of cash prizes will go to the firm's field men for the largest dollar volume, largest number of contracts and the highest single dollar contract.

Justice Dept.'s Film Suit May Get Underway in Spring

HOPE that the trial date can be set for next spring was expressed by Los Angeles District Federal Judge Harry C. Westover, in the Justice Dept.'s anti-trust suit to force release of 16mm theatrical feature prints to tv and other uses [B*T, Oct. 11].

At the Los Angeles hearing last week, Judge Westover distributed a mimeographed order outlining pre-trial proceedings he wants attorneys of both the Los Angeles anti-trust division and office and the 11 defendant firms to follow. He also set further hearing for Dec. 13, at which he will ask agreement among counsels on the issues at stake. Judge Westover indicated he might set the trial date at this meeting.

'racket Squad' in Spanish Draws Favorable Response

At a screening for Latin American station and agency representatives, the first Racket Squad film with a Spanish soundtrack met with favorable response, according to Mr. Shupert, president of ABC Film Syndication Inc., which handles the series. Mr. Shupert said negotiations for several sales were initiated as a result of the screening. The series, produced by Hal Roach Jr., has topped or equaled its network records in many markets since it became available for syndication a year ago, Mr. Shupert said. He attributed the screening success to authenticity of the Spanish dialects and dubbing and editing in Spain by experienced technicians along with the universal appeal of the show itself.

Gladden to Join Academy

GEORGE S. GLADDEN, head of the motion picture and film tv department of J. Walter Thompson Co., New York, has resigned after 14 years with the agency to join Academy Pictures Inc., New York, in an administrative capacity. His new affiliation will be effective Nov. 1.

Western Film Package

HYGO Television Films Inc., N. Y., is releasing a new package of 26 hour-long western films, starring "Wild Bill" Elliott with Tex Ritter as co-star in eight of them. The package will be offered to tv stations for local sponsorship and will be supported by an extensive promotional campaign.

FILM SALES

Louis Weiss & Co., L. A., has sold 15 animated cartoons on two-run basis for one year to KVES-TV Bellingham, Wash.

Guild Films Co., N. Y., announces sale of Florian Zaubach Show, half-hour musical series, in seven additional markets, bringing total to 54.

M & A Alexander Productions, Hollywood, has sold 116 feature films, 46 westerns and 13 "Renfrew of the Royal Mounted" features to WTVV (TV) Milwaukee. Firm also has sold 13 "Chico and Pablo" features to WPTZ (TV) Philadelphia on three-run basis.

Film Syndication Inc., N. Y., has sold Racket Squad to KTTV (TV) Los Angeles.

Sportsvision Inc., S. F., reports shipments of 155 half-hour football films in five weekly programs to stations across country, with major series including All-American Game of the Week, shown in 67 markets, and Big 10 and Big 7 Game of the Week, showing in 27 markets for Phillips Petroleum Corp., Bartlesville, Okla.

FILM PEOPLE

David A. Bader, formerly sales manager, Commonwealth Film & Television Inc., N. Y., to Atlantic Television Corp., same city, in similar capacity.

Ted Biel, formerly with Lance Productions, N. Y., appointed eastern sales manager, Walter Schwimmer Productions, Chicago, covering Maine to Florida.

Phillip Rawlins, assistant production manager, Mayor of the Town film series, Rawlins-Grant Inc., Hollywood, promoted to production manager.

New time, sponsor, hilarity on new Stu Erwin Show

Starting tonight, L & M Filter cigarettes switch to Stu Erwin and Stu Erwin switches to Wednesday night. That's the next-to-last switch for ABC's fast-building Wednesday line-up. The last, of course, brings Walt Disney's Disneyland right in front of Stu and gives ABC the hottest Wednesday night on any network.

You're in smart company on ABC-TV American Broadcasting Company

National Biscuit Company premieres "Rin Tin Tin" with four-footed star

Here's an outdoor show with lots of action: cavalry charges, Indian ambushes, bank robberies, forest fires. Kids will find it slightly terrific, and with dogs, it should out-pull any show on the air! Chalk up a new, important sponsor for ABC: the National Biscuit Company.

You're in smart company on ABC-TV American Broadcasting Company
WSAB PUSHERS DRIVE ON LIQUOR MEASURE

Washington State broadcasters launch 'heavy' radio-tv spot schedule and state-wide talks, backed up by newspapers and other groups, to encourage voters to defeat Initiative 194, which would ban tv beer-wine advertising between 8 a.m. and 10 p.m.

WASHINGTON State broadcasters are going all out in a drive to defeat Initiative 194, a referendum measure to prohibit advertising of liquor on television between 8 a.m. and 10 p.m., which comes before voters in the Nov. 2 elections.

A "heavy" radio and tv spot schedule on state outlets up to Nov. 1 against the proposition is being reinforced with talks by broadcasters themselves, who are heading speakers' bureaus in towns all over the state in appearances before service clubs, political groups and others, according to Carl Downing, manager of Washington State Assn. of Broadcasters.

The broadcasters are receiving "strong editorial support" from the main daily newspapers in the state, Mr. Downing said, adding that AFL and CIO union groups are "strongly our sides" and are getting "torial support" from the main Washington State broadcasters, who are heading speakers' bureaus in towns around the state.

On beer-sponsored, high-rating network shows like Pabst Blue Ribbon Bouts and Schlitz Playhouse, Mr. Downing said, state tv outlets are airing such announcements as: "If Initiative 194 were passed Nov. 2, this program would not reach you at this earlier, more convenient hour." Mailers and folders are being distributed, he said.

A steering committee, organized by resolution at WSAB's Sept. 16 Lake Wilderness meeting to fight the proposed legislation, includes:

Co-chairmen—George Russell (Tacoma News Tribune, KTNT-TV there); W. W. Warren, KOMO-TV Seattle; Henry Owen, KING-TV Seattle; Eiroy McCaw, KTVW (TV) Tacoma, WSAB president. Others—James Wallace, KPQ Wenatchee; Hal Clark, KWIE Kennewick; Tom Bostic, KIMA-AM-TV Yakima; Joe Chytill, KELA-Centralia-Chehalis; Tom Olsen, KGY Olympia; Richard Jones, KKKL-TV Spokane; James Murphy, KIT Yakima; Archie Taft Jr., KOL Seattle. Others helping with plans are John King, KIRO Seattle; Harry Spence, KXRO Aberdeen; Arch Morton, KMO Tacoma.

At the time WSAB members met at Lake Wilderness, they agreed on a 10-point program to fight Initiative 194.

NARTB Districts

End 13 of 17 Meets

THIRTEEN of the 17 meetings on the 1954 NARTB district schedule have been completed, with two slated this week prior to a short hiatus. District 17 (Ore., Wash., Alaska) met last Monday and Tuesday at the Davenport Hotel, Spokane. District 15 (No. Calif., Nev., T. H., Guam) met Thursday-Friday at the Clift Hotel, San Francisco.

NARTB President Harold E. Fellows resumed the itinerary Thursday after appearing earlier in the week at the Hendrickson hearings on juvenile delinquency in Washington.

On this week's itinerary are District 16 (So. Calif., Nev., Ariz.), meeting at Camelback Inn, Phoenix, Ariz., today (Monday) and tomorrow, and District 14 (Mountain States) Thursday and Friday at the Brown Palace Hotel, Denver. The schedule will be interrupted until Nov. 4 when District 12 (Kan., Okla.) meets at Jenrs-Marie Hotel, Ponce City, Okla., with the final meeting of District 13 (Texas) scheduled Nov. 9-10 at the Rice Hotel, Houston.

Guest radio speaker at Phoenix will be E. K. Harterbouwer, KCMO Kansas City, with Jack Harris, KPRC-TV Houston, as tv guest. Mr. Harris appeared last week at Spokane and San Francisco. Mr. Harterbouwer also will be radio guest at Denver. Robert W. Ferguson, WTRF-TV Wheeling, W. Va., will be tv guest.

DISTRICT 17

STRONG local programming will pay important dividends for tv stations, Jack Harris, KPRC-TV Houston, told the NARTB District 17 meeting at Spokane, Wash., held last Mon-
day-Tuesday. Appearing as television guest speaker, he said KPRC-TV's local daytime shows are outranking three-fourths of the daytime network shows in the area.

Mr. Harris said his station has developed local talent and personalities. "We have had to spend money on local shows, but they are paying off," he said. He doubted if a tv station can, in most instances, compete with nighttime network or syndicated shows.

Public service television costs money but "these costs pay off in better shows for our audience," he said, noting that KPRC-TV sets up budgets for public service organizations to insure high-quality programming rather than relying on statistics for FCC pursual.

Training facilities are needed for personnel development, Mr. Harris said, proposing that a staff be built around good people in key spots.

He warned of the dangers of over-staffing. Agency training courses are given at KPRC-TV, with encouraging results, he said.

As to rates, Mr. Harris said adequate charges should be made for all extras such as sets, slides, camera operators, projectors, live cameras and extra cameras, rehearsal time, studio rehearsal time, remotes, film handling and similar items.

Worth Kramer, WJR Detroit, District 17 radio guest, urged stations to stick to their published rate cards as rates based on circulation and ability to penetrate that circulation.

He chided broadcasters for letting competing media use rates in selling against radio, calling ratings "deadly to the individual station and to the medium itself." Radio's big job as a medium, he said, is to obtain its "rightful share of the advertising dollar." Mr. Kramer had previously appeared as radio guest in the 1954 district meeting series.

Richard M. Brown, KPOJ Portland, presided at the meeting as district director. Named to the Resolutions Committee were Tom Olsen, KGO Olympia, Wash., chairman; Otto Brandt, KING Seattle; Lee Bishop, KORE Eugene, Ore.; Gordon L. Capps, KSFR Ontario, Ore., and Richard Gordon, KGA Spokane.

FCC Comr. John C. Doerfer, who had addressed the District 2 meeting at Lake Placid, N. Y. (see Broadcasting, Sept. 20), addressed the Monday luncheon. NARTB President Harold E. Fellows was unable to attend the meeting due to his appearance in Washington last week before the Hendrickson committee (story page 52).

District 17 adopted a resolution condemning a Washington State bill (State Initiative 194) designed to restrict beer advertising and eventually lead to the return of prohibition (see story this page). The district advocated adoption of daylight saving time in Oregon and Washington, and urged speedy development and marketing in large numbers of small personal radio sets.

DISTRICT 15

RADIO BROADCASTS serve 60 million people who do not have tv reception and 37 million who do not read magazines, John F. Meagher, NARTB radio vice president, said Thursday in addressing the NARTB District 15 meeting at San Francisco.

The two-day meeting opened Thursday at the Clift Hotel. NARTB staff executives reported on association affairs. Radio guest speaker was Worth Kramer, WJR Detroit. Tv guest was Jack Harris, KPRC-TV Houston.

Mr. Meagher said that unlike tv, radio does not depend on visual impact with tv proving a boon to radio in that the newer medium "has stimulated radio to do the things that radio does best—to create in the mind's eye the listener that which the listener wished to interpret from the program.”

FCC COMR. JOHN C. DOERFER (2d from l) is greeted at the NARTB District 17 meeting, Spokane, by (l to r) H Quenton Cox, KGW Portland; Otto Brandt, KING Seattle; Richard E. Jones, KKKY Spokane; Len Higgins, KTNT Tacoma, and Richard M. Brown, KPOJ Portland, district director.

Page 48 • October 25, 1954
Radio's rarin' in Baltimore!
—and the big bargain is still W-I-T-H

143,000 radio sets sold last year, only 48,000 TV sets!
W-I-T-H's audience is bigger now than ever! And the rates are just the same.
More than 143,000 radio sets have been added in the Baltimore area. Now—more than ever—you get a lot for a little from W-I-T-H.
Baltimore is a tight, compact market. W-I-T-H covers all you need with top Nielsen—at rates that make it possible to get the frequency of impact that produces sales.
Get your Forjoe man to give you the whole story about W-I-T-H and the Baltimore market.

—in Baltimore WITH

TOM TINSLEY, PRESIDENT • REPRESENTED BY FORJOE & COMPANY
BAGUE-WEARERS at NARTB’s District 11 meeting in Minneapolis included (1 to r) John F. Meagher, NARTB radio vice president and formerly of KYSM Mankato, Minn.; Joe Merkle, WTCN-TV Minneapolis; Charles H. Tower, NARTB; Myles Johns, WBRD Ft. Lauderdale, Fla.; Ben Sanders, KICD Spencer, Iowa; Harry W. Linder, KWLM Willmar, Minn., and Ray Eppel, KORN Mitchell, S. D.

Radio-TV to Share Agenda At Texas Broadcasters Meet

RADIO and television will divide programming at a convention of the Texas Assn. of Broadcasters, to be held Nov. 8 at the Rice Hotel, Houston. Willard Deason, KVET Austin, will preside as TAB president.

FCC Commr. Robert E. Lee will be keynote speaker. A panel covering radio programming in a tv market will include Alex Keese, WPAA Dallas, chairman; Tom Dillahunty, KOSY Texarkana; Bob A. Roth, KONO San Antonio, and Kenneth Bagwell, KXYZ Houston. Adrian Murphy, CBS Radio president, will be luncheon speaker.

George Cranston, WBAP-TV Fort Worth, will direct a tv panel discussion that will include Harry Stone, KCEN-TV Temple; James M. Gaines, WOAI-TV San Antonio; Barney Ogle, KRGT-TV Weslaco, and W. D. Rogers Jr., KDBJ-TV Lubbock. John F. Meagher, NARTB radio vice president, will speak in the afternoon. A panel of agency officials will be led by Steve Wilhelms, of Foote, Cone & Belding, Houston.

The agenda includes a session of tv broadcasters to discuss legislation; AP radio broadcasters breakfast and meeting of Texas daytime stations. Oveta Culp Hobby, Secretary of Health, Education & Welfare as well as broadcast executive (KPNC-AM-FM-TV Houston), will be banquet speaker.

Walker Calls for Extension of Remote Control Operation

REMOTE operation of transmitters has involved lost air time totaling only 0.07% of total operating hours, with only one out of 10 stations having any equipment difficulty whatever, according to A. Prose Walker, manager, NARTB Engineering Dept. Limited remote control has been permitted since April 1953.

Addressing the Kentucky Broadcasters Assn., at Cumberland Falls Park last Wednesday Mr. Walker listed operating advantages of remote control and called for its extension to all types of transmitters.

Savings from remote control ranged from $150 to $3,000 a month, with an average of nearly $500, he said. In addition stations benefited from added efficiency and from time savings involved in staff assignments.

Since the remote permission was extended a year-and-a-half ago, its reliability even in this early stage justifies extension to all classes of stations regardless of power and type of antenna system, Mr. Walker said KBA.

As to directional antennas, he said that at a Sept. 21 conference in Washington it was unanimously stated that “by remotely reading the common point current and base current of each tower an entirely adequate indication would be supplied at the remote control point for the correct operation of a directional antenna system.” This would not mean elimination of the phase monitor or monitoring point readings, he said, but weekly or in some cases daily reading of the phase monitor at the transmitter would be adequate.

Mr. Walker said unfortunately some stations have dropped voluntary participation in the Conelrad alert program since installing remote equipment. He said NARTB is discussing the problem of remote equipment and Conelrad with stations and manufacturers.

Good Programming Simplifies TV Selling, Pa. ARWTHears

TELEVISION time-selling can be simplified by good programming, Charles Vanda, WCAU-TV Philadelphia vice president, told 75 delegates attending the Oct. 15-17 Pennsylvania conference of American Women in Radio & Television, meeting in Philadelphia.

Mr. Vanda said tv leadership “falls only in the category of ingenious programming such as community acceptance, good taste and planned programming.”

Other speakers at the conference included Vincent Wasilewski, NARTB chief attorney; Dolly Banks, WHAT Philadelphia; Regina Owens, director, Bureau of Industrial Service, Young & Rubicam; Buff Cobb, CBS actor, and Gertrude Trobe, WBVP Beaver Falls, Pa.


TvB Selection Group May Name Manager Soon

SELECTION of a managing head for the new Television Bureau of Advertising (TvB) may be made at a meeting of the selection committee in New York on Nov. 4.

This possibility emerged last week after a two-day meeting of three members of the committee in New York Wednesday and Thursday.

A number of prospects for the post were interviewed during the sessions but their names were not divulged. A committee spokesman, however, expressed the view that progress had been made and that the committee appeared close to a decision. He said the next meeting was scheduled for Nov. 4.

Committeemen attending were Clair R. McCollough of the Steinman Stations, Campbell Arno of WTA AM-FM-TV Norfolk, and Roger W. Clipp of WFL AM-FM-TV Philadelphia. Mr. McCollough is co-chairman of the committee with Richard A. Moore of KTTV (TV) Los Angeles. Mr. Moore was unable to attend the meeting.

Harris to Head NARTB TV Information Committee

JACK HARRIS, KPRC-TV Houston, was named Thursday by NARTB President Arnold E. Fellows to serve as 1954-55 chairman of the NARTB Television Information Committee. The committee collects and disseminates facts concerning the social, cultural, economic and technological contributions of the tv industry, issuing a monthly report and a tv fact-sheet.

Other members of the committee are Richard Borel, WBNS-TV Columbus, Ohio; Howard Chernoff, WTAP-TV Parkersburg, W. Va.; Wayne Coy, KOB-TV Albuquerque, N. M.; Charles Crutchfield, WBTW-TV (Charlotte, N. C.; Walter J. Damm, WMJ-TV Milwaukee; Gordon Gray, WOR-TV New York; Pasyon Hall, Meredith Publishing Co.; C. Howard Kon-TV Harts, Ohio.; Henry W. Slavick, WMCT-TV (Memphis) and Charles Vanda, WCAU-TV Philadelphia. Advisory: Charles J. Oppenheim, CBS-TV; Gene Accas, ABC-TV; Sydney H. Eiges, NBC-TV, and Gerald Lyons, DuMont TV Network.

GE’s Morlock Predicts More Closed-Circuit Use

INCREASED use of closed-circuit television by business and industry was predicted last week by William J. Morlock, general manager of the commercial department of the General Electric Co., in a talk before the combined engineering department of the Radio-Electronics-Television Mfrs. Assn. and the professional groups committee of the Institute of Radio Engineers.

Mr. Morlock said wide scale use of interior closed circuit television will result from a belief on the part of marketing experts that “a more direct and effective method of merchandising can be accomplished by explaining to buyers and sales people, via closed-circuit tv, the advantages which have been built into the product.” He added that the decentralization of large business organizations and the formation of autonomous groups also will make closed-circuit tv “a useful operating tool.”

Page 50 • October 25, 1954
...know all the wondrous things in the Magic Forest. But if you eat your peas, mind your cues and repeat the magic words — you can come along. Meet Maggie’s friends: Frog, Chipmunk and Rabbit. Take part in Maggie’s marvelous stories and have a wonderful time in WFAA-TV’s Magic Forest — where anything can happen... and often does!

Maggie’s friends are nationally known Sue Hastings’ marionettes. Maggie herself, a trouper of years’ experience despite her tender age, is all smiles and pigtails — and an imagination big as all outdoors!

Maggie’s words work magic with youngsters — with parents, too — where sponsors’ products are concerned. If you’ve a sales story with child-appeal, have Maggie and Her Friends tell it to the larger DALLAS-Fort Worth children’s market. Just whisper a magic word to any Petry man.

MAGGIE and her FRIENDS

Channel 8
WFAA-TV
DALLAS
NBC - ABC - DUMONT

RALPH NIMMONS, Station Manager
EDWARD PETRY & CO., Natl. Representative
Television Service of The Dallas Morning News.
TV WANTS NO CENSOR, FEELS CALIBRE OF SHOWS IMPROVING

Senate Subcommittee on Juvenile Delinquency hears industry spokesmen relate progress of voluntary efforts and stress that program control would be 'un-American.' FCC Comr. Rosel H. Hyde agrees there is danger in government censorship.

INDUSTRY feeling was that television acquired itself well in a two-day Senate subcommittee hearing last week on the possibility that TV programming may be a factor in juvenile delinquency.

While agreeing that no comprehensive research has been done to establish the case for or against TV and that programming at times may not have been up to scratch, industry witnesses were unanimous on these points: (1) they have been and are doing their best to improve the caliber of TV programs; (2) they want no censoring of programming by the government or by a television "czar." Broadcasters lined up with NARTB President Harold E. Fellows to present a united front before the Senate Juvenile Delinquency subcommittee, which held hearings Tuesday and Wednesday in Washington. The Senate group was told that any program regulation—by the FCC or by anybody other than broadcasters themselves—not only would be censorship, but also would be "un-American."

A total of 19 witnesses, most representing the TV broadcasting industry, gave sworn testimony to the Senate group headed by Sen. Robert C. Hendrickson (R-N.J.). The subcommittee has been holding hearings looking into all fields suspected of being factors in juvenile delinquency.

After hearings, Hendrickson announced that the subcommittee plans a special report on its investigations of TV programs. He said the Senate group will not consolidate the TV report with other reports because "it might get lost in the big report."

FCC Comr. Rosel H. Hyde, former chairman of that agency, backed broadcasters in a statement which saw "danger" and "undemocratic" principles in government censorship. Mr. Hyde cited the express prohibitions against FCC censorship contained in Sec. 326 of the Communications Act. He said all his FCC colleagues concurred in the statement with the sole exception of Comr. Frieda B. Hennock, who will file a separate report.

"We cannot agree," the FCC statement said, "with those critics of radio and television who believe, however sincerely, that the only way to secure the highest quality program service is to provide a group of government officials with a blue pencil. We believe that it would be dangerous, as well as contrary to our democratic concepts, for a few officials in Washington, be they the FCC or any other group, to have such power."

The NARTB president's declarations were made both in a prepared statement and under subsequent questioning by Sen. Hendrickson, Herbert Beaser, the subcommittee's chief counsel, and Richard Clendenen, its executive director.

In a vigorous vindication of NARTB's TV Code and its Code Review Board, Mr. Fellows challenged suggestions that the document's provisions are unenforceable, outlining what he described as NARTB's "positive effort" to create better programming and citing a four-point goal contemplated by the organization for this improvement.

This goal, he said, includes: (1) stepping up NARTB's "juvenile responsibility" program (a platform for stations of ten basic objectives most frequently cited by experts in juvenile training and guidance); (2) broadening program monitoring operations (NARTB has contracted with an "experienced national organization to conduct "continuing and expanding" monitoring to detect violations of the TV Code and ad copy); (3) undertaking a pilot study of the impact of TV programming on both children and adults (by a national research organization); (4) enlarging the TV Code staff (from two to perhaps six persons).

Flanking the NARTB president and also answering questions were Thad Brown, TV vice president and Edward H. Bronson, director of TV Code Affairs. Mr. Fellows and other witnesses told the Senate group that a television "czar"—similar to the motion picture industry's Breen Office in Hollywood—is the answer to any undesirable programming on TV.

Not only would this improper and unduly restrict the basic liberty of a mass medium, but it is impractical, Mr. Fellows said. While the Breen Office deals with about 90 to 100 producers, he added, TV draws its material from...
Can you tell the DIFFERENCE between Radio and Radio?

Radio's immense strength ... the opportunity to talk with masses of people frequently and economically ... is employed fully only by advertisers who distinguish between run-of-the-mill radio stations and great radio stations.

There can be a tremendous difference between two stations in the same market. A station's programming, management, public service and facilities make it mediocre or good or great.

A great station amasses huge and responsive audiences, because the character of its operation earns the confidence of its community.

The radio stations we represent are great stations in important markets—stations whose character has earned them significant leadership. Their time is not cheap, but the solid values they deliver bring you the full economy of radio.

One of our experienced staff is always ready to discuss with you the application of great radio to your problem.

THE HENRY I. CHRISTAL CO., INC.
NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO
Representing Radio Stations Only

WBAL Baltimore (NBC) The Hearst Corp.
WBEN Buffalo (CBS) Buffalo Evening News
WGAR Cleveland (CBS) Peoples Broadcasting Corp.
WJR Detroit (CBS) The Goodwill Station, Inc.
WTIC Hartford (NBC) Travelers Broadcasting Service Corp.
WDAF Kansas City (NBC) Kansas City Star

KFI Los Angeles (NBC) Earle C. Anthony Inc.
WHAS Louisville (CBS) Louisville Courier-Journal & Times
WTMJ Milwaukee (NBC) Milwaukee Journal
WGY Schenectady (NBC) General Electric Company
WSYR Syracuse (NBC) Herald-Journal & Post-Standard
WTAG Worcester (CBS) Worcester Telegram-Gazette
thousands of program categories, not only in entertainment, but in news and comment.

Maintaining with other witnesses that the obligation for "good" programming belongs to station management, he added that the NARTB TV Code and Code Review Board are not dedicated to altering the programming structure pattern, but to establishing "guidelines" for "good taste and judgment, while not limiting the area for creative thought."

Answering a question on whether the Code Review Board has ever exercised its power to withdraw its Seal from an offending station, Mr. Fellows said no such action has ever been required since intermediate steps (usually a letter from NARTB to the station against which a complaint has been made suggesting that the Code is being violated) always have sufficed to correct disputed programming practices. Mr. Fellows said 231 tv outlets and all four tv networks subscribe to the Code.

Comr. Hyde, the last witness to appear, told the subcommittee that the FCC may refuse licenses to stations who persist in broadcasting programs involving activities expressly prohibited by law—such as obscenity, indecency and profanity, lotteries or fraudulent advertising.

He said, however, that the courts have recognized that the FCC may consider the program policies and records of applicants for license or renewals, based on whether a station demonstrates that it is continuing to serve the public interest, than its correct or incorrect handling of programs. Thus, he said, the FCC may be effective in assuring that stations are serving the public interest by presenting a reasonable amount of such programs as those of local origin, education, religion and vital public issues. He said FCC personnel limitations prohibit any comprehensive monitoring to evaluate programs, except in very serious cases.

Others Testifying

Other industry witnesses during the two-day hearing included:

Tuesday—Merle S. Jones, CBS-TV vice president; Joseph V. Heffernan, NBC vice president; James L. Caddigan, DuMont TV director of programming and production; Leslie G. Arries Jr., manager of DuMont-owned WTTG (TV) Washington; John S. Hayes, president of WTOP-AM-TV Washington; Al Hodge, star of DuMont's Captain Video; Pat Michael, m.c. of DuMont-owned WABD (TV) New York's Magic Cottage children's show; Earl Collins, president of Hollywood TV Service, distributor subsidiary of Republic Pictures Corp.

Wednesday—Frederic Houwink, manager of WMAL-AM-TV Washington; Robert H. Hinckley, ABC vice president; Grace Johnsen, ABC director of continuity acceptance.

Other witnesses were: Tuesday—Richard Clendenen, executive director of the Senate subcommittee; James V. Bennett, director of the U. S. Bureau of Prisons. Wednesday—Clara S. Logan, president of National Assn. for Better Radio and Television (NABFRAT) and Eml Love, assistant head of school broadcasting, British Broadcasting Corp.

The Senate group followed a crowded schedule during the hearings in the Old Supreme Court Room of the Capitol Building, with testimony running from 9:30 a.m. to 6:30 p.m. both days and recessing only for lunch. The hearings, open to all media, came during a lull in other Capitol Hill affairs and received full press and tv news film coverage.

After initial testimony by Mr. Clendenen Tuesday morning the subcommittee exhibited filmed scenes from what it described as "crime" and "horror" programs on the four Washington stations during the week of Sept. 12-18. These programs, including westerns, were monitored by the subcommittee staff between 4 and 10 p.m., Mr. Clendenen said.

These showed Hopalong Cassidy bleeding from a bullet wound in the leg, a man being strangled with a nylon stocking, another shrieking as he is being stabbed, a villain tramping on a film hero's hand, a saloon brawl, a western law officer shooting four men, a remote "electrocution" of a hero's enemy by the former's pressure on a magic collar button, a heroine's hand being crushed in a bureau drawer by a villain, several shootings and fights and a scene of workmen being buried alive by a dynamite blast.

The hearings opened Tuesday morning with a reminder by Sen. Hendrickson that "we are not out to persecute any individual or any industry. We are not a subcommittee determined to censor television or any other of our great mass media."

Broadcasters testified of the painstaking efforts of their respective firms in presenting programs along entertainment, cultural and...
He reaches customers in kitchen and car

Want to talk to the lady of the house while she's preparing the evening meal? Want to get the ear of her husband while he's driving his car?

Then let Hal Morgan tell your food, beverage, drug or automotive story on "Morgan's Matinee"—the two-hour show with double-barreled appeal for homemakers and motorists alike.

From 4:00 to 6:00 each weekday afternoon, Hal Morgan serves up a blend of good music, news, weather, time and road conditions . . . preferred fare for the man driving home from work, and for the homemaker in the kitchen.

While Morgan is on the air, Greater Cleveland traffic is at its peak. Over a quarter-million motorists are on the move—90% with car radios! During this same period, radios are tuned to Hal Morgan by busy homemakers.

Reach customers in a mood to buy—on "Morgan's Matinee"! Participations and quarter-hour segments available. Check your nearest Christal office today.

**WGAR**

THE STATION WITH

4½ MILLION FRIENDS IN NORTHERN OHIO

CBS—Cleveland—50,000 Watts
The Peoples Broadcasting Corp.
Represented by The Henry I. Christal Co., New York
In Canada by Radio Time Sales, Ltd., Toronto
public service lines. All challenged Mr. Clendenen's definition of westerns as crime programs saying that the programs themselves had honored traditions of American frontier days.

Sen. Hendrickson was the only member of the subcommittee present at the hearing, although Sen. William Langford (R-N.D.) made a brief appearance after Wednesday's testimony. Absent members were Sens. Estes Kefauver and Thomas C. Hennings Jr. (D-Mo.).

Mr. Clendenen opened testimony Tuesday morning, saying, "The injury into televid its origin in the very large number of letters . . . from parents complaining about . . . blood and thunder on tv." These, he said, were concerned with: (1) the total volume of crime and violence and its lack of choice in tw; (2) teaching children other than westerns and crime.

Effects of these programs as cited by authorities, he said, were that they (1) produce anxiety and tension among emotionally crippled youngsters; (2) teach crime techniques; (3) suggest and support crime and violence to the hostile child; (4) may blunt and callous sensitivity and sympathy for human suffering and distress through repetition.

Mr. Clendenen exhibited charts showing what he claimed was a heavy tendency to crime (westerns and modern) programming on the four Washington TV stations from 4-10 p.m., as monitored by the subcommittee during the week of Sept. 12-18. Charts also showed similar programming in other American cities.

Assuring that there is no provision enforcing NARTB's TV Code, he said compliance is voluntary, prompting Sen. Hendrickson to describe the code as merely "a prayerful hope.

He said the subcommittee had not made a study of scenes of "sexual stimulation," but that the group had received complaints of that nature about the "Betty Hutton Show" on NBC Max Lieberman Presents. Mr. Clendenen said he knew of no research by the networks, or others on impact of TV "crime" on juveniles.

FCC Policing

In an exchange on the possibility of censorship of programs by the FCC, Sen. Hendrickson said: "Why could not this whole industry be policed through the Federal Communications Commission? Isn't that the appropriate agency of government to remove any of these doubts that are giving us concern this morning?"

Mr. Clendenen replied: "Certainly we could feel that inasmuch as the stations are using what we assume represents a public utility, something in which the public has a legitimate interest concerning responsibility, that the FCC might well be able to do something concretely relative to the content of TV programming.

Mr. Clendenen said he didn't know enough about the FCC's manpower and authorization to take a position on that score. He said he knew of no instance where the FCC had held a hearing on the "tone and content of such shows.

ABC's Vice President Hinckley, who testified jointly with Miss Johnsen, the network's director of continuity acceptance, declared that in his belief television is "not even remotely a factor" in juvenile delinquency.

He said juvenile delinquency in Baltimore with 31 television stations and 1,800,000 TV sets—has reached such proportions as to become a matter of great concern to the U.S.S.R. government: "Where, I ask, is the influence of television there?" He also cited a recent outbreak of juvenile delinquency in video-less New Zealand.

Mr. Hinckley suggested the primary cause of juvenile delinquency comes from the breakdown of the family unit as a moral, religious and social force in the community. He cited the parallel increase in the number of working mothers, the growing shortage of educational facilities and the lack of adequate housing over the nation. "All these paths," he said, "lead us back to the home and the responsibility of parents.

He said a list of the TV shows rated by NARFBRAT indicated that the organization approved of no program with a "plot"; i.e., the physical struggle between the forces of "good" and "evil.

Ascertaining that "you can't legislate morals," Mr. Hinckley said the power of TV program censorship by the FCC would be too great a burden for that body.

Mr. Hinckley cited adventure and crime stories in books and magazines dating from Civil War days, through the early movies and comic strips down to the days of radio and television, and said he did not believe any of them have contributed to juvenile delinquency.

Miss Johnsen described ABC's efforts in evolving standards for clearing children's and other programs.

CBS Vice President Jones expressed doubts that television is a factor in causing juvenile delinquency, citing several authorities on child behavior and a study, the findings of which blamed delinquent behavior on faulty child-parent relationships during the child's early development.

 Referring to the "violence" in the works of Shakespeare, he said: "It has been said that if William Shakespeare were writing today, he could not get some of his plays past the CBS television editing department." Mr. Jones described the "violence" in Mother Goose and other children's classics.

He defended the showing of western films by CBS o&o stations: "Since fighting and gunplay were a part of the conflict which existed in early Western America, we believe that it would be unrealistic to delete such scenes. Westerns invariably feature the triumph of good over evil.

Mr. Jones cited FCC regulations in addition to its strict regulation to TV Code standards: (1) horror for its own sake is not approved; (2) mystery drama undermining confidence in established law enforcement agencies is not approved; (3) excessive fascination with crime and criminals and their procedures is not approved; (4) undue or unusual details on techniques of crimes may not be presented; (5) criminals and crime may not be treated in a frivolous, cynical or callous manner; (6) the criminal must always be brought to justice and some constructive element implied.

Questioned on the films shown by the subcommittee, Mr. Jones said the scenes occupied less than 60 minutes, compared with 10,060 minutes shown by the four stations.

He conceded that he believed he saw "some" violations of the TV Code. "We make mistakes, but I think we have a pretty good average," he said, referring to CBS's other programming.

Mr. Jones, as did other network officials following him, said under questioning that CBS-TV has inaugurated no research into the relationship between TV programming and juvenile delinquency.

Asked by Mr. Beaser if he thought some sort of board should be set up to review TV films, Mr. Jones replied that it might be helpful, "but the real responsibility lies with the licensees." He conceded that CBS-TV film editors have no background in child education.

Replied to a question by Sen. Hendrickson, Mr. Jones said he did not think a television "czar" would be helpful, "but it would be good because in order for a person to function effectively in such an office he has to be able to exercise some power and authority over those programs and groups affected by his supervision. I just do not think that is workable in our industry."

"But it worked in the movies," interjected Sen. Hendrickson.

Mr. Jones said, "but the movies and tv are different." When the FCC grants a license, the licensee is going to exercise his judgment and responsibility, Mr. Jones said.

No Czar Wanted

"It is not within the pattern of this industry which could extend beyond to a czar-type of code director," Mr. Jones said. "I think we should retain self-regulation and self-discipline through NARTB," he added.

NBC Vice President Heffernan said NBC is "opposed to government censorship and to any device by which government is empowered to check the expression of opinion. We believe that in the long run any attempt to regulate program content by government decree will prove both unwise and unworkable."

Explaining this, Mr. Heffernan said, "we feel it puts more, and not less, responsibility on the broadcaster himself. It puts the control over program content squarely up to him."

Mr. Heffernan cited a recent report by a New York State Joint Legislative Committee which said in part: "That the radio and television industry is making a sincere, honest and effective effort to assure the presentation of wholesome entertainment and that legislation in this field is not necessary at this time."

The NBC vice president said his firm would be glad to cooperate with any university or foundation that will undertake a long-range research project on the causes of juvenile crime.

Citing the subcommittee's interim report stating that nation-wide juvenile delinquency increased 29% from 1948-52 while including the 41% in communities of less than 100,000 population, Mr. Heffernan pointed out that because of the four-year TV freeze (also 1948-52), television grew at a slower rate, suggesting that TV may have been a factor in arresting growth of juvenile delinquency in larger cities.

The vice president also said his organization wanted to "make it clear that in our present programs which include crime and mystery are a proper and legitimate part of the broadcast schedule," although, he said, NBC rec-
ONLY THE NUMBER ONE STATION
OF CENTRAL NEW YORK
COVERS ALL
THIS MARKET!

WSYR'S superior facilities account
for its coverage of a greater geographical
area than any other Syracuse station. But it
takes more than signal strength — such things as
programming ingenuity and station prestige, for
example — to account for WSYR'S head-and-
shoulders leadership in circulation.

DAYTIME, WSYR's weekly circulation, or penetration of
radio homes, is from 22% to 220% better than that of any
other Syracuse station. NIGHTTIME, WSYR's circulation is
from 31% to 212% better. That is significant leadership,
in an important market.

SOURCES: Coverage and Penetration — Broadcast
Measurement Bureau.
Population and Buying Power — Sales
Management, 1954.
ognizes that "care must be taken." He said crime and mystery shows (including westerns) account for only 3.7% of the total programming on the NBC fall schedule.

Under close questioning by Mr. Clendenen on the subject of violence and crime in western shows, Mr. Heffernan said that such NBC presentations as *Victory at Sea* (filmed Navy battles of World War II) and other war scenes also show violence. Also involving crime, he said, are NBC’s *Justice* and *Dragnet*, both of which have been widely praised by law enforcement officials. "So does the American novel and so does the American newspaper. They have crimes. (William) Faulkner is full of crime. He just got the Nobel Prize for literature."

Mr. Clendenen said, "You have led me astray from the western."

Mr. Heffernan replied: "I am only trying to show that you cannot be too literal."

Mr. Clendenen drew an analogy between possible regulation of tv programming and laws such as the Pure Food & Drug Act. If the government can pass laws against harmful medicines, he said, might it not be that the government can prohibit or restrict a program if it is actually harmful?

Mr. Heffernan said he did not care to answer such a hypothetical assumption, but suggested that the programs be compared not to medicine, but to "the closer analogy to our industry . . . the press. Many people have complained of the press, but hearings are not held for government regulation of the press."

Mr. Heffernan admitted, as did other network witnesses and station managers questioned on the subject, that NBC has no research department which contains experts in child psychology and education which might screen children’s programs. He said, however, that the network’s continuity acceptance department includes an "experienced" staff of 32 and is budgeted at a quarter of a million dollars. These, and NBC radio and tv producers, follow NBC’s 20-year-old program code, the NARTB Tv Code and frequent directives on possibly offensive presentations, he said.

He cited NBC’s accomplishments in cultural, public service and other programming, and said the network has made numerous broadcast relating to juvenile delinquency problems.

Mr. Heffernan suggested that schools and colleges encourage higher standards of listener demand for tv programs. He added: "Mr. DuMont, not the literate people we have developed capable of a large measure of direct program control by the simple device of tuning some stations in and tuning others out. Our government does not tell them what to read. I don’t believe it need tell them what to see or what to hear."


Mr. Caddigan said DuMont has long recognized the industry’s responsibility to provide young viewers with programs of an educational and helpful nature and to protect viewers of impressionable age from programs and material which could be deleterious, emotionally or morally.

Mr. Caddigan said a foundation has developed a fund for the study of tv’s impact on children. The study, in which DuMont will participate, will be made at Boston U, he said.

Al Hodge, star of DuMont’s *Capitain Video*, said that the producers of the series use violence "because the hero has to go after somebody." He said that the "good" characters, however, never use a "lethal" weapon, but a "stun gun" or "blaster," neither of which kills, but merely renders outlaws powerless, after which they are banished to another planet for "rehabilitation." He said few fist fights appear on the show and the work "kill" is never used.

Pat Michael, m. e. of WABD (TV) New York’s *The Magic Cottage*, a children’s fantasy show, described how the show is produced to depict no violence.

Earl Collins, president of Hollywood Tv Service, a subsidiary distribution firm for Republic Pictures Corp., testified on his experience in selling films to stations. Some of the films distributed by Mr. Collins, among those viewed Tuesday morning, came in for severe criticism by the subcommittee.

Mr. Collins said a great part of the films are old Hollywood motion pictures and thus have been passed on by the Breen Office.

WTOP-AM-TV President Hayes took the witness stand to begin Tuesday afternoon’s session. Mr. Hayes said, as other station managers did, that the station reserves the right to turn down tv film programs it considers undesirable for diverse reasons.

He made these points: WTOP-TV is making

FCC Comr. Rosel H. Hyde (I) awaits turn on stand before the subcommittee, with Warren E. Baker, FCC general counsel.

Judge Rules Private Detective Falsely Represented Self

SAN ANTONIO Federal District Judge Ben H. Rice Jr. ruled Tuesday that private detective James R. Duncan had falsely represented himself to be "affiliated" with FCC in seeking credit data in the tv ch. 12 contest there, it was reported by the San Antonio News. He was indicted earlier by the grand jury [B&T, Oct. 11].

Judge Rice, however, reserved a verdict as to whether Mr. Duncan is thereby guilty under the indictment against him. The judge called for brief from the government and defense counsel on the question of law as to whether by representing himself to be "affiliated," Mr. Duncan represented himself to be "employed" by FCC, as alleged in the indictment.

Mr. Duncan denied in the Federal District Court Tuesday morning that he had represented himself as an FCC employee last June while soliciting credit information about financial backers of KMAG at the request of KONO there. KMAG and KONO are competing for ch. 12.
TEN TIMES MORE POWER

NOW! 160,000 watts E.R.P. carrying top CBS, ABC, DUMONT FILM and live local programs. From one of the FIRST UHF High Power RCA transmitters in use.

WKBN-TV
Youngstown, Ohio's Pioneer Television Station with over 135,000* PROVEN Sets now receiving CHANNEL 27
* ARB May, 1954

FULLY EQUIPPED FOR NETWORK COLOR-CASTS
a positive contribution to social and cultural development of both children and adolescents; (2) a program of crime or violence does not necessarily contribute to juvenile delinquency; (3) WTOP-TV is licensed to operate "in the public interest," and there are many people and many interests; (4) there are no universal viewing hours for children or adults; (5) basically, programming standards are good judgment, taste and common sense.

Mr. Hayes said his station does not belong to the NARTB nor subscribe to the TV Code, although it adheres generally to the latter's standards. He added: "No matter how you write things down . . . it seems to me in the last analysis what is important is the people who set the standards."

Frederick S. Houwink, general manager of WMAL-TV, said of FCC regulation or appointment of a "czar" that either plan "could very well lead to letting it all to someone else."

Mr. Houwink said the "mountain of material" that would have to be reviewed would take too big an organization. The industry should police itself, he said.

Mrs. Clara Logan, NAFBRAT president, suggested that parents boycott the products of sponsors of programs showing crime and violence. She told the subcommittee that 40% of all children's tv programs today are dominated by crime and violence.

The NAFBRAT president questioned the effectiveness of the NARTB Tv Code and said she saw "no indication" that broadcasters or sponsors intend to "diminish" crime shows.

She claimed NARTB and the TV Code Review Board "do not even recognize facts and figures regarding crime in children's shows which are proven beyond doubt by our own and other responsible surveys."

NAFBRAT Reasons

Mrs. Logan said, "These facts cannot be challenged: (1) there is a great and increasing volume of crime and violence in tv programs for children; (2) in one way or another, these programs must have an effect upon the mental development of the children who watch them;" and (3) that "a careful compilation" of statements by experts indicates most of them are alarmed over the present state of tv programs for children." She cited as crime programs such westerns as Wild Bill Hickok, Roy Rogers Show, Range Rider and The Lone Ranger.

U. S. Bureau of Prisons Director Bennett proposed an advisory committee of 10 or 12 people chosen by the President to report to Congress and the President on the scope of tv programs, substitutes for undesirable ones and other suggestions.

Mr. Bennett, asked by Sen. Hendrickson if the FCC could take part in such a committee, said the agency could but only if it had no authority. "I'd want somebody detached from administrative responsibilities."

Miss Enid Love, BBC specialist for children's and school programs, described television fare for children in Great Britain. She said she didn't think any of the films from which scenes were viewed Tuesday morning "would have found its way into any of our programs." She said BBC televizes the U. S. film, "Cico Kid," one of those condemned by NAFBRAT.

Several television stations forwarded to the subcommittee reports on their programming and policies regarding juvenile delinquency. These include Meredith's WHEN-TV, Syracuse, KPHO-TV Phoenix, KCMO-TV Kansas City and WOW-TV Omaha; WSEE (TV) Erie, Pa.; WTHI-TV Terre Haute, Ind.; WNAO-TV Raleigh, N. C.; KING-TV Seattle; KOTV (TV) Tulsa.

FTC LEVELS CHARGES AT INSURANCE FIRMS

"Misleading advertising" charged to 17 companies handling hospitalization, accident and health policies.

CHARGES of "false and misleading" advertising were hurled last week by the Federal Trade Commission against 17 insurance companies dealing in hospitalization, accident and health insurance. The advertisements were placed in all media—radio, tv, newspapers, magazines and direct mail—according to FTC Chairman Edward P. Howey.

Some surprise and amazement were registered among the companies charged. A spokesman for Mutual Benefit Health & Accident Assn. (Mutual of Omaha) of Omaha, Neb., a substantial user of radio-tv time, said the FTC was "ill advised" in citing that company. He said Mutual is licensed in 48 states and the District of Columbia and is "examined, supervised and approved" by the respective states.

Bankers Life & Casualty Co. (White Cross Plan), Chicago, said it has always been difficult to get the public to understand the nature of the benefits and limitations for any form of insurance. Their firm's spokesman said "we do not know whether this FTC matter is a clarifying move or a jurisdictional question between state and federal regulatory bodies." Bankers Life allocated about $75,000 in radio and $10,000 in tv for the current fiscal year out of an estimated $350,000 in overall advertising expenditures. The firm owns KGA Spokane and KCSI-AM-TV Pueblo, Colo.

Richard Holton, president of Guarantee Trust Life Insurance Co., Chicago, said he was "amazed" at the government's action.

A statement was issued by the Joint Committee on Heath Insurance, composed of representatives of seven insurance associations. It said, "The business is making every effort to have advertising conform to the highest standards. It desires to cooperate with state insurance commissioners and the FTC to this end."

The FTC complaint, which was directed at 17 of the 900 companies in the field, followed a 10-month investigation by the commission. The charges cited misrepresentation in the following:

Policy termination provisions, extent of coverage, maximum dollar limits, beginning time of coverage, concerning health status of applicant, relating to sale of a plan, benefits as payable for life, concerning additional benefits.

The companies have 20 days to answer the complaint.

Included in the firms charged are four of the largest in the field: Mutual Benefit Health & Accident Assn. of Omaha; Bankers Life & Casualty Co. of Chicago; Reserve Life Insurance Co. of Dallas, and United Insurance Co., Chicago.

CIO-PAC Campaign Films

OVER the weekend, the CIO-Political Action Committee was to get a package of 18 films for tv, each 45 seconds open end for political candidates to insert messages and names. Films are said to be a unique venture in usage of political tv. Each film, employing puppets, provides fun on an issue allegedly favored by Republicans. The agency is Whitebook Co., New York, which is handling radio-tv for Democrats in New York, Pennsylvania and New Jersey. Filming was done by Dynamic Films, New York.
YOU ASKED FOR IT...
HERE IT IS!

the most fabulous, the richest, the greatest assortment of prizes ever offered in broadcasting history!
supported by over 100 million PROMOTIONAL PIECES in the biggest, most diversified, most comprehensive merchandising package ever offered... anywhere, anytime!

COST? ZERO!

THIS IS NOT A Program...
THIS IS A NTA Plus SERVICE...

AVAILABLE TO ONLY 100 STATIONS IN THE UNITED STATES

IT'S "TV TIC-TAC-TOE" WITH
1 MILLION DOLLARS
$1,000,000.00
IN PRIZES Free!

Over 3,000 Weekly Prizes—40,000 Winners In All!

THIS PROMOTION HAS EVERYTHING!

EXCITEMENT... prolonged for a 21-week period, leading up to a grand contest climax.

ACTION... every week a new contest, with everyone in your market eligible.

SIMPLICITY... no captions to read! no box tops to handle! no slogans to judge... our master plan makes it as easy as ABC.

REWARD... the greatest audience ever "Pied-Piper'd" into a station. Brings you... keeps for you... more national, regional and local sponsors than you've ever had before.

PRESTIGE... solidifies present billings with powerhouse merchandising plan... puts you in direct contact with huge national advertisers.

CALL-WRITE-WIRE COLLECT!

GET YOUR SHARE OF THE 10 MILLION CONSUMERS WHO WILL BE RUSHING INTO RETAIL STORES ALL OVER THE COUNTRY EVERY WEEK!

CALL YOUR NTA MAN TODAY! He's Only Minutes Away!

National Telefilm Associates, Inc.
625 MADISON AVENUE, NEW YORK, N. Y., PLaza 5-8200

©Copyright 1954 Joseph H. Moss Inc.
BRICKER QUESTIONNAIRE AT NETWORKS

Data sought by Ohio Republican is preliminary step to the investigation of the networks and the uhf-vhf problem.

TELEVISION networks last week were poring over a four-page questionnaire seeking detailed information about their present and past affiliations with uhf and vhf stations (see adjacent text).

The quiz-sheet, forwarded earlier in the week, was a preliminary move in Sen. John W. Bricker's investigation of the networks and uhf-vhf problems through the Senate Commerce Committee, of which the Ohio Republican is chairman.

A covering letter signed by Sen. Bricker requested a reply in triplicate "as soon as possible." It was the second query sent out by Sen. Bricker's Commerce Committee investigation staff, headed by Robert F. Jones, former Ohio congressman and FCC commissioner...The first questionnaire, much longer and in more detail, went to the FCC.

Last week's network questionnaire asked:

1. Data on each affiliate on Oct. 1 as to location and channel number, type of affiliation, network hours carried by it for the week of Oct. 4-10, length of affiliation and of the current contract, changes and cancellation clauses in contracts, with reasons therefor.

2. Data and contract terms of past affiliations.

3. Affiliation policies of the network in regard to size of community and of service area, number of sets, proximity to other affiliates, card rates, multiple-ownership, upper and lower vhf frequencies, uhf and vhf and any other criteria used in awarding affiliations.

Although other questionnaires were being considered by Mr. Jones and the other staff members, Harry M. Piotkin, minority counsel and former FCC assistant general counsel, and Nicholas Zapple, the committee's communications counsel and coordinator of the investigation, none had been prepared last week. Under study by the staff was the possibility of sending a questionnaire to all tv outlets [BET, Oct. 18].

Some "letters requesting information" also were being considered, it was understood.

Meanwhile, the investigation staff met last week with new FCC Chairman George C. McConnaughey in a "get-acquainted" session.

Sen. Bricker has stated that he initiated the network-uhf-vhf investigation to determine whether networks should be regulated by the FCC, as proposed in a bill (S 3456) submitted by him during the last session of the 83d Congress, and to throw light on "the whole uhf-vhf situation." Hearings were held last spring by a Senate Communications subcommittee headed by Sen. Charles E. Potter (R-Mich.) after complaints by uhf tv broadcasters of jones which they blamed largely on inability to compete with vhf outlets in obtaining network affiliations.

The Ohio Republican said results of the investigation staff's study will be reported to the full Senate Commerce Committee during the first session of the 84th Congress, with a hearing to follow.

LETTER & QUESTIONNAIRE SUBMITTED TO NETWORKS

Dear sir:

As you know, pursuant to the direction of this committee, its staff is currently conducting a study and inquiry of the whole uhf-vhf problem and into the feasibility and practicability of pending legislation to place radio and television networks under the jurisdiction of the Federal Communications Commission.

In connection with the study, certain detailed information concerning the operations and structure of networks will be required. I am, therefore, enclosing a questionnaire designed to obtain such data. An identical questionnaire is being sent to each of the other television networks. I would appreciate a reply as soon as possible.

In order to eliminate any delay, the committee staff is available to explain or clear up any doubt that may arise with regard to any of the questions. In preparing the data, it would be appreciated if answers are supplied for each question even if part of the information may have been included in a previous answer.

Please furnish three (3) copies of all material requested.

Sincerely yours,

Chairman

I QUESTIONNAIRE FOR TV NETWORKS

Please furnish the information requested below as of Oct. 1, 1954—unless a different date is indicated in a specific question—for each television station having a television affiliation contract with your television network.

1. Call letters
2. Location of station
3. Channel number
4. Type of affiliation (e.g., basic, supplementary, bonus, etc. Please define terms used. If station is owned in whole or in part by your network, please indicate)
5. Submit a table showing for the week of Oct. 4-10, 1954, the network hours carried by each television affiliate. Show each hour of each day separately. Please indicate in each case whether a simultaneous or delayed broadcast is involved.
6. How long has television station been affiliated with your network?
7. Duration of term of television contract (e.g., 2 years, 1 year, 90 days, etc.)
8. If the term of the television affiliation contract is less than two years, indicate whether previous television affiliation contracts with that station were for two years.
9. If the answer to question 8 is "yes," please indicate the reason for changing the term of contract.
10. Does the television affiliation contract provide for cancellation prior to the expiration of the term?
11. If the answer to 10 is "yes," please indicate whether previous television affiliation contracts with that station omitted the cancellation provision.
12. If the answer to question 11 is "yes," please indicate the reason for the change.

Please indicate whether there are any television stations not affiliated with your network as of Oct. 1, 1954, but which were affiliated with your network at sometime during the period July 1, 1952, to September 30, 1954. As to each such station, please supply the information requested below:

1. Call letters
2. Location of station
3. Channel number
4. Type of affiliation (e.g., basic, supplementary, bonus, etc.)
5. How long was the television station affiliated with your network?
6. Duration of the term of the television affiliation contract (e.g., 2 years, 1 year, 90 days, etc.)
7. Did the television affiliation contract provide...
Collins 5000-watt 21E and 10,000-watt 21M are premium quality AM Broadcast Transmitters designed for dependability and exceptional performance in the frequency range of 540 kc to 18 megacycles.

The 21E is readily adaptable for conversion to 10,000 watts power output, becoming a 21M and occupying 1/3 to 1/2 less floor space than the conventional 10,000-watt transmitter and with correspondingly decreased weight.

Design features include dry-type transformers and reactors, eliminating the concrete vault required by transmitters using oil-filled components. Protective circuits include automatic power application in proper sequence, a thermal time delay, and overload relays.

Frequency control well within FCC specifications is established by the extremely stable oscillator which incorporates design features for elimination of an oven, associated thermostats, and other complexities often identified as causes for frequency failures.

For complete descriptive details on these high fidelity transmitters, write for your 21E/M booklet.
Why the girl in Barlow's
office packs a .25

This is a rather strange little tale. It’s an incident from the life of Ellen Friendly*. Now, don’t get us wrong. Ellen is the devoted secretary and jane-of-all-trades for Harvey Barlow, senior partner in the Madison Avenue office of Barlow & Benninger.

But Ellen packs a .25 . . .

It gleams dimly in the corner of her secretarial handbag. Ellen’s never used the darn thing, but you know how stories go.

The story —

Barlow’s a fiend at radio and television though he’s good at tossing a fast curve when it comes to a newspaper, magazine or outdoor campaign.

But radio’s his meat. You’ll find his and his co-workers’ commercials wallowing a client’s story into homes in Ponce, Puerto Rico, or Sitka, Alaska; or maybe in Chicago, Syracuse or Seattle.

Barlow knows at the flip of a finger what the rates are wherever radio is sold, or bought. He knows exactly who’s who in the top personnel brackets—not to mention their accounts. He knows up-to-the-minute gross radio revenue and what he doesn’t know about Hooper, Nielsen and other crack radio analysts you could fit in a midget’s thimble . . . thanks to his Broadcasting Yearbook and Marketbook.

You want to spray Lander, Wyoming, with profit-making sound? (Yes, there is a Lander and it’s in Wyoming.) Harvey can tell you with a flip of his finger why Lander’s a sizzler for some things and a dud for others—products and services we mean.

Barlow’s got maps in the Broadcasting Yearbook that would make The National Geographic (adv’t) grow green with envy. He’s got such precise marketing data that it would make a Pawtucket potato blush a tomato red.

He, Barlow, marks all this precious and not-to-be-had-anywhere-else information with the precise care of a Congressional librarian.

No wonder his associates—and that goes for you, too, Benninger!—head for his Yearbook when they’re holed for an immediate answer.

It’s just a lazy habit and Miss Friendly knows it. “Why not use their own Yearbooks?” she asks. And she’s right. The place is packed with ’em. Well, Miss Friendly’s fed up with the thing and somebody’s going to get a you-know-what from that .25 if the habit isn’t broken fast.

Is it any wonder that advertising in Broadcasting Yearbook w-o-r-d-s? Is it any wonder that it snags the people-who-count in radio to attention faster than a new account?

What we don’t know, our customers will tell you. They are up to their hips in the largest, most-attention-attracting, most fruitful, most compact guide to everything that’s everything in American radio today—more than 17,000 of them!

Write, wire or phone now and reserve your space in the 1955 Broadcasting Yearbook and Marketbook. If you are a regular advertiser, your Yearbook ad may count as one insertion against your contract and earn frequency discounts accordingly. (Minimum space in state directories is one-third page.) Otherwise, one-time rates apply. (3/4 costs $160; 3/8 runs $250; page is $395.) Our creative staff will submit suggested layouts if you wish. Deadline November 20 for proofs.

*No relation to Maggie Friendly, Bolivian carousel queen.
vide for cancellation prior to the expiration of the term?

III

Please indicate the basis upon which television affiliations are awarded by your network. A full statement setting forth specific criteria is desired. The committee, in particular, desires to know what effect, if any, is given to each of the following criteria:

1. Size of community
   A. Please indicate whether size of the community in which a prospective television affiliate is located is a factor in awarding television affiliations.
   B. If the answer to (A) is "yes," please indicate the smallest community in which a television affiliate of your network is located.

2. Size of service area
   A. Please indicate whether size of service area, in terms of population, of a prospective television affiliate is a factor in awarding television affiliations.
   B. Please indicate what criteria are utilized in ascertaining the boundaries of service areas. Are the Grade A or Grade B contours of the FCC utilized? If not, please indicate in some detail the methods utilized.
   C. What is the smallest service area of any television affiliate of your network?

3. Number of television sets
   A. Please indicate whether the number of television sets in the service area of the prospective television affiliate is a factor in awarding television affiliations.
   B. If the answer to (A) is "yes," please indicate the television affiliate of your network with the fewest television sets, giving the number of such sets.

4. Proximity to other television affiliates
   A. Please indicate whether proximity to another television affiliate of your network is a factor in awarding television affiliations.
   B. If the answer to (A) is "yes," please indicate the lowest card rate of any television affiliate of your network.
   C. Please indicate what effect, if any, is given to the fact that the prospective television affiliate also owns one or more television stations in other communities which are television affiliates of your network.
   D. Please indicate what effect, if any, is given to the fact that the prospective television affiliate operates on a uhf rather than a vhf channel:
      A. If no uhf television station is allocated to the community in which the uhf station is located.
      B. If one or more uhf television stations are allocated to that community, but no uhf station is yet in operation in that community.
      C. If one uhf station is in operation in that community.
      D. If two uhf stations are in operation in that community.
      E. If three or more uhf stations are in operation in that community.

5. Card rate
   A. Please indicate whether the card rate of the prospective television affiliate is a factor in awarding television affiliations.
   B. If the answer to (A) is "yes," please indicate the lowest card rate of any television affiliate of your network.
   C. Please indicate what effect, if any, is given to the fact that the prospective television affiliate also owns one or more television stations in other communities which are television affiliates of your network.
   D. Please indicate what effect, if any, is given to the fact that the prospective television affiliate operates on a uhf rather than a vhf channel:
      A. If no uhf television station is allocated to the community in which the uhf station is located.
      B. If one or more uhf television stations are allocated to that community, but no uhf station is yet in operation in that community.
      C. If one uhf station is in operation in that community.
      D. If two uhf stations are in operation in that community.
      E. If three or more uhf stations are in operation in that community.

6. Card rate
   A. Please indicate whether the card rate of the prospective television affiliate is a factor in awarding television affiliations.
   B. If the answer to (A) is "yes," please indicate the lowest card rate of any television affiliate of your network.
   C. Please indicate what effect, if any, is given to the fact that the prospective television affiliate also owns one or more television stations in other communities which are television affiliates of your network.
   D. Please indicate what effect, if any, is given to the fact that the prospective television affiliate operates on a uhf rather than a vhf channel:
      A. If no uhf television station is allocated to the community in which the uhf station is located.
      B. If one or more uhf television stations are allocated to that community, but no uhf station is yet in operation in that community.
      C. If one uhf station is in operation in that community.
      D. If two uhf stations are in operation in that community.
      E. If three or more uhf stations are in operation in that community.

7. Distance
   A. Please indicate whether proximity to another television affiliate of your network is a factor in awarding television affiliations.
   B. If the answer to (A) is "yes," please indicate the smallest community in which a television affiliate of your network is located.

8. Distance
   A. Please indicate whether proximity to another television affiliate of your network is a factor in awarding television affiliations.
   B. If the answer to (A) is "yes," please indicate the smallest community in which a television affiliate of your network is located.

9. Distance
   A. Please indicate whether proximity to another television affiliate of your network is a factor in awarding television affiliations.
   B. If the answer to (A) is "yes," please indicate the smallest community in which a television affiliate of your network is located.

10. Please describe any other criteria which are utilized in the awarding of television affiliations by your network.

**TWO NEW UHF TVS GET FCC APPROVAL**

In other actions, protest by KLAS-TV Las Vegas against studio move by KLRJ-TV Henderson is denied.

TWO NEW uhf tv stations were approved by FCC last week, one a final decision to grant ch. 20 to WGM5S Washington, D. C., and the other a non-hearing grant of ch. 79 at Toledo to Woodward Broadcasting Co., permittee of ch. 62 WCIO-TV Detroit.

The final ruling in the ch. 20 Washington case followed dismissal of a competitive bid by WEAM Arlington, Va. WGM5S-TV is the uhf permit in the National Capital, ch. 50 being granted earlier to WOOK there. Four uhf stations are operating there.

In other tv actions last week, FCC denied a protest by ch. 8 KLAS-TV Las Vegas, Nev., directed against a grant to ch. 2 KLRJ-TV Henderson, Nev., to move its main studio outside the city limits of Henderson and near Las Vegas [B&T, Sept. 27]. The two cities are about eight miles apart.

In a notice of proposed rule making to make uhf channel reallocations in the Miami area, FCC invited comments by Nov. 1 on a plan which would allow use of a common antenna "farm" in the Miami area and at the same time prevent intermodulation interference.

Channel Substitutions

Based on a proposal by ch. 23 WFTL-TV Ft. Lauderdale, the substitute plan suggested by the Commission involves the substitution of ch. 39 for ch. 27 at Miami and exchange of ch. 27 for ch. 25 at BelleGlade. WMIE-TV would be ordered to show cause why it should not shift to ch. 39, according to the FCC proposal.

At the same time, FCC granted WFTL-TV a special temporary authority to move to the antenna farm north of Miami with increased power and antenna height. The farm was worked out with Civil Aeronautics Authority to keep high towers in one location in that area.

WFTL-TV, authorized on ch. 23 with 100 kw effective radiated visual power and antenna 270 ft. above average terrain at the site of WFTL-AM, under the STA is allowed to construct a new tower at the antenna farm with height of 836 ft. above average terrain and to use 195 kw ERP. Cost is estimated at $400,000.

WFTL-TV said NBC has recently agreed to sign a primary affiliation agreement provided the station can promptly improve its coverage there. Construction of the new tower is ex-
Fast way to win a foothold in a market with $4 Billion EBI*

Put your message on WTMJ-TV

... the only station that blankets this area containing 3,416,085 people, without counting Chicago!

*Effective buying income.

FIRST in coverage, programs, results ... in a market that's always first!

Seven complete studios, a mobile unit, and three microwave relay transmitters are ready to serve WTMJ-TV advertisers. In Wisconsin, only WTMJ-TV offers so much programming flexibility.

Finest facilities, and master technicians, mean outstanding quality in WTMJ-TV telecasts. 100,000 watts of power, transmitted from a 1,035-foot tower, assures good image within a 90-mile radius.

Fast results from WTMJ-TV programs give advertisers a real check on the station's performance. Today, WTMJ-TV is first in scheduled advertising, local and national, in Wisconsin.

There's no substitute for WTMJ-TV EXPERIENCE

- with seven years on-the-air experience in television,
- to transmit network color programs in Wisconsin,
- to originate local color broadcasts in Wisconsin,
- in the homes and hearts of the people of Wisconsin.

WTMJ-TV is the only television station in Wisconsin on the air for 115 hours per week ... presenting local and basic NBC-TV network programs. Due to audience and advertiser demand, WTMJ-TV presents more programs than any other Wisconsin television station. Make it your station when you want results.

The Milwaukee Journal Television Station

Represented Nationally by Harrington, Righter and Parsons, Inc. New York • Chicago • San Francisco

Broadcasting • Telemarking
FCC made final its proposal to substitute ch. 19 for ch. 74 at North Adams, Mass., and modified the authorization of WMGT (TV) there accordingly. The lower uhf channel was requested by WMGT. The North Adams change also involves substitution of ch. 54 for ch. 19 at Ulicca-Rome, N. Y.; substitution of ch. 15 for ch. 19 at Portsmouth, N. H., and ch. 74 for ch. 33 at Bennington, Vt.

The Commission made final its proposal to change the offset carrier designations for ch. 11 at Fargo, N. D., to plus and at International Falls, Minn., to ch. 11 even, effective Dec. 1. Change was requested by ch. 11 KELO-TV Sioux Falls, S. D.

Petition of ch. 28 WNAO-TV Raleigh, N. C., to eliminate “commercial intermixture” of uhf and vhf channels in the Raleigh-Durham area was turned down by FCC. WNAO-TV had sought switch of the educational reservation in Durham from ch. 40 to ch. 11 and in Raleigh from ch. 22 to ch. 5. WTVD (TV) Durham is operating on ch. 11 and In Raleigh ch. 5 is in contest between WPFT and WRAL.

Ch. 34 KANG-TV Waco, Tex., was turned down in its petition requesting limited de-intermixture of vhf and uhf channels through substitution of ch. 66 for ch. 10. FCC also turned down KANG-TV’s request for a stay of the initial grant of ch. 10 to KWTX.

More Natvig Questioning Today in Lamb Renewal Case

FURTHER cross examination of Mrs. Marie Natvig by counsel for broadcaster-publisher Edward Lamb is scheduled today (Monday) before FCC Examiner Herbert Sharfman in the pending renewal hearing of Mr. Lamb’s WICU (TV) Erie, Pa. [8T, Oct. 18].

Meanwhile, FCC last week advised Mr. Lamb that it will take no action on pending applications for renewal of license and sale of WHOO-AM-FM Orlando, Fla., “pending the outcome of the renewal hearing involving WICU.”

Mr. Lamb has sold the WHOO properties for $295,000 to Mowry Lowe, former manager of WEAN-FM Pittsburgh, subject to Commission consent [8T, Sept. 6]. Mr. Lamb also is owner of WIKK Erie and WTOD Toledo. He holds permit for ch. 23 WMAC-TV Massillon, Ohio, and has contracted to buy ch. 47 WTVQ (TV) Pittsburgh. FCC also has withheld action on the applications to modify the WMAC-TV permit and to transfer WTVQ.

Gazette Seeks to Exercise WGR-TV Option, Sell WHLD

FCC last week granted a request by Niagara Falls Gazette Pub. Co. (WHLD) for temporary waiver of Sec. 3.35 (duopoly) of the Commission’s rules to permit it to exercise its option to buy 25% of the stock of ch. 2 WGR-TV Buffalo, subject to the condition Gazette dispose of WHLD within 90 days.

FCC refused to expedite action on a pending WHLD transfer application, which seeks approval for sale of the Niagara Falls station to Earl C. Hull for $5,000 [8T, Oct. 18]. Mr. Hull is vice president of Gazette Pub. Co. in charge of radio.

Gazette acquires 25% of WGR-TV under the option agreement which was worked out in the merger of certain of the competing applicants for ch. 2 at Buffalo. The agreement provides that in the event Gazette is sold by the Deuel family (see Alanson Deuel obituary, page 75), the Gazette’s 25% interest in WGR-TV would be re-purchased by WGR Broadcasting Corp. or taken over pro-rata by the other parties to the original merger [8T, April 19].

There are unconfirmed reports of negotiations by the Gannett broadcasting-newspaper interests for purchase of Gazette Pub. Co. Price has been estimated at $2.5 million.

WJW SALE FILED FOR FCC APPROVAL

APPLICATION for the purchase of WJW-AM-FM Cleveland, Ohio, by Storer Broadcasting Co. from William O’Neill for $330,000 less “net quick assets” [8T, Oct. 11] was filed with the FCC last week.

Purpose of the sale is to round out Storer’s proposed Cleveland broadcast operation. Pending before the Commission is Storer’s purchase of Empire Coil Corp. with its ch. 8 WXEL (TV) Cleveland and ch. 27 KPTV (TV) Portland, Ore., for $8.5 million [8T, Jan. 11]. Also pending before the FCC is Storer’s sale of KBIG-AM-FM San Antonio, Tex., to the San Antonio Express for $3.5 million [8T, April 12]. The WJW purchase is subject to the condition that the FCC approve the sale of the KBIG stations.

Sale of the KBIG stations is required in order to allow Storer to remain within the Commission’s multiple ownership rule which limits a single owner to five vhf tv stations and two uhf tv stations. Other Storer-owned stations are the WBBK-AM-FM-TV Detroit, WAGA-AM-FM-TV Atlanta, WBRC-AM-TV Birmingham; WSPD-AM-TV Toledo, WGBS-AM-FM Miami and WWVA-AM-FM Wheeling, W. Va. All the tv facilities are vhf. Upon FCC approval for the sale of WJW and Empire Coil sales, Storer Broadcasting will then own one uhf and five vhf tv stations.

WJW is being sold by William O’Neill, brother of Thomas O’Neill, president and chairman of General Teleradio Inc. The agreement calls for payment to Storer by Mr. O’Neill of $47,184, representing advances of funds to him by WJW. Storer agrees to pay Mr. O’Neill $126,587, representing advances by WJW, Mr. O’Neill’s family and “affiliated company” to WJW.

Four Tv Applications Filed in Active Week

FOUR applications for new tv stations—the largest number in any one week in recent months—were filed with the FCC last week.

- At Mayaguez, P. R., application for ch. 3 was submitted by Supreme Broadcasting Co., owner of WMJ-AM-FM and WRCM (FM) New Orleans. This is the third bid for the same facility and the second in as many weeks. The other two applicants are the only existing tv stations in Puerto Rico, ch. 4 WAPA-TV and ch. 2 WKAQ-TV.
- Ch. 13 at New Bern, N. C., is sought by Nathan Frank, president and owner of WHNC-AM-FM Henderson, N. C.
- FCC, however, has proposed to shift the ch. 13 facility from New Bern to Princess Anne, Va., a county seat southeast of Norfolk [8T, Sept. 27]. The Commission action was based upon the petition of ch. 27 WTOV-TV Norfolk [8T, Aug. 30, April 5].
- At Rapid City, S. D., bid for the station on ch. 3 was filed by Black Hills Broadcasting Co. of Rapid City. Sole owner of Black Hills Broadcasting is Helen Duhamel, stockholder of KOTA Rapid City.
- At Fairbanks, Alaska, bid for ch. 11 there was filed by Northern Television Inc., operator of ch. 11 KTKA (TV) Anchorage.
Services Vote 'No' To WSLA (TV) Tower

WAR between broadcasters and the military services have come to a head as the subcommittee of the Washington Airspace tower. This last week when all three service members of the Washington Airspace subcommittee voted "no" to request by WSLA (TV) Selma, Ala., to erect a 1,993-ft. tower near Sellers, Ala.

Vote came after an acrimonious exchange between military delegations of the subcommittee and Abiah A. (Bob) Church, NARTB attorney. Mr. Church insisted that reasons must be given for a denial of an application, but Army, Navy and Air Force representatives refused to specify.

WSLA's request for Washington Airspace subcommittee approval came after the station had checked with aviation and military officials on two other sites. At the request of local aeronautical representatives, WSLA picked the Sellers site—four miles from the site of the 1,483-ft. tower of WSFA-TV Montgomery, Ala., now being built. The regional airspace subcommittee "reluctantly" approved this site and height.

Military members of the Washington subcommittee took the position that towers almost 2,000 ft. high were hazards to air navigation, no matter what the local airways and airports situation was.

WSLA attorney Eugene F. Mullin Jr. told B&J that the station intended to proceed with the filing of an application for the 1,993-ft. tower. This will put the question before the FCC, he pointed out, which has the right to determine on its own whether the proposed tower will be a hazard to airplanes. A hearing may be necessary, he surmised.

FCBA Speakers Debate Repeal of Sec. 309 (c)

REPEAL of Sec. 309(c) of the Communications Act, the provision allowing economic protest of FCC television grants and other authorizations, was called for Thursday during debate at a luncheon meeting of the Federal Communications Bar Assn. at Washington's Willard Hotel.

Attorney Leonard H. Marks voiced the desirability of repealing the economic protest law, pointing out that other provisions of the Act allow the public and other interested parties to disclose to the Commission facts which might require reconsideration of a grant. He cited abuses not intended under Sec. 309(c), such as new stations delayed through protests based on insufficient grounds, and pointed out the delays have been costly to both the public and the permittees.

Benedit P. Cottone, former FCC general counsel and now in private practice, pointed out that whether under Sec. 309(c) emphasis has been misplaced upon the legal technicality of who is properly a "party in interest," standing to protest. The real question, he said, is whether there are "substantial grounds" alleged in the protest so as to enable the Commission to decide to affirm or reconsider a grant.

WCOV, KWTV (TV) Contest WSFA Sale to WKY Interests

APPLICATION for the sale of WSFA-AM-TV Montgomery, Ala., to the WKY Radiophone Co. (WKY-AM-TV Oklahoma City) for $562,600 and the assumption of more than $500,000 in obligations [B&T, Oct. 4] should be set for hearing. WCOV-AM-TV Montgomery, Ala., and KWTV (TV) Oklahoma City told the FCC last week.

Petition that the transfer be set for hearing was based on charges that the Oklahoma Publishing Co. (Oklahoma City Daily Oklahoman and City Times), parent company of WKY, was a monopoly in Oklahoma City and practiced advertising and news discrimination against KWTV and other station advertising was carried in other papers of the newspaper editions, and never on the so-called radio-tv page. It also charged that a local garden club and a college professor were warned by WKY that if they appeared on KWTV they would be barred from the WKY program schedule.

The document pointed out that R. F. Hudson Sr., vice president and 25% owner of WSFA properties, was also president and 60% owner of the Montgomery Advertiser and Journal.

Both the Oklahoma City newspapers discontinued free radio and TV logs in 1953.

---

The Money Machine

Between August 10th and year's end, "Money Machines" will have made Eastern Carolina farm families richer by more than a quarter billion dollars.

The product of this fabulous machine is fine cigarette-type tobacco, of which Eastern North Carolina is the world's largest producer. By October 14th, a part of its golden harvest had already enriched our area by $214,486,818.03.

To reach the approximately 1,000,000 people in this prosperous region, rely on WNCT—the only television station covering the entire market. A vigorous merchandising-minded operation, WNCT will appreciate the opportunity to work with you in building your sales in "Tobaccoland" . . . home of the Money Machines.

Set count now nearly 90,000

PRIMARY CBS AFFILIATE

OPERATING on 100,000 watts full time

A. Hartwell Campbell, General Manager

BROADCASTING • TELECASTING

October 25, 1954 • Page 69
FOOTNOTE 10 DIES, TV BACKLOG ENDS

"FOOTNOTE 10," the well-known appendage to Sec. 1.371 of FCC's rules governing the temporary processing of post-freeze television applications, was kicked out of existence last week as the Commission announced it will begin processing of new tv applications in the order in which they are filed.

The Commission also said it will consider applications by existing tv stations to change their channel assignment, provided the requested channel is allocated there.

The Commission action signals the official end of the backlog of new tv bids after lifting of the four year freeze in April 1952. FCC has been current in processing new applications, however, for some months. The Commission also is up to date in designating for hearing all pending mutually exclusive bids for the same channel, it was indicated.

In deleting Footnote 10 to Sec. 1.371 of its rules, FCC added the following:

Sec. 1.376. Procedure for processing applications for Television Broadcast Stations. The following procedures shall apply with respect to the processing of applications for television broadcast stations and for the designation for hearing of such mutually exclusive applications.

(a) Applications for television stations will be processed in the order in which they are accepted for filing.

(b) Regardless of the number of applications filed for channels in a city or the number of assignments available in that city, those applications which are mutually exclusive, i.e., which request the same channel, will be designated for hearing.

(c) All other applications for channels will, if FCC also announces them as mutually exclusive, be considered for hearing.

(d) If an application becomes unopposed, or if an amended application or a new application is filed in place of the several competing applications and the applicant formed by such a merger is completely or substantially the same parties as the parties to the original application or applications, the remaining application may be available for consideration on its merits by the Commission at a succeeding regular meeting as promptly as processing and review by the Commission can be completed.

Sec. 1.304 of the rules was amended by the addition of the following sentence:

An application for a television broadcast station must be filed in accordance with the procedures set forth in this section in Table of Assignments (Sec. 3.606) for the city in which the applicant proposes to construct a station.

UHF KETX (TV) Tyler Quits

UHF ch. 19 KETX (TV) Tyler, Tex., last week informed the Commission that it would suspend operation yesterday (Sunday). This is the 19th post-thaw TV station to suspend operation and retain its permit. KETX suspended earlier this year following a labor dispute and several creditor suits. The station resumed operation under the personal management of its owner, Jacob A. Newborn Jr., and was reportedly operating "in the black" at that time [BT], May 3.

Mr. Newborn has pending before the Commission a petition to shift vhf ch. 9 from Lufkin, Tex., to Tyler. Mr. Newborn said that continued operation on uhf ch. 19 KETX is "hopeless" and that he faces bankruptcy unless he obtains a vhf outlet.

"Few Controls as Possible" Urged by New FCC Chairman

"MY FIRM conviction is that government should exert a minimum of interference with the lives and fortunes of its citizens," FCC's new chairman, George C. McConnaughey, stated Thursday night in an address on Thomas Edison's invention of the electric light.

Speaking of the progress in the electrical world since Mr. Edison's discovery, Chairman McConnaughey noted the newer fields of electronics and radio-television communication with its wide range of government regulation. He addressed the Light's Diamond Jubilee Civic Banquet, Nela Park, Cleveland.

Mr. McConnaughey explained that if he didn't believe "some" government controls are necessary, "I can't honestly say that I would not have accepted my present job [FCC], the one that preceded it in Washington [chairman, Renegotiation Board], or my former post as chairman of the Ohio Public Utilities Commission. Yet I can in equal honesty say that I believe in having as few government controls as possible."

Chairman McConnaughey indicated it is his belief, "based on experience and observation in Ohio and in Washington, that government should exert the least possible interference with the great productive energies of business in all its phases. What 'the least possible interference' involves is a tough problem for both legislators and regulators to decide. It is perhaps especially difficult in public utility control."

Turning to FCC problems, Mr. McConnaughey cited the growth of national defense communication needs, not expected when the Commission was established 20 years ago.

"We now know," he said, "that the greater the number in electronic communication that are needed in the field of national defense. The bigger the role that defense considerations play, the more wisely the Commission must function."

"We must serve the public interest in many different ways, not only by regulating, but by cooperating with those whose activities in electrical communications place them under our jurisdiction."

WHISavored for Ch. 6, Seeks Early Final Grant

INITIAL decision proposing to grant ch. 6 at Bluefield, W. Va., to WHIS was issued last week by FCC Examiner Hugh B. Hutchison. Action followed withdrawal by Southern West Virginia Television, Inc. of a competitive application for the same allocation.

WHIS has announced it will petition FCC to make the initial ruling effective immediately. The initial decision normally becomes effective in 40 days unless there is a protest.

WHIS is licensed to Dominick Photographing Co., owned by H. I. Shott and family. Southern West Virginia Television includes part owner N. J. Rahall, president of WKAP Allentown, Pa.
Suppose Gasoline Refiners and Retailers Couldn't Adjust Prices to Meet Market Conditions

Because of intense competition at all levels in the oil industry—from refining through retailing—Americans get better service from their local gas stations and derive more efficiency from the gasoline they use than any other motorists in the world.

Individual petroleum companies and individual gasoline retailers are free to adjust prices to meet seasonal fluctuations in demand or to counter local or regional competitive situations.

But the railroads—with petroleum purchases totaling about $400 million a year, making them one of the oil industry's biggest customers—do not have the same freedom. Archaic regulations, most of them established when the railroads were practically a monopoly, are ill-adapted to today's highly competitive situation in the transportation industry.

These regulations deprive the railroads of the price flexibility essential to meet today's market conditions and competitive situations.

For example, last year one group of railroads was refused the right to lower rates on canned goods to meet the competitive highway situation—on grounds that reduced rates would not add to revenues. At about the same time, another group of railroads was forbidden to raise rates on fresh vegetables on the grounds that, even though they were losing money hauling them, they were making a net profit from their overall business.

The confusion and losses resulting from such regulation have proved harmful to the railroads operating in the highly populated, industrialized East.

These roads believe they could operate more soundly—and serve industry and the public better—if the regulations affecting them were modernized and brought into line with conditions as they exist today in the transportation industry... Eastern Railroad Presidents Conference, 143 Liberty Street, New York 6, N. Y.
WATV (TV) Newark, releasing its first new rate card since 1952, announced Thursday that its rates would guarantee its advertisers a maximum cost of $1.25 per commercial minute per thousand homes delivered.

The station said this was “an entirely new concept in media marketing,” and part of WATV’s drive to become the “dominant” independent TV station in the New York market.

Basic rate of the new card (No. 5) is $2,000 for an hour of class A time compared to the current $1,000 rate for that period. The new card is effective Nov. 15.

Other guarantees, on the same basis, are 75 cents for 20-second announcements and 45 cents per 10-second announcements. All program time, according to the station, will be computed on the basis of the number of commercial minutes permitted in each time segment.

WATV said that “actually, these new rates require the station to deliver a 6. rating in A time, a 4.5 rating in B time, a 3. rating in C time and a 2.2 rating in D time. The station said that in case of “deficiencies” in these ratings, the advertiser may elect to receive a cash or time credit. At a news conference, Bertram Lebhar Jr., vice president and sales director, said if a program fails to deliver the guaranteed rating, the client would be rebated money or the equivalent in time, whichever the sponsor prefers.

For example, if a program in B time, sold on the basis of delivering a 4.5 rating, over a period of a month’s time came up with a 4.0 rating, WATV would refund $166.66 or its equivalent in B time. This is figured on the basis of $1,500 per hour for class B time under the new rate card. Other hourly rates in time periods are: $1,000 for class C, $750 for class D, $400 for one-minute of class A time.

WATV at present is serviced by Telepulse and the station apparently plans to use its ratings for the “guarantee” system.

The new rate card is effective at the same time the station will increase its maximum ERP to 316 kw which, according to WATV, will send its ch. 13 signal into more than 4,250,000 tv homes in the New York metropolitan area. (The station has been transmitting from atop the Empire State Bldg. since last November.)

Mr. Lebhar said although audience guarantees will be predicated upon each ensuing monthly rating, “advertisers are invited to ‘out guess the experts.’ They may buy availabilities on WATV on the basis of the last previous ratings and may pay prices in accordance with these ratings for a maximum period of 13 weeks.”

Mr. Lebhar asserted the new rate card would take the “guess and gamble” out of tv time-buying and replace it with “the guarantees of newspaper and magazine circulation.”

Mr. Lebhar said, “where periodicals guarantee only the circulation, we guarantee the equivalent of the actual readership of the advertisement.”

EASTERN STATIONS HINDERED BY HAZEL

HURRICANE HAZEL’s fury disrupted radio and tv transmission along the eastern coast, forced stations to extend their schedules beyond sign-off to broadcast late forecasts and damage reports and prompted a public service campaign by Canadian stations to aid storm victims.

Network staffs were alerted “just in case,” but coverage was not extensive.

WPFT Raleigh, N. C., fed comprehensive reports to stations in a dozen states and Canada until the 90-mile-an-hour winds cancelled operation for nearly four hours. WHNC Henderson, N. C., reported loss of its tower.

WEVC (TV) Norfolk-Hampton, Va., was not able to transmit from Friday afternoon until Sunday evening because of the damage inflicted.

Seven radio stations in Washington, D. C., suffered loss of electric power and three others were plagued by spasmodic interruptions to service. Some stations operated from emergency power supplies. Two tv stations were knocked off the air and personnel on the top floor of WTOP-TV were evacuated when it was feared that the tower might fall victim to the high winds.

WBAL Baltimore went on standby power to continue operations and aired reports from WMFD Wilmington and WMBL Moorhead City, both N. C.

In New York City WOV and WINS suspended transmission temporarily when their permanent transmitters were damaged at the winds' highpoint.

In upstate New York the 491-foot tower of WTVI (TV) Elmira was blown down, threatening to keep the station off the air for a month. WDIA Walton lost its 200-foot tower, but quickly substituted a horizontal, inverted “L” copper antenna and missed only one day of broadcasting. WEIM Elmira had to resort to auxiliary power from its transmitter to continue operating.

Increase in power at WICH Norwich, Conn., has been delayed because Hazel demolished a partially completed tower at the station. Although the falling tower did not hit the other towers or the studios, damage was estimated at $7,000.

CKLB Oshawa, Ont., Canada, left the air because of power failure.

WMYB Myrtle Beach, WBTW (TV) Florence and WSC Charleston, all S. C., WBTW (TV) Charlotte, WPMY (TV) Greensboro, WWRP Washington, all N. C., WVTX Plantsburg, Va., WVCH and WPWA both Chester, Pa., WQAN and WEJL (FM) both Scranton, Pa., WPTZ (TV) and KYW, both Philadelphia,

(Continued on page 75)

STATIONS

GUARANTEED CIRCULATION WITH REBATES OFFERED IN WATV (TV)’S NEW RATE CARD

Station offers pro-rated rebate or time equivalent refund where guaranteed audience isn’t delivered.

WATV (TV) Newark, releasing its first new rate card since 1952, announced Thursday that its rates would guarantee its advertisers a maximum cost of $1.25 per commercial minute per thousand homes delivered.

The station said this was “an entirely new concept in media marketing,” and part of WATV’s drive to become the “dominant” independent TV station in the New York market.

Basic rate of the new card (No. 5) is $2,000 for an hour of class A time compared to the current $1,000 rate for that period. The new card is effective Nov. 15.

Other guarantees, on the same basis, are 75 cents for 20-second announcements and 45 cents per 10-second announcements. All program time, according to the station, will be computed on the basis of the number of commercial minutes permitted in each time segment.

WATV said that “actually, these new rates require the station to deliver a 6. rating in A time, a 4.5 rating in B time, a 3. rating in C time and a 2.2 rating in D time. The station said that in case of “deficiencies” in these ratings, the advertiser may elect to receive a cash or time credit. At a news conference, Bertram Lebhar Jr., vice president and sales director, said if a program fails to deliver the guaranteed rating, the client would be rebated money or the equivalent in time, whichever the sponsor prefers.

For example, if a program in B time, sold on the basis of delivering a 4.5 rating, over a period of a month’s time came up with a 4.0 rating, WATV would refund $166.66 or its equivalent in B time. This is figured on the basis of $1,500 per hour for class B time under the new rate card. Other hourly rates in time periods are: $1,000 for class C, $750 for class D, $400 for one-minute of class A time.

WATV at present is serviced by Telepulse and the station apparently plans to use its ratings for the “guarantee” system.

The new rate card is effective at the same time the station will increase its maximum ERP to 316 kw which, according to WATV, will send its ch. 13 signal into more than 4,250,000 tv homes in the New York metropolitan area. (The station has been transmitting from atop the Empire State Bldg. since last November.)

Mr. Lebhar said although audience guarantees will be predicated upon each ensuing monthly rating, “advertisers are invited to ‘outguess the experts.’ They may buy availabilities on WATV on the basis of the last previous ratings and may pay prices in accordance with these ratings for a maximum period of 13 weeks.”

Mr. Lebhar asserted the new rate card would take the “guess and gamble” out of tv time-buying and replace it with “the guarantees of newspaper and magazine circulation.”

Mr. Lebhar said, “where periodicals guarantee only the circulation, we guarantee the equivalent of the actual readership of the advertisement.”

EASTERN STATIONS HINDERED BY HAZEL

HURRICANE HAZEL’s fury disrupted radio and tv transmission along the eastern coast, forced stations to extend their schedules beyond sign-off to broadcast late forecasts and damage reports and prompted a public service campaign by Canadian stations to aid storm victims.

Network staffs were alerted “just in case,” but coverage was not extensive.

WPFT Raleigh, N. C., fed comprehensive reports to stations in a dozen states and Canada until the 90-mile-an-hour winds cancelled operation for nearly four hours. WHNC Henderson, N. C., reported loss of its tower.

WEVC (TV) Norfolk-Hampton, Va., was not able to transmit from Friday afternoon until Sunday evening because of the damage inflicted.

Seven radio stations in Washington, D. C., suffered loss of electric power and three others were plagued by spasmodic interruptions to service. Some stations operated from emergency power supplies. Two tv stations were knocked off the air and personnel on the top floor of WTOP-TV were evacuated when it was feared that the tower might fall victim to the high winds.

WBAL Baltimore went on standby power to continue operations and aired reports from WMFD Wilmington and WMBL Moorhead City, both N. C.

In New York City WOV and WINS suspend operation temporarily when their permanent transmitters were damaged at the winds highpoint.

In upstate New York the 491-foot tower of WTVI (TV) Elmira was blown down, threatening to keep the station off the air for a month. WDIA Walton lost its 200-foot tower, but quickly substituted a horizontal, inverted “L” copper antenna and missed only one day of broadcasting. WEIM Elmira had to resort to auxiliary power from its transmitter to continue operating.

Increase in power at WICH Norwich, Conn., has been delayed because Hazel demolished a partially completed tower at the station. Although the falling tower did not hit the other towers or the studios, damage was estimated at $7,000.

CKLB Oshawa, Ont., Canada, left the air because of power failure.

WMYB Myrtle Beach, WBTW (TV) Florence and WSC Charleston, all S. C., WBTW (TV) Charlotte, WPMY (TV) Greensboro, WWRP Washington, all N. C., WVTX Plantsburg, Va., WVCH and WPWA both Chester, Pa., WQAN and WEJL (FM) both Scranton, Pa., WPTZ (TV) and KYW, both Philadelphia,
BLAW-KNOX tower
designed and fabricated

... to accommodate special automatic two-man elevator

When WWJ-TV, Detroit, wanted an automatic elevator in their new tower, Blaw-Knox went to work on the design of the tower... in close cooperation with the manufacturers of both the elevator and the control system.

The result is this tremendous triangular tower... 14 feet on each side, 1063 feet high and weighing 265 tons... with special structural features to rigidly support both the 102 foot antenna and the automatic elevator.

Ready accessibility to any part of the tower up to the 980 foot level is provided by special design, completely enclosed automatic elevator. It can be stopped by the operator at any level by means of low frequency inductive carrier control. In addition an auxiliary pushbutton station, located at the lower landing, permits manual control at that point. The two controls are interlocked so that only one can be operated at a time. A telephone provides ground-to-car communication.

The advanced design and fabrication of this tower for WWJ-TV typifies the kind of service which Blaw-Knox offers you... to meet your specific requirements.

For more complete information on all types of Blaw-Knox Antenna Towers, write or phone for your copy of Bulletin No. 2417. Or send us your inquiry for prompt service, specifying height of tower and type of antenna.

BLAW-KNOX COMPANY
BLAW-KNOX EQUIPMENT DIVISION • TOWER DEPARTMENT
PITTSBURGH 38, PENNSYLVANIA

Control system—Union Switch & Signal Division of Westinghouse Air Brake Company, Wilmerding, Pa.

Guyed and self-supporting — for AM • FM
TV • microwave • communications • radar
AGENCY executives who place millions in TV time were among those who attended formal dedication of KWTV (TV) Oklahoma City Oct. 16. The CBS ch. 9 outlet, featuring the “World’s Tallest Tower” (1,572 ft.), represents an investment of $2,500,000. It began interim operation last Dec. 20.

Photographed at the tower base are (kneeling) Penelope Simmons, Foote Cone & Belding, New York, and Edgar T. Bell, KWTV-KOMA general manager. Standing (l to r): Eddie Coontz, KWTV m.c.; W. J. Knodel, Avery-Knodel, Chicago; Ed Fitzgerald, J. Walter Thompson, Chicago; Clyde Melville, Avery-Knodel, Dallas; Bill Thomas, J. Walter Thompson, New York; Art Sherin, Avery-Knodel, New York; B. P. Timothy, Avery-Knodel, Chicago; Wendall Maure, Grant, Detroit; Edward P. Shurick, CBS-TV New York; Newman McEvoy, Cunningham & Walsh, New York; Ruth Jones, Compton, New York; Chet Slaybaugh, Ted Bates, New York; Frank Silvani, BBDO, New York; Dan Byrd, Ideco, Columbus, designers of the tower; Mrs. Edgar T. Bell; Lew Avery, Avery-Knodel, New York; Bert Lown, CBS-TV, New York; Fred Vance, KWTV sales manager; Lewis J. Nelson, Geoffrey Wade, Chicago; John J. Flannigan (almost hidden), McCann-Erickson, New York; Johnny Carson, CBS-TV, Hollywood; Ken Carson, CBS-TV New York (Garry Moore Show); and Gene Riesen, sales manager, KOMA.

J. C. Hetherington Retires After 15 Years With Blair

RETIREE of J. Chris Hetherington, manager of the St. Louis office of John Blair & Co., effective Jan. 1, is being announced today (Monday) by John Blair, president of the radio representative firm.

Mr. Blair said Mr. Hetherington, who managed the St. Louis office the past 15 years, is the first Blair executive to retire under the company’s retirement pension plan. Appointment of a new manager is expected in 10 days to two weeks.

Mr. Hetherington opened the St. Louis office in September 1939, after being associated with CBS as salesman for the network’s Chicago station WBBM and sales manager of KMOX St. Louis. During that interval he was also account executive for International Radio Sales. He entered advertising business in 1919 with the Chicago Tribune and was general advertising agent for the Wabash Railroad.

WTOP-TV Goes to 316 Kw After $250,000 Expansion

WTOP-TV Washington, D. C., recently increased its effective radiated power from 54.9 kw to maximum 316 kw, George Hartford, vice president for television of WTOP Inc., has announced. The changeover, which cost an estimated $250,000 and will add $50,000 to the station’s yearly maintenance costs, is expected to make the station’s signal available in an area of 14,900 square miles in Virginia, West Virginia, Maryland and Pennsylvania.

The station estimates that 646,900 sets are now able to pick up its signal.

another DU MONT
Multi-Scanner
now serving...

KULA-TV
HONOLULU, HAWAII
**NEW HOME of WCLI Corning, N. Y., the “House of Glass,” was opened Oct. 17.**

**WCLI-AM-FM Dedicate New ‘House of Glass’ Quarters**

WCLI-AM-FM Corning, N. Y., held open house Oct. 17 to dedicate its new studio-office building, the “House of Glass.” Built at a cost of about $34,000, the two level structure has a total of 2,500 sq. ft., Gordon M. Jenkins, president and general manager, has reported.

The Corning Glass Works presented the ABC-affiliated station with a photosensitive glass plaque listing all the uses of glass in the new building. A mailing piece, the WCLI Transmitter, is being sent to 5,000 advertising and agency people, Mr. Jenkins said.

**KAKE-TV Goes on Air, Brings TV Total to 412**

KAKE-TV Wichita, Kan., first vhf but second tv there, began regular programming last Tuesday affiliated with ABC, according to an announcement by Martin Umansky, general manager.

The ch. 10 station is operating at full 316 kw from a 1,079-ft. tower. Mr. Umansky said. George P. Hollingbery Co. is representative.

The number of operating tv stations now stands at 412.

Reports from other stations:

**KTLJ-TV Houston, Tex.,** has switched call letters to KTRK-TV and is scheduled to begin commercial operations in December. The ch. 13 outlet has appointed William Bennett commercial manager. Blair Tv is national representative. John T. Jones Jr. is president of Houston Consolidated TV Co., KTRK-TV licensee.

**WQXI-TV Atlanta,** owned by Robert W. Rounsaville, plans to begin programming Nov. 21, Pat Kelly, production and promotion, has reported. Test patterns began Oct. 13. The ch. 36 outlet is entering a market with three established vhf stations.

**KELO’s presently operating sports “off the air” pickup turns to inter-connecting cable as of Nov. 15th.**

Mr. Bennett

**NEW POWER**

Yes, Floyd’s KELO-TV is now 216,000 WATTS...

...and lighting up new sets like mad in a wide-radius virgin territory... to make even more spectacular KELO-TV’s thorough coverage of the prosperous Greater Sioux Empire.*

* South Dakota, Minn., Iowa

KELO’s presently operating sports “off the air” pickup turns to inter-connecting cable as of Nov. 15th.
BITNER RAISES TOP OFFICIALS

Harry Bitner Sr. elected board chairman of three stations with Harry Bitner Jr. becoming president of the outlets.

ELEVATION of Harry M. Bitner Sr. to be chairman of the board and Harry M. Bitner Jr. to be president of the Bitner-owned radio and tv properties in Indianapolis, Grand Rapids, and Flint, Mich., was announced last week. The senior Mr. Bitner had been chairman of the Indianapolis stations, and president of the Grand Rapids and Flint stations. Mr. Bitner Jr. had been president and general manager of the Indianapolis stations and vice president of the Grand Rapids and Flint stations.

Other promotions:
In Indianapolis, William F. Kiley, commercial manager of WFMB-AM-TV, was named vice president and general manager. Mr. Kiley is a 25-year veteran with the Indianapolis stations.

In Grand Rapids, Mich., Willard Schroeder, general manager of WOOD-AM-TV, becomes vice president and general manager of the stations. Mr. Schroeder has been with the Bitners for five years.

In Flint, Mich., Lester W. Lindow, general manager of WDFX, becomes virtual president and general manager. Mr. Lindow has been with the station for six years.

The Bitners also own WEOA Evansville, Ind., with Don Menke as general and commercial manager.

Meredith Revenue Hits $5.2 Million

RADIO AND TV broadcasting revenues of the Meredith Publishing Co. stations totaled $5,236,736 for the year ended June 30 compared to $3,774,386 the previous year, according to the company’s fiscal year statement. Addition of new broadcasting properties during the year contributed to the increase. The radio and tv revenue was 12.7% of the company’s $41,298,782 total.

Additions during the year included $2,008,000 of broadcasting plant and equipment acquired through purchase of KCMO-AM-FM-TV Kansas City and WHEN Syracuse (radio). An increase in depreciation and amortization was said to reflect the higher obsolescence rate on investments in broadcast equipment and the high amortization of contracts and tower leases acquired in purchase of stations. There is need for ample liquid resources in anticipation of the high obsolescence rate of certain high-cost electronic equipment, according to the report.

Meredith broadcast properties in addition to those mentioned above include WHEN-TV Syracuse; WOW-AM-TV Omaha, and KPHO-AM-TV Phoenix.

WTVP (TV) Boosts Power

WTVP (TV) Decatur, Ill., announces an increase in power from 17.1 kw to 213 kw, effective last Tuesday. The station claims the power boost will increase its coverage to a 55 mile radius of Decatur and will up its set count from 92,000 to 140,000 sets. At the same time, WTVP announced a rate increase to $300 for one hour Class A, effective Oct. 15.

STATION PEOPLE
Robert Moran appointed general manager, WBEL Beloit, Wis.
Jack McLean, sales manager, WJPS Evansville, Ind., appointed general manager.
Jean Paul King, formerly general manager, KLAS-TV Las Vegas, to KORK there as station manager.
J. W. Dennis ton, Iowa sales manager, Wembley Inc., New Orleans, appointed to newly-created post, local sales manager, KSO Des Moines, Iowa.
Harry H. Foster, formerly sales account representative, WCAE Pittsburgh, to WPFG-AM-TV Atlantic City, N. J., as assistant to general manager.
Mervin B. France, of Cleveland, and director of various corporations, elected director, Storer Broadcasting Co.
Lloyd Webb, salesman, WAIT Chicago, promoted to sales manager.
Charles A. Brailer, asst. program director, WOL Washington, D. C., to Voice of America, same city, as program director and night supervisor, Far Eastern division.
William P. Davey, formerly merchandising manager, Des Moines Register and Tribune, Des Moines, Iowa, to KSTP-AM-TV Minneapolis-St. Paul, as promotion manager.
Paul Beigel, WMGM New York, appointed traffic manager.
John P. Culver Jr., WFLN (FM) Philadelphia, promoted to operations manager.
R. W. Kirkpatrick, program director, WPAG-TV Ann Arbor, Mich., to WEAT-West Palm Beach, Fla., as operations manager.
Larry Rasco, news announcer, KRLD-AM-FM-TV Dallas, Tex., appointed news and special events director.
Lyle R. Richardson, sales manager and sports director, KGFW Kearney, Neb., to KRON Omaha, as sports director and account executive.
Chuck Muller, formerly farm program director, WJPS Evansville, Ind., to KOA Denver as farm service director.
Burke Waters, formerly with KQV Pittsburgh, to WSTV-TV Steubenville, Ohio, as sales service representative in Pittsburgh.
Dorothy Kimbell, formerly with Leo P. Botts Adv., Chicago, to WLBI De Kalb, Ill., as assistant copy editor.
Thomas Earley Jr., program director, WAEB Allentown, Pa., to WIP Philadelphia as assistant program director; Perc Bowker to sales staff, WIP.
Dave Manning, free-lance radio-TV announcer, Hollywood, to KGFI there as disc m.c., O’Clock Beat.
Richard Lewellen, salesman, Charles Antell Formula No. 9 radio-TV commercials, to KCOP (TV) Hollywood as host-m.c., five-weekly O’Clock Mattinee.
CHANGED PATTERN HAS BEEN DICTIONT FOR RADIO NETWORKING—MBS' O'NEIL

At RTES testimonial luncheon, marking Mutual's 20th birthday, MBS' president recalls that past procedures were successful for networks that new factors call for reappraisal of operations.

Perhaps not even a single network, operating as a monopoly in the U. S., could economically do so if it operated as radio networks have been operating in the past, MBS President Thomas F. O'Neill indicated last week.

Mr. O'Neill spoke at last Tuesday's testimonial luncheon given MBS on its 20th birthday by the Radio & Television Executives Society at the Hotel Roosevelt in New York, Fulton Lewis, Jr. MBS news commentator, spoke in place of the originally scheduled Gabriel Heather.

Mr. O'Neill discarded an earlier prepared speech which he said had been 'somewhat nostalgic,' about the achievements of MBS over the past 20 years' and launched his talk on radio's survival because 'recent developments in our trade' might provoke the cynical to refer to Mutual's 20th birthday while asking the question: 'How long do you think they or any other radio network can escape obsolence and the oblivion that attend it?'

Mr. O'Neill, speaking to the Primary Problem

Admitting 'the hue and cry indicates that the radio network business as such is being subjected to a shakedown that will shiver its timbers,' Mr. O'Neill said:

'How does this reappraisal come about? Television seems to be the primary problem in radio as in other media. Various prognosticators, whether expert or laymen, have sounded the death knell of radio itself while the more conservative have confined their direful predictions to embrace that of network operations alone. You can count myself among these if you will qualify this statement.

'As early as 1952, I made the statement that four radio networks will have to operate as they have in the past are economically unfeasible, and I would like to repeat that statement today. And I might even revise it so that it would now state that two, or maybe even one radio network, operating as they have in the past, are economically unfeasible. The qualifying statement of 'in the past' changes the whole complexion of this statement, and I believe sounds the keynote of radio network's future objectives.

'We have to bury the past. This means a reappraisal on the basis of where our listeners are, what type of people are included in these listeners and what have been their listening patterns because of the inroads of television.'

Along this line, Mr. O'Neill cited the Ward survey for MBS [B*T, Oct. 4], asserting the appraisal should not be confined to networks but also encompass advertisers, agencies and stations.

A month ago, Mr. O'Neill had asserted in an interview, broadcast by Mutual, that radio network operations will continue to change as listening patterns change and that MBS expects to guide its future programming course by the results of the Ward survey [B*T, Sept. 20].

He told the radio-tv executives that MBS, which 'will prevail for many more 20 years spans' will have 'little resemblance in the future to the operation that has existed and done so well in the past.'

Mr. O'Neill said, 'I do not mean to disparage the philosophies of operations of past. Horse-drawn buggies and cars without hydraulic drive, were fine in their day. In fact, I would say that if we had anything to do with drawing the blueprint of operation in the twenties and thirties, it would have been done the same way because the conditions at that time indicated this type of an operation.

'Conditions have changed, and I believe that the networks will change with them. And if parties necessary to a successful change will cooperate fully, no one has to wonder about the future of radio networks.'

Mr. Lewis, in his talk, reviewed the progress of radio and television in establishing broadcast coverage and prestige as it is known in the nation's capital today. He also predicted that tv will never supplant radio 'in the dissemination of straight news.' He estimated a 5-minute radio newscast could pack as much information and punch as a 15-minute television newscast, without, of course, the added cost factor.

Mr. Lewis was critical of printed news handling of the McCarthy-Army hearings, asserting that radio-tv coverage helped 'police' what he called the 'slanting' of newspaper and wire service reports of the hearing. He also warned Connelley—the emergency radio warning system—may prove to be worthless unless used in conjunction with battery-operated radio, a lesson, he said, taught by Hurricane Hazel.

MBS 'Pruning' Planned To Bolster Operations

REPORTS of an impending "economy wave" at Mutual were discounted last week by MBS President Thomas F. O'Neill who termed planned curbbacks as 'just a matter of pruning' along lines of the network's future plans.

In an earlier talk, Mr. O'Neill had cited need for changes in networks' operations (see story above).

MBS officials discounted reports which held that up to a two-thirds reduction in overhead would soon be invoked for all radio operations in the General Teleradio organization, which encompasses Mutual, the Yankee and Don Lee regional networks, and WOR-AM-TV New York. They thought it more likely that any belt-tightening would apply only or primarily to Mutual, and that the two-thirds figure would prove to be greatly excessive.

Mutual department heads, it was conceded, have been asked to suggest ways in which MBS operations may be changed to conform to the needs for the 'new look' which President O'Neill for some time has said is dictated by changing times. But they predicted this request was meant to apply to methods of operation, not to 'dollars alone,' although they conceded that some economies conceivably may be effected through, say, the consolidation of some units which have had separate assignments in

Broadcasting • Telecasting
the past. Mr. O'Neil, himself, discounted as unfounded the report that persisted to the effect that two vice presidents were leaving at the end of the month.

It also was noted that the reports—which in some, expanded versions predicted drastic personnel cutbacks at NBC as well as Mutual but which were denied by NBC insofar as its own operations were concerned—may have stemmed or been considerably exaggerated because of the fact that another network, ABC, has just gone through an extensive reduction in force [B&T, Sept. 27; also see page 79 this issue].

Mr. O'Neil in his speech made no reference to any personnel retraction or other cutback. The speech was made at last Tuesday's luncheon testimonial given MBS on its 20th birthday by the Radio & Television Executives Society at the Hotel Roosevelt in New York.

**AB-PT 3RD QUARTER NETS 45% OVER '53**

ABC Div. operated at a loss, attributed in part to the NCAA telecasts, which AB-PT President Goldenson says have brought network "prestige."

ABC Division operated at a loss during the third quarter of 1954, although estimated net operating profit after taxes for AB-PT, the parent company, was 45% ahead of the third quarter of 1953.

These highlights of AB-PT's third-quarter activities were included in the stockholder's report issued last week by Leonard H. Goldenson, president of AB-PT. He estimated net operating profit for the period at $1,373,000, as compared with $946,000 in 1953, and net operating profit after taxes for the nine months of 1954 at $3,127,000 as against $3,182,000 in 1953.

The improvement in third-quarter earnings, Mr. Goldenson noted, was achieved despite increased depreciation charges due to the installation of new theatre wide-screen and sound equipment and a loss sustained by the ABC Div., which included certain additional non-recurring costs stemming from the recent re-alignment of operational functions [B&T, Sept. 27]. He added that these operational changes should result in "greater efficiency and substantial economies in subsequent quarters."

Another factor cited by Mr. Goldenson as contributing to the ABC Div.'s loss during the third quarter was the programming of the NCAA football series on Saturday afternoons. He reported that approximately 25% of this loss was sustained during the third quarter, and the remainder of the loss will be taken in the fourth quarter.

"Barring any unforeseen changes," Mr. Goldenson continued, "the increase in the number of sponsored programs over last year, together with the economies referred to above, will substantially offset the NCAA loss in the fourth quarter."

Mr. Goldenson explained that in order to build a "strong" television network, certain risks must be taken, as in the case of the NCAA games. These games, he said, are considered "the outstanding fall sports series on television and have brought added prestige to the ABC network." He said the program is carried by more than 150 stations, and is attracting "one of the largest television audiences to watch a sports series."

ABC-TV programs which started this fall, Mr. Goldenson asserted, reflect "improvement and progress over last year, adding there are more sponsored and less sustaining shows on the television network. He made special reference to the new Disneyland program, which premieres on ABC-TV on Wednesday.

Earnings per share of common stocks, Mr. Goldenson reported, amounted to $3.31 in the third quarter as against $2.50 last year and to $6.88 for the nine months of 1954 as compared with $7.1 in 1953. Capital gains (net) for the third quarter and for the nine months were said to be $10,000 (loss) and $86,000 respectively, as against $63,000 and $4,377,000 in 1953. The latter figure was attributed principally to the sale of WKBK (TV) Chicago, following the merger of Paramount Theatres with ABC.

**ABC-TV Adds Three Stations, Uhf-Vhf W. Va. Combination**

COMBINATION vhf-uhf buy for ABC advertisers in the Oak Hill-Charleston, W. Va. market and the affiliation of three more tv outlets with the ABC-TV network were announced last week by Alfred R. Beckman, the network's national director of station relations.

Effective Oct. 30, ch. 4 WOAY-TV Oak Hill and ch. 49 WKNA-TV Charleston will be available to sponsors on a combination basis only. The Oak Hill outlet is owned and operated by Robert E. Thomas Jr., who also is general manager. Licensee of WKNA is Joe Smith Jr. Inc.

The three new affiliates joining ABC, which bring the total to 212 member stations, are: ch. 8 WSIX-TV Nashville, Tenn., licensed to JSW Inc.; ch. 8 WBTW (TV) Florence, S. C., owned by Jefferson Standard Broadcasting Co., and ch. 12 WEAT-TV West Palm Beach, Fla., licensed to WEAT-TV Inc. On Jan. 1, 1955, WEAT-TV will replace WIRK-TV as the ABC affiliate in West Palm Beach.

**RADIO-TV NETWORKS SET ELECTION PLANS**

ABC, CBS and NBC schedules call for 2,250 staffers to help in election roundup.

COMPREHENSIVE election night coverage of congressional and gubernatorial contests is planned by radio and television networks. Scheduling schedules vary, but the networks plan to continue through the night until a trend toward Democratic or Republican control of Congress is established.

ABC, CBS and NBC reported plans for utilizing about 750 staffers each for their coverage, with about 250 people from each operating out of New York, and others from strategic cities throughout the country. MBS' plans are not as extensive. DuMont plans no network coverage.

In order to give television viewers a clear picture of developments during the evening the networks have prepared visual aids including over-all and regional maps, charts to plot the returns, and huge "scoreboards." CBS again has arranged to use Univac, Remington-Rand's electronic high-speed computer, to assimilate past and current election data and to analyze voting trends.

Heralding the first major operation of its newly combined radio and television facilities, CBS reported that both Radio and CBS-TV operations will begin at 9 p.m. EST. CBS-TV has sold one-quarter of its coverage between 11 p.m. and conclusion to Roto-Broil Corp., Long Island City, N. Y., and an additional one-quarter to National Carbon Co. ( Prestone Anti-Freeze). Supervision of both radio and television will be under Sig Mickelson, CBS vice president in charge of news and public affairs.

NBC will begin coverage on television at 9:30 p.m. EST and on radio at 10 p.m. EST. Roto-Broil will sponsor one-half the period between 9:30 p.m. and 1 a.m. EST on NBC-TV.

William R. McAndrew, NBC director of news, will be in charge of election night activities

ABC's coverage of the elections will begin on radio and television at 9 p.m. EST. Sponsorship on both radio and television will be by the Chevrolet Motors Division of the General Motors Corp. John Daly, vice president in charge of news, special events and public affairs, and Thomas Velotta, vice president and administrative officer for news, special events and public affairs, will supervise.

Milton Burgh, director of news, will coordinate reports from 15 major cities for Mutual whose election programming is to start at 9 p.m. EST.
ABC NAMES MITCHELL HEAD OF ABC-TV

Oberfelder to succeed him as vice president-general manager of WABC-TV New York.

PROMOTIONS of John H. Mitchell to vice president in charge of the ABC television network, and of Ted Oberfelder to succeed him as vice president and general manager of ABC-owned WABC-TV New York [B&T, Oct. 18], were announced last week by ABC President Robert E. Kintner.

These appointments and one to be made "shortly" to designate a successor to Mr. Oberfelder as head of WABC, New York operations, the announcement said, complete the realignment which led to the dismissal of scores of ABC personnel a few weeks ago, described officially as a "series of executive promotions and departmental consolidations" [B&T, Sept. 27].

The promotions for Messrs. Mitchell and Oberfelder are effective Nov. 1. Mr. Oberfelder currently is vice president and general manager of WABC. The announcement did not indicate whether his successor would get a vice presidency in addition to the general managership.

In his new post Mr. Mitchell succeeds Alexander Stronach Jr., who "resigned" in the economy-dictated cutback of personnel in September. He was with Balaban & Katz Corp. from 1931 until its parent company, United Paramount Theatres, merged with ABC in February 1953, at which time he joined the ABC Div. In the theatre end of the B&K operations for many years, he managed the company's WKBK (TV) Chicago from 1948 until the ABC-UPT merger and then became vice president and general manager of the station. He was transferred to New York as vice president and general manager of WABC-TV on July 1, 1953.

Mr. Oberfelder joined ABC's advertising and promotion department in February 1945, became assistant director of the department in June 1946 and director in June 1947. Three years later he was made manager of WABC. He was a manager of owned radio stations for ABC in March 1952 and elected to a vice presidency the following December. He became vice president and a director general manager of WABC in July 1953 when the owned stations department was abolished in a move to give

the network's key stations greater autonomy.

In broadcasting since June 1934, he first served as director of promotion, merchandising and research for Hearst Radio. In 1937 he became promotion manager of the Philadelphia Inquirer and in October 1941 moved to WCAU Philadelphia in the same capacity. He was director of promotion, publicity, merchandising and research for WFIL Philadelphia from September 1943 until he joined ABC.

Lethen Appointed CBS-TV Sales Development Manager

EDWARD F. LETHEN Jr., deputy director of the Voice of America, has been appointed manager of network sales development for CBS-TV, effective Nov. 1, it was announced last week by William H. Hylan, vice president in charge of network sales. Mr. Lethen will succeed Edward P. Shurick, now national director of station relations for CBS-TV.

Before joining VOA, Mr. Lethen was with CBS Radio for three years as director of sales extension. In his VOA position, he planned the transfer of that agency's personnel and 14 studios from New York to Washington. For a time he also served as acting director of VOA.

Prior to his first association with CBS, Mr. Lethen was with Macadden Publications for 16 years and left that organization as advertising manager.

Spectaculars Enliven Programming -- Weaver

SPECTACULARS represent a "break" from the same, expected formats of "known schedule" shows, Sylvester L. Weaver Jr., NBC president, told a news conference before showing of NBC-TV Tonight at 8:30 at the network's Burbank studios last week.

"You can play it safe," he said, "and give the public nothing but quiz shows, situation comedies and panels, and you'll probably do all right. Or you can spend a little extra money and bring a number of creative people into the act—producers like Otto Preminger—and have them try their hands at this medium.

"Although there have been some changes in the original plans for color spectaculars," he said, "Tonight at 8:30 is typical of what we are trying to do.

"We're trying to create a form which makes sense commercially," he continued, but admitted that at present, spectaculars are of a caliber and type not available on a "commercial" budget.

As to success of spectacular form, network's "Lady in the Dark," which was "anything but playing down to the audience," reached million viewers, or a third of the available audience. "This is a creditable showing," Mr. Weaver stated.

Considerable controversy has arisen around the form, he admitted, but as the public becomes more conscious of the varied entertainment offered in the "lavish productions," they will go still higher in the public's esteem, he observed.

KAKE-TV Connected by Bell

CONNECTION of KAKE-TV Wichita, Kan., with Bell Telephone's nationwide network facilities has been announced. Programs will reach KAKE-TV from the Kansas City-Dallas radio relay route. Addition of the station to the system brings the total number of stations on the network to 341 and the number of cities served to 222.

NETWORK PEOPLE

Eric C. Lambart, sales staff, NBC Chicago, appointed account executive, CBS-TV there.

Philip Feldman appointed business affairs director, CBS-TV Hollywood, succeeding Maurice Morton, who moves to McCadden Corp. (film production), same city.

Reginald Jordan Jessup, news editor, CBU-CBUT (TV) Vancouver, to Canadian Broadcasting Corp., same city, as press and information representative.

George Reeves, formerly with KWK St. Louis, to Thoroughbred Broadcasting System, Louisville, Ky.

Dave Showalter, public affairs director, Columbia Pacific Radio Network, Hollywood, appointed to L. A. City Civil and Air Defense public relations advisory committee.

Donn B. Tatum, director, ABC-TV Western Division, Hollywood, appointed to California Governor's committee for employment of handicapped.

Roy Rogers and Dale Evans, personalities, NBC Radio and NBC-TV, to serve as co-chairmen, National Retarded Children's Week, Nov. 14-23.

SELLING . . . 720,700 People in the Great Miami Valley

WONE

RONALD B. WOODARD, PRESIDENT

One of the Nation's Great Independent Stations

980 KC • 5,000 WATTS

PHONE HEADLEY REED CO.

DAN TuON, OHIO

"THE CITY BEAUTIFUL"

October 25, 1954 • Page 79
Zenith President McDonald challenges organized move by theatre owners to bury subscription television.

AN ALL-OUT scrap developed last week between Zenith Radio Corp. and Theatre Owners of America over subscription tv. What heretofore had been largely a skirmish gave promise of developing into a Donnybrook, as battle forces organized along the lines of the Theatre Owners of America and Zenith, advocate of Phonovision, one pay-as-you-see method of subscription tv.

Comdr. E. F. McDonald Jr., Zenith president, promptly picked up the challenge implied in the organizational move of theatre owners to fight fee tv and preserve "free home television for the American people."

The Zenith president asserted that the campaign to block subscription tv "will prove as futile as other attempts by other industries to kill off competition that might cut into profits."

He expressed confidence that "Congressmen from rural areas will not take kindly to any attempt to stop the one development that can give their constituents good tv."

Comdr. McDonald issued his statement in response to the report that representatives of various groups representing about 95% of the nation's organized movie theatres had appointed a joint committee to combat subscription video.

Representatives met in Chicago Oct. 15 and set up the unit, with Alfred Starr, president emeritus of TOA, and Truman Rembergh, former president of Allied States Assn., as co-chairmen. The group called on all other interested parties to join the campaign for "preserving free home television for the American people" by fighting pay-as-you-see tv. Other committee members included Philip Harling, Metropolis Motion Picture Theatres Assn., treasurer; James Arthur, Southern California Theatre Owners, secretary; Abram F. Myers, Allied States Assn., and Herman Levy, TOA. Legal counsel will be handled by Messrs. Harling and Arthur.

Comdr. McDonald noted a certain "irony" in the new committee's call for support from "all groups" and declared:

"Movie exhibitors have fought tv every inch of the way. They have openly threatened motion picture producers with reprisals if they released films to television. Theatre Owners of America has openly proposed that theatres band together to secure exclusive rights to great entertainment so that they might embalm television in the movie houses, and keep great entertainment from home tv."

Skiatron Electronics & Television Corp., which developed Subscriber-Vision, countered that TOA had "declared an open war on subscription tv" and that its "initial statement makes it very clear that this is to be a war of misrepresentation."

Skiatron President Arthur Levey maintained that toll television is not opposed to broadcast television nor intended to supplant it. "Our intention," he said, "is merely to supplement the present limited variety of programs available over free tv."

Theatre owners are apprehensive "presumably... because they feel vulnerable," he said, accosting them of "fighting a rear-guard action against progress in the entertainment world" and of inconsistency in "posing as the great protectors of television" while at the same time promoting the use of closed-circuit theatre television.

Let the public decide, he said.

TNT Purchases 50 GPL Units For Hotel Closed-Circuits

PURCHASE by Theatre Network Television of 50 projection units from General Precision Labs, Pleasantville, N. Y., for use in hotel closed-circuit television was announced jointly last week by Nathan L. Halpern, president of TNT, and Hermann G. Place, president of General Precision Equipment Corp., GPL, parent company.

The transaction was said to include "the first big-screen tv equipment designed and manufactured for hotel closed-circuit tv." The announcement stated that the new equipment will make possible simultaneous closed circuit business meetings "in as many as 50 hotels located in 50 different cities from coast to coast and will augment TNT's regular network of more than 100 theatres."

"This will provide national coverage in hotels for the first time," Mr. Halpern said. "Closed-circuit tv has, up to now, been handicapped by the absence of good equipment in sufficient quantity for use in hotels which accommodate medium size audiences and are available at hours not practical for large film theatres. TNT's new pool of top quality projection equipment opens up these outlets for our network."
Ziv Sales at New High

Noting that Frederic W. Ziv Co. in the past year has produced more radio shows than ever before, Alvin E. Unger, vice president in charge of sales, reported last week that the sale of Ziv's transmitted radio shows have reached a new high this fall.

This activity, he said, reflects advertiser demand for "quality radio properties."

Amended by Mr. Unger are I Was a Communist for the FBI for 52 weeks to Gentileman Brewing Co. in the Chicago market; adding to Gentileman's purchase of Mr. District Attorney for multiple markets in the Midwest; purchase of I Was a Communist for the FBI, also 52 weeks, by Land O' Lakes Bakery, for six markets in Wisconsin; The Cisco Kid buy of Snyder's Bakery for four Washington markets; programming three shows a week for 52 weeks; It's Showtime in Hollywood by Gallo Wines for multiple markets including Seattle, Portland, Yakima, Spokane and Olympia, Wash., and The Red Skelton Show by Streisand Biscuit Co., in four Georgia markets, and Hour of Stars for the same company in Fitzgerald, Ga.

Big 10 Plans TV Offer

A PLAN to offer for television in the Midwest the athletic events of the Big Ten for a period of 26 weeks immediately following the college football season was under preliminary study last week. A special four-man group of the Warner-Conference met in Chicago's LaSalle Hotel to discuss the proposal. It was expected that if the plan materializes, track, basketball, swimming and other sports events would be offered to Chicago TV stations. Among those attending the session was Kenneth (Tug) Wilson, Big Ten commissioner. The conference has been on record for a regional or localized plan of college football telecasts.

Program Services People

Henry E. Hobbs, sales staff, WATV (TV) Newark, N. J., to Air Features Inc. (program productions), N. Y., as sales manager.

Gerald Popper, formerly promotion executive, MBS, appointed public relations and publicity director, Muzak Corp., N. Y.; Marianne Brown, formerly with Masterworks Div., Columbia Records, N. Y., to Muzak as executive assistant to merchandising director.

William A. Drake, manager, United Press, Omaha bureau, appointed UP business representative for Nebraska and Iowa, headquartered in Omaha; James R. Quinn, UP, Omaha, succeeds Mr. Drake.

Ashbel Green to literary dept., MCA Management Ltd., N. Y.

Frederick McKittrick Dies; Advertisers Directory Head

Funeral Services were held Monday morning at the Fairchild Funeral Chapel in Brooklyn, N. Y., for Frederick C. McKittrick, 76, president of George McKittrick & Co., publishers of directories of advertisers, who died Oct. 15 at his home in New Rochelle, N. Y.

Mr. McKittrick had been associated for more than 50 years with the company founded by his father. He became president of the firm in 1920.

He is survived by a brother, James McKittrick, of New York and Chicago.

Professional Services Shorts

Robert S. Taplinger & Assoc. (public relations), N. Y., will open branch office in Miami Beach, Fla., at 305 Lincoln Rd., with Helen Baum in charge.

Leonard B. Elliott Adv. has been established at 15 W. 44th St., N. Y., as radio-tv creative, consultation and business service for advertising agencies, radio and tv stations, individual advertisers and related fields.

Robert Davis Assoc. (film production), N. Y., appoints Melrick Landen Assoc., same city, for public relations.

Television Corp. of Japan, Tokyo, appoints Phil Dean Assoc. (public relations), N. Y., for United States.


African Radio Productions Ltd., Johannesburg, South Africa, has appointed Dine & Kalmus (public relations), N. Y., as American representative.

Cavanaugh & Shore Adv., N. Y., appoints Phil Dean Assoc., same city, for public relations.

Ursula Halloran & Assoc., N. Y., appointed by Dancer-Fitzgerald-Sample, same city, for public relations, publicity and promotion of The Vise, sponsored by Sterling Drug Inc., N. Y., on ABC-TV.

Theatre Network Television Inc. (closed circuit tv), N. Y., moves to 575 Madison Ave.


Professional Services People

Paul Richards, formerly production manager, Commercial Illustrators (art studio), Chicago, to Bellnap & Thompson Inc. (sales incentive organization), same city, as creative services manager; K. C. Miller, formerly retail copy chief, Montgomery Ward & Co., Chicago, to Bellnap & Thompson as copy chief; Clare Olson, formerly with William Hart Adler Inc. (adv.), Chicago, to company as art director.

Louise Ford, formerly program director, WBUR Boston, to promotion dept., Fred Pittera Assoc. (promotion and production), N. Y.
of Light," Gen. Sarnoff declared, "what interests us most directly is the evidence that the light amplifier is not too far out of reach." He said, "I have seen this light amplification experimentally."

As to the future of television, Gen. Sarnoff said:

"I believe that the TV tube of today will eventually be eliminated. It will be displaced by a thin, flat screen like a picture on a wall. Or, it may be an easel-like frame that will set on your living room table and, being portable, can be moved to any other part of the room or house."

"The pictures could be controlled from a little television box no bigger than a jewel case or a cigar box. No cabinet will be required."

Gen. Sarnoff predicted "a knob will enable you to make the image larger or smaller, and in black-and-white or in color to suit your eye and your mood."

On the subject of atomic energy, Gen. Sar-noff said that no crystal ball is required to foresee that in the near future, power will mean nuclear energy.

WMAR-TV GETS RCA COLOR FILM CAMERA

Manufacturer's first 3-Vidicon unit will handle 16mm, 35mm and 2x2 color slides.

RCA has delivered to WMAR-TV Baltimore, Md., the firm's first commercial 3-Vidicon color TV film camera, it was announced last week.

The new camera can be used with either 16mm or 35mm film projectors and provides simple and economical color telecasting of color motion picture frames or slides, according to A. R. Hopkins, manager, broadcast equipment marketing, RCA Engineering Products Division.

Mr. Hopkins said the 3-V film camera "will enable broadcasters to supplement appreciably their 'live' programming with a wealth of available color motion picture frames and slides. It will prove particularly beneficial for smaller television stations which, for economic reasons, are now required to limit their color programming to network offerings."

The new equipment employs three Vidicon pickup tubes and a light-splitting optical system of dichroic mirrors. Another feature is a 3-V optical multiplier, into which may be fed the output of two motion picture projectors, either 16mm or 35mm, and a dual-disc, single-lens, 2 by 2 slide projector.

Forty more TV stations are scheduled to receive the new RCA camera in one to three months. They are:

- KFMB-TV San Diego; KJH-TV Los Angeles; KIQQ-TV Spokane; KPHO-TV Phoenix; KRCA (TV) Los Angeles; KRON-TV San Francisco; KSB-TV St. Louis; KSTP-TV St. Paul; WBAL-TV Baltimore; WBAP-TV Fort Worth; WBNF-TV Buffalo; WFTV (TV) Charlotte, N. C.; WBNZ-TV Boston; WCBS-TV New York; WCOC-TV Minneapolis; WCBS-TV Charlestown, W. Va.; WDAF-TV Kansas City; WDEL-TV Wilmington, Del.; WDSU-TV New Orleans; WFTL-TV Philadelphia; WFLLA-TV Tampa; WGAL-TV Lancaster, Pa.; WHAM-TV Rochester, N. Y.; WJAC-TV Johnstown, Pa.; WJAR-TV Providence, R. I.; WKY-TV Oklahoma City; WNBQ (TV) Cleveland; WNBQ (TV) Chicago; WPTZ (TV) Philadelphia; WBCT-TV Washington, D. C.; WBCA-TV New York; WSAZ-TV Huntington, W. Va.; WSBB-TV Atlanta; WTMJ-TV Nashville; WSTR-TV Syracuse, N. Y.; WTVN-TV Milwaukee; WTPA (TV) Harrisburg; WTTV (TV) Richmond; WTTV (TV) Tampa, and WTVY (TV) Milwaukee.

**RCA Cuts Price on Camera Pickup Tube for Color TV**

DECREASE in the suggested user price from $1,900 to $1,700 of the RCA camera pickup tube for color TV broadcast service was announced last week by the tube division of RCA. The revision in price will provide broadcasters with color cameras employing a simultaneous pickup system, with an overall saving of $600 per camera since three RCA pickup tubes are required in each camera.

Described as the first commercial camera tube with the sensitivity required for color TV, it was placed on the market last May. Increased tube production, because of mounting demands from broadcasters and equipment manufacturers, resulted in a cost saving which is now being passed on to tube users, it was pointed out.

**FEATURES of RCA's new 3-Vidicon color TV film camera are discussed by A. R. Hopkins (l), manager of RCA broadcast equipment marketing, Engineering Products Div., and Carlton G. Nopper, chief engineer, WMAR-TV Baltimore. The ch. 2 station will celebrate its seventh anniversary Wednesday.**

**MANUFACTURING SHORTS**

Deltron Inc., Phila., has developed self-contained, portable resistance-capacitance bridge that increases speed and accuracy of making measurements on capacitors from 10 mmf to 50 mfd and resistors from 10 ohms to 50 megohms and can be used for making continuity measurements on circuits, coils and transformers, according to company.

Califone Corp., Hollywood, announces four-speed transcription player with 10 w undistorted amplifier having frequency response within 2 db from 30 to 20,000 cycles.

General Electric Co., Syracuse, N. Y., announces establishment of communication equipment center at Redwood City, Calif., to serve demand for GE two-way radio equipment in western states.

Prodelin Inc., Kearney, N. J., announces 50 kw Tri-Loop vhf TV antenna with power gains from 2 to 17" . . . possible to deliver 316 kw ERP . . . "

ORRadio Industries Inc., Opeka, Ala., appoints J. E. Joynor Jr., Atlanta, as representative for southeast.

JFD Mfg. Co., Brooklyn, has out eight-page, two-color brochure, complete with photographs, diagrams and charts, evaluating engineering efficiency, construction and design of Roto King rotator.

Emerson Radio & Phonograph Corp., N. Y., and Stromberg-Carlson Co., Rochester, N. Y., have announced $10 increase on tv model list prices and $10-$20 increase on various lines, respectively.

**MANUFACTURING PEOPLE**

H. Joseph Sarlin appointed vice president and general manager, DuMont Illinois Inc., Chicago, newly-created distributor subsidiary, Allen B. DuMont Labs, Clifton, N. J.


Walter S. Bopp and Edward V. Stirbis appointed Latin American and Eastern Hemisphere sales manager, respectively, Ayco Mfg. Corp., N. Y.; Charles Todd Lee appointed division marketing and advertising manager.

Fred Oken, advertising and sales promotion manager, CBS-Columbia Distributors Inc., N. Y., appointed advertising manager, CBS-Columbia, Long Island City, N. Y.

F. Gene Abrams appointed sales promotion manager, Motorola Inc., Chicago.


Lee Schoenfeld, distribution analyst, major appliances div., General Electric Co., Louisville, Ky., to GE radio-tv dept., Syracuse, N. Y., as marketing research manager.

ASCAP

FEATURES

ITS FORTY YEARS
A NEW HARMONY FOR AN OLD DISCORD

ASCAP-BROADCASTER RELATIONS ARE MELLLOWING WITH MATURITY

By Bruce Robertson

In all the programming sources with which broadcasters have had deals, none has been more important, provided more material, or given more trouble than the American Society of Composers, Authors and Publishers.

As the oldest U. S. society of popular song writers and publishers, ASCAP can look back on 40 years of tumultuous struggle to obtain what it considers fair payment from the users of the music its members produce. For half of those 40 years broadcasters have been the biggest users of ASCAP music, and, not inexplicably, the struggle has been directed principally against them.

Radio, television and ASCAP have grown up together. In the late 30s ASCAP's total revenue averaged about $6 million a year, two-thirds of it derived from radio broadcasters. This year the society expects to take in about $20 million—$17 million of it from radio and tv.

Like growing youngsters anywhere, broadcasting and ASCAP have had their violent quarrels. There is evidence, however, that the two have now reached a state of maturity where understanding and amicable settlement of differences are no longer the exception but the rule. Knowing they cannot easily live apart, they are learning to live together.

The association between broadcasting and ASCAP began on Feb. 1, 1923, when the society issued its first license to a broad-

THIRTEEN OF THE MANY WHOSE WORK IS ASCAP PROPERTY

The year before, Mr. Handy had sued a restaurant whose orchestra performed his songs and that is the case when the court agreed with the proprietor's defense that he did not charge admission to the restaurant, that therefore the performance was not "for profit" and hence there was no requirement for him to pay a performance fee.

With an organization to finance the fight and the legal genius of ASCAP's founder-attorney, Nathan Burken, to guide it, the Herbert suit was pushed all the way to the U. S. Supreme Court. There, the question of what constitutes "performance for profit" was settled in an opinion by the late Justice Oliver Wendell Holmes, who said:

"If the rights under the copyright are infringed only by a performance where money is taken at the door they are very imperfectly protected ... The defendants' performances are not eleemosynary. They are part of a total for which the public pays, and the fact that the price of the whole is attributed to a particular item which those present are expected to order is not important . . .

"If music did not pay it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit and that is enough."

Many subsequent court cases have been decided in accordance with the Holmes dictum that any use of copyrighted material by a commercial user is a use for profit—a
sustaining broadcast is a good example. A broadcast also has been defined by the courts as a public performance, despite an absence of spectators in the studio at the time.

ASCAP's only function is to serve as a clearing house for the bulk licensing of public performance rights; these rights are its sole concern. Writers—both composers and lyricists—deal directly with publishers regarding royalty payments for sheet music and phonograph record sales (record royalties being limited by statute to two cents per composition per record). The publisher handles all arrangements for marketing the publication and recording rights.

In its early years, ASCAP's chief sources of revenue were restaurants, dance halls, hotels, movie and vaudeville theatres. The addition through the 30's of the broadcast networks changed that picture. By 1932, Gene Buck, long-time ASCAP president, told a Congressional committee that of the Society's income of approximately $2 million a year, radio contributed some $900,000, the movies (note with sound) about $700,000, with $400,000 coming from dance halls, cabarets and other public places of amusement.

At that time, ASCAP's licenses to broadcasters were individually negotiated on a somewhat elastic basis of power, popularity and card rates which was not particularly satisfactory to either side. Rates were tough for all types of commercial entertainment in those depression days; sales of sheet music and records had plummeted to small fractions of their previous heights and the song writers and publishers were not slow to place the blame on broadcasting, which gave the public its musical entertainment at home and at no cost. They felt that it was up to radio, through its ASCAP fees, to replace sheet music and records as their major source of income.

The broadcasters wanted popular music for their stations, which meant that they needed ASCAP licenses, but they placed a somewhat different value on them than did the song writers and publishers. They represented the virtual monopoly that ASCAP held on the tunes the public wanted to hear and wondered if this did not constitute a violation of the anti-trust laws. They were sure it gave ASCAP a bargaining power that outweighed any that they could muster.

All through the 30's the broadcasters chafed under what they considered ASCAP's exorbitant fees for the use of its music on the air. They made a number of unsuccessful attempts to build up a competitive source of music, to get Congress to amend the copyright act to reduce infringement penalties, and to have the courts dissolve ASCAP as an illegal monopoly. But they went on buying ASCAP music, at rates raised to 3% of the stations' gross income in 1931, 4% the next year and 5% from 1945 through 1940.

In 1932, E. C. Mills, who had been head of NBC's Radio Music Co., joined ASCAP as general manager, succeeding Julius C. Rosenthal, who had died the previous December. Five years later, Mr. Mills was given the newly created post of chairman of ASCAP's administrative committee, with John G. Paine resigning as chairman of Music Publishers Protective Assn. to become general manager of ASCAP. It was Messrs. Mills and Paine who represented the Society in its dealings with broadcasters through the troublesome late 30's.

The crisis in ASCAP-radio relations occurred in the summer of 1939. Determined not to be caught unprepared when their current licenses expired on Dec. 31, 1940, the broadcasters at the NAB convention in July 1939 appointed a committee to find out what terms ASCAP had in mind for its new licenses. When Mr. Paine told the committee that it was too early and ASCAP had no proposal to make, NAB called a special convention in September at which Broadcast Music Inc. was organized as an industry-owned source of music designed to furnish ASCAP with some real competition.

Mr. Buck Goes to Jail

From then on the break was inevitable and when ASCAP did offer its new ten-year licenses, with increased network fees offset by reductions for smaller stations, it found few takers. Emotion ran high on both sides. When A. J. Mosby, K.G.V. Missouri, Mont., filed charges of conspiracy and extortion against the radio networks and ASCAP, the networks filed written answers refusing to waive extradition for their executives, but ASCAP did not and its president, Gene Buck, spent Feb. 22nd in jail in Phoenix, bail being unobtainable with banks closed for the holiday.

ASCAP charged the broadcasters with perjury; radio retorted that Mr. Buck was a deliberate martyr.

ASCAP spokesmen were denied a place on NAB's 1940 convention agenda. Radio was girding itself for war, largely through BMI's acquisition of musical catalogs, which gave radio the rights to some 250,000 compositions of all types, plus provisions for the radio use of thousands of numbers in the public domain.

Came 12:01 a.m., Jan. 1, 1941. Came "Jeannie With the Light Brown Hair" and thousands of too-familiar oldies and unfamiliar newies. But the public did not revolt and the broadcasters did not break ranks. Then a third party got into the act—the Dept. of Justice—with anti-trust actions that soon wrested consent decrees from both BMI and ASCAP. The war was over and although peace negotiations were lengthy, before the end of the fall season the tunes of Irving Berlin, Cole Porter and other ASCAP writers again came from every radio.

In addition to the familiar blanket license for unlimited use of the ASCAP repertoire, now offered at the reduced rate of 2.25% of net income for stations (2.75% for networks), stations also were given for the first time the opportunity to buy the use of ASCAP music on a per program basis, paying only for music actually used. The per program scale was 8% of the time charged for the program containing ASCAP music, or 2% if the music was used only for themes or background.

The new ASCAP license contracts were immediately accepted by the four nationwide radio networks and by most stations, all the networks and better than 95% of the stations taking blanket licenses. The contracts ran through Dec. 31, 1939, with clauses for nine-year extensions on the same terms, and it is indicative of the changed radio relationship to the Society that the renewals went through automatically and without any expressions of concern, let alone cries of anguish, from either the creators or the users of music.

Meanwhile, television had been added to the broadcasting scene. At first, ASCAP issued gratis licenses to the tv stations and networks for the use of its music, but in 1949 the Society decided that tv was now well enough established to begin paying for its music as radio did. After months of negotiations, five-year blanket licenses, retroactive to Jan. 1, 1949, and running through Dec. 31, 1953, were drafted and signed by the tv networks and some stations at terms roughly those of radio plus 10%. The majority of tv station operators, however, held off, waiting to see what sort of per program licenses they would be offered.

A tv per program committee headed by Dwight W. Martin, WLWT (TV) Cincinnati, was formed and meetings with ASCAP management began, with expectations that the task would be concluded by the end of the year. But December 1949—and December 1950—came and went without an agreement. In March of 1951 ASCAP mailed tv stations per program licenses of its own devising at fees of 8.5% of card rate for tv stations with annual grosses of less than $150,000 a year, 9% for those with gross incomes between $150,000 and $300,000 and 9.5% for those with grosses of over $300,000.

Because these tv license fees were based
PARTNERS IN THE FUTURE
By Stanley Adams, President
American Society of Composers, Authors and Publishers

BROADCASTING • TELECASTING is devoting a portion of this issue to an explanation of ASCAP — what the Society is, how it functions and its value to the radio-television industry. This year marks the 40th anniversary of the founding of the Society. In spite of the fact that ASCAP has existed for more than a generation, incorrect and faulty misconceptions concerning the Society continue to be current. We are confident that in these pages most or all of these misconceptions will be corrected.

ASCAP is proud of its service to the broadcasting industry since the infancy of radio. We are happy to provide the bulk of music which has made the broadcasting and later the television industry the great medium of entertainment they are today.

Some members of the industry may have forgotten this significant fact — during the infancy of radio ASCAP allowed the first stations to perform its music free or for nominal compensation. Again, when television appeared in the 1940's, ASCAP freely allowed the television networks to use its repertory during the experimental period without compensation of any kind. In both cases it was only when advertisers began sponsoring programs on a large scale that ASCAP asked the industry for a just share in the income resulting from the use of its members' property.

This example, I am sure, is only one case of many where ASCAP has demonstrated a flexibility of practice and an ability to see the other fellow's point of view.

It is the Society's intention to continue to devote considerable effort to help its customers make more profitable use of the ASCAP repertory. To this end, we have recently organized a Station Relations Division headed by the Assistant Sales Manager, with representatives in key cities. These ambassadors of good will have already been well received and have demonstrated their usefulness. Now in preparation is a series of program aids, designed to inform program managers of recorded ASCAP compositions available, broken down by frequently used categories.

I have made a number of personal visits to broadcasters and telecasters in major cities, and look forward to making more such visits in the near future. Everywhere I have been most cordially received.

It is a favorite indoor sport of people in the entertainment industry — especially on anniversaries — to attempt to gaze into the future. Of one thing, however, I am unable to say what our next forty years will bring. Of one thing, however, I am certain — that in the future, as in the past, composers, authors and publishers of America and the users of their music will learn more about each other, and will gain increased understanding of their role as partners in the great American entertainment enterprise.

members pressed for an increased share of the income of this expanding new medium of television; on the other, the tv broadcasters pushed just as energetically for a reduction in the percentage-of-gross scale, arguing that in tv the grosses are much larger than in radio, but the net income is not. The negotiators were fully aware of the hazard of leaving a final determination to a court which, however wise and impartial, would still be ignorant of the many considerations involved, and they determined to work out a deal that both sides could live with.

In December 1953, a tentative agreement was reached and in March new licenses were distributed, giving stations the choice of a blanket license or a rate which, on a scale of radio-minus-10% or a per program license at 9% of net revenue for the period (4% if the music is on films and for background only). Network license fees were similarly reduced, but with a proviso that the combined ASCAP revenue from the tv networks for any year of the new contract should not fall below the 1953 total. Retroactive to Jan. 1, 1954, the current tv licenses run for four years, rather than five, so that they will terminate a year before the end of ASCAP's radio licenses.

Most of the nation's tv stations and all the tv networks have by now taken one or the other ASCAP license, all networks, and the vast majority of stations again choosing blanket licenses. While the court action is still pending, it presumably will be withdrawn as soon as all its parties (nearly double the original 56) have signed with ASCAP.

THE CONSENT DECREE
In a paper delivered in May 1952, at a U. of Chicago Law School conference on "The Arts, Publishing and the Law," Herman Finkelstein, ASCAP general attorney, described the consent decree entered into in 1941 and modified in 1950 as representing "a realistic approach to the special problems of marketing a right which can only be marketed when a great number of works can be offered in bulk. The only alternative," he said, "would be either habitual copyright infringement and hit-or-miss redress, or the complete avoidance of the use of contemporary works. Either alternative would spell chaos or complete stagnation.

'To facilitate the free flow of commerce in musical compositions rather than to restrain it," Mr. Finkelstein said, the consent decree provides:

"(a) The Society must not license any rights other than non-dramatic performing rights in musical compositions;

"(b) the member must be free to license users directly without the Society's intervention;

"(c) membership in the Society is available to any composer or author of a copyrighted musical composition who has had at least one of his works regularly published, and to anyone actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale for at least one year and who assumes the financial risk involved in the normal publication of musical works;

"(d) The Society is governed by a Board of Directors, consisting of 12 writers and 12 publishers, which is elected by the members every other year on a basis in which the members' participation in royalties determines the number of votes he may cast in election of directors; writer members voting for writer-directors and publisher members voting for publisher-directors;

"(e) in the distribution of royalties to members, primary consideration must be given to the performances of a member's works as shown by objective surveys.

"(f) If any member is dissatisfied with his apportionment of royalties, he may appeal to a special panel presided over by an impartial chairman;

"(g) The Society must make available to broadcasters a form of license in which the payment for use is determined by the amount paid by the radio-television industry for the current year in a contract with the Society, to the extent the composition is used in the new contract, and in the case of network programs and motion picture films used in theatres, the Society's license must be obtained by the radio network and the motion picture producer respectively, rather than by the individual broadcasting station or the motion picture theatre. This principle

Page 86 • October 25, 1954

on one-time card rates, rather than on actual station income from business largely subject to volume and frequency discounts, the tv per program fees worked out to appreciably more than the radio per program fees of 8% on net income and the tv stations rejected them. Instead, a group of 56 tv broadcasters banded together in July and went into the U. S. District Court in New York, asking the court to set fair music fees, as provided for by the consent decree.

With its answer the following month, ASCAP asked the court to relieve it of the necessity of offering per program as well as blanket licenses to any station licensed by BMI and also to have the definition of program extended to include adjacent announcements.

While both the broadcasters' and ASCAP's petitions were awaiting hearing, attorneys for both groups began holding informal discussions of the points of issue and eventually made sufficient progress to warrant the resumption of negotiations. With the end of the original tv blanket licenses imminent, the scope of the tv station committee was broadened to include these as well as per program contracts.

The road of the negotiators was anything but smooth. On the one side, ASCAP

Onetime card rates
of licensing the network or the producer is called 'clearance-at-the-source'.

The traditional policy at ASCAP has been to leave to the publisher members of the board the jurisdiction of distributing royalties among the publisher members (who elect them), with the writer board members, constituting the Writers' Classification Committee, holding similar authority in distribution of writer royalties. The Society's entire income, minus cost of operation (which has been brought down from more than 33% to about 19% of the total, Saul H. Bourne, treasurer, reported at the 1954 annual meeting), is distributed quarterly, half to the publishers, half to the writers.

For many years the Writers' Classification Committee divided ASCAP's writer members into about 20 classes, all members of each class receiving the same royalty. Assignment to a class, promotion and demotion were made periodically by the Committee after exhaustive study of the writers' catalogs. As the membership grew and the research and mathematics required for classification grew with it, so, too, grew the members' dissatisfaction with this method.

In 1950, a new system was worked out, with the performance factor made the prime consideration of the distribution system, at the insistence of the government.

Credits for commercial performances of the more than two million copyrighted musical works in the ASCAP repertory are amassed through a continuous survey. Since a complete compilation of all performances would be prohibitively expensive if not physically impossible, the Society conducts its own poll, based largely on the complete performance records of the radio and tv networks, augmented with spot checks of arbitrarily selected groups of stations. From the survey it is possible to compile performance credits for all members, the results being reflected in their quarterly payments.

Performance credits are shared equally by the creator (composer and/or author) and the publisher. If two lyric writers, as sometimes happens, work with one composer, the performance credits would be divided 50% to the publisher, 25% to the composer, 12.5% to each writer. If two publishers share the performance credit, the publisher's share is split two ways.

Performances may also be weighted in figuring credits. Songs, jingles, background cues and new copyrights on public domain material receive less credit than original works regularly programmed. Serious music—symphonic, concert and choral works—receives special consideration, based on length of performance.

ASCAP'S PRESIDENTS

The calculations required to insure the proper distribution of ASCAP revenue to its members are done mostly by automatic machinery, but even so, a large staff of accountants is needed. Because of the volume of this work and the time it takes, the membership, which is reclassified each Oct. 1, receives royalty checks based on the surveys of the previous year.

The publishers' distribution formula is relatively simple; the writers' somewhat more complicated. The money for each quarterly payment is divided into four funds: accumulated earnings fund, 20%; sustained performance fund, 30%; availability fund, 30%; current performance fund, 20%. In preparing the distribution, it is necessary to determine the dollar value of the total of credits each member has in all four funds.

The current performance fund is distributed on the basis of performance credits amassed during the calendar year just preceding and the sustained performance fund on the basis of five-year averages. The availability fund was created in order to avoid violent dislocations in a member's income resulting from sharp fluctuations in his sustained performance ratings. The accumulated earnings fund is based on two factors, sustained performance rating and length of membership, recognizing seniority.

Another recognition of seniority was given in 1952 by the ASCAP board which adopted a plan for supplementary payments to pioneer members whose annual royalties are less than $5,000. Such members elected in 1914 receive $1,000 a year, with $750 for members elected in 1915-16-17 and $500 for those elected in 1918-19-20, the money coming from the general fund.

Dues of ASCAP members—$50 a year for publishers, $10 for writers, $5 for honorary writer members, aggregating some $60,000—go into a relief fund to which the board may allot further sums from the general fund if needed.

ASCAP members may die, one in five is deceased, but their memberships live on with their estates, the royalties being paid to their estates for the life of the copyrights, 56 years from the date of issue. Where does the money come from?

One source is motion pictures. ASCAP used to collect these fees from the theaters, but about five years ago a court ruling resulted in adoption of a clearance-at-the-source system here as in network broadcasting, and now the major producers of movies deal directly with ASCAP for the use of its music in their pictures.

Theaters still pay directly for music they use outside of that on the sound tracks for the films. Together, the producer and exhibitor payments replace those which were formerly collected exclusively from theaters on a scale based on their seating capacities.

Dance halls, restaurants and hotels also pay ASCAP for the right to perform its tunes. Hotel payments are based chiefly on the sums paid the performing artists, with a ceiling of $2,600 a year. Dance halls and restaurants are charged by audience capacities and amount of music they use.

Wired music concerns also pay ASCAP for the use of its music. The only major public performer of music for profit who does not pay is the juke box, expressly exempted from royalty payments by the copyright law, which was adopted at a time when a coin-operated phonograph was listened to through ear-phones which limited the audience of any performance to a single individual. ASCAP and other copyright licensors, including BMI, are trying now to get the law amended so that they can collect from juke boxes as from other users.

But the main source of ASCAP revenue is the broadcasting industry, the radio and tv stations and networks whose combined payments are estimated to amount to about 85% of ASCAP total income. And, according to ASCAP executives this is no more than fair. In the good old days,

(Continued on page 103)

IMPORTANT in ASCAP's dealings with broadcasters: the late John Paine (I), who in 1937 became general manager of ASCAP, succeeding E. Claude Mills (c), who, after five years in that post, then became chairman of ASCAP's executive committee. Mr. Mills is now copyright consultant to Earle C. Anthony, owner of KFI Los Angeles. Herman Finkelstein (r), ASCAP's general attorney, played a major role in negotiating license agreements with tv broadcasters.

October 25, 1954 • Page 87
Forty years ago a small group of songwriters and publishers formed the American Society of Composers, Authors and Publishers, with two objectives in mind:

- To protect the rights of composers and authors and their publishers to just compensation for public performance of their works for profit.
- To serve as a convenient clearing house for commercial users of copyright music.

Since 1914, the American people have gained a better understanding of the unique contribution to national life made by musical creators, and a clearer recognition of their need for some measure of economic security in order to add new works to the American repertory.

The ASCAP directors are proud of the service the Society has performed over the years to its Members, its Customers, and the Public.
THE WHITE HOUSE
WASHINGTON

Denver, Colorado
September 30, 1954

Dear Mr. Adams:

Please extend my congratulations to all members of the American Society of Composers, Authors and Publishers as they celebrate the fortieth anniversary of their famous organization. It is my hope that ASCAP will continue for many years to help American composers as they make their valuable contributions to our musical heritage and to the happiness of their fellow citizens.

Sincerely,

[Signature]

Mr. Stanley Adams
President
American Society of Composers, Authors and Publishers
575 Madison Avenue
New York 22, N. Y.
ONCE upon a time, which in this instance was 40 years ago, there were a few hands that began to weave the strands of the tapestry that today is called ASCAP.

These weavers came from many places and each brought with him a magic cloth. Magic because it could not be seen, magic because it could not be touched, and strangest of all, it was magic because every sympathetic and knowing heart could see it and be touched by it. It was woven from musical strands that each weaver contributed from within himself — the golden silk of the ballad, the deep rich indigo of the blues, the multi-colored quilting of the novelty.

These were great artisans and they worked lovingly and diligently.

Then, one day, since they all had great hearts, they stepped back from the loom and gazed in wonderment at the beauty they had wrought.

Then from all over the land, other hearts coveted the tapestry to hang on their walls, not necessarily to dream before it, or to be thrilled by it, but because they felt that they could collect pieces of gold and silver from their neighbors, who with good hearts, would pay to come in and be comforted by it.

This they did but questioned the right of the weavers to expect payment.

A wise man in the village was sympathetic to the plight of the weavers and he gathered them together, and like the good shepherd, took them to a distant village where there sat a great and learned judge. The judge pondered a long time over the question as argued by the wise man, and he rendered a decision in favor of the creators of the tapestry thusly:

"If music did not pay it would be given up.
If it pays it pays out of the public pocket.
Whether it pays or not the purpose of employing it is for profit and that is enough."

This encouraged the young weavers, who without this great decision might have remained only apprentices.

Without the original few and their one wise man, the golden silk would have tarnished, the deep rich indigo would have faded, and the multi-colored quilting would have lost its sparkle. Fortunately this did not happen. Instead, the few pieces of cloth have become many, the 192 weavers have become 3963, the gentle hum has swelled to a mighty chorus and there is music throughout the land.

And here we are, tonight, to celebrate the 40th birthday of ASCAP and to pay homage to the visionaries who converted a dream into a reality, an unnurtured seed into a rose and an intangible tapestry into an economic umbrella.

Will each of you, now, at this precise second, please search your innermost thoughts and extract therefrom what ASCAP has meant and what sad changes would result with its disappearance?

It shall not disappear because youth has carried the torch that was lit by age and because the new has replenished the old. But tonight still belongs to the nine ring-masters of destiny what sat around a table at the first supper forty years ago.

It is with reverence and with deep emotion that I call the roll of those who stood up to be counted.

| Silvio Hein | Gustave Kerker |
| Victor Herbert | Glen MacDonough |
| Louis Hirsch | George Maxwell |
| Raymond Hubbell | Jay Witmark |

and the wise man, Nathan Burkan.

We broke bread tonight because they broke bread that night.

We are singing in a full voice now because they sang in a small voice then.

We gaze from the roof of a shining tower because they labored to build a firm foundation and, ladies and gentlemen — we are because they were.
The 40 years of ASCAP history span the development and growth of one of America's most amazing industries — mass communications. No branch of American inventive genius has brought so many changes in the daily living habits as the science of electronics which has produced one new miracle after another — among them radio, talking pictures, television, recording devices.

Today the U. S. boasts more radios, record players, television sets than all the rest of the world combined. Consequently, wherever our citizens may be — their homes or offices, public places or automobiles, seashore or mountains — they have easy access to some device which plays music for their enjoyment.

In contrast to the days of individual enjoyment by means of sheet music, when there was a piano in almost every home, mechanization of music enables tens of millions of our citizens to hear the same musical notes simultaneously throughout the land. Mechanization has also been a major stimulus to many new entertainment enterprises.

Does this mean standardization and a dead level of mediocrity? Most objective observers say no. Public taste has been improved, not cheapened, since the era of mass audiences began. While whole new industries have been growing around mass communications transmission, the talent of the American musical creator has been equal to the challenge of the machine.

No matter how big the multi-billion dollar mass communications industry becomes, there will never be a substitute for the genius of the creative individuals upon whom this vast framework depends.
ASCAP

...salesman of
In 1920, when Station KDKA first startled Pittsburgh listeners with the strains of "Avalon" rendered through a carbon mike, ASCAP was 6 years old. It had never distributed a dime to its 100 members, and was too poor even to afford a fee to its General Counsel, Nathan Burkan.

Today, the broadcasting industry has expanded from a single commercial station to more than 3000. The ASCAP membership has grown from a handful to over 3000 writers and 600 publishers.

Music consistently furnishes the backbone of program material used on the airways. The broadcasting industry, in turn, provides the major share of the revenue composers, authors and publishers receive through ASCAP.

We the creators—and you the broadcasters—have been important to each other for a long time. In earlier years, our brotherly relationship was sometimes marred by youthful differences of opinion. But by and large, it's been a healthy process of growing up together.

ASCAP, on its 40th Anniversary, is proud of its contribution to broadcasting and its good relations with the broadcasting industry. In the years ahead, ASCAP will strive even harder to serve the musical needs of the broadcasters.

As a recent step in this direction, ASCAP created a Stations Relations Division, headed by the Assistant Sales Manager, to work directly in the field with broadcasters.

In the future, as in the past, broadcasters will find ASCAP music the best salesman of the airways—with the strongest listener and sponsor appeal.
WHAT MAKES A SONG A HIT?

Ask any user of ASCAP music — network exec, program manager, deejay, orch leader, night spot op, roller rink prop:

Why do some songs lead the parade — and remain popular through the years?

Why do others flare up like rockets — and then fade into oblivion?

You won't get a satisfactory answer. Nobody really knows. Popularity can't be predicted. In fact, the man who could guess right even 25% of the time could command any reward he asked from the entertainment industry.

Fortunately, users of ASCAP music don't have to be prophets. They know in advance that their ASCAP license automatically insures a majority of the popular hits.

ASCAP songs from 1914 to 1954 have consistently been among the top hits of the country. Impartial surveys show that the public has selected the songs of ASCAP composers and authors as the tunes that live forever.
Academy winners since 1934:

1934 — "The Continental" — Con Conrad, Herbert Magidson
1935 — "Lullaby of Broadway" — Harry Warren, Al Dubin
1936 — "The Way You Look Tonight" — Jerome Kern, Dorothy Fields
1937 — "Sweet Leilani" — Harry Owens
1938 — "Thanks for the Memory" — Ralph Ranger, Leo Robin
1939 — "Over the Rainbow" — E. Y. Harburg, Harold Arlen
1940 — "When You Wish Upon A Star" — Ned Washington, Leigh Harline
1941 — "The Last Time I Saw Paris" — Jerome Kern, Oscar Hammerstein 2nd
1942 — "White Christmas" — Irving Berlin
1943 — "You'll Never Know" — Harry Warren, Mack Gordon
1944 — "Swinging On A Star" — James Van Heusen, Johnny Burke
1945 — "It Might As Well Be Spring" — Rodgers and Hammerstein
1946 — "On the Atchison, Topeka and Santa Fe" — H. Warren, J. Mercer
1947 — "Zip-A-Dee-Doo-Dah" — Allie Wrubel, Ray Gilbert
1948 — "Buttons and Bows" — Jay Livingston, Ray Evans
1949 — "Baby, It's Cold Outside" — Frank Loesser
1950 — "Mona Lisa" — Ray Evans, Jay Livingston
1951 — "In the Cool Cool Cool of the Evening" — H. Carmichael, J. Mercer
1952 — "Do Not Forsake Me, Oh My Darlin'" — Dimitri Tiomkin, Ned Washington
1953 — "Secret Love" — Sammy Fain, Paul Webster

ASCAP SONGS WIN THE 'OSCARS'

Year after year, ever since Oscars have been instituted, songs of ASCAP members have been acclaimed as the outstanding tunes used in motion pictures and have won Academy Awards.
new fields for ASCAP MUSIC

Every day American industry and commerce find new uses for music.

Factory management, for instance, finds that music relaxes workers and helps quality and quantity of production. More and more personnel officials find, too, that music in cafeterias and recreation rooms keeps workers better satisfied with their jobs.

Downtown stores, suburban shopping centers, business and professional offices are joining the ever-growing list of users of recorded background music.

There's a simple reason for this growth — music helps sales. Shoppers find that music provides an air of hospitality, makes the surroundings more pleasant. They stay longer, spend more and come back more often.

By making available to the commercial user of music the entire repertory of the Society, ASCAP spares the user the cumbersome and costly process of seeking out the individual composers, authors and publishers in order to obtain the right to perform their music.
INCENTIVES
for the Symphonic and Concert Composer

If the contemporary Broadway theatre were to perform only the works of Shakespeare and other Elizabethan writers, today's shortage of theatres for the legitimate drama would not exist since only a small segment of the public would attend. This would not add to 20th century culture.

Yet in the American musical world, programs of symphony orchestras show just such a situation, despite voices raised in support of contemporary music.

Oftentimes this music is controversial. We in ASCAP do not favor any particular school. We do feel, however, that the creation of new works suitable for performance by symphony orchestras must be encouraged, if we, as a Nation, are to be known for culture as well as for material accomplishments.

We do not urge, of course, that the works of the masters be abandoned. They are as much a part of the contemporary scene as are the works of the great painters and sculptors that grace our museums. But we cannot build for the future without stimulating and encouraging contemporary creative talent.

We Americans can be proud that many works of our serious composers are also performed with a fair degree of regularity abroad, proving the maturity and wide acceptance of American composers.

A musical composition cannot become established without repeated performances, and every performance of an American work also helps to support the composer, thus encouraging him to new endeavors. We in the Society will do our part to see that the future of these talented Americans becomes increasingly brighter.
I am an ASCAP song... my name is "Happy Song"!

My parents are ASCAP members. In the ASCAP Index Department, I was admitted to the great fellowship of America's best known and best loved songs.

I found out: ASCAP's INDEX DEPARTMENT houses the largest catalog of information on musical works in America.

Every work by an ASCAP member is cataloged in a master file on the 9th floor of 575 Madison Avenue, New York City. More than 2,500,000 cards now fill the bulging files of the Index Department. Each card preserves the history of a musical work: its title, date, composer and author, publisher.

"Who wrote that?" "Who published it?" "When was it copyrighted?" The Index Department staff answers hundreds of such queries a week.

Besides its service to commercial users, the ASCAP Index performs a useful public service by providing without cost information on this great repertory of American musical works to educators, writers, editors and researchers.

The Sales Department heard of me...

I found out: Since ASCAP music has proven itself and stands on its own merits, the ASCAP SALES DEPARTMENT in practice functions as a service department to help commercial users get the most out of their licenses.

Old friends are provided with full information concerning the ASCAP repertory so that they may use it for bigger profits and stronger box office appeal.

New licensees are informed how an ASCAP license can unlock the door to a great American storehouse of musical treasures and lead to satisfied customers and a louder ring in the cash register.

Broadcasters are afforded services tailored to their needs through ASCAP's new Station Relations Department.

To music users, new and old, ASCAP stands ready to furnish programming and licensing information, through regional representatives and branch offices in principal U.S. cities.
now I am a hit!

As a result of promotion by my publisher, recordings were made of me. I began dizzyly spinning around in radio and television. I am on everybody's lips.

I am frantically busy...

as the Program Department tries to keep up with my thousands of performances all over the country.

I found out: The **PROGRAM DEPARTMENT** surveys commercial uses of the music of ASCAP's members.

It's a big job, surveying performances. Every minute, any time of day or night, every day of the year, several thousand radio and television stations, who are major users of music, are playing ASCAP music.

Samplings of commercial uses over the nation have revealed fairly uniform use of the ASCAP repertory by representative groups. A specialized staff is constantly checking the radio-tv networks, independent radio-tv stations, and other users of ASCAP music all over the United States.
I am given a code number...

I found out: Results of surveys by the Program Department are sent to the TABULATING DEPARTMENT where performance credits for 3,963 members are kept up-to-date on complex IBM machines. These records constitute the primary factor in determining the distribution of revenues by the Royalty Department.

at last!... the Royalty Department!...

I found out: This is the way the free enterprise system works for composers. In the Royalty Department, creators are compensated for their talent by the commercial enterprises that use their music profitably. By sharing in the profits that flow from their talents, composers and authors are provided with the incentive to keep on producing the musical works that make the entertainment world go 'round.
THE ASCAP REPERTORY
...outstanding in all categories

POPULAR SONGS ... the hits of today and the enduring standards of tomorrow.

PRODUCTION NUMBERS ... hit tunes from the most successful Broadway shows, past and present, and notable Hollywood musical films.

RHYTHM AND BLUES ... new Latin tempos, favorite blues, syncopation and jazz - all unmistakably American.

FOLK SONGS ... work songs, play songs, regional songs mirroring the history of the American people.

SACRED MUSIC ... liturgical music, songs of faith, gospel hymns expressing the religious beliefs of Americans.

SYMPHONIC AND CONCERT WORKS ... works of distinguished composers of great classics, daring innovators as well as creators in traditional patterns.

More than 3,500 writers and publishers are constantly adding new works to the extensive ASCAP repertory.
"TIME FOR A CHANGE"

The time is ripe to modernize the section of the 1909 Copyright Act which allows juke boxes — alone among commercial users — to perform copyrighted music for profit without compensation to the creator. This outmoded clause is unfair to composers and highly discriminatory to all other users.

"It's time for a change." So say the vast majority of composers, authors and publishers and their organizations, including: the Authors' League of America, the Songwriters' Protective Association, the Music Publishers' Protective Association, the American Society of Composers, Authors and Publishers and Broadcast Music Incorporated.

"It's time for a change." So say responsible organizations, comprising millions of members, which have gone on record in favor of amending the Copyright Law: the American Bar Association, state and local Bar Associations, the General Federation of Women's Clubs, the National Federation of Music Clubs and the National Music Council.

"It's time for a change." So say influential members of Congress, who realize that modernizing the 1909 Copyright Act serves the best interests of both composers and juke box operators.

"It's time for a change." So say hundreds of editors, columnists, radio commentators, feature writers and reporters speaking to the Nation.

Backed by this powerful expression of public opinion, the composers, authors and publishers of America confidently expect that 1955 is the year in which this obsolete section of the Copyright Act will at last be modernized.
they'll tell you, a song wasn't a hit until a million copies of sheet music had been sold, and when it happened the writer and composer divided up about $30,000. In those days, performance fees were peanuts. Sheet music sales were a songwriter's bread and butter and recording fees the jam. But today a song that sells 100,000 sheet music copies a month fetches $25,000 a year and 350,000 a nine-day work week. And, they say around ASCAP, that nine days is not too much of an exaggeration, either. It used to be that a song would last a year or even longer, but today four months is forever. "Radio makes 'em but it's a short-run deal," they say, "and when it's over you're deader than yesterday's newspaper."

Asked about record sales, which seem to top the million mark quite frequently these days, the ASCAP people point out that there's a statutory royalty limit of two cents for each record of each composition. Split that two ways between publisher and creator and you're talking $10,000 or $5,000 apiece for the writer and composer. Not that that's bad in itself, but it's a far cry from the take-on sheet music sales in the pre-radio days.

Today, the royalties from performances of his tunes are far more important to the average song's owner than his income from sheet music or record sales. And, according to ASCAP statisticians, performances today mean radio and television and almost nothing else.

The top music creators—like Irving Berlin, Rodgers and Hammerstein, Cole Porter—are naturally recipients of the top payments. ASCAP people point out that their most important revenue, the money that puts them in the upper income tax brackets, comes from that old fashioned thing—the theatre—and its younger sister—the movies. A contract to do the music for a Broadway show or a motion picture is the kind of a package money tune that brings in $100,000 or $500,000 a year for the writer and composer.

The annual ASCAP's membership has been growing. Moneywise, ASCAP's membership has increased more than yesterday's newspaper. Last year, radio and television sales, the money credited with paying ASCAP $14 million, better than 80% of its entire revenue, are from all sources, and this year the radio and tv broadcasters are expected to pay ASCAP $16 million, an increase of approximately $20 million.

Speaking at the Society's 40th anniversary dinner earlier this year, Mr. Bourne recapitulated its history in this way: "The first ten years—a fight for existence; the second ten years—adjustment... to a new form of mass entertainment, radio; the third ten years—the society's growing sense of responsibility of its members to its customers and to the public; the past ten years—a period in which members have become more aware of their responsibilities to each other and to the organizations."

In the hope of imparting some idea of the three decades of ASCAP-broadcaster relations as: The first ten years—one-sided and unhappy; the second ten years—antagonism, culminating in all-out war; the last ten years—businesslike, with problems approached rationally rather than emotionally, and an honest effort on both sides to work things out proving successful in overcoming the worst obstacles.

What lies ahead? Most broadcasters will probably agree that whatever new types of broadcast services may develop in the years to come, music will continue to be an important source of programming and ASCAP an important source of music. As to their future relationship with ASCAP, most will probably concur in the statement of the Society's president, Stanley Adams (page 86): "Of one thing, however, I am certain—that in the future, as in the past, composers, authors and publishers of America and the users of their music will learn more about each other and will gain increased understanding of their role as partners in the great American entertainment enterprise."

MOREY PICKS 'EM FOR AP RADIO

CHARLEY MOREY, radio sports editor of The Associated Press, shoved back a foot-high stack of charts, diagrams and files and reached for the jar of coffee at his elbow. Halfway to his lips, the jar paused while Charley made his traditional toast to Dame Fortune.

Mr. Morey had just finished his weekly selection of football winners. In the past, this Dame had treated him pretty decently. Last year, for example, in predicting the victors in more than 400 games, he had a batting average of .749. And that didn't include ties. The year before, his average for about the same number of selections was an even higher .762. And in 1951, a round .700.

Mr. Morey's courtship with the Dame extends past the gridiron to race tracks and the boxing ring. He picked Determinine to win the 1954 Kentucky Derby (he did) and had High Gun and Fisherman one-two in the Belmont Stakes (they were). (He was on vacation the week before the running of the Preakness.)

His selections are included on the sports feature called "The Sportsman," carried daily on the AP radio wire and reached about 1,300 stations. The teletext moves about 4 a.m., so Charley writes it the previous afternoon, keeping in mind it must be held up for from one to three days. And it usually does. The football predictions move on the wire Wednesday morning, a full three days before the date of the actual game. What's his secret? What's his system in doping out the winners?

"I don't know... it's hard to explain," said Mr. Morey. "For one thing, I don't go in too heavily for the general run of handicapping. You've got to consider the intangibles. "You've got to figure whether a team's really up for the coming weekend—or the mental attitude of a horse. Don't laugh. Don't think for a minute those high-strung hay-burners don't have attitudes."

Mr. Morey also places a great deal of strength on the coach, manager or trainer. He has implicit faith in that person's ability to develop or ruin championship material.

Since taking over the assignment of writing "The Sportsman," Mr. Morey has been wrong on only two heavyweight title fights. Before that, it was Wepner over Charles. One upset worth mentioning was his selection of Featherweight Percy Bassett over Lulu Perez in the face of 4-to-1 odds against it.

He has been with the AP Radio department for 10 years, the last four as sports editor. Before that, he was with United Press for four years and with the Morning Telegraph for one and one-half years.

A born and bred New Yorker, he has rarely strayed from its brick and concrete. Until he made a recent trip to Nova Scotia, he had never been farther away from home ground than 300 miles. He now lives in Brooklyn.
WJAR-TV CHILDREN'S CONTEST

MONTHLY CONTEST designed to bring out the artistic and creative writing ability in children is being conducted by WJAR-TV Providence, R. I., through its Children's Theater program. Nearly 3,000 entries were received during the first Wonder-Treasure Book Award contest, in which children entered drawings. The October contest is for original compositions on a given subject. The prize for the monthly winners are two Wonder Books every month for one year. Ted Knight, puppeteer-ventriloquist featured on Children's Theater, is supervisor of the contest.

NTA TEASER LETTERS

SERIES of teaser letters, the first containing one-dollar bills and the second two, have been mailed by National Telefilm Assoc. to station executives, agency people, newsmen and others throughout the country to promote its million-dollar "Tv Tie Tie Toe" contest, designed to sell NTA's film program library and at the same time help stations build audiences [B•T, Oct. 11]. A third letter was included in the promotion mailing which contained a "$1 for $1" offer and set up special deals for company salesmen to explain the contest plan. In all, spokesmen said, $1,800 in cash and $363 million in "checks" were mailed out.

ZIV TV PROMOTION KITS

ZIV TELEVISION PROGRAMS has provided promotion kits to stations carrying its Meet Corliss Archer tv film series. The kits include "party pack" game sets, rules for Corliss Archer Family Dances, press releases, dealer window posters and counter displays, film slides to accompany tv spot announcements and promotion letters. Ziv also has sent dealers, in addition to aids, premiums and novelties, promotion letters signed by members of the Archer family.

KAVR ORIGINATES FOR MBS

NEW 1 kw KAVR Apple Valley, Calif., is originating the local Christopher King's Sounding Board program for the entire MBS network, with Sunday broadcasts tape-recorded for presentation on following Saturdays.

CBS PROMOTION VIA PIGEONS

LOS ANGELES metropolitan newspaper radio editors, in a promotion for the new five-weekly CBS Radio Amos 'n Andy Music Hall program, had homing pigeons delivered to them at their downtown offices, with instructions to write comments about the program on accompanying sheets of paper and release the birds to return to the network office in Hollywood. Among comments received were, "The pigeon is so cute I hate to send him back" and "Amos 'n Andy are wonderful, but the CBS public relations department is crazy, man, crazy!"

WTOC-TV MARKET BROCHURE

REPORT designed to help advertisers increase their profits in the Savannah, Ga., market has been prepared and distributed to advertisers and agencies for WTOC-TV Savannah by Avery-Knodel, New York, the station's national representative. The brochure stresses that the complexity of spot tv market selection makes it necessary to appraise closely "pay phones" in terms of actual advertising value, and points to the Savannah market, where WTOC-TV is the only station, as one of the relatively new tv markets where advertisers can buy the same low cost per viewing home as they can in better established markets. The copy states that

"Savannah's well-balanced economy produces high average per family income—$4,461 annually—and cites a number of examples where Savannah sales are well above the state average in specific product categories. Complete program information sheets for four of the station's shows are included in the presentation along with information on programming supplied by all four networks, the market's audience growth, data on the ownership and management of WTOC-TV and a study of the station's rate structure.

WKNE ADVERTISERS CLINIC

SIXTH ANNUAL "Advertiser's Clinic" of WKNE Keene, N. H., was staged by the station recently at Winding Brook Lodge in that city. The two men spoke on "BAB's Newspaper Story" and "Radio and Tv in a Market Similar to Keene," respectively. The meeting was conducted by Frank Eaves, general manager of WKNE. The station reports that at the meeting's close, one advertiser informed WKNE they would increase their advertising by $100 per month.

SOIL FROM KANSAS

SAMPLE of eastern Kansas soil is being sent to advertisers and agencies by WIBW-Tv Topeka, together with a folder which states, "From this rich soil of eastern Kansas comes big buying power for your product." The statement reports that from eastern Kansas comes "high-yield crops producing $1,313,748,000... every year." The brochure says that in 1953 the consumer spendable income was $5,741 per household, 9% above the U. S. national average. A postcard is to be sent to WIBW-Tv for current and near future availabilities on the station is attached.

SPECIAL EVENTS FOR 1955

CHAMBER of Commerce of the United States has announced the publication of Special Days, Weeks and Months of 1955," listing more than 400 business promotion events, legal holidays and religious observances. The 48-page booklet lists these events alphabetically and by date, giving the name and address of the sponsoring organization as well as the purpose and description of each special day, week and month. The publication is primarily designed to help businessmen, retailers, wholesalers, manufacturers, advertising agencies, newspapers and radio and tv stations tie in their promotion plans with national celebrations. "Special Days, Weeks and Months of 1955" may be obtained for 25 cents per copy from the Chamber of Commerce of the United States, 1615 H St., N. W., Washington, D. C.

SPONSOR COMMENDS STATION

EXECUTIVES of the Signal Oil Co. recently honored the San Jose (Calif.) Red Sox baseball team and KSJO there with a breakfast commending them for a successful year of broad-casting the team's games and a successful year of merchandising.

CHRC MARKET BOOKLET

CHRC Quebec has distributed to advertisers and agencies a 23-page market booklet showing its coverage area, the important industries in the area, transportation facilities, homes, French-Canadian buying habits, daytime and nighttime radio audiences and photographs of station equipment and staff.

WGN-AM-TV AND THE COWS

WHEN cows went marching down State St. in Chicago, radio and television were there to cover it. The feature was part of the Dairy Parade planned by WGN Inc. as a kickoff to the second annual International Dairy Show Oct. 16, the WGN-Am Advertiser's Month. The parade started from Chicago's O'Hare Airport to Chicago, and was described by Chicagoland listeners and viewers Oct. 9 from 10 a.m. to 11:30 a.m. Among dignitaries at the reviewing stand were Illinois Gov. William Stratton, Mayor Martin Kenneally and WGN-Am-FTV and radiotv personalities.

WBNS-TV MARKS COLUMBUS DAY

COLUMBUS DAY (Oct. 12) was the day page by WBNS-TV, Columbus, Ohio, kicked off the local United Appeal-Red Cross drive by presenting a special documentary, You Are Here, which depicted the city's progress in carrying out the hopes and ambitions envisioned in Christopher Columbus' discovery of America. The film, narrated by newscaster Chet Long, was three months in preparation. Included in the promotion were messages from the Mayor of Genoa, Italy, and the captain of the steamship Cristoforo Colombo, a presentation of a medal by the Italian Line to WBNS-TV and the city, a visit to the station by the Italian Naval Attaché to the U. S. and a luncheon for 250 of Ohio's top citizens.

KCSI-TV AIRS TV BINGO

RESPONSE to its first Video program, a tv version of bingo on KCSI-TV Pueblo, Colo., was reported by the station as totaling over 32,000 entries, with the second week's distribution of "Video" cards having reached more than 50,000. Cards are secured by participants at stores of the ten sponsors of Video. A large number wheel is spun on the program and cards with corresponding combinations are winners. The sponsors provide prizes which range from Lylet vacuum cleaners to a $375 gas stove. The volume of mail received has necessitated the station's employing a full time staff to handle it. Present plans for the program, which KCSI-TV reports as its most

Page 104 • October 25, 1954

Broadcasting • Telecasting
is the perfected "long-playing" magnetic tape, bringing you 50% extra playing time with no compromise in strength or recording quality.

One reel of "Plus-50" is equal in recording or playback time to 1½ reels of standard tape. More listening per reel . . . less time changing reels. Best of all, Soundcraft: "Plus-50" actually costs less per foot than quality acetate-base tapes!

The secret of "Plus-50" lies in its extra thin "Mylar" base (1 mil as compared to 1.5 mils in acetate tapes). "Mylar," DuPont's Polyester Film, contains no plasticizer. It will not cup or curl. Elongation and shrinkage from heat, cold and humidity are barely measurable. And it's far stronger than the thicker acetate . . . one third as strong as steel!

There has been no compromise in the development of "Plus-50"—a big advantage for you! The oxide coating is constant, full-depth—to maintain correct frequency response, output level, and bias characteristics. No machine adjustments are needed. "Plus-50" can be interspersed with other fine quality tapes without level change.

See your Soundcraft Dealer for "Plus-50" as well as these other famous Soundcraft Magnetic Recording Tapes:

- Soundcraft Recording Tape (in the box with The Red Diamond) the all-purpose "Standard of the Industry."
- Soundcraft Professional Tape (in the box with The Blue Diamond) for radio, TV and recording studios. Splice-free up to 2400 feet. Standard or professional hubs.
- Soundcraft LIFETIME Tape (in the box with The Yellow Diamond) for priceless recordings. DuPont "Mylar" base. For rigorous use . . . perfect program timing. Store it anywhere virtually forever.

Soundcraft Tapes are the world's finest—and yet they cost no more.

FOR EVERY SOUND REASON

REEVES SOUNDCAST CORP.
10 East 52nd St., New York 22, N.Y.
the preceding weekend at Elgin Air Force Base in Florida by station photographer John M. White and production executive George Mance. Depicting some of the nation’s latest planes and their fire power, the films were shown over Your Essex Reporter news program from 6:45-7 p.m. In addition, the L-1 has started Color Theater, Tues., 2:30-3 p.m., color shows which the station reports is the first regularly scheduled color film program in Baltimore.

WDOK AIRS MORE MUSIC
MORE MUSIC, resulting from a format change by WDOK Cleveland, is in store for residents of the city, as that station now airs a continuous block of popular music from 6 a.m. to 7 p.m. daily. Two disc m.c.’s, Bill Reid and “Big Chief” Norman Wain, handle the 6 a.m.-12:30 p.m. and 12:30-6 p.m. stints respectively. After that time, WDOK emphasizes nationality music and the symphonic favorites, featuring semi-classicals and heavy symphonies. Also, twice-hourly five minute newscasts are conducted between 6:30 a.m. and 4:7 p.m.

KRLD-TV AIRS COLLEGE COURSES
KRLD-TV DALLAS, Tex., is presenting two college credit courses in cooperation with the Dallas College of Southern Methodist U. The courses, which are presented together at 9 a.m. on Saturdays and were inaugurated Oct. 2, are titled Municipal Government and Administration and Introduction to Music. Both subjects are offered on a credit or non-credit basis, with the credit students supplementing their tv studies with graded homework and a final examination. Dr. J. M. Claunch, director of Dallas College, and Dr. John M. Giovacchi, SMU professor of music literature, are conducting the two programs.

AFRS ADDS WOR-MBS SHOW
WOR New York-MBS show, Hawaii Calls, has been added to the Armed Forces Radio Service program roster, it has been announced. The program will be carried on 76 stations, locations of which include Iceland, Saudi Arabia, Iwo Jima, Korea, Okinawa and the Philippines, as well as on the Danube, Mediterranean and Caribbean networks of AFRS.

WHLI BROCHURE
TENTH market brochure of the year, titled “Sales Link to the Long Island Market,” is being sent to advertisers and agencies by WHLI Hempstead, L. I., N. Y. This includes Long Island market information, WHLI programming and audience ratings and a list of station advertisers.

‘PYRAMID’ IN ALBANY
A “PYRAMID” has been uncovered in Albany, New York—a “pyramidal” which WPTR there has unveiled to save certain advertisers in the Albany-Schenectady-Troy market up to $2,411 each weekly. WPTR’s “Pyramid Plan,” a 2-week promotion merchandising effort, is announced and outlined in a brochure being sent to agencies and advertisers by the station. Described as a plan for “preferred advertisers”—those contracting for a minimum expenditure of $150 per week of station time on a firm 13-week basis—the “Pyramid Plan” calls for concentrated station support of the advertiser’s message on radio, in newspapers, on bus cards, on posters, in point-of-sale displays, and in other advantageous places. The estimated total cost of the plan will be $2,661, of which the advertiser will be expected to pay only $250—or a saving to the advertiser on the promotional activities of $2,411. The advertiser is guaranteed a coverage of at least 2,409,520 advertising exposures during the course of the plan.

WAMS DOCUMENTARY SERIES
DOCUMENTARY SERIES explaining the endeavors of several Delaware groups in developing character and good citizenship is being presented five days a week over WAMS Wilmington. Titled Delaware Lifeline, the program is broadcast twice a day, in the morning and evening, with a day a week devoted to one group. The participating groups are the Wilmington public schools (Mondays), Delaware State Police (Tuesdays), Delaware and Wilmington churches (Wednesdays), Wilmington Department of Public Safety (Thursdays) and the New Castle County (Del.) Family Court (Fridays). Three months of research and planning were required before the series was put on the air, which the station reports will continue indefinitely. J. Caleb Boggs, governor of Delaware, praised the program at a kick-off luncheon, preceding the initial broadcast Oct. 11, emphasizing the service Delaware Lifeline could render in combating juvenile delinquency.

successful thus far, include expanding it from one hour to one hour and a half and the addition of another “video” night for viewers in outlying communities.

WBAL-TV COLOR PROGRAMMING
COLOR FILMS of a U. S. Air Force serial fire power demonstration were presented Oct. 13 by WBAL-TV Baltimore. The films were made...
HOLLAND PLANS COMMERCIAL TV

COMMERCIAL television will be introduced in Holland as soon as the Dutch Parliament passes the necessary bills, according to a government announcement last week. Proceeds from commercial tv will make it possible for more people there to have television, J. M. L. T. Cals, Netherlands minister of education, pointed out.

The present restricted telecasting schedule of six hours a week in Holland will be doubled next March when additional facilities are available. When the new tv plan goes into effect, there will be no censorship although the directive authorizing sponsored tv states that "moderation must be practiced in all political and propaganda broadcasts," the announcement said.

A network of tv transmitters is expected to be completed in mid-1956. This will make reception possible throughout the country. Under the present system, a large part of Holland is outside the range of the main transmitter at Lopik.

U.S. Daytime Network Radio Tops Nighttime in Canada

UNITED STATES daytime network radio shows are more popular than nighttime shows with Canadian audiences, according to the September national radio ratings report of Elliott-Haynes Ltd., Toronto. Leading shows were Ma Perkins (12.9), Pepper Young's Family (12.7), Guiding Light (12.1), Right to Happiness, Road of Life and Aunt Lucy (11.8), and Rosemary (10.8).

The present restricted nighttime network of Canadian performers were no evening English-language shows in the national rating report for the third month.

French-language daytime network programs were led by Rue Principale (28.5), Je Vous ai Tant Aime (25.7), Le Joyeux Troubadours (24.3), Francine Louvin (22.8) and Quelles Nouvelles (19.5). French-language evening network shows were Un Homme et Son Pech (35.6), Le Survenant (20.2), L'Heure de Coke (16), and Colette et Roland (13.8).

CKCW-TV Target Date Dec. 1; Will Be Fully RCA Equipped

CKCW-TV Moncton, N. B. (ch. 2), will be the second bilingual language tv station on the air in the Canadian Atlantic Coast provinces when it begins telecasting on Dec. 1, the 20th anniversary of the start of CKCW's broadcasting activities. CKCW-TV will be fully RCA equipped, including an RCA-Victor Wavestack antenna and studio equipment. The main studio is 50 ft. by 30 ft. and has kitchen equipment for homemaker programs. Tentative program schedule shows a number of local shows in early evening hours and network shows on kinescope from CBC-TV. Fred Lynds is general manager. H. N. Stovin & Co., Toronto, is Canadian representative and Adam Young, New York, is U. S. representative.

Performers Criticize CBC For Ban on AGVA Members

CRITICISM of the Canadian Broadcasting Corp. for not allowing any members of the American Guild of Variety Artists to appear on the sponsored (Canada Packers Ltd., Toronto) tv talent show, Pick the Stars, has been voiced by Canadian performers at Toronto where the show is produced. A number of
Artists picked for the show claim they have been turned down at the last minute because of insistence of American Federation of Musicians that its members would not play for AGVA performers. Drew Crossan, CBC producer of the show, has admitted not having booked any AGVA performers for the show at mid-October. From Ottawa, a CBC spokesman has stated that "on the insistence of the AFM, new contracts for individual program series this season carried a clause to the effect that the musicians are not obligated to play if members of AGVA should be on the same program." He pointed out that since the contracts were signed there have been some cases where members of both unions have appeared on the same program.

Canada's Largest Hookup

WHAT IS BELIEVED to be the biggest radio and television commercial network hookup in Canada will be used on November 27 for the Canadian Grey Cup football classic at Toronto. The simulcast will include nine tv stations on microwave network and 55 radio stations, with 12 more tv stations across Canada carrying the kickoff coverage for the next 11 days. National Carbon Co., Toronto (Presvent anti-freeze), and Northern Electric Co., Montreal (Sylvania tv receivers), are joint sponsors. Agency is Harry E. Foster Advertising Ltd., Toronto.

INTERNATIONAL SHORTS

CMQ Havana, Cuba, has ordered Philco Corp., Phila., equipment for additional seven-hop microwave link to extend network's facilities 150 miles from Santa Clara to Camaguey, bringing total length of network to approximately 315 miles.

ACTION OF FCC

New TV Stations . . .

ACTION BY FCC


APPLICATIONS

New Bern, N. C.—Nathan Frank, vhf ch. 13 (200-215 mc); ERP 100 kw visual, 67 kw audio; antenna height above average terrain 467 ft., above ground 562 ft. Estimated construction cost $288,685. first year operating cost $105,000 revenue $140,000. Post office address P. O. Box 100, Hen- derson, N. C. Studio and transmitter location west of Neuse River, on of Roanoke Creek. N. W. of city. Geographic coordinates 34° 10'3'" W. 36° 37' 53" N. Lat. 81° 22'47" W. 30' 57" Long. Transmitter and antenna RCA. Legal counsel Raleigh, Doty & Partner, New York, Engineering. Consulting engineer Commercial Radio Equipment Co., Washington. Mr. Frank is pres. 69% stockholder WHNC-AM-FM Henderson, N. C. Filed Oct. 15.

Mavagranse, P. 0. —Jose Ramon Del Rios (WAPA-TV San Juan), vhf ch. 3 (68-68 mc); ERP 1.47 kw visual, 0.8 kw audio; antenna height above average terrain 398 ft., above ground 398 ft. Estimated construction cost $133,877. first year operating cost $30,000. Post office address Radio Station WAPA, P. O. Box 4633, San Juan. Studio and transmitter location Barrio Sabato, 616 mi. S.W. Main Insular Blvd. Geographic coordinates 18° 11' 19" N. Lat. 67° 09' 16" W. Long. Transmitter and antenna RCA. Legal counsel Dow, Lohres & Albertson, Consulting engineer Commercial Radio Equipment Co., Washington. Mr. Qui- nos is partner of WAPA. Filed Oct. 12.

Rapid City, S. D.—Black Hills Best, Co. of Rapid City, vhf ch. 15 (174.5 mc); ERP 1,571 kw visual, 964 kw audio; antenna height above average terrain 220 ft., above ground 270 ft. Estimated construction cost $74,257. first year operating cost $150,000, revenue $100,000. Post office address Main St., Rapid City, S. D. Studio and transmitter location on Skyline Drive opposite St. Andrew's College. Geographic coordinates 44° 0'10" N. Lat. 106° 1'38" W. Long. Transmitter and antenna RCA. Legal counsel Terry, Gough & Wheeler, Rapid City, S. D. Consulting engineer Embry &3. J. Lufkin, Norman Heffron. Filed Oct. 10.


Existing TV Stations . . .

APPLICATIONS

As Compiled by B.T.

October 14 through October 20

Includes data on new stations, changes in existing stations, ownership changes, hearing cases, rules & standards changes and routine roundup.

Abbreviations:

CP—construction permit. DA—directional an- tenna. ERP—effective radiative power. STL— studio-transmitter link. Synch.—synchronous amplifier, vhf—very high frequency, uhf—ultra high frequency, ant.—antenna, au—aural, vis.—visual, kw—kilowatts, w—watts, mc—megacycles.

megacycles. D.—day. N.—night. LS—local sun- set. mod.—modification. trans.—transmitter. ud.—audio. sda—special service authorization. sfa—special tem- porary authorization. fs—filed station numbers and hearing docket numbers given in parentheses.)

Television Station Grants and Applications Since April 14, 1952:

Grants since July 11, 1952:

<table>
<thead>
<tr>
<th>Commercial</th>
<th>uhf</th>
<th>vhf</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>340</td>
<td>371</td>
<td>514</td>
<td>573</td>
</tr>
</tbody>
</table>

Educational

<table>
<thead>
<tr>
<th>Commercial</th>
<th>uhf</th>
<th>vhf</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>111</td>
<td>18</td>
<td>129</td>
<td>143</td>
</tr>
</tbody>
</table>

Total Operating Stations in U. S.:

<table>
<thead>
<tr>
<th>Commercial</th>
<th>uhf</th>
<th>vhf</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>283</td>
<td>119</td>
<td>402</td>
<td>502</td>
</tr>
</tbody>
</table>

Educational

<table>
<thead>
<tr>
<th>Commercial</th>
<th>uhf</th>
<th>vhf</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>17</td>
<td>34</td>
<td>51</td>
</tr>
</tbody>
</table>

Applications filed since August 14, 1952:

<table>
<thead>
<tr>
<th>Commercial</th>
<th>uhf</th>
<th>vhf</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>252</td>
<td>237</td>
<td>529</td>
<td>1,306</td>
</tr>
</tbody>
</table>

Includes already granted.

Includes 606 already granted.
There's no substitute for the best... choose a Magnecorder!

There is no other equipment that quite matches the exacting dependability of a Magnecorder. Year after year, Magnecorders continue to earn their unmatched reputation for quality performance under the most demanding broadcast conditions. With Magnecorders the difference is dependability!

Look for your Magnecord dealer, listed under "Recorders" in your classified telephone directory.


KSL-TV Salt Lake City, Utah—Radio-Service Corp. of Utah, granted mod. of CP for ch. 5 to change ERP to 29.5 kw visual, 17.8 kw aural; designate studio location as 145 Social Hall Ave.; antenna height above average terrain 3,970 ft. Granted Oct. 11; announced Oct. 19.


APPLICATIONS

WPIT-TV Ft. Lauderdale, Fla.—Tri-County Best Co. seeks mod. of CP for ch. 3 to change ERP to 185 kw visual, 56 kw aural; change transmitter location to Hallendale Rd. and N.E. 2nd Ave., near Hollywood, Fla.; antenna height above average terrain 856 ft. Filed Oct. 14.

WFLA-TV Tampa, Fla.—The Tribune Co. seeks mod. of CP for ch. 4 to change studio location to 905 Jackson Place; ERP to 303 kw visual, 212 kw aural; antenna height above average terrain 1,037 ft. Filed Oct. 14.


KWWL-TV Waterloo, Iowa—Black Hawk Best Co. seeks mod. of CP for ch. 5 to change transmitter location to 3.3 miles N.E. of Waterloo city limits; change ERP to 316 kw visual, 138 kw aural; antenna height above average terrain 917 ft. Filed Oct. 14.

CALC LETTERS ASSIGNED

WKCA-TV Vallejo, Calif.—National Broadcasting Co., ch. 4. Changed from KNBH (TV).

KGET-TV Sacramento, Calif.—Sacramento Teletesters Inc., ch. 10.

KAKI (TV) Visalia, Calif.—Sequosa Telecasting Co., ch. 63.


WWTV (TV) Tampa, Fla.—Tampa Television Co., ch. 13.

WJLB-TV Detroit, Mich.—Booth Radio & Television Stations Inc., ch. 56.

WJZC-TV Mt. Pleasant, Mich.—Peninsular Broadscaing Co., ch. 23.

KTVV (TV) Salt Lake City, Utah—Inland Broadcasting Co., ch. 54. Changed from WLSW (TV).


KOKX (TV) El Paso, Tex.—Trinity Broadcasting Corp., ch. 13. Changed from KELP-TV.

KFXF-TV North, Tex.—Texas State Network Inc., ch. 11.

KREK-TV Houston, Tex.—Houston Consolidated Television Co., ch. 13. Changed from KLTV (TV).

KTWY (TV) Tacoma, Wash.—KMO Inc., ch. 13. Changed from KMO-TV.


New Am Stations . . .

APPLICATIONS

Inglewod, Calif.—Albert John Williams, 1400 kc, 500 w daytime. Post office address 1330 Fairfiled St, Glendale, Calif. Estimated construction cost $41,000, first year operating cost $36,000, revenue $60,000. Mr. Williams is real estate owner and announce KKLX Pasadena, Calif. Filed Oct. 12.

Albuquerque, N. M.—Grande Best Co., 1430 kc 500 w daytime. Post office address 2 Bay King, Box 172, Yuma, Ariz. Estimated construction cost $35,000, first year operating cost $29,000. Principals in equal partnership are C. W. Barr, owner and manager of house trailers, and W. R. King, farm. Filed Oct. 13.

Riverhead, N. Y.—Stanley Allan & Herbert Morrison d/b a as A-M Best Inc., 1390 kc, 500 w low daytime. Post office address Box 851, Patchogue, N. Y. Estimated construction cost $47,500, first year operating cost $42,000, revenue $54,000. Principals in equal partnership are Stanley Allan, program director at WPAC Patchogue, and Herbert Morrison, secretary-treasurer of WPAC Patchogue and 5.5% stockholder WNRC New Rochelle, N. Y. Filed Oct. 13.

Pennsylvania—John G. Carroll d/b a as Umatilla Best Enterprises, 1050 1/2 kc, 1 kw daytime. Post office address P. O. Box 793, Pendleton. Estimated construction cost $18,000, first year operating cost $18,000, revenue $40,000. Mr. Carroll deals in farm implements, appliances and general farm supplies. Filed Oct. 13.

Bedford, Pa.—The Inquirer Printing Co., 1310 kc, 1 kw daytime. Post office address 513 K. Frear, 125 S. Julian St, Bedford, Pa. Esti-

APPLICATION AMENDED
Newton, Iowa—Richard C. Brandt, William C. Brandt, William B. Bryan & Eddie Ethridge d/b/a Newton Best. Co. amends bid for new station at 1400 kHz 100 w unlimited to 1440 kHz 5 8 kHz, direction. Filed Oct. 12.

Existing Am Stations . . .

ACTION OF FCC
WMNC Morgantown, N. C.—Nathan J. Cooper granted CP to change from 1400 kHz 250 w unlimited to 1440 kHz 5 25 kHz, direction. Granted Oct. 15; announced Oct. 14.

APPLICATIONS
KYNO Fresno, Calif.—Radio KYBO, Voice of Fresno seeks CP to change from 1300 kHz unlimited, DA-2 250 w unlimited, with power of 1.9 kHz. Filed Oct. 11.
KRAT Craig, Colo.—Northwestern Colo. Best. Co. seeks CP to change from 1230 kHz 250 w to 250 kHz 1 kHz day, 50 kHz in direction. Filed Oct. 20.

Existing Fm Stations . . .

APPLICATIONS
WRFD (FM) Miami Beach, Fla.—Mercantile Best. Co. granted mod. of license to change studio site to 420 Lincoln Rd. Granted Oct. 11; announced Oct. 15.

OWNERSHIP CHANGES . . .

STATION DELETED
WAOK-AM Atlanta, Ga.—WAOK Best. Co. FCC granted request to cancel and delete Class B fm station on ch. 268. Deleted Oct. 12; announced Oct. 19.

APPLICATIONS
KVAU Monett, Mo.—KSYL Inc. seeks voluntary assignment of stockholders in shareholding entity 19% to W. F. Moss, 100% interest in Monett Public Power Dist., 95% for $10,000. Principals include Pres. W. F. Moss (100%); Sec. J. A. Dyer (4%). FILED Oct. 13.
WJW-AM Columbus, Ohio—WAAB Inc. seeks voluntary transfer of control to Milton Fox through purchase of 52% ownership to 100%. Wheelahan for $25,000. Mr. Fox will now be sole owner. FILED Oct. 11.
KAUS-KMST (TV) Austin, Minn.—Cedar Valley Best. Co., Minn.-Iowa TV Co. seeks assignment of license to John W. McConkey through purchase of 20% ownership to 100%. FILED Oct. 11.
KPLW Union, Mo.—Leslie P. Ware tr/au Franklin & Co. seeks voluntary assignment of license to wholly owned company Franklin & Co., Inc. FILED Oct. 14.
WROW-AM Albany, N. Y.—Hudson Valley Best. Co. seeks voluntary transfer of 52% of license to James C. Smith, 48% to Ralph Smith, 24% to Albert A. Chapman, 14% to Federated Distributors, Inc., and 14% to Smith & Smith, & Smith. List of stockholders & officers for Cordell, 100% interest. FILED Oct. 14.
WTRF-AM-FM Bellaire, Ohio—Tri-City Best. Co. seeks voluntary assignment of license to John T. Peterson, Of Counsel, 100% interest in station. FILED Oct. 14.
KERO Kerrville, Tex.—Kerrville Best. Co. seeks involuntary transfer of control to Hal Peterson, 95% to Walter Peterson, 5% to Charles J. Peterson. Ex-ecutors of the estate of Charles J. Peterson, deceased. Each will now own 25% interest. FILED Oct. 16.
WBCN Boston, Mass.—KBZQ Best. Co. seeks voluntary transfer of control to Ben Rogers for 4 shares through sale of all stock for $500. Principals include Pres. Ben J. Rogers (12%); Vice Pres. Walter L. Rogers (50%); and Sec.-Treas. William E. Storer (38%); and Secret-Manager KCOH Boston, Massachusetts; and Wesley Rogers (1%); and Secretary J. Rogers (13%); and Victor J. Rogers (13%). The Rogers are all brothers and each owns 1% interest in KCOH San Antonio. Filed Oct. 14.
KXMO-C St. Louis, Mo.—WIBB Best. Co. seeks voluntary transfer of control to Howard Lemay through purchase of 90% interest in St. Louis Independent Newspapers. Mr. Lemay, who will be sole owner, is vice pres.-15% stockholder-KWAM-AM-FM-TV Portland, Ore., and pres.-3-7% stockholder-KFBI Wichita, Kan. Filed Oct. 13.

(Continued on page 114)

GATES RADIO COMPANY—Quincy, Illinois, U.S.A.
Offices: Atlanta, Houston, Los Angeles, New York and Washington, D.C.

FOR THE RECORD

Designed to meet all customer and F.C.C. requirements in the specially designed paging service bands of 35.58 and 43.58 megacycles.

GATES RADIO COMPANY

CTA-5
250-WATT PAGING SERVICE TRANSMITTER

Broadcasting • Telecasting

Page 110 • October 25, 1954
for foods, soaps, cars, drugs or what have you?

here's why:

Stop a moment, you marketing experts and figure the cost of winning and holding a major, metropolitan market. Some advertisers have come to the conclusion that the economic chaos caused by products which commit suicide attempting to "take New York, or Chicago, or Philadelphia" just "ain't worth it."

KEYSTONE Broadcasting's 776 Hometown and Rural American markets are worth winning and can be won without hocking the family jewels or making a major capital investment in advertising and promotion. More than 60 Million people live richly, fully and have the ways and means to buy what you have to sell. Why not let us tell you more and in detail!

BEST SELLER!

SEND FOR OUR STATION LIST!

WRITE, WIRE OR PHONE FOR COMPLETE MARKET INFORMATION AND RATES

CHICAGO
111 West Washington St.
State 2-6303

LOS ANGELES
1100 North Beale Blvd.
Dunbar 3-2910

NEW YORK
150 Fifth Avenue
Plaza 7-4800

SAN FRANCISCO
57 Post Street
Sutter 1-7440

WRITE, WIRE OR PHONE FOR COMPLETE MARKET INFORMATION AND RATES

KBS
BROADCASTING SYSTEM, INC.

THE VOICE OF HOMETOWN AND RURAL AMERICA

October 25, 1954 • Page 111
<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY - FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:15-1:30 p.m.</td>
<td>4 oz.</td>
<td>4 oz.</td>
</tr>
<tr>
<td>Paper</td>
<td>Paper</td>
<td>Paper</td>
</tr>
<tr>
<td>Service</td>
<td>Service</td>
<td>Service</td>
</tr>
<tr>
<td>7:00</td>
<td>7:00</td>
<td>7:00</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
<tr>
<td>NBC</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>ABC</td>
<td>ABC</td>
<td>ABC</td>
</tr>
</tbody>
</table>
Hearing Cases
INITIAL DECISION


OTHER ACTIONS


Chicago.—Ch. 2 proceeding. FCC Commissioner Robert T. Bartley granted joint petition of Zenith Radio Corp. and CBS for dismissal of a certificate of necessity for an application of Zenith Radio Corp. and CBS for a construction permit for new tv station on ch. 2 in Orlando, Fla. Action Oct. 14.


WGR-TV Buffalo, N. Y.—WGR Bestg. Corp.—FCC granted request by The Niagara Falls Gaz- ette Corp., Oct. 13, to purchase 25% stock of WGR Bestg. Corp., subject to condition that Gazette dispose of its interest in station WGR when WMLD Niagara Falls within 90 days thereafter. Denied further request to expedite action on Gazette's change of ownership application to Earl C. Hull (Comr. Hyde and Hennock dissented). The transaction is pursuant to an agreement between three parties who were in competition for tv ch. 2, now assigned to WGR Bestg. Corp. Action Oct. 13.


MB-1544 Proceeding. FCC amended Part 1 of its rules to reflect the fact that, having been caught up with the back-

Southeastern Network Station $125,000.00

A full-time, well-established network property in one of the best southeastern markets. Financing available.

Appraisals • Negotiations • Financing
BLACKBURN - HAMILTON COMPANY

Page 114 • October 25, 1954

(Continued from page 110)

By Hearing Examiner Elizabeth C. Smith—St. Louis, Mo.—Grants application for extension of time to complete the application for construction of new tv station on ch. 9 in Orlando, Fla. Action Oct. 15.

By Hearing Examiner Henry B. Hutchison—Bluefield, W. Va., Southern W. Va. TV Inc.—Denies petition of W. Va. licensees for construction permit for new tv station to extend completion date to June 30, 1955 (FMP-2549).

October 14 Applications

ACCEPTED FOR FILING

License for CP

KVAV (TV) Mesa, Ariz., KTAZ Bestg. Co.—License to cover CP (BPTC-1469) as mod. which authorized new tv station (BPTC-2555).

KBBI (FM) Portland, Ore., Pacific Bcstg. Inc.—License to cover CP (BPTC-479) as mod. which authorized new tv station (BPTC-2532).

WBCK (TV) Cleveland, Ohio, National Bestg. Corp.—License to cover CP (BPTC-943) as mod. which authorized new tv station to extend construction date to Oct. 21, 1955 (FMP-2569).

WNBK (TV) Cleveland, Ohio, National Bestg. Corp.—License to cover CP (BPTC-943) as mod. which authorized new tv station to extend construction date to Oct. 21, 1955 (FMP-2569).

Routine Roundup ...

October 14 Decisions

ACTIONS ON MOTIONS

By Commissioner Robert T. Bartley

Madison, Wis., Radio Wisconsin Inc.—Badger Telev. Bureau, Inc.—Grant petition of Madison TV Co. for an extension of time within which to file a reply to exceptions to its initial decision in proceeding No. 2, and the time for filing such exceptions was extended to and including Nov. 3 (Dockets 8093, 10461).

Memphis, Tenn., Tri-State Bestg. Service; KNBY Newport, Ark.; Newport Bestg. Co.—Grant petition of Tri-State Bestg. Service for leave to amend its license (Docket 10548; BPT-8775) so as to specify 1430 kc. w. D.A., in lieu of 750 kc., w.d., for tri-state Bestg. Inc.—Disallowed application of KNBY to cover CP (BPTC-1088). By Hearing Examiner Hugo B. Hutchison

KBBR (FM) Mt. Diablo, Calif., Telecommunication Bureau, Inc.—Grants petition of KBBR-1467 as mod. which authorized new fm station for extension of completion date (BMP-6498).

KBRO (FM) Miami, Fla., WKAT Bestg. Inc.—Mod. of CP (BPH-1061) as mod. which replaced expired permit for extension of completion date (BMP-6560).

WK2C (FM) Griffin, Ga., Radio Station WK2C—Mod. of CP (BPCT-1054) as mod. which replaced expired permit for extension of completion date (BMP-6498).

WKLY-FM Mount Vernon, Ohio, The Mount Vernon Bestg. Corp.—Mod. of CP (BPH-877) as mod. which authorized changes in licensed station (BMP-6665); modification of construction of new tv station (BMP-6665).

KPMR-TV San Diego, Calif., Wrather-Alvarez Bestg. Corp.—Mod. of CP (BPH-1088) as mod. which authorized changes in facilities of existing tv station to extend completion date to 4-12-55 (BMP-2566).

WBWG-TV Salisbury, Md., The Peninsula Bestg. Corp.—Mod. of CP (BPCT-1304) as mod. which authorized changes in facilities of existing tv station to extend completion date to 5-1-55 (BMP-2549).

WTV-XO Rocheter, N.Y., WTER Bestg. Corp. —Mod. of CP (BPTC-833) as mod. which authorized new tv station to extend completion date to 5-11-55 (BMP-2549).

WM-NW Nashville, Tenn., WNM Inc.—Mod. of CP (BPCT-1751) as mod. which authorized new tv station to extend completion date to 12-5-54 (BMP-2552).

KRBC-TV Abilene, Tex., The Reporter Bestg. Corp.—Mod. of CP (BPTC-1054) as mod. which authorized new tv station to extend completion date to 1-15-56 (BMP-2551).
October 19 Decisions

**ACTIONS ON MOTIONS**

The following actions on motions were taken as indicated:

- **By Hearing Examiner Fannen N. Litvin**
  - Little Rock, Ark., Arkansas TV Co.—Dismissed as moot the motion filed Sept. 20 by Ark. TV Co., to strike certain testimony contained in exhibits of Ark. Telecasters Inc. since that application was dismissed on Oct. 12 (Docket 10911).

- **By Hearing Examiner J. D. Reid**
  - Whitefish Bay, Wis., The Heard Corp.—Granted motion of Oct. 13 for extension of time from Oct. 19 to Oct. 20 for exchange by applicants in proceedings re ch. 6 (Dockets 10912 et al.) of their direct cases; further ordered that further conference in this proceeding shall be continued from Nov. 3 to Nov. 4.

- **By Hearing Examiner William G. Butts**
  - Bay Shore, N. Y., Key Bestc. System Inc.; WAVE, New Haven, Conn., The WAVE Bestc. Corp.—Ordered that further conference held Oct. 15 will resume on Oct. 21, in proceeding re applications (Dockets 10927, 11094).

- **By Hearing Examiner Herbert Sharramin**
  - Further revised hearing order of June 30 in proceeding re Zenith Radio Corp., Chicago, et al., for ch. 2 (Dockets 1118 et al.), as follows: To exchange written cases by Oct. 25; to notify each other of witnesses to be produced for cross examination by Nov. 1, and testimony to start Nov. 8.

- **By Hearing Examiner Annie Neal Hunting**
  - Issued First Statement Concerning Prehearing Conference to be held Oct. 25 on proceeding re applications of Triad TV Corp., et al., for ch. 10 at Parma, Orleans, Mich. (Dockets 11269 et al.), which shall govern the course of the proceeding to the extent indicated; prehearing conferences to be held Oct. 26, Dec. 1, 9, and 16, and hearing heretofore scheduled for Nov. 22 was continued to Dec. 16.

- **By Hearing Examiner Charles J. Frederick**
  - KTOP, Mankato, Minn., Minnesota Valley Bestc. Co.—Formalized grant of petition heretofore informally granted on Oct. 4 for extension of time from Oct. 6 to Oct. 8 and directed to file Proposed Findings re (Docket 10992).

  Ordered that the hearing in re applications of Westinghouse Bestc. Inc. et al. for chs. 5 in Pittsburgh, be recommenced on Nov. 1 (Dockets 8594 et al.).

**BROADCAST ACTIONS**

The Commission, by the Broadcast Bureau, took the following actions on the dates shown:

- **Actions of Oct. 15**
  - **Modification of CP**
    - The following stations were granted Mod. of CP’s for extension of completion dates as indicated:
      - KTVJ (TV) Springfield, Mo., to 10-19-55; KRBC-ABHill, Texo., to 1-19-56; WKEU-FM Griffin, Ga., to 12-3-54.

- **Actions of Oct. 11**
  - **Granted License**
    - WXVY (TV) Detroit, Mich., WXVZ Inc.—Granted license covering installation of auxiliary antenna at main transmitter site (BLCT-210).
    - WLEW, Bad Axe, Mich., Port Huron Bestc. Co.—Granted CP to install the old main transmitter for use as an auxiliary, to be operated on 1560 kc, 250 w (BP-9470).

- **Modification of CP**
  - The following were granted Mod. of CP’s for extension of completion dates:

- **Actions of Oct. 13**
  - **Granted License**
    - WOPI, Bristol, Tenn., Radiophone Bestc. Station WOPI Inc.—Granted license covering change in transmitter location and increase in antenna height with fm antenna side mounted cond’t reuse of fm antenna (BL-5471).
    - WCSX-TV Portland, Me., Congress Square Hotel Co.—Granted license for new commercial tv station; ch. 6; ERP vis. 150 kw, aur. 50 kw, antenna 590 ft, and to designate studio location (BLCT-160). Also granted Mod. of license to change ERP of tv station to 150 kw (BLCT-43).

- **Modification of CP**
  - WSRG Durham, N. C., Southern Radiocasting Co.—Granted Mod. of CP to change type transmitter (BMP-68).

**Remote Control**

- WROM Rome, Ga., Cosmos Valley Radio Co.—Granted authority to operate transmitter by remote control.

- WAZL-FM Hazleton, Pa., Hazleton Bestc. Co.—Granted authority to operate transmitter by remote control.

- **Actions of Oct. 12**
  - **Granted License**
    - WATR-TV Norfolk, Va., WATR Radio Corp.—Granted license for change in existing station; ERP visual 100 kw, aural 50 kw; antenna 800 ft (BLCT-207).
    - KTCB, Malden, Mo., Charles William Craft.—Granted license for am station; 1470 kc, 1 kw, D (BL-9461).
    - KLEM, Le Mars, Iowa, B & B Bestc. Co.—Granted license for am station; 1540 kc, 1 kw, D (BL-9463).

**Granted CP**

- KCLS, Plano, Ariz., Saunders Bestc. Co.—Granted CP to install formerly licensed main transmitter as auxiliary at present location of main transmitter; 1360 kc, 250 w (BP-9461).
October 19 Applications

License for CP

KFQD Anchorage, Alaska, William J. Wagner, transmtr (BL-918) which authorized change frequency, increase power and install a new transmitter (BL-9441).

KFBA Fairbanks, Alaska, William J. Wagner, transmtr (BL-919) which authorized change frequency, increase power and install a new transmitter (BL-9451).

KFBS Fairbanks, Alaska, William J. Wagner, transmtr (BL-920) which authorized change frequency of auxiliary transmitter from 700 kc to 900 kc (BL-9461).

WDVR Galveston, Fla., Thomas R. Henss, Charles W. Dewdy, John A. Dewdy and Winstyn S. Vaughn d/b/a as The Decatur Bestg. Co.—License to cover CP (BP-918) which authorized a new standard broadcast station (BL-9451).

WNOG Naples, Fla., George Dewey Polly—License to cover CP (BP-919) as mod. which authorized new standard broadcast station (BL-9461).

WEAT West Palm Beach, Fla., WEAT-TV Inc.—License to cover CP (BP-8179) as mod. which authorized change frequency; increase power; install DA-1; install transmitter and change transmitter and studio locations and increase height of No. 2 tower by addition of tv antenna (BL-9458).

KORT Grangeville, Idaho, Far West Radio Inc.—License to cover CP (BP-8831) which authorized new standard broadcast station (BL-9461). WCHL Carbondale, Ill., Paul F. McInty and Ann E. Searing d/b/a as Southern Illinois Bestg.—License to cover CP (BP-9219) which authorized installation of new transmitter, to be operated on 1020 kc with power of 200 watts. for auxiliary purposes only (BL-9461).

KMDO Ft. Scott, Kan., Lloyd Clinton McKenney tr/s Fort Scott Bestg. Co.—License to cover CP (BP-8048) which authorized new standard broadcast station (BL-9460).

WKWK Winchester, Ky., Winchester Bestg. Co.—License to cover CP (BP-8048) as mod. which authorized new standard broadcast station (BL-9462).

KGLR Redwood Falls, Minn., Harry Willard Linder—License to cover CP (BP-9214) as mod. which authorized new standard broadcast station (BL-9450).

WSRG Durham, N. C., J. C. Greene Jr. and R. H. Whitesides d/b/a as Southern Radiocasting Co.—License to cover CP (BP-8787) as mod. which authorized new standard broadcast station (BL-9450).

WMEN Raleigh, N. C., B. H. Ingle Sr. tr/a Merchants & Farmers Station—License to cover CP (BP-9219) as mod. which authorized new standard broadcast station (BL-9461).

WBWE Wilkes-Barre, Pa., Louis G. Baltimore—License to cover CP (BP-9218) which authorized installation of a new transmitter (BL-9481).

KLOC Logan, Utah, Atlas Engineering Co.—License to cover CP (BP-9246) as mod. which authorized new standard broadcast station (BL-9493).

KLO Ogden, Utah, The Interstate Corp.—License to cover CP (BP-9247) as mod. which authorized installation of old main transmitter as an auxiliary transmitter to be operated on 1430 kc with power of 5 kw, employing DA day and night (BL-9545).

Modification of CP

WLST (TV) Jackson, Miss., Lamar Life Bestg. Co.—Mod. of CP (BP-8834) which authorized new tv station to extend completion date to 10-36-35 (BMPCT-2558).

WDAY-TV Fargo, N. D., WDAY Inc.—Mod. of CP (BP-7940) as mod. which authorized new tv station to extend completion date to 6-1-55 (BMPCT-2555).

Applications Returned

Sunnylope, Ariz., Donald L. Blackburn & Ade-line Blackburn—CP for new standard broadcast station on 1410 kc with power of 250 kw, unlimited hours of operation.

WHIZ Rau Claire, Wis., WHIZ Inc.—Authority to determine operating power by direct measurement of antenna power.

License for CP

WNHC-FM New Haven, Conn., The Elm City Bestg. Corp.—License to cover CP (BP-9043) which authorized changes in licensed station (BL-5105).


Wapo-FM Chattanooga, Tenn., Wapo Bestg. Services Inc.—License to cover CP (BPF-1896) as mod. which authorized new fm station (BLH-1004).

Modification of CP

WHP-FM Harrisburg, Pa., WHP Inc.—Mod. of CP (BPF-410) as mod. which authorized new fm station for extension of completion date (BMPH-4951).

WHJL-FM Johnson City, Tenn., WHJL Inc.—Mod. of CP (BPF-8196) which replaced expired permit for extension of completion date (BMPH-4955).

WSBT-TV South Bend, Ind., South Bend Trib.—Mod. of CP (BFC-1017) as mod. which authorized new tv station to extend completion date (BMPCT-2594).

WITV-TV Baltimore, Md., WITV-TV Inc.—Mod. of CP (BFC-1338) as mod. which authorized new tv station to extend completion date to 5-14-55 (BMPCT-2562).

WGR-TV Buffalo, N. Y., WGR Corp.—Mod. of CP (BFC-1746) as mod. which authorized new tv station to extend completion date to 5-5-55 (BMPCT-2560).

WHEC-TV Rochester, N. Y., WHEC Inc.—Mod. of CP (BFC-2306) as mod. which authorized new tv station to extend completion date to March 1965 (BMPCT-2559).

WAYS-TV Charlottesville, N. C., WAYS-TV Inc.—Mod. of CP (BFC-334) as mod. which authorized new tv stations to extend completion date to 5-28-55 (BMPCT-2557).

WMVT (TV) Montpelier, Vt., WCAX Bestg. Corp.—Mod. of CP (BFC-1327) which authorized new tv stations to extend completion date to 6-1-55 (BMPCT-2555).

KVAN-TV Vancouver, Wash., KVAN Inc.—Mod. of CP (BFC-890) as mod. which authorized new tv station to extend completion date to 4-15-55 (BMPCT-2555).

October 20 Decisions

ACTIONS ON MOTIONS

The following actions on motions were taken as indicated:

By Commissioner Robert T. Bartley Dallas, Tex., George A. Smith Jr.—Granted petition to amend Commission's order of Oct. 4, to provide extension of time to Nov. 8 for all parties in succeeding re opening of petitions in applications in stations (Dockets 10079 et al.), to file replies to exceptions.

Thermopolis, Wyo., Milfred V. Ernst—Granted petition to amend am application (Docket 11188; Docket-914a) so as to submit new engineering showing based upon actual measurements, and application as amended was removed from hearing docket and returned to processing line.

Onondaga, N.Y., Television Corp. of Mich. Inc.—Granted petition for extension of time to Nov. 5 within which comments or oppositions may be filed with regard to petitions filed by Jackson Bestg. & TV Corp. and Triad in re ch. 10 at Farma-Onondaga (Dockets 11169 et al.).

WSMB New Orleans, La., WSMB Inc.—Granted petition to dismiss without prejudice its application to change am station day time operation from non-DA to DA (Docket 8965; BP-7971).

Kan., The Radio Station KFF Co.—Granted petition for extension of time to and including Oct. 19 in which to file exceptions to initial decision in re applications for ch. 3 (Dockets 11929 et al.).

Chief Broadcast Bureau—Granted petition for extension of time to and including Nov. 2 in which to file exceptions to initial decision re applications of Cowles Broadcast Co., et al., for ch. 8 in Des Moines, Iowa (Dockets 8897-8900) (Action taken 10/15).

By Hearing Examiner J. D. Bend

WRRC Richland, Wis., Richland Bestg. Corp.—Granted in part petition to dismiss without prejudice its application from hearing docket (Docket 10414; BP-8544) to the extent that petition requests an immediate grant of application, it is dismissed as moot.
P.

Commercial
Washington, DC
Offices
Executive Offices
1302 18th St., N. W.
Washington, D. C.
ADams 4-2414
Member APCCB*

James C. McNary
Consulting Engineer
National Press Bldg., Wash. 4, D. C.
Telephone District 7-1205
Member APCCB*

A. D. Ring & Associates
30 Years' Experience in Radio Engineering
Pennsylvania Bldg., Republic 7-2347
Washington 4, D. C.
Member APCCB*

GEORGE C. Davis
501-514 Munsey Bldg. Sterling 3-8111
Washington 4, D. C.
Member APCCB*

Everett L. Dillard, Gen. Mgr.
INTERNATIONAL BLDG. DI. 7-1319
WASHINGTON, D. C.
P. O. BOX 7037
KANSAS CITY, MO.
Member APCCB*

Frank H. McIntosh
CONSULTING RADIO ENGINEER
1216 WYATT BLDG
WASHINGTON, D. C.
Metropolitan 8-4477
Member APCCB*

Russell P. May
711 16th St., N. W.
Sharpton Bldg.
Washington 5, D. C.
Republic 7-3994
Member APCCB*

PAGE, CREUTZ, GARRISON & WALDSCHMITT
CONSULTING ENGINEERS
710 14th St., N. W., Executive 3-3670
Washington 5, D. C.
Member APCCB*

LYNNE C. SMEBY
"Registered Professional Engineer"
1311 G St., N. W.
EX 3-8073
WASHINGTON 5, D. C.

Guy C. Hutcheson
P. O. Box 32
AR. 4-8721
1100 W. Abloom
ARLINGTON, TEXAS

Robert M. Silliman
John A. Huff--Associate
1405 G St., N. W.
Republic 7-4444
Washington 5, D. C.
Member APCCB*

ROBERT L. HAMMETT
CONSULTING RADIO ENGINEER
821 MARKET STREET
SAN FRANCISCO 3, CALIFORNIA
SUTTER 1-7545

John B. Heffelfinger
615 E. 85th St.
Hiland 7010
KANSAS CITY, MISSOURI

William E. Benjs, Jr.
Consulting Radio Engineer
3738 Kennewick St., N. W., Wash., D. C.
Phone Emerson 2-8071
Box 2468, Birmingham, Ala.
Phone 6-2124
Member APCCB*

Robert L. Hammett
CONSULTING RADIO ENGINEER
821 MARKET STREET
SAN FRANCISCO 3, CALIFORNIA
SUTTER 1-7545

James E. Smith
CONSULTING RADIO ENGINEERS
4900 Euclid Avenue
Cleveland 3, Ohio
Henderson 3-3177
Member APCCB*

J. G. Rountree, Jr.
4515 Prentice Street
EMerson 3266
Dallas 6, Texas

Georges F. Adair
CONSULTING RADIO ENGINEER
Quarter Century Professional Experience
Radio-Television
1610 Eye St., N. W., Wash. 6, D. C.
Bureau 81006-Executive 8-4812
(Member-employees, Lockwood St.-1819)
Member APCCB*

Walter F. Kean
AM-FM BROADCAST ALLOCATION
FCC & FIELD ENGINEERING
1 Riverside Road--Riverside 7-2153
Riverside, Calif.
(A Chicago suburb)

Vandiver, Cohen & Warren
Consulting Electronic Engineers
612 Evans Bldg.
NA. 8-2696
1420 New York Ave., N. W.
Washington 5, D. C.

Grinnan Fixture Co.
Minerva, Ohio
Designers-Builders-Installers
record libraries, office partitions, reception desks, special cabinets, one custom cabinet work.

Jansky & Bailey Inc.
Executive Offices
1725 De Sales St., N. W.
Offices and Laboratories
1339 Wisconsin Ave., N. W.
Washington, D. C.
ADams 4-2414
Member APCCB*

James C. McNary
Consulting Engineer
National Press Bldg., Wash. 4, D. C.
Telephone District 7-1205
Member APCCB*

--Established 1928--
Paul Godley Co.
Upper Montclair, N. J. MO. 3-3000
Laboratories Great Neck, N. J.
Member APCCB*

Gautney & Jones
CONSULTING RADIO ENGINEERS
1052 Warner Bldg., National 8-7757
Washington 4, D. C.
Member APCCB*

Weldon & Carr
Consulting Radio & Television Engineers
Washington 6, D. C.
Dallas, Texas
1001 Conn. Ave., 4122 S. Buckner Blvd.
Member APCCB*

Guy C. Hutcheson
P. O. Box 32
AR. 4-8721
1100 W. Abloom
ARLINGTON, TEXAS

If You Desire to Join These Engineers in Professional card advertising
Contact
Broadcasting * Telecasting
1735 Desales St., N. W., Wash. 6, D. C.

Jansky & Bailey Inc.
Executive Offices
1725 De Sales St., N. W.
Offices and Laboratories
1339 Wisconsin Ave., N. W.
Washington, D. C.
ADams 4-2414
Member APCCB*

James C. McNary
Consulting Engineer
National Press Bldg., Wash. 4, D. C.
Telephone District 7-1205
Member APCCB*

—Established 1928—
Paul Godley Co.
Upper Montclair, N. J. MO. 3-3000
Laboratories Great Neck, N. J.
Member APCCB*

Gautney & Jones
CONSULTING RADIO ENGINEERS
1052 Warner Bldg., National 8-7757
Washington 4, D. C.
Member APCCB*

Weldon & Carr
Consulting Radio & Television Engineers
Washington 6, D. C.
Dallas, Texas
1001 Conn. Ave., 4122 S. Buckner Blvd.
Member APCCB*

Guy C. Hutcheson
P. O. Box 32
AR. 4-8721
1100 W. Abloom
ARLINGTON, TEXAS

IF YOU DESIRE TO JOIN THESE ENGINEERS in Professional card advertising
contact
BROADCASTING * TELECASTING
1735 Desales St., N. W., Wash. 6, D. C.

Grinnan Fixture Co.
Minerva, Ohio
Designers-Builders-Installers
record libraries, office partitions, reception desks, special cabinets, one custom cabinet work.

Jansky & Bailey Inc.
Executive Offices
1725 De Sales St., N. W.
Offices and Laboratories
1339 Wisconsin Ave., N. W.
Washington, D. C.
ADams 4-2414
Member APCCB*

James C. McNary
Consulting Engineer
National Press Bldg., Wash. 4, D. C.
Telephone District 7-1205
Member APCCB*

—Established 1928—
Paul Godley Co.
Upper Montclair, N. J. MO. 3-3000
Laboratories Great Neck, N. J.
Member APCCB*

Gautney & Jones
CONSULTING RADIO ENGINEERS
1052 Warner Bldg., National 8-7757
Washington 4, D. C.
Member APCCB*

Weldon & Carr
Consulting Radio & Television Engineers
Washington 6, D. C.
Dallas, Texas
1001 Conn. Ave., 4122 S. Buckner Blvd.
Member APCCB*

Guy C. Hutcheson
P. O. Box 32
AR. 4-8721
1100 W. Abloom
ARLINGTON, TEXAS

IF YOU DESIRE TO JOIN THESE ENGINEERS in Professional card advertising
contact
BROADCASTING * TELECASTING
1735 Desales St., N. W., Wash. 6, D. C.

Grinnan Fixture Co.
Minerva, Ohio
Designers-Builders-Installers
record libraries, office partitions, reception desks, special cabinets, one custom cabinet work.

Spot Your FIRM'S NAME HERE To Be Seen by 75,056* Readers
among them, the decision-making station owners and managers, chief engineers and technicians—applicants for am, fm, tv and facsimile facilities.
*1953 ARB Projected Readership Survey

October 25, 1954 • Page 117

Commercial Radio Monitoring Company
Mobile Frequency Measurement Service
for FM & TV
Engineer on duty all night every night
JACKSON 5302
P. O. Box 7027
Kansas City, Mo.
CLASSIFIED ADVERTISEMENTS

Payable in advance. Checks and money orders only.
Deadline: Undisplayed—Monday preceding publication date. Display—Tuesday preceding publication date.

Situations Wanted 20¢ per word—$2.00 minimum • Help Wanted 25¢ per word—$2.00 minimum.
All other classifications 30¢ per word—$4.00 minimum • Display ads $15.00 per inch.
No charge for blind box number. Send box replies to BROADCASTING • TELECASTING, 1735 DeSales St. N. W., Washington 6, D. C.

Applicants: If transcriptions or bulk package submitted, $10.00 charge for mailing (Forwarded communications separately, please). All transcriptions, photos, etc., sent to box numbers are sent at owner’s risk. BROADCASTING • TELECASTING expressly repudiates any liability or responsibility for their custody or return.

RADIO

Help Wanted

Managerial

Station manager. For daytime independent radio—under absentee ownership. This is top small market property in midwest and position available requires an experienced radio operator of highest caliber to take full charge and responsibility. Stock available out of station earnings to right man. Send photo, complete resume and references to Box 81F, B.T. Our employees know of this ad.

Sales manager—experienced in local selling—inde-pendent station—attractive proposition—state full experience—send photo. Box 104F, B.T.

Salesman


Salesman needed, 20 million dollar, small town and country middle eastern market. Good draw against 20 percent commission. Photo, resume, first letter. Box 50F, B.T.

Sale staff expansion requires two experienced radio time salesmen. NIC affiliate in active southern market. Excellent local programming. You’ll like our pleasant city. Permanent position to right men. Write giving history, present earnings and references. Box 97F, B.T.

DO YOU NEED COMPETENT HELP?

Is there a TV station that does not need additional competent help? Not according to what station managers tell us. So we have established a personnel department to help out. We offer you qualified graduates who will make competent workers in any of the following fields:

- Announcers
- Writers
- Camera Assistants
- Boom Operators
- Floor Directors
- Copy Writers
- Film Editors
- Salesmen

Remember, our service is FREE. We are not an employment agency. We simply supply you with graduates from our school who have been screened for ability and willingness to work. Write John Birrel, Personnel Director, for complete background data.

NORTHWEST RADIO & TELEVISION SCHOOL

1221 N.W. 21st Avenue

Portland 9, Oregon

RADIO

Help Wanted—(Cont’d)

Salesman for live wire independent, soon to go on air. Must be a 3000 watt combo. Good background, ability. Send photo, resume and references to: Sales Manager, WCOJ, Cape Girardeau, Mo.

Salesmen wanted for a major market TV and FM station. Must have ability and experience in sales and advertising. Send resume, photo and references. Box 111F, B.T.

Salesmen for WJCL, Savannah, Ga. Must have a minimum of one year experience in sales promotion, public relations and advertising. Send resume and photo. Box 155F, B.T.

The WJLS, Columbus, Ohio, is looking for a Producers-Antenna Man. Must have a minimum of 3 years experience in radio and television. Good-to-excellent ability. Send photo and resume. Box 102F, B.T.

General manager. Must have strong ability in financial end of business. Send photo and resume. Box 127F, B.T.

Production-Programming, Others

Experienced music director. West Coast TV network. Must be experienced and have good personality. Great opportunity. Send resume and photo. Box 50F, B.T.

Production manager for large metropolitan television station. Must be able to handle complete charge of all production. Must have knowledge of television. Send resume and references. Box 82F, B.T.

First class engineer, 2000 watt station. Must be experienced in both TV and radio. Must be able to handle equipment. Must have a good personality. Send resume and photo. Box 100F, B.T.

Programming manager for both radio and television station. Must have ability to control both outlets. Send resume and photo. Box 75F, B.T.

Technical

Engineer, first class engineering. Must have 10 years experience in radio. Must have experience in different regions of the country. Good-to-excellent ability. Send resume and photo. Box 110F, B.T.

Chief engineer at independent station. Must have experience in all phases of radio and television. Excellent opportunity. Send photo and resume. Box 87F, B.T.

Chief engineer for progressive, local station with remote control installation. Must have excellent ability and 5 years experience in radio. Must have ability to control remote at present. Good opportunity. Send resume and references. Box 105F, B.T.

Situations Wanted

Managerial

New management. Largest independent station in the world. Must have ability to handle complete charge of station. Must be experienced in all phases of radio. Send resume and photo. Box 56F, B.T.

General manager. Must have ability to handle 100,000 watt fulltime radio station in major market. Must have experience in personnel and management. Send resume. Box 108F, B.T.

General manager. An independent station in a major market. Must have management ability and experience. Must be well qualified and willing to relocate. Send references and photo. Box 112F, B.T.

General manager. 100,000 watt fulltime radio station in major market. Must have ability to handle complete station. Must be experienced and must be willing to relocate. Send references, photo and resume. Box 106F, B.T.

General manager. Top independent station. Must have ability to handle complete charge of all operations. Send references and photo. Box 114F, B.T.

General manager. Largest independent station in the world. Must be experienced in personnel and management. Must be willing to relocate. Send references and photo. Box 113F, B.T.
SALES
Sales and audience promotion/director of sales development, marketing and research. Now with advertising agency but itching to return to broadcast-television field. Network and independent station experience. Exceptionally effective sales presentations have habitually hit their target audience. Reputation-combined direct mail campaigns. Worked closely with sponsors and sales staff. Adaptable, pleasant personality. Thorough in supermarket and drug outlets. Market research. Sees value in giving sales staff the facts they need to know. How to dig out those facts. Well versed in audience research techniques. Can write and produce publicity stories. Excellent speaker for station participation in community activities. If you want a practical, straight-forward, dedicated to selling, show sales ideas and prepare sales packages, let's have a talk. Box 19F, B-T.

Top sales executive available. Pioneer broadcaster seeks top sales or managerial position with progressive air or tv outlet. Can produce the sales you seek. Top industry references. Have good reason for leaving present spot. Box 132F, B-T.


Manager-sales manager—over twenty years constructive radio and tv background. Not a has been manager. Has built station on sales. Rarely met. Show. Best of references. Box 132F, B-T.

General—managers, am/tv. Broadcasters Executive Placement Service has several high quality positions with pay ranging from $6,000-$25,000. Their availability is complete. Application must be made to obtain positions desired. Best of references. Box 122F, B-T.

Salesman

Salesman 4 years experience seeks opportunity with sound radio-television station, best references. Box 21F, B-T.

Attention—radio-television stations. 1954 graduate, radio major, seek position in sales department. Largest experience position. Box 22F, B-T.

Announcer
Top-notch daytime personality. 3 years experience. Very mobile. Excellent phone personality. Remote equipped. Recent strong on interviews, sports and ad-lib. Tape and resume on request. Box 16F, B-T.


Announcer: Four years experience. Currently deejaying and newscasting over middle Atlantic's leading independent. College graduate, 28, veteran. Wants northeast location. Box 57E, B-T.

Presently employed in tv as producer-director and personality man on own shows. Would again like to get into radio as morning man. Desires 7 years combined radio and tv experience. Married, family. Not a drifter. Can do your job. Will arrange for personal interview . . . if possible. Reply 1080 band. Box 56F, B-T.

Young announcer, single veteran. Strong on newscast situation. Will travel. Box 14F, B-T.

Announcer. All phases, ready for second move. 25, married; tape, resume. Box 55F, B-T.

News-staff announcer. Four years radio experience. College graduate. Box 51F, B-T.

Here there . . . looking for a deejay with humor, personality, who likes variety of music and chatler, plainspoken. Look no farther. Family man wishes to settle down. Third class ticket. Operate board. Box 56F, B-T.

RADIO

Situations Wanted—(Cont'd)

Technical

Engineer—6 years experience, studio, transmitter, remote, recordings. Box 806E, B.T.

1st phone operator. 2 1/2 years experience in all phases of radio broadcasting. Immediate availability. Box 89F, B.T.

Experienced chief engineer-combo announcer. Maintenance, installation. Box 29F, B.T.

First phone, college graduate, four years experience am, fm, tv, both studio and transmitter, including equipment maintenance, installation available immediately. Interested in audio and high-fm fm. Box 49F, B.T.

Engineer-chief, supervisor or staff. Plenty of experience am and tv. Prefer Florida but will consider other locations. Available immediately. Box 59F, B.T.

New York or vicinity, first phone, 10 years experience. Box 62F, B.T.

Engineer wants position. 1st phone, also 2nd telegraphed. Inexperienced, but highly capable. Box 72F, B.T.

Chief engineer—all phases of engineering, efficient operation. Young, family, auto, sober, responsible. Announce. Desires permanent position kw up. Box 809, B.T.

First phone, single, 23, two years am control, transmitter, 1/4 year tv studio. Prefer larger city, will consider all offers of permanent jobs. Box 82F, B.T.

First phone, am-fm-tv experience, age 30, car, available immediately. Box 96F, B.T.

Combo men and operators with first class tickets available immediately. Grantham, 5064 Hollywood Blvd., Hollywood, California.

Production-Programming, Others

Top basketball and all-around sports man. 5 years P.D. Brief, but effective sales stint. Consider any permanent set-up of above combination. Married. Family. 25, College graduate. Best references. Box 8F, B.T.

Program director, news, sports, married, 13 years experience. Two weeks notice, excellent references. Will consider public relations job. Available for interview on weekends. Permanent position. Box 37F, B.T.

Program manager—background and references unexcelled. Want operation with integrity and pride in broadcasting. Confidential. Box 15F, B.T.

Program director-announcer, female, saleable ideas. Good copy. First phone. College. Twelve years radio experience. Box 84F, B.T.

Experience

Television Micro-wave Engineers

AM Transmitter Engineers

Available

1st Phone-Reliable-Capable

AM Transmitter Going Remote

Inter-city TV Relay Eliminated

For Information

Write Box 33F, B.T

RADIO

Situations Wanted—(Cont'd)

Reporters, 43, very active. Seeks spot with new best. Box 73F, B.T.

Top caliber newscaster—special events man seeks location in major market. 5 years experience. College graduate, presently employed in largest market. Box 76F, B.T.

News director, seeks added duties as sportscaster. Desires more activity. Capable morning DJ. Wire service correspondent knowledge of photography, promotion. Currently employed in metropolitan market. Box 88F, B.T.

Newswriter, light experience, recent army political analyst. Radio journalism graduate, 34, single. Network station preferred. Box 89F, B.T.

Young program director: 4 years experience. University graduate, NYU-TV workshop graduate. Seek permanent position in larger outlet. Good announcer, actor, and sportscaster. Other experience includes writing and producing 14 radio plays, selling, continuity writing and small station management. Box 101F, B.T.

TELEVISION

Help Wanted

Managerial

TV sales manager. Established medium market college network, presently opening for top sales manager. Must be the best in every way for this is a really excellent opportunity. The man we select will have full authority and responsibility of sales department. Salary plus bonus plan guaranteed earnings satisfactory top man. Send resume, references and photo to Box 82F, B.T. Our personnel know of this ad.

Salezmen

Experienced tv salesman only vhf station in Vermont. 75,000 sets now—100,000 potential market. Multiple network. Went on air in September. Guarantee and liberal commission. Real opportunity for producer. Write complete information plus references to First Avenue, B.T.

Technical

Maximum power vhf station has opening for experienced film cutter and electronic maintenance man. Will pay. Call Chief Engineer, KGUL-TV, Galveston, Texas.

Immediate openings in new uhf station for first class technicians with tv, video and transmitter experience. Contact Chief Engineer, WFMZ-TV, Allentown, Penna.

Technical personnel for tv and am newspaper owned operation. Contact Wallace Wurz, Chief Engineer, WTVH, Peoria, Illinois.

TELEVISION

Help Wanted—(Cont'd)

Production-Programming, Others

Aggressive writer-reporter experienced at work for best. Mid-south key network tv outlet. Box 50F, B.T.

Production man, director, technical-director, with commercial understanding wanted for aggressive, growing, fully equipped WMTV (Channel 3), Madison, Wisconsin. Must be keen, quick, aggressive, ambitious, imaginative. Immediate employment and plenty of potential in world’s most beautiful college community. State experience, expected starting salary, idiosyncrasies. Write Jerry Bartell, WMTV, Madison.

Situations Wanted

Managerial


Announcer

Personality man . . . ad lib, audience participation, record-pantomime . . . comedy. Now doing own tv shows plus producing and directing. Seven years radio and tv experience combined. Married, easy and not a drifter. Good worker . . . will to relocate permanently. $80.00 start. Box 49F, B.T.

Seasoned tv announcer at large southern operation seeking northwest opportunity. $100 week. Box 90F, B.T.

Technical

Tv-am engineer, 6 years experience, xmtr, camera, switcher, micro-wave, recordings, remote limited combo experience. Permanent only. Box 48F, B.T.

Production-Programming, Others

Get CP? Thoroughly experienced P.D. put two tv stations on air. Can do same for you. Box 882E, B.T.

Six years experience: programming, production, continuity. Seeking executive position; medium, large market. As P.D. launched two television stations, radio station. College education. Best references, including previous employers. Available for personal interview or immediate employment. Box 983B, B.T.

Announcer, 7 years experience in industry, presently employed as producer-director, wishes move to larger market. BA degree, married. Box 87F, B.T.

Capable SRT graduate, musical background, desires camera, film or programming, production position. Reliable, married, veteran. Salary secondary. Locate anywhere. Box 77F, B.T.

Network retrenchment makes available television camera-operators man. Small station and network experience. Excellent references. Box 107F, B.T.

Tv director—experience includes production, direction, camera, announce, audio and projection. Desire permanent location as director or related production position. Box 33F, B.T.

Experienced floor manager, coordinator, assistant production director, for small station operation. Fairweather, NBC, 30 Rockefeller Place, New York, N. Y.

Film director, cameraman, photographer, darkroom technician, announcer-first phone, available-6 months. First Monte Grove, WLYC, Willsport, Pa.

For Sale

Stations

Good full-time Florida network station located in saleable retail sales area. Terms. Box 82F, B.T.
WANTED TO BUY—Announcers

ANNOUNCER-DEEJAY

As unusually talented and well qualified males or females animate and manage your programs AM and FM radio stations are available..

Include complete profiles, with addresses, and radio industry references. If you have any worries or hesitations, tell us about them and we'll do what we can. None of your valuables will be harmed. 

Box 111F, B-T

WANTED TO BUY—(Cont’d)

FOR SALE—(Cont’d)

FOR SALE—(Cont’d)

WANTED TO BUY—(Cont’d)

TELEVISION

WANTED TO BUY

I want to own.

FOR SALE

5KW TELEVISION TRANSMITTER FOR SALE

RCHE - TTS

KOTV TULSA, OKLAHOMA

stations

BROADCASTERS EXECUTIVE PLACEMENT SERVICE

Executive Personnel for Television and Radio Effective Service to Employer and Employee Howard S. Faison TV & Radio Management Consultants 708 Red Bird Dr. D. C.

EMPLOYMENT SERVICES

RADIO & TV PERSONNEL

right at our fingertips for you!

CAREER BUILDERS Agency

Marjorie Witty, Director, Radio-TV Division

25 West 39th St. New York 19, N. Y. 7-0385

FOR SALE

WANTED TO BUY FOR CASH!!

Small Station Within 300 Miles of Charlotte, N. C.

Write

Box 79F, B-T
how to tie up a market

One way is to tie it up in colorful ribbon. Burlington Mills Corporation, located in the Prosperous Piedmont, manufactures enough ribbon each year to tie up all the major markets in the nation.

But the realistic way to tie up the Prosperous Piedmont into one solid sales package is to use WFMY-TV. That way it stays tied!

Since 1949, WFMY-TV has been the key salesman in this top TV market. Here in the Piedmont section of North Carolina and Virginia, agriculture, textiles, furniture and other booming industries tie ... into one package ... a 2 billion dollar market for your product. WFMY-TV's coverage of 1,733,700 potential TV viewers in this 31-county gift-wrapped package means bigger sales and profits for you.

To tie up greater sales in the South's Prosperous Piedmont, call your H-R-P man today for the story of the giant-size package marked WFMY-TV.

WFMY-TV
Channel 2
Greensboro, N. C.
Represented by Harrington, Righter & Parsons, Inc.
New York — Chicago — San Francisco
TELESTATUS
Tv Stations on the Air With Market Set Count
And Reports of Grantees' Target Dates

Editor's note: This directory is weekly status report of (1) stations that are operating as commercial and educational (2) stations, and (3) grantees. Triangle (•) indicates stations now on air with regular programming. Each is listed in the city where it is licensed. Stations, vhf or uhf, report respective set estimates and their coverage area. Whose estimates differ among the same city, separate figures are shown for each as claimed. Set estimates are from the station. Further queries about them should be directed to that source. Total U. S. set is a undisputed B-T estimate. Stations not preceded by triangle (•) are grantees, not yet operating.

ALABAMA
Birmingham—
• WAST (12) NBC, ABC, DuM; Blair: 225,120
• WSBC-TV (6) CBS, DuM: Katz; 286,830
• WJLN-TV (48) 12/15/52-Unknown
• Alabama Educational TV Comm. (10) 1/10/54-
Unknown

Decatur-
• WMNL-TV (23) NBC: Walker; 17,600

Dothan—
• WTVY (9) 1/24/12-25/54

Mobile—
• WALA-TV (10) ABC, CBS, NBC: Headley-
Keyes; 36,000
• WKAB-TV (48) See footnote (d)
The Mobile TV Corp. (5) Initial Decision 12/2/54

Montgomery—
• WCUV-TV (20) ABC, CBS, NBC, DuM; Ray-
ner; 36,000
• WSPA-TV (12) NBC: Headley-Reed: 3/25/54-
12/11/54

Munford—
• WEDN (7) 6/2/54-Unknown

Selma—
• WILA (8) 2/24/54-Unknown

AZORES

Mesa (Phoenix) 99,108
Phoenix—
• KWEB (3) ABC, DuM; Raymer: 39,450
• KOOL-TV (10) ABC; Hollingsbery: 99,108
• KPBO (32) 11/22/54-Unknown
• KTVK (3) 6/10/54-Unknown

Tucson—
• KOPO (13) CBS, DuM; Hollingsbery: 31,260
• KVOA-TV (4) NBC, Raymer: 22,540

Yuma—
• KYA (11) NBC, DuM; Grant; 23,809

ARKANSAS
El Dorado—
• KFRA-TV (32) ABC, NBC, DuM; Pearson; 10,500

Fort Smith—
• KPAW-TV (22) ABC, NBC, DuM; Pearen; 11,500

Hot Springs—
• KTVR (9) 1/20/54-Unknown

Little Rock—
• KARK (4) NBC, DuM: Petry; 77,333
• KETV (25) 11/22/54-Unknown
• Arkansas TV Co. (11) Initial Decision 10/15/54
• KATV (7) See Pine Bluff

Pine Bluff—
• KATV (11) ABC, CBS: Avery-Keynes; 77,233

Texarkana—
• KCMM-TV (8) See Texarkana, Tex.

CALIFORNIA
Bakersfield—
• KKGK-TV (29) ABC, DuM; Forjoe; 78,000
• KERO-TV (10) ABC, CBS, NBC: Avery-Keynes; 128,560

Berkeley (San Francisco)—
• KQED (9)

Chico—
• KHSL-TV (12) ABC, CBS, NBC, DuM: Avery-
Keynes; 48,962

Corona—
• KCOC (62) 8/16/53-Unknown

El Centro—
• KZTV (6) 12/10/54-Unknown

Eureka—
• KIWI-TV (3) ABC, CBS, NBC, DuM; Blair; 17,500

Fresno—
• KFRE-TV Fresno (53). See footnote (d)
• KGKO (4) ABC, CBS: Branham: 143,700

• KMJU-TV (24) NBC; Raymer: 119,500

Klamath—
• KSBM, Klamath: Harms Station 13 (Bolling:
Initial Decision 8/30/54)

Los Angeles—
• KABC-TV (7) ABC; Petry: 1,001,124
• KNIC-TV (25) 1/23/54-Unknown
• KCOI (13) Katz; 1,001,124
• KPDB (5) DuM; Keyes; 1,001,124
• KNXT (3) CBS: CBS Spot Sell: 1,001,124

• KCBC (4) NBC: NBC Spot Sell: 1,001,124
• KFUO (13) See Whittier
• KTLA (5) Raymer; 1,001,124
• KTTV (11) Blair; 1,001,124

Monterey—
• KYTV (14) 2/7/54-Unknown

Sacramento—
• KMUD-TV (8) ABC, CBS, NBC, DuM; Holling-
bery; 496,571

San Diego—
• KFMB-TV (8) ABC, CBS, Petry: 245,167
• KFSD-TX (10) NBC, Katz: 245,167

San Francisco—
• KGBA (25) 3/11/52-Unknown (granted STA
Sept. 13)
• KGGB (9) ABC, Petry; 1,001,160
• KFRC (3) CBS, DuM; 1,001,160
• KBGN-TV (4) NBC; Free & Peters; 1,001,900
• KNAN-TV (28) McGillvra; 125,000

San Jose—
• KQNI (11) 4/15/54-Unknown

San Luis Obispo—
• KYVC-TV (3) DuM; Grant: 75,150

Santa Barbara—
• KFVT (18) ABC, CBS, NBC, DuM; Hollingsbery: 453,592

Stockton—
• KCVG (13) DuM; Blair

• KCTV (191) NBC; Hollingsbery: 11,200

Tulare (Fremont)—
• KUVP (27) DuM; Forjoe; 180,000

Vista—
• KAKI (43) 10/6/54-Unknown

COLORADO
Colorado Springs—
• KTKV (11) ABC, DuM; CBS; 31,415
• KRDJ-TV (13) NBC, McGillvra; 32,000

Denver—
• KBDV (9) ABC; Free & Peters: 237,198
• KFRT-TV (3) DuM: Blair: 207,198
• KFRL-TV (7) CBS; Katz: 207,198
• KOA-TV (6) NBC; Petry: 237,198

ERMA-TV (6) 7/3/54-Unknown

Grand Junction—
• KFAL-TV (15) ABC, CBS, DuM; Holman: 5,000

Pueblo—
• RCBS-TV (5) NBC; Avery-Keynes; 48,587

CONNECTICUT
Bridgeport—
• WCBS (71) 2/18/53-Unknown
• WICC-TV (48) ABC, DuM: Young: 72,340

Hartford—
• WCHF (*) 12/8/53-Unknown
• WFBY-TV (18) ABC, DuM; H-R: 203,570

New Britain—
• WKBW (30) CBS; Bolling: 201,892

New Haven—
• NEWL-TV (16) H-R: 6/24/53-Unknown
• WNHC (4) ABC, CBS, NBC, DuM; Katz: 702,083

New London—
• WNLC-TV (28) 12/13/52-Unknown

Norwich—
• WCNE (63) 12/29/53-Unknown

Stamford—
• WSTF (19) 1/27/53-Unknown

Waterbury—
• WATR-TV (53) ABC; Stuart: 156,000

DELAWARE
Doover—
• WHRN (40) 11/13/53-Unknown

Wilmington—
• SEE Delco (12) NBC, DuM; Meeker: 223,000

WILM-TV (48) 10/14/53-Unknown

DISTRICT OF COLUMBIA
Washington—
• WMAL-TV (7) ABC; Katz: 600,000
• WOON-TV (58) 2/24/54-Unknown

• WRC-TV (4) NBC; NBC Spot Sell: 336,000

• WPOT-TV (9) CBS; CBS Spot Sell: 646,000

• WTTR (3) DuM: Blair; 612,000
Washington Metropolitan TV Corp. (30) Initial Decision 8/17/54

Directory information is following orders: call letters, channel, network affiliation, national re-
representative; market set count for operating sta-
tions; date of grant and commencement target date for grantees.

FOR THE RECORD

October 25, 1954

TELECASTING Yearbook

October 25, 1954 • Page 123

. . . you'll be the winner in any quiz on television with your TELECASTING Yearbook-Marketbook in your hand. At last, it's just $11.00 for a subscription which includes the BROADCASTING Yearbook - Marketbook; the TELECASTING Yearbook-Marketbook,* and 52 weekly issues.

* Publication date: BROADCASTING Yearbook January, TELECASTING Yearbook February.

BROADCASTING TELECASTING
1735 DeSales St. N.W.
Washington 6, D. C.

Here's my order for both Yearbook
and for a subscription to
BROADCASTING • TELECASTING.

$11.00 enclosed [] Bill me
Name

Firm

Street

City Zone

State

October 25, 1954 • Page 123
NEVER DREAMED OF SUCH COVERAGE 124,272

Television receivers are tuned to KHQA-TV — Channel 7 in Hannibal and Quincy, the land of Tom Sawyer and Huck Finn.

Bridging the rich Mississippi River Valley, with studios in both Hannibal, Missouri, and Quincy, Illinois, KHQA-TV offers the largest coverage in the tri-state area.
LOUISIANA

Alexander—
  ▶ KAAL-TV (5) Veed
  ▶ WBFR-TV (28) ABC, CBS, NBC, DuM; Young; 5,000
  ▶ KSLA (3) Veed; Young; 12,500
  ▶ KABG (2) Veed; Young; 12,500

New Orleans—
  ▶ KSNV (5) Veed; CBS, NBC, DuM; Young; 30,000
  ▶ WDSU (2) ABC, CBS, NBC; DuM; 30,000
  ▶ WNN-CTV (10) Veed; CBS, NBC, DuM; Young; 30,000

Lafayette—
  ▶ KLTV (10) Veed; 8/16/53-Unknown
  ▶ KFAB (10) Veed; 8/16/53-Unknown

McKinney—
  ▶ KTXH (7) Veed; 1/24/55

Monroe—
  ▶ KNOX (45) See footnote (4)
  ▶ KNOG (8) Veed; ABC, DuM; H: 185,000

Shreveport—
  ▶ KELO (13) ABC, CBS, NBC, DuM; Raymer; 61,500
  ▶ Shreveport TV Co. (13) Initial Decision 8/7/54

See footnote (4)

KTBS Inc. (3) Initial Decision 8/11/54

MAINE

Bangor—
  ▶ WABI-TVD (3) CBS; H: 81,275

WTO (2) Venard

Lewiston—
  ▶ WJAM (17) DuM; Everett-McKinney; 81,500

Merrymeeting—
  ▶ WMAT (6) Veed; CBS; DuM; 30,000
  ▶ WISS-TV (8) Veed; CBS; DuM; 120,000

Portland—
  ▶ WMTV (6) Veed; 120,000
  ▶ WGAN-TV (18) ABC, CBS; AWPT-TV-Knode
  ▶ WPMT (53) DuM; Everett-McKinney; 45,200

MARYLAND

Baltimore—
  ▶ WJAM (13) ABC, DuM; H: 1,308,200
  ▶ WHMT (11) Veed; DuM; 561,099
  ▶ WHMT-TV (7) Veed; 12/15/53-Unknown

Frederick—
  ▶ WIFE-TVD (22) Veed; CBS; DuM; 561,099
  ▶ WIFE-TV (18) 12/8/53-Unknown

Ellicott City—
  ▶ WBTV (6) Veed; 81,000

See footnote (4)

MICHIGAN

Adams (Pittsfield)—
  ▶ WSGT (74) DuM; Walker; 135,541

Bay City—
  ▶ WHZK-TV (4) Veed; Pees & Peters; 1,210,581

Midland—
  ▶ WSDJ (44) 8/10/53-Unknown
  ▶ WNETV (7) Veed; ABC, CBS, DuM; H: 1,210,581

Evansville—
  ▶ STEF-TV (62) 7/30/53-Unknown

Cincinnati (Kinder)—
  ▶ WTAO-TV (56) DuM; Everett-McKinney; 154,000

Michigan City—
  ▶ WHYN-TV (56) CBS; DuM; 148,000

Midland—
  ▶ WELI (81) Veed; CBS; DuM; 148,000

Canton—
  ▶ WWOR-TV (34) Veed; 8/12/53-Unknown

Shelby Twp—
  ▶ WWOR-TV (14) ABC, DuM; Raymer; 61,694

MISSISSIPPI

St. Paul (Minneapolis)—
  ▶ WMTN-TV (11) ABC, DuM; Blais; 467,010
  ▶ WMIN-TV (11) ABC, DuM; Blais; 467,010

MISSOURI

St. Louis—
  ▶ KTVL (3) Veed; 289,793

Windsor—
  ▶ WTVT (25) DuM; Katz; 95,205

Wichita—
  ▶ WBNY-TV (12) ABC; Weel; 56,000

Windsor—
  ▶ WBNY-TV (12) ABC; Weel; 56,000

Worchester—
  ▶ WWOR-TV (34) Veed; 8/12/53-Unknown

Brooklyn—
  ▶ WWOR-TV (14) ABC, DuM; Raymer; 61,694

"WINDY, the bright spirit of television in Central Kansas, after taking his own survey, reports that almost everyone in Kansas watches KTVH!"

WINDY says, "It's true that over 43 Kansas counties are included in KTVH's receiving area. And, certainly, everyone's aware that KTVH serves the metropolitan areas of Wichita and Hutchinson, plus fourteen other important communities. All of which confirms the fact that more than 230,140 homes can now enjoy top-flight programs on KTVH."

"Better learn what KTVH has to offer," is WINDY's advice to you!
Well, fan mah brow, Miss Scarlett! Let the house burn, honey chile — you've saved the TV set, and we can still watch Channel 8!

That old-type hospitality still applies in Atlanta (New York, that is) and visiting firemen get the full treatment: a cup of branch water, a seat by the fire, and a hearty invitation to shore the best in the house — the fun on Channel 8.

In Atlanta, as in 250 similar upstate communities, WHEN-TV is hotter than a two-dollar pistol, and the gentlefolk burn with real enthusiasm for WHEN-TV advertised products.

Want to make your product the toast of Atlanta?

SEE YOUR NEAREST KATZ AGENCY
North Dakota

Bismarck—
  KVNO-TV (5) ABC, CBS, NBC, DuM; Blair; 14,815
  KFAR

Dakota

Watertown—
  WDAY-TV (4) ABC, CBS, NBC, DuM; Free & Petry; 90,000
  WDAY (10) ABC, CBS; Free & Petry; 50,000
  WDAY (14) NBC, CBS, NBC, DuM; 25,000

Valley City—
  KOYY-TV (4) CBS; Weid; 50,000

Oklahoma

Tulsa—
  KOKF-TV (5) ABC, CBS, NBC, DuM; 18,000
  KCTV (11) ABC, CBS, NBC, DuM; 12,500

Lubbock—
  KGNO-TV (10) 3/16/54 Unknown

Nashville—
  WKY-TV (12) ABC, CBS, NBC, DuM; Free & Petry; 140,000

Texas

Austin—
  KVUE (11) ABC, CBS, NBC, DuM; 300,000

San Antonio—
  KSAT (10) ABC, CBS, NBC, DuM; 121,000

Houston—
  KPRC (2) ABC, CBS, NBC, DuM; Free & Petry; 300,000

Dallas—
  KXAS (11) ABC, CBS, NBC, DuM; 280,000

San Diego—
  KFOX (11) ABC, CBS, NBC, DuM; 250,000

Los Angeles—
  KCOP (13) ABC, CBS, NBC, DuM; 200,000

Oakland—
  KVOC (12) ABC, CBS, NBC, DuM; 150,000

Seattle—
  KOMO (11) ABC, CBS, NBC, DuM; 100,000

St. Louis—
  KMOV (11) ABC, CBS, NBC, DuM; 100,000

Indianapolis—
  WRTV (4) ABC, CBS; Free & Petry; 100,000

Baltimore—
  WBAL (11) ABC, CBS, NBC, DuM; 76,000

Washington, D.C.—
  WETA (11) ABC, CBS, NBC, DuM; 35,000

Philadelphia—
  WCAU (10) ABC, CBS, NBC, DuM; 29,000

New York City—
  WABC (7) ABC, CBS, NBC, DuM; 20,000

Boston—
  WCVB (12) ABC, CBS, NBC, DuM; 15,000

Boston—
  WGBH (2) ABC, CBS, NBC, DuM; Free & Petry; 10,000

Boston—
  WGBS (29) ABC, CBS, NBC, DuM; Free & Petry; 5,000

Miami—
  WSMI (10) ABC, CBS, NBC; 200,000

Orlando—
  WFTV (13) ABC, CBS, NBC, DuM; 150,000

Jacksonville—
  WJXT (13) ABC, CBS, NBC, DuM; 100,000
Advance Schedule
Of Network Color Shows

CBS-TV
Oct. 28 (8:30-9:30 p.m.): Shower of Stars, Chrysler Corp. through McCann-Erickson.
Oct. 29 (8:30-9:30 p.m.): Manna, General Foods through BBDO.
Nov. 4-5 (2-3 p.m.): Art Linkletter's House Party, participating sponsors.
Nov. 5 (7:45-8 p.m.): Perry Como Show, Liggett & Myers Tobacco Co. through Cunningham & Walsh.
Nov. 9 (7:45-8 p.m.): Jo Stafford Show, Gold Seal Co., through Campbell-Mithun.
Nov. 10 (10-11 p.m.): Best of Broadway, Westinghouse Electric Co., through McCann-Erickson.

NBC-TV
Oct. 28 (9:30-10 p.m.): Ford Theatre, "Trip Around the Block," Ford Motor Co. through J. Walter Thompson.
Oct. 31 (1-2 p.m.): TV Opera, "Abduction from the Seraglio," sustaining.
Nov. 4 (9:30-10 p.m.): Ford Theatre, "Remember to Live," Ford Motor Co. through J. Walter Thompson.
Nov. 7 (7:30-9 p.m.): Max Liebman Presents, Hazel Bishop through Raymond Spector and Sunbeam through Perrin-Paus.
Nov. 11 (9:30-10 p.m.): Ford Theatre, "The Road Ahead," Ford Motor Co. through J. Walter Thompson.
Nov. 15 (8-9:30 p.m.): Producers Showcase, State of the Union, Ford Motor Co. and RCA through Cunningham & Walsh.
Nov. 18 (9-10 p.m.): Ford Theatre, Summer Memory, Ford Motor Co. through J. Walter Thompson.
Nov. 20 (9-10:30 p.m.): Max Liebman Presents, Oldsmobile Div. of General Motors Corp. through D. P. Brothers Co.

[Note: This schedule will be corrected to press time of each issue of B-T.]


NOVEMBER
Nov. 4: National Television Film Council, color tv lecture, Warwick Hotel, New York.
Nov. 7-11: Lutheran Radio & TV Week.
Nov. 8: Texas Assn. of Broadcasters, semi-annual fall meeting, Rice Hotel, Houston.
Nov. 8-10: Assn. of National Advertisers, Hotel Plaza, New York.
Nov. 10-12: Sigma Delta Chi, Columbus, Ohio.
Nov. 14: Indiana Radio-TV Newsmen, fall meeting at WIRE studios, Indianapolis.
Nov. 18: Country Music Disc Jockeys Assn., general membership meeting, Nashville, Tenn.
Nov. 18-20: East Coast Assn. of Broadcasters, Mid-Pines Hotel, Southern Pines, N. C.
Nov. 21: Louisiana-Mississippi AP Broadcasters Assn., Jung Hotel, New Orleans.
Nov. 22: Tennessee Assn. of Broadcasters, Patten Hotel, Chattanooga.
Nov. 23-29: TV Film Directors Assn., New England Chapter, Statler Hotel, Boston.

JANUARY 1955
Jan. 29-30: Georgia Radio-TV Institute, Henry W. Grady School of Journalism, U. of Georgia, Athens.

SPECIAL LISTING
NABTB District Meetings
Oct. 23-26: NABTB Dist. 16, Camelback Inn, Phoenix, Ariz.
Nov. 4-5: NABTB Dist. 12, Jensen Marie Hotel, Ponca City, Okla.
Nov. 9-10: NABTB Dist. 13, Rice Hotel, Houston.

The nights are long in Packerland. The winds grow cold and the snow deep. But Channel 11 glows brightly on nearly 200,000 sets, bringing Groucho and Montgomery, Berle and Boxing — the best of NBC and Packerland programming. WMBV reaches an all-new market — no expensive overlap with your Milwaukee-Chicago TV coverage. No other midwestern station can give you so much for so little.

WMBV
IN GREEN BAY PACKERLAND
MARINETTE, WISCONSIN

GREEN BAY:
Phone HEmlock 5-8389

MILWAUKEE:
Phone WOodruff 4-3587

National Representatives
VENARD, RINTOUL & McCONNELL, Inc.
New York - Chicago - Los Angeles - San Francisco - Boston

October 25, 1954 • Page 129
ASCAP’S Front Forty

FORTY YEARS AGO, a small group of song writers and publishers formed the American Society of Composers, Authors & Publishers for the purpose of protecting their musical works against unauthorized and un-paid-for use. ASCAP succeeded; it prospered; it grew until it controlled the performance rights to virtually all of the nation’s popular music.

But in that growth ASCAP developed monopolistic tendencies that—14 years ago—caused its best customers, the broadcasters, to set up their own competitive organization to put them into a better bargaining position when negotiating for the right to broadcast ASCAP tunes.

The going was rough with the formation of Broadcast Music Inc. and the break with ASCAP. But out of it came proof of the validity of the maxim that competition is the life-blood of business. Today ASCAP thrives. So does BMI. Users have a choice. Publishers and writers have more than one place to go. Users are getting more for less.

Before BMI’s advent the editorial columns of this publication hurled invective at those then in ASCAP’s high echelons. BMI was the turning point. There was new ASCAP leadership and a reasoned approach.

Thus, since 1941 the broadcasters and ASCAP have dropped their former aggressive attitudes, replacing them with a friendly suspicion that is the usual relationship between large buyers and their chief suppliers.

The creations of ASCAP’s members make up a large and valuable part of broadcast entertainment. Accordingly, it is a pleasure to congratulate the Society on its 40th anniversary and to join in a close harmony rendition of “Happy Birthday to You”—the best known work of Mildred Hill, an ASCAP member.

Land of the Free

BROADCASTERS ought to give a medal to the Kiwanis International for reminding broadcasters that they have a great medium worthy of being saluted once a year.

As reported in last week’s issue, Don E. Engdahl, president of Kiwanis, asked the nearly 4,000 clubs in the United States and Canada to participate in observance of National Radio & Television Week Nov. 7-13. Clubs were sent an “Appreciation Kit” charting the manner in which they could do the job. They were told to honor local stations for their contribution to the freedom of speech ideal, and to publicly thank broadcasters for their cooperation and contribution.

It is refreshing to find that there exists an organization that doesn’t take radio and television for granted; that doesn’t harp about alleged shortcomings and fancied “abuses.”

Broadcasters never toot their own horns unless they are on the defensive, usually combating state or local legislation designed to abridge their freedom and limit their operations. Stations take it on the chin from politicians each passing day.

It’s time broadcasters did a job for themselves. National Radio & Television Week shouldn’t be an event used by manufacturers merely to promote the sale of merchandise. It should be a tribute to the arts that are radio and television—to remind the public of the miracles that have been wrought in a single generation to benefit mankind. They are the arts that sprang from the genius of Americans and flowered in free atmosphere of a free America.

Coueism Rides Again

THERE CAN be no doubt that the problem of juvenile delinquency is of utmost seriousness and that broadcasters have an affirmative obligation to assist their communities in trying to solve it.

The problem is not only serious; it is also incredibly intricate. It deserves the most patient and extensive study. It is not getting that kind of study in the hearings conducted by the Hendrickson subcommittee of the Senate. For proof of that statement we need only to refer to Sen. Hendrickson’s suggestion last week that television ought to appoint a czar to censor programs.

That suggestion implies a belief that there are television programs which incite youngsters to criminal acts. No such conclusion can be drawn from the available evidence. It implies also a belief that there are many such programs, an unwarranted assumption. What it clearly does not imply is a recognition of the nature of the problem. The appointment of a television czar would be an easy but not particularly intelligent way of pretending to attack the problem. What if a czar were appointed? How would he know whether any given program contained dangers to the juvenile mind?

Would a czar automatically rule out programs containing violence or reference to crime—as some testimony and a subcommittee staff statement last week indicated would be desirable? Such an action would be ridiculously unrealistic.

Would a czar insist that programs show only the good in people and avoid all mention of the bad? He would be Emil Coue reincarnated.

The idiocy of the Coue approach was demonstrated in the 20s when his philosophy was momentarily popular. Coueism, in essence, was the belief that if you thought good thoughts, good things would happen. Quite a few people were thinking Coue-type thoughts when the stock market crashed.

The maturer of the juvenile’s mind and personality will not be enhanced by isolation from the facts—pleasant and unpleasant—of the society in which he must live as an adult. The problem of juvenile delinquency will not be solved or even ameliorated by the removal of all crime and violence shows from TV.

Lifting the Dam Ban

TUCKED AWAY on page 64 of the Oct. 4 B&T was a little news item of real significance. It went to the heart of the “freedom of access” problem at the local level. It told how the problem was licked by team-work.

The Army Engineers, which handles rivers and harbors projects, had banned broadcast coverage of hearings on a dam project to be held at the State House in Des Moines. Rivers and harbors are big news locally.

Richard B. Hull, who runs the Iowa State College stations at Ames, protested to Maj. Gen. B. L. Robinson, who had ruled that the hearing was to gain information and not “to allow pressure groups to use the hearing as a sounding board.”

Mr. Hull, who is a unique broadcaster because he runs a commercial tv station for the college (WOI-TV) along with its non-commercial am and fm outlets, fired back at the General:

“The microphone is neither a prosecutor nor defender. It is merely a verbatim reporter which makes the audible record . . . available to many instead of a few.”


Gen. Robinson reversed his decision, convinced that the broadcast media were right.

If news discrimination can be lifted at the local level, it can be achieved at all levels. But it entails constant effort and vigilance.
HIGH NOTE

at noon...

WWJ AM FM
Associate Television Station WWJ-TV
Basic NBC Affiliate
AM-950 KILOCYCLES-5000 WATTS
FM-CHANNEL 246-97.1 MEGACYCLES

WORLD'S FIRST RADIO STATION
Owned and Operated by THE DETROIT NEWS
National Representatives: The GEORGE P. HOLLINGBERY CO.

Here's proof that better music can move merchandise in Detroit. Faye Elizabeth sells fortissimo as she presents the recorded melodies many radio listeners prefer but seldom hear. And she draws upon her own rich stage and theatrical background to add just the right harmony of apt comment.

The applause is terrific. Ratings show that Faye Elizabeth is consistently tops in the town's noonday musical line-up.

Strengthen your Detroit impact with this high note at noon, Monday through Friday.
These five inland radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations... and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined... and at the lowest cost per thousand! (SAMS and SR&D)

In this independent inland market — separated from the coast by mountains — the Beeline taps a net effective buying income of nearly 5 billion dollars. (Sales Management's 1954 Copyrighted Survey)

McCLATCHY BROADCASTING COMPANY
SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative