

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Eighth year of publication

JANUARY

TELEVISION 1952

you'll see it first thing

“today”

7-9 AM EST

JAN 24 1952

TM 10-51744-12-52 R A
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND

Before you leave home in the morning . . .
even before you finish your second cup of coffee . . . you
are going to become an ear and eye witness to
every major world event—as it happened while you slept,
as it happens *now*. This is the NBC Television program called
“Today”. This is the program that *entertains* as it informs.

This is the morning briefing-session that will
arm you with information to meet the day—
more fully than any citizen has ever been armed before.

“today’s” debut: *January 14, 1952, 7 to 9 am EST*

NBC TELEVISION

AMERICA'S NO. 1 NETWORK FOR ENTERTAINMENT, NEWS AND INFORMATION

A Service of Radio Corporation of America

www.americanradiohistory.com

Five Men With A Purpose!



HARRY WAYNE McMAHAN
Executive Producer



TAYLOR BYARS
Technical Director



CHET GLASSLEY
Production Supervisor



HOWARD SWIFT
Art Director



CHARLES F. CHAPLIN
Creative Director

- ☆ McMAHAN, an advertising man from 'way back, started it in 1938: a company to produce nothing but short ad-films for theater showings. He was joined by
- ☆ BYARS, who knew camera and labs inside-out, as Chief Cinematographer and Technical Director, and
- ☆ GLASSLEY, another advertising man, also film-wise in writing, directing and producing, as Production Supervisor.
- ☆ SWIFT, a top Hollywood animation director from "Fantasia" and "Dumba" lined up as Art Director, and
- ☆ CHAPLIN, a third film-wise advertising man, as Creative Director. Here was the nucleus of Five Star Productions, the Five Men with a Purpose . . . to produce:

HE 8690
. T27
v. 9

The World's Finest Television Commercials

636912

The Five Men (now backed by 286 top Hollywood craftsmen) specialize in the short ad-film *exclusively*. No programs. No industrial films. Just *commercials* . . . the *best creative commercials* in the business.

To date they have produced 3,000 of 'em—and more than 2,400 of these were *created* and *written* by Five Star's three Advertising Men—McMahon, Glassley and Chaplin.

Thirty-three agencies now use this *plus* service: film-wise advertising men who serve as an adjunct to their own creative departments . . . at *no extra cost*.

YOUR agency can have this *plus* service, too . . . the same service that has created TV success stories for Kellogg, Pet Milk, Pabst Blue Ribbon, Swift, Maytag, S.O.S. Scouring Pads, Zenith and more than a hundred other national and regional accounts.

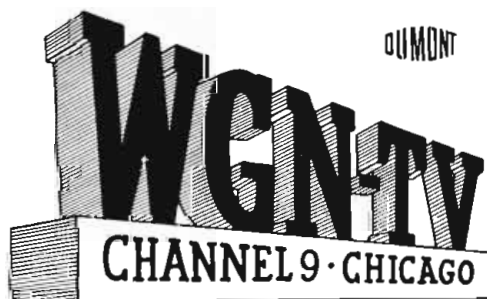
Write for brochure or, next time you're in Hollywood, drop in at 6526 Sunset and see the most *complete* studios devoted to film commercials *exclusively*. See creative craftsmanship at work for *advertising*. Then add the Five Men with a Purpose to YOUR staff. They won't cost you a penny . . . they're *commissionable* . . .

... Here's TV Coverage

... A WGN-TV advertiser made an introductory offer on his first program ... a one minute announcement at 11:45 p. m. Sunday night. Within 24 hours, more than 2300 cards were received from

- 91 Cities in Illinois
- 25 Cities in Indiana
- 3 Cities in Wisconsin
- 2 Cities in Michigan

***Early or late ... if you want results ...
call your WGN-TV representative for availabilities***



The Chicago Tribune Television Station

They're from Missouri, so
they had to be shown, in
ST. LOUIS!

KSD-TV

FOUR TYPICAL ADVERTISERS REPORT:

"Immediately after first telecast, sales of Stay-White potatoes and ready-to-serve salads jumped 25% and have increased each week since."

"The sales of Gulf Kist Breaded Shrimp almost doubled during the first four weeks of our original contract. To my knowledge we can attribute this success to no other source than the KSD-TV Homemaking Show."

"Chapman's Ice Cream Co. showed 26% increase in Ice Cream Pie sales for February, though the first 15-minute program started the last Saturday in January, and February was cold. The advertising impact was immediate."

"We bought trial participation on the Cooking Show for L & M Pastry Cloth. Thus far, for \$200 of time, KSD-TV has produced 1,050 orders at 19c each . . . a remarkable job."



REPRESENTING TELEVISION STATIONS:

DAVENPORT	WOC-TV*
(Central Broadcasting Co.—WHO WOC)	
FORT WORTH-DALLAS	WBAP-TV*
(STAR-TELEGRAM)	
LOUISVILLE	WAVE-TV*
(WAVE, Inc.)	
MIAMI	WTVJ
(Worrell Theatres)	
MINNEAPOLIS-ST. PAUL	WTCN-TV
(DISPATCH PIONEER PRESS)	
NEW YORK	WPIX
(THE NEWS)	
ST. LOUIS	KSD-TV*
(POST DISPATCH)	
SAN FRANCISCO	KRON-TV*
(THE CHRONICLE)	

*Primarily NBC Affiliates

*Yes, Spot Television Sells Goods!
For Further Facts, Ask:*

FREE & PETERS, INC.

Pioneer Station Representatives

Since 1932

NEW YORK CHICAGO DETROIT

ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume IX, Number 1, January, 1952

TELEVISION 1952

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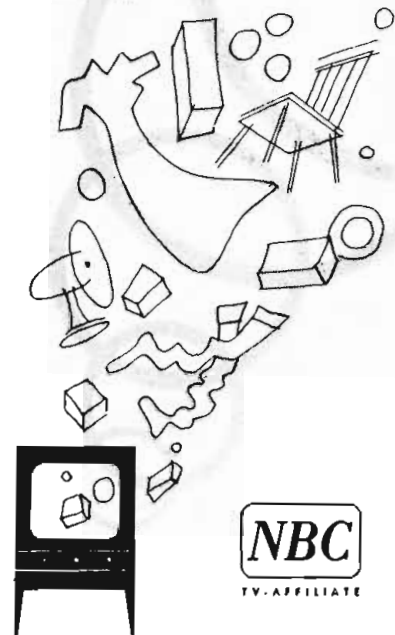
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ON THE MOVE...



products sponsored on
WGAL-TV
LANCASTER, PENNA.

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

A Steinman Station • Clair R. McCollough, President



Represented by

ROBERT MEEKER ASSOCIATES

Chicago • San Francisco
New York • Los Angeles

CHANNEL
SEVEN

WMAZ-TV

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

Owned and Operated by
**THE EVENING STAR
BROADCASTING COMPANY**
724 Fourteenth Street N. W.
Washington 5, D. C.
Represented Nationally by
The KATZ AGENCY, INC.

FOCUS

TELEVISION 1952 - Industry Leaders Sound-Off On Costs, Clearances, Public Service and Programming

TELEVISION Magazine is proud to present in these pages a compilation of new year soul-searching, crystal-balling, breast-beating and just plain hard-thinking by some of the keenest minds in the television industry.

Naturally, some of these industry leaders present conflicting views. But whether they're advertisers, ad agency executives, or telecasters they agree on several key points. Despite a rosy outlook for the future, they also realistically see 1952 plagued with these thorny problems:

1. TV's soaring prices
2. Clearing enough time
3. Lifting of the FCC station "freeze"
4. Need for more varied filmed programs

No matter how you look at it, zooming TV costs present the No. 1 dilemma for advertisers in the new year. As Ben Duffy, president of BBD & O, points out (page 13), it's no longer a question of TV's advertising effectiveness, but a matter of whether sponsors can afford the medium.

And further, whether it's a local advertiser seeking a weekly participation, or a big network sponsor with a multi-million budget, TV costs threaten to be too rich for the blood of all but a handful of blue chip sponsors. H. J. Morgens, advertising director for P & G, (page 19), specifically warns of "boom town" hysteria.

However, Campbell-Ewald's Win Case (page 15) takes the long-range view: "TV costs have jumped fantastically in 1951, but they will level off in relation to the value of the medium to advertisers . . . The laws of supply and demand, trial and error, will bring about an economic adjustment that will clear up all the problems of the moment."

And this very economic adjustment that Mr. Case points out is already under way. More and more, advertisers are switching to alternate-week showings, multiple-

sponsored programs and other cost-sharing shows.

What's more, James J. Russell, board chairman, Revere Copper & Brass, Inc., (page 24) suggests that all sponsors need not spend heavily on big-name talent shows; the less costly, public-service forums draw loyal and worthwhile audiences.

In any case, TV costs are bound to be stabilized (and much more station time will be available), once the FCC melts its "freeze" on the present 108 TV stations. Industry leaders are still looking forward hopefully to a February station thaw, and both Dr. Allen B. DuMont (page 27) and General Electric's Dr. W. R. G. Baker (page 26) expect there will be no shortages of transmitters.

Equally important is the extent and nature of public service programming. When advertiser, station and network cease to regard such programming as a necessary evil, television will make great strides forward as an integral part of American life. The industry must realize that the effectiveness of TV advertising, as well as the overall tone of all programming, will be substantially improved by increased public service coverage. That's why we have given over four pages in this issue, more than for any other story, to NBC's Pat Weaver and his illuminating discussion on this all-important phase of television.

Though the trend seems clearly toward more spot advertising in 1952, many industry figures show concern about stations tossing off web shows to accommodate spot advertisers. While this tendency obviously means more immediate cash for the station, it does put the station in the fast-buck, short-term category and certainly doesn't make for confidence on the long-range outlook.

And above all, as Senator Edwin Johnson, (page 15) strongly suggests, the TV industry needs to build its public relations on a sound basis.

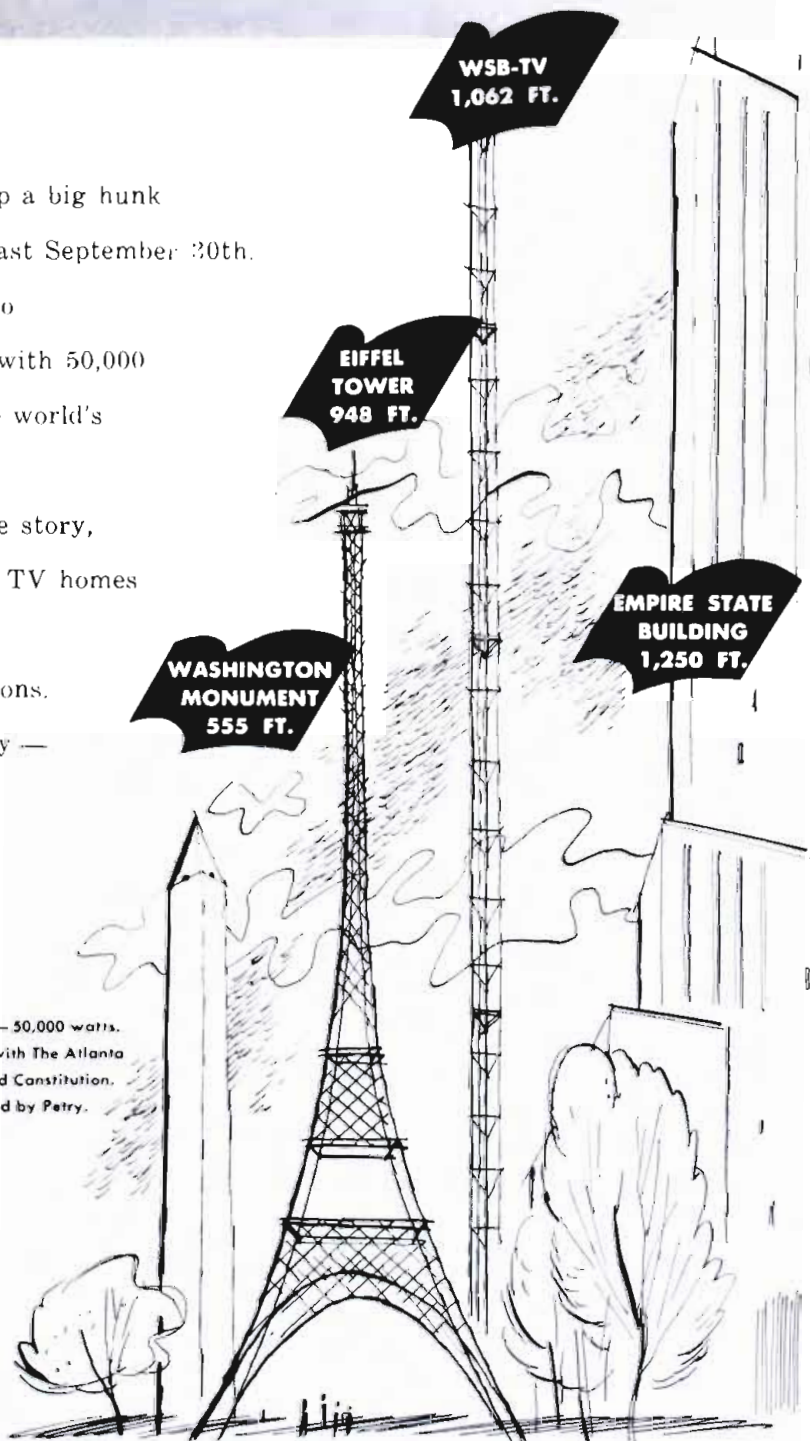
the world's TALLEST tv tower!

Advertisers on WSB-TV picked up a big hunk of *additional* market as of this past September 30th. That is when WSB-TV switched to Channel 2 and began telecasting with 50,000 watts of radiated power from the world's tallest television tower.

WSB-TV now carries your picture story, clear and strong, to thousands of TV homes never reached before — and still unreached by other Atlanta stations. If you want more for your money — get on WSB-TV.

wsb-tv

Channel 2 — 50,000 watts.
Affiliated with The Atlanta
Journal and Constitution.
Represented by Petry.

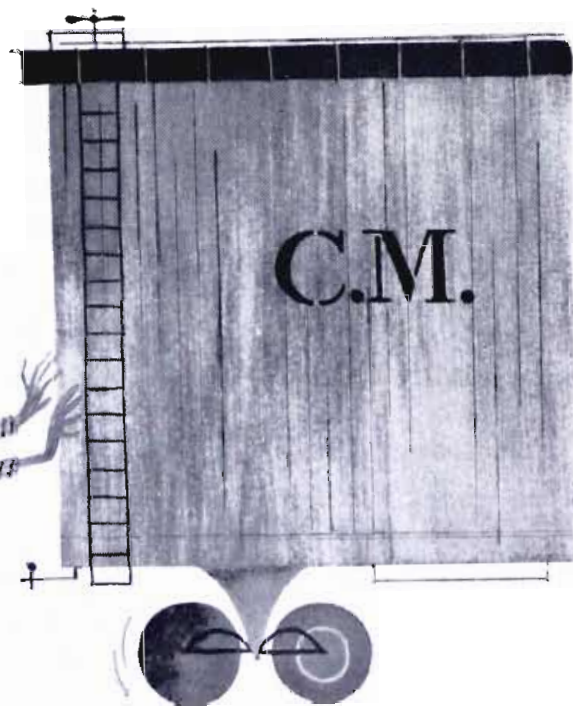




"The Adventures of Cyclone Malone"...



Acceptance! Consistently ranked among top 5 multi-weekly shows in Los Angeles highly competitive seven-station market.



Action! In just 24 hours, Cyclone Malone moved more than 10,000 self-liquidating premiums for a single sponsor...and started a rush that netted over 106,000 tie-in sales!*

* Carries Ice Cream & Candy Co., Los Angeles

Available! "The Adventures of Cyclone Malone" is now available on film. Find out more about this delightful musical marionette adventure series...quarter-hour, five-a-week...ready for you today! For audition print and complete information call or wire our nearest sales office: 44 West 56th Street, New York City 19, 612 North Michigan Avenue, Chicago 1, Sunset and Van Ness, Hollywood 28, California.

CONSOLIDATED TELEVISION SALES

A Division of Consolidated Television Productions, Inc.

www.americanradiohistory.com

NETWORK DRAMATIC SHOWS

AVERAGE \$4.76 COST-PER-1000

Cost Analysis and Comparison Of Nine 30 Minute and One Hour Programs

NETWORK drama shows, with cost-per-thousands comparing favorably to other program categories, deliver more audience per commercial minute if they're on for an hour than for a half-hour. The hour-long programs also seem to have a small edge over 30 minute offerings in the ratings department.

Average cost-per-thousand per commercial minute for the four half-hour shows is \$1.13, while the four hour-long programs come in at \$0.94; the Lucky Strike sponsorship of *Robert Montgomery Presents* beams in at \$1.13, on an alternate week basis.

Alternate week sponsorship appears to be on the upbeat, with Johnson's Wax picking up the

twice-monthly tab on *Robert Montgomery Presents* starting last month. Johnson inherited this alternate week slot from Tintair which some weeks ago dropped *Somerset Maugham Theatre*. Also fairly recent is Philco's relinquishing of alternate weeks on its Sunday evening *TV Playhouse* to Goodyear.

Recent rotating slottings are those of *Celanese Theatre* and *Frigidaire's Pulitzer Prize Playhouse*—whether these shows will compliment each other as well as the other, alternating sponsorship programs remains to be seen.

Overall, the Sunday night *TV Playhouse*, *Kraft TV Theatre*, *Fireside Theatre* and *Circle Theatre*

walk off with the top ratings, in that order. The same shows lead, in slightly different order, in the cost-per-thousand per commercial minute division—*Kraft*, *TV Playhouse*, *Circle Theatre* and *Fireside* (which is tied for fourth position with *Playhouse of Stars*).

Notable: (1) *Kraft* maintains its excellent position despite a 50 percent hike in production costs over last year; (2) filmed *Fireside* is probably the most outstanding, since P & G may well recoup most or all of its production expenses thru re-run sales; (3) *Armstrong's Circle Theatre* points up the value of the old *Fireside* formula—purchase of first run rights at a relatively low cost.

PROGRAM, SPONSOR & TIME	STATIONS PIB	PER BROADCAST PRODUCTION	COSTS* TIME	RATINGS Videodex December	HOMES REACHED* Videodex December	COST/M VIEWERS	COST/M VIEWERS PER COM- MERCIAL MINUTE
BIG STORY Pall Mall—9:00-9:30, Fri.	47 (NBC)	\$15,000	\$18,023	26.9	8,218,000	\$4.01	\$1.34
CIRCLE THEATRE Armstrong Cork—9:30-10:00, Tues.	48 (NBC)	10,000	18,006	30.1	9,555,000	2.93	0.98
FIRESIDE THEATRE Proctor & Gamble—9:00-9:30, Tues.	56 (NBC)	17,000	20,631	33.4	12,370,400	3.04	1.01
LUX VIDEO THEATRE Lever Bros.—8:00-8:30, Mon.	34 (CBS)	12,000	14,325	26.7	7,449,000	3.53	1.18
KRAFT TV THEATRE Nat'l Dairy Prod.—9:00-10:00, Wed.	44 (NBC)	16,000	28,285	36.9	10,387,500	4.26	0.71
PLAYHOUSE OF STARS Schlitz Beer—9:00-10:00, Fri.	54 (CBS)	25,000	35,075	28.4	9,871,200	6.08	1.01
STUDIO ONE Westinghouse—10:00-11:00, Mon.	51 (CBS)	17,500	31,225	23.0	6,720,600	7.25	1.21
TV PLAYHOUSE Philco—9:00-10:00, Sun., alternate weeks	58 (NBC)	25,000	34,725	37.4	13,960,600	4.99	0.83
ROBERT MONTGOMERY PRESENTS Lucky Strike—9:30-10:30, Mon., alternate weeks	54 (NBC)	25,000	34,075	29.8	8,750,000	6.75	1.13

* Time costs are based on the number of stations in the station column, using Publishers Information Bureau statistics; production costs estimated by TELEVISION Magazine.

NEW CHANNELS FOR IMAGINATION

• With each new channel added, or increase in station power, the number of people in front of television screens goes up. • With each increase in the use of film pick-up—together with the acceptance of new technics, materials, and equipment—the number becomes more *solidly sold*. • For film programming opens new channels for imagination. Shows no longer are limited by the four walls of a studio, nor held within the time zone of a particular show's origination. Creatively . . . geographically . . . the sky's the limit. • Complete technical information concerning film selection and processing is available . . . together with details concerning special Eastman services, equipment, and materials. Address:

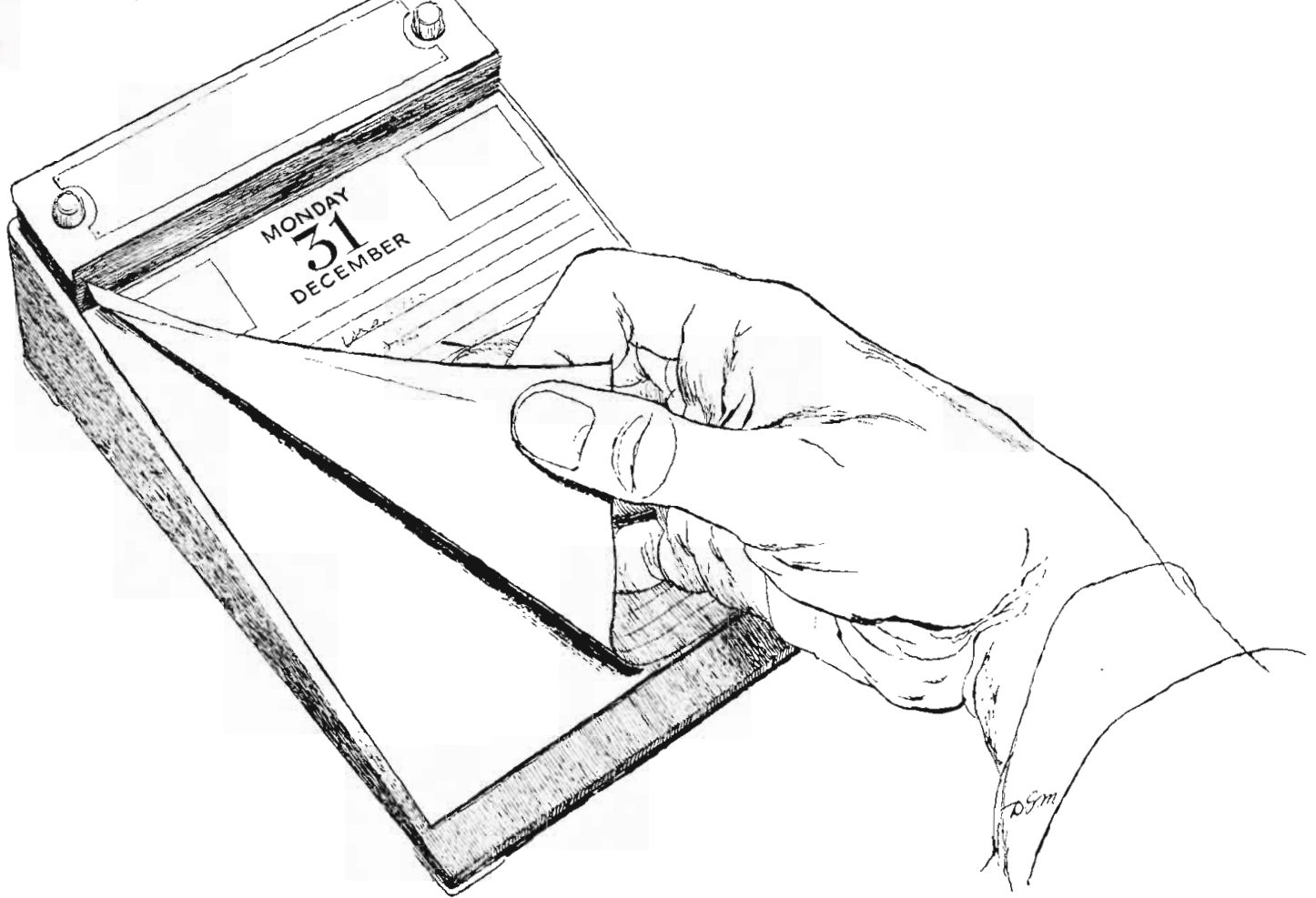
Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California



As the year ended...

TRADITIONALLY, year's end is a time for taking stock, for adding up a final score.

The score at Young and Rubicam shows that again in 1951 there was a sizable increase in the amount of dollars placed through our agency with television networks and individual local stations.

It also shows that, as the year ended, Young and Rubicam was placing the following radio and television shows for its clients:

TELEVISION SHOWS

"**Whiteman Review**" for the Goodyear Tire and Rubber Company, Inc.
 "**Mr. Bobbin**" for the General Foods Corporation.
 "**Goodyear Television Playhouse**" for the Goodyear Tire and Rubber Company, Inc.
 "**District Attorney**" for the Bristol-Myers Company.
 "**Mr. Godfrey's 'Talent Scouts'**" for Thomas J. Lipton, Inc.
 "**News to Me**" for the General Foods Corporation.
 "**White Owl Sports Spot**" for the General Cigar Co.
 "**Shriner Time**" for Cluett, Peabody & Co.
 "**The People**" for the Gulf Oil Corporation.

"**Bigelow Theatre**" for the Bigelow-Sanford Carpet Company, Inc.

"**Roy Rogers**" for the General Foods Corporation.

DAYTIME TELEVISION

"**Kate Smith Show**" for the Singer Sewing Machine Company.

"**Kate Smith Show**" for the Simmons Company.

"**Garry Moore**" for the General Electric Company.

"**Bert Parks Show**" for the General Foods Corporation.

"**Bill Goodwin Show**" for the General Electric Company.

"**Kate Smith Show**" for Hunt Foods Inc.

"**Kate Smith Show**" for Cannon Mills, Inc.

"**Kate Smith Show**" for Johnson & Johnson.

RADIO SHOWS

www.americanradiohistory.com

"**Halls of Ivy**" for the Jos. Schiltz Brewing Company.

"**Counterspy**" for the Gulf Oil Corporation.

"**Mr. District Attorney**" for the Bristol-Myers Company.

"**Hopalong Cassidy**" for the General Foods Corporation.

"**Gangbusters**" for the General Foods Corporation.
 Allan Jackson & the News for the Metropolitan Insurance Company.

DAYTIME RADIO

"**Give & Take**" for Cannon Mills, Inc.

Don McNeill's "**Breakfast Club**" for the General Foods Corporation.

"**Second Mrs. Burton**" for the General Foods Corporation.

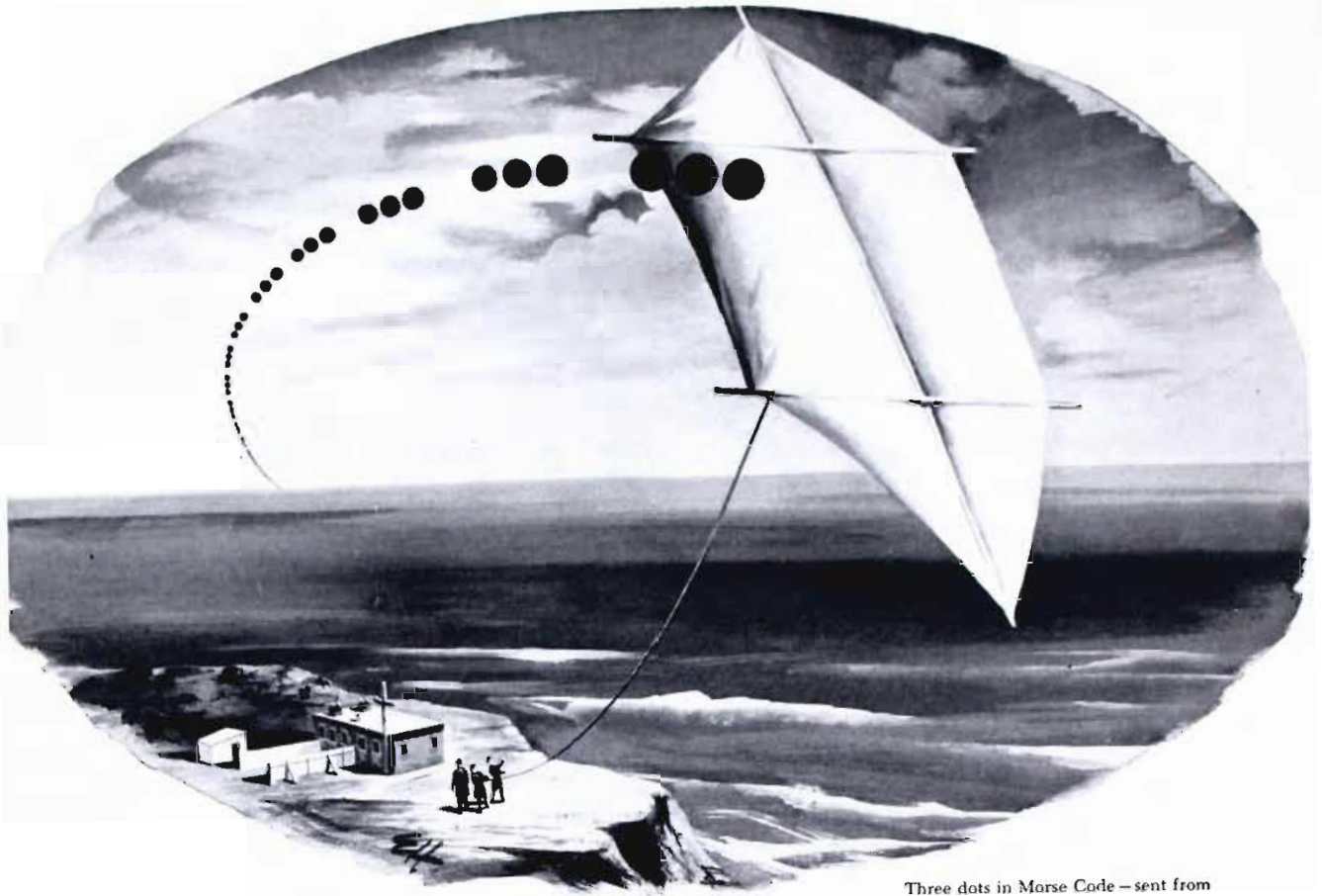
"**Brighter Day**" for the Procter & Gamble Corporation.

"**Lorenzo Jones**" for the Procter & Gamble Corporation.

"**Naney Dixon**" for Sanforized Division of Cluett, Peabody & Co.

YOUNG & RUBICAM, Inc.

ADVERTISING



Three dots in Morse Code—sent from England and received by Marconi in Newfoundland—proved that wireless signals could span the Atlantic.

Three dots that opened a new era!

When Marconi, on December 12, 1901, heard a "3-dot" radio signal—the letter "S" in Morse Code—across 1,800 miles of sea, it was an experimental triumph that opened a new era in communications.

Before this historic event, wireless telegraphy had been limited primarily to communications between the shore and ships at sea. Marconi's success, however, was the forerunner of many other developments which led eventually to RCA world-wide radiotelegraph service that now operates more than 80 direct circuits to 67 countries.

As radio progressed, its usefulness was ex-

panded by invention and development of the electron tube, the harnessing of short waves which made world-wide transmission a reality, and the automatic transmission and reception of messages at high speed.

Radio, with its magic of spoken words and music broadcast over the world . . . *television*, the miracle of pictures in motion transmitted through the air . . . these mediums of modern communication have added notable links in the chain of electronic advances first forged in 1901 from the mere sound of three dots.

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



Today RCA Communications sends and receives about 81 million words each year across the Atlantic; the messages are automatically recorded on tape, for error-free transmission.



RADIO CORPORATION of AMERICA

World Leader in Radio—First in Television

Wall St. Sees TV Shares Strong During 1952

Financial Analysis Covering Industry Earning Potential

TO forecast exactly how the various segments of the television industry, and the companies therein, will perform financially in 1952 is difficult in view of such imponderable overhanging factors in the outlook as material scarcities, defense load, extent and timing of lifting of station license freeze, credit condition, taxes and employment.

However, to emphasize the uncertainties in prospect would be to miss the main point that television is still a young, vigorously growing industry. The market for most television shares seems to be appraising the prospect on this very basic consideration. It is quite encouraging that the television market should be showing this trend, because it indicates that while still young, it is now out of the wild swaddling clothes which it wore for a number of post war years.

TV Stocks Near '51 Highs as Year Starts

The tabulation shows that most television stocks are back near their highs as 1952 enters—despite declines in earnings in 1951 and the certainty of some troubles in 1952. These minor difficulties have not kept these stocks near the 1950-1951 lows. The investor is thinking of the future, and the record so far supports his judgment. It will be noted the 1951 highs of all of these stocks were substantially above their 1949 highs, even spectacularly so in many instances. The investor now expects market enhancement to continue as the broad trend.

Is the investor's confidence justified? Many facts about television are presented elsewhere in this issue of TELEVISION. In this writer's opinion there is no doubt some companies will have operating difficul-

ties in producing a good net return for stockholders during parts of 1952; but the factors making for better profits in late 1952 and 1953 seem sufficiently favorable to warrant financial optimism on these shares.

To illustrate, it seems more important to the investor that there is a possibility of 300 television stations in 1953 than that the present number of 108 may not be increased materially early in 1952. The lifting of the freeze may be delayed, and much controversy over the allocation of station licenses may then follow; but the investor is fixing his gaze on the time when several hundred UHF stations will operate. And he remembers too that Mr. Sarnoff said in *U. S. News & World Report* last November: "It has been estimated that there will be 2000 or more UHF television stations on the air. I think television will cover the whole country because there will be many little stations throughout the country."

Delays will be considerable and costly to some, so it is difficult to apply the effects of this prospect to the earnings of any one company in any particular year. Radio business will be under increasing competitive pressure from television; but at least one large radio network expects good profits in 1952.

Another consideration is the accounting of television operations. How much will be spent on development and charged to operating costs?

Sees Tax Relief Boone to Industry

In this connection, also, there is the question of allocating an increasing proportion of general overhead to television. Here the recent tax relief given broadcasting will help to absorb the burden.



ROBERT GILBERT, leading wall St. security analyst and member of the staff of Investors' Management Co., Inc. Opinions expressed here are those of the author and not necessarily of IVC.



The television stock market is again showing the interest in the shares of the broadcasting companies. One of these has had a bid from a theatre chain. Another network is considering consolidating with a network owned by a large rubber manufacturer who apparently likes the financial future of broadcasting. The shares of a large broadcasting system enter 1952 in strong demand. Thus, these companies again attract financial attention. So far they have tended to lag behind the results of the set manufacturers.

Gross Revenues Rising Fourfold by '56

There is much to be said for the ultimate financial future of television broadcasting because of its low cost to advertisers in terms of its impact and coverage. To illustrate the financial meaning of a mature television broadcasting industry, let us assume most of the prime time in 3-4 years is sold at \$85,000 per hour, compared to \$44,000 per hour now, and that perhaps half of the secondary time, now mostly unsold, is then taken too. On such a basis, a leading network would have dollar gross revenues about four times its 1951 total. Of course, future costs cannot be forecast.

To illustrate, again, why the investor may be justified in taking the longer view, let us take the statistics on set manufacture. In



J. L. VAN VOLKENBURG, CBS-TV prexy, sees video as advertising's potentially most economical medium.

CBS-TV Prexy Reports Cost-Per-Thousand Down 20% from 1950 Mark

THE most significant fact about television in 1951—and the one that best indicates the prospects for '52—is that television has now moved decisively into the competitive media picture. No longer can network television be regarded as a pretty but costly plaything; it has become an advertising force to be reckoned with in making up anybody's budget. The cost-per-thousand of customers reached has begun the substantial downward swoop that moves television into competition with all other media.

Today on CBS Television, adver-

tisers are reaching their customers at an average cost-per-thousand better than 20% less than in 1950, and there's every reason to believe we'll have an even better story to tell at the end of the coming year.

The cold clear figures are the best possible answer to last year's calamity boys who liked to talk about television "pricing itself out of the market." Everyone remembers so well when they talked the same way about network radio in the old days; and the most successful national magazines and metropolitan newspapers have heard the

same anguished howl in their day.

But we all know the answer by now: that an advertising medium is "expensive" only when it doesn't deliver. And in this area, television certainly has nothing to fear. The unslaked thirst of the American people for television, more and more television; and the unparalleled impact of television in turning viewers into customers, make us know that in television we have not only advertising's most effective medium, but potentially its most economical.

Stronach Forecast: Upped Hollywood Schedule in '52

TV viewers can anticipate important new Coast originations as the new year progresses, with some of Hollywood's best-known performers repeating their screen success in television, now that they are able to remain close to the movie cameras while lending their talents to the new medium.

Our programming vista at ABC-TV is always influenced, and inspired, by our superlative TV facilities in Hollywood. KECA-TV, the network's owned station in Hollywood, is the ideal origination point for the elaborately staged shows with name personalities that are certain to emanate from the West Coast.

The new frontiers of television, which are likely to open still wider in 1952, will parallel the expansion and development of daytime TV. We recognized this quite some time

ago at ABC-TV, and implemented our beliefs by establishing such attractive daytime features as the *Langford-Ameche Show* and the *Dennis James Show*. Both have become increasingly popular with television audiences and have proved excellent vehicles for their sponsor.

Underscores Daytime Trend

During 1952, we expect to give this "trend to daytime" added impetus by giving video audiences strong new shows with familiar name stars. We hope, for instance, to launch a new TV series based on the popular and profitable *Don McNeill Breakfast Club* radio show, and while this project is still in the conference stage we are optimistic about it.



ALEXANDER STRONACH, Vice President for TV, ABC. (below) KECA-TV, ABC O&O ... network HQ of the future?



Sen. Johnson: "Personally I love television . . ."

But—don't "...nauseate the family circle with video filth..."

THE telecasting industry, as I see it, has one of two choices in its programming and advertising. Either it will police rigidly its own programs, or have it done by the government.

Personally, I hope it handles this problem itself, censorship being so obnoxious. But let's get it straight right now that if self-discipline is the choice, it must be undertaken with the very best of good faith and intentions and adhered to religiously. *Adopting well-phrased resolutions and a "seal" is not enough.* That is only the first step.

Gutter smut and off-color wise cracks are not acceptable in family living rooms and neither are vulgar and sexy displays of female anatomy.

Advertising can get pretty lousy, too, unless a firm hand is at the throttle. One would think that some present day programs are designed especially for the tavern.

If this industry does not respect the sanctity of the family circle, it is not entitled to much consideration or sympathy. Contributing to juvenile delinquency is a poor way to serve our country.

Personally, I love television. To me it is the ultimate in entertainment and no one can deny that it is a miraculous medium of imparting knowledge wholesale. And I have great faith in the good taste, the sound judgment, their respect for those they entertain, and the patriotism of the vast majority of telecasters. But there are a few bad apples in every barrel.

Such entertainers would track mud all over the carpet in anyone's home with smart aleck impunity and think it clever to nauseate the family circle with video filth. But the choice is theirs, and they must realize that Government is neither blindfolded, hard of hearing, nor impotent.



SENATOR E. C. JOHNSON, Colo., chairman Interstate & Foreign Commerce Committee.



WINSLOW H. CASE, senior vice president, Campbell-Ewald Co.

THE economics of television is a lesser problem this year than time clearance and will become even less important as the years go by. It is true that television costs have jumped fantastically in 1952, but they will level off in relation to the value of the medium to the advertiser.

The problems of cost, engineering and talent are all temporary.

The laws of supply and demand, trial and error, will bring about an economic adjustment that will clear up all the problems of the moment. It is all so basic that one wonders why so many approach TV the hard way.

The major problems confronting the advertising agencies this year will be the clearance of air time to

High Cost Temporary Hex; Clearance Top '52 Poser

accommodate the advertisers who will want to be in on TV in 1952 . . . advertisers who were either slow to see the potential of this great selling medium . . . or whose national distribution set-up precluded an economic use of TV in its earlier stages.

Many advertisers need representation in all markets and therefore have not been interested in a medium which might, or might not, deliver major key cities.

The public likes TV; they are going to get TV; and the economics of our country will change because of TV, and for TV.

It is my guess that television is about as far along as the motor industry was in 1913. I would like to compare television with autos for two reasons: (1) I have gained most of my experience in advertising with these two great industries, and (2) both are methods of transportation. Cars transport people physically and TV does it mentally.

People like to go places—TV takes them everywhere.

Many advertising agencies are now reluctant to discuss television with prospective clients and with clients of old standing. It is almost embarrassing not to be able to deliver time or stations. We all need more air time; we need more stations in more cities—more competition among networks. That's our big problem for 1952.

Right now let's just deal with the obvious; namely, that the FCC should take off TV's tether and give it its head.

Better roads took the motor car from a buggy-like contraption with whip-sockets on the dashboard to a sleek, streamlined vehicle with 100-miles-an-hour speedometers on the instrument panel. Better TV channels, allocations and more stations will speed the advancement of television. What more and better roads did for the automobile, more and better channels will do for TV.



CLARENCE L. JORDAN, Vice President of N. W. Ayer & Son, Inc.

Ayer's Jordan Reports On Television's Effect on The Recreation Industry

IN May, 1949, TELEVISION Magazine first published a striking new theory developed by Dr. William P. Michaels and Jerry Jordan at Princeton University. Their findings indicated that any harm television might do to sports attendance, entertainment, newspapers, magazines, and most other forms of recreation would be limited to a short novelty period of ownership. After the novelty of the new TV set wore off, the powerful promotion potential of television could well help many industries it was supposed to hurt.

For nearly three years now, controversy over this subject has raged almost continuously. Television has been blamed for many things, from a "decline in the sale of false teeth" to a "decrease in street car riding."

But, strangely enough, no great catastrophe has occurred. The Recreation Industry continues to be among the three fastest growing industries in the country. 1951 probably will mark the year when the tide turned from fear and criticism of television's effect to a promotional partnership that will improve TV programming and help many other industries to grow.

Let's look briefly at some of the things television was supposed to hurt—or even destroy!

Sports Attendance

It is hard to believe that only two years ago the President of one of our great networks said that competitive sports eventually would be played in empty parks for the benefit of TV cameras. Today, the sports industry is in a healthy, strong position, enjoying one of its best years and looking forward to increasing income at the gate as well as from television. Some 29 different study plans have

been in operation during 1951—and the results are very revealing.

Major League Baseball

RTMA recently published Jerry Jordan's analysis of the different ways television has been used by Major League Baseball Teams. The nine clubs which continued their regular television of all home games or all day games, increased attendance by 234,169 paid admissions. The seven which restricted, eliminated, or reduced their television had a loss of more than 1,485,070. Actually, performance was the main reason for the difference in these two groups—but it is now clear to baseball that TV does not hurt a good team—and eliminating it does not help a mediocre one. Equally important, sportscasting rights added \$4,562,312.50 to baseball's income—nearly as much as the entire gate receipts of the National League in its biggest pre-war year.

Boxing

Boxing, once one of the most severe critics of television, is now finding a way to use it with great promise. TV helps to build an unknown fighter's popularity very rapidly if he has the ability—enabling him to move more quickly towards a large gate and possible theatre TV or network rights. The S.R.O. at theatres this year indicates that the return of the million dollar boxing gate is only a matter of time and expansion of equipment. Top fights of the future may easily draw that much in rights alone.

Racing

Racing has enjoyed a fine 14% increase this year, and several tracks give television an "assist." The plan that appears to be most effective is televising a few races to whet the appetite to come out to the track and watch first hand.

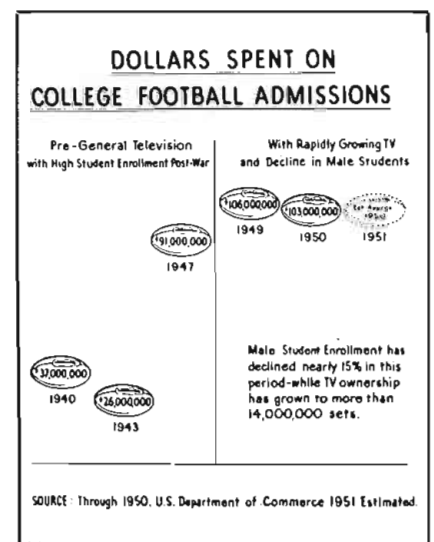
College Football

The colleges were almost alone in the sports field in moving backward instead of forward on television in 1951. Their attitude has been especially difficult to understand because attendance and income at college football held up better through 1950 than any other major form of entertainment in the United States.

The NCAA's own research admitted that 1950 gate receipts for colleges in TV areas were 3.9% above the so-called pre-television years of 1947-48—and the U. S. Department of Commerce figures (Chart 1) showed college football admission income 13% above 1947.

Despite these clear and convincing facts, college football television was severely restricted during 1951—and current estimates indicate no real change in attendance over unrestricted television in 1950.

It is hoped that the colleges will profit by their experiment and return to wide television in 1952, with the excellent public relations and promotion opportunities it will bring to many institutions.



Movies-Entertainment

Originally shy of television, much of the entertainment world is coming to see far greater future expansion as a result of cooperation with television. Good movies are playing to highly successful box office—and TV promotion is building public demand for stars in a very encouraging way. The day is not far distant when television will be a full partner and not an “ogre” to the motion picture industry.

Newspapers-Magazines

People who expected television to cut deeply into the readership or advertising in newspapers and magazines are hastily revising their forecasts. Circulations are up to astronomical heights and still mov-

ing forward. Magazines have just had the biggest year in their history, and newspapers have gained nearly twice as much in dollars of advertising since 1947, as the entire amount spent on television in 1950. TV has added extra money to advertising. It has not subtracted money from other budgets.

Radio

Even radio, which has borne the toughest competition from TV, has found the way to make its local gains more than balance its national losses. 1951 net time sales will show an increase over 1950. The number of radio sets in operation also will exceed any year in history. Radio didn't build any “Frankenstein” when it developed TV.

Looked at from almost any angle, television has confounded its critics by *growing with* the Recreation Industry instead of *cutting into it*. The answer may be that the original “Novelty Theory” developed at Princeton by Michaels and Jordan is proving to be true. Our expanding economy needs new inventions from time to time to help everything grow.

Television is no longer feared as a destructive force in most recreation—but is being looked upon as a possible partner in developing more leisure time business for all. Shorter hours, higher incomes, and modern living improvements, have provided the time and money for this industry to absorb television and still continue its amazing growth in all phases.



DON McCLURE, McCann-Erickson supervisor of TV production, speaking for himself, vocalizes every agency man's gripes . . . and hopes.

Are TV costs out of line?

This can be answered with both a “yes” and a “no”. It depends upon how you plan to use TV. With one hour, full network, Class A time in 1952 costing \$45,000 a week, 52 weeks for time alone adds up to around \$2,340,000. To make it easy, add \$20,000 a week for production and facilities (where can you buy an hour live TV show for 20G's?)—this makes another million plus. How many sponsors have 3½ million dollar ad budgets for TV?

Will costs continue to spiral?

Yes, but the challenge is in the agency's court. By a united front of show business know-how, lacking in many network program packages, the spiral upward can be retarded.

Are there any specific trends for 1952?

There will be fewer network programs . . . more national TV spot

And Who'll Crack the Whip on TV's 3-Ring-Circus?

buying . . . percentage of film shows will continue to increase.

How about the advertising agency's role, and that of the independent packager and network?

This one is still a three-ring circus.

Naturally agencies will control their commercials and will continue to demand supervision of program content.

Movie package producers, not having the dictates of network radio planning and thinking on their necks, should produce shows that are more visual.

The networks . . . just how they will fit into TV is vague at the moment; certainly not as they do in radio.

So far, we may seem to have been slightly negative. If so, it is only because sound business is no longer enamored with TV. There are solutions—may we suggest the following for consideration?

New out of Boca Raton—but old from the ad agency: Sell TV as you do space advertising—size and insertion continuity to fit your needs.

To cover special marketing prob-

lems: plan a program in a local market as you would do a movie. Schedule a TV show as you would a movie—10:00 am, 3:00 pm, and 9:30 pm, as an example.

Learn from the movies what appeals to the public. Re-run your show—amortize program costs—reach more people. How? *On film*.

Please, please can't the TV industry standardize facility requirements? Let's make the Station ID: video-wise—one layout; audio-wise—8 seconds, and not vary from 4¼ to 8, and slide sizes uniform.

Let's face facts and ditch hidden charges. A one-hour camera rehearsal rate in a studio either gives you a workable crew and facilities, or the rate in Standard Rate and Data is “for the birds”.

Don't force high-rent-of-theatres charge against shows on commercials.

Because networks and scenic studios cannot supply satisfactory display layouts, don't forbid the agency from getting the kind of sets they need for their commercials.

Let's try to lick the networks' attitude of “Hell, here comes the commercial.”

DuMont's Witting Pledges Hold-the-Cost Policy

THE most urgent task facing television in the New Year is that of effectively checking the medium's rising cost to the sponsors who support it. In 1952 the DuMont organization is determined to accomplish this all-important objective.

Much of the industry's rapid development will be ham-strung if television prices itself beyond the budgets of the large body of advertisers who want to take advantage of its superior selling possibilities.

In the actual mechanics of production, tremendous savings can be made. We will bend every effort to eliminate the so-called "hidden costs" that agencies complain about. Our new multi-million-dollar television center, right in the heart of Manhattan, where construction is being rushed to completion, will have many innovations, or shall I say, "built-in" money-saving production features.

In 1952 we will continue to draw on program origination outside of New York. Not only does this mean lower costs, but it also means a fresh approach to programming. The popularity and worth of such

DuMont network programs as our Chicago *Down You Go*, sponsored by Old Golds, and the widely applauded *Johns Hopkins Science Review* from Baltimore have proved the tremendous advantages to be gained by making greater use of the talent and production resources available outside of New York City.

Toward this end we are setting up a central division of the network to take on the job of fulfilling viewers' requests for more of the spontaneous wit in the Midwest. We know there are many other excellent programs awaiting development in the Eastern cities, and we intend to go after them—continuing our programs from Baltimore, using facilities under construction in Philadelphia by our affiliate, WFIL-TV, and broadening the scope of our public service programs from Washington.

We are also convinced that the increased use of film promises to become a major factor in trimming costs. We have just organized a new department, not only to scour Hollywood and other world movie centers to obtain for the network the best film available, but also,



CHRIS WITTING, director of the DuMont Television Network.

and more important, to work with new organizations producing film programs especially for television.

And we cannot emphasize strongly enough the increased trend toward joint or multiple sponsorship as probably the most important solution to cost problems for the many advertisers who cannot afford to buy network shows on their own. DuMont, which pioneered multiple-sponsorship of a single variety show in its *Calvacade of Stars*, again set an industry pattern in 1951 when it organized a group of television receiver manufacturers to underwrite the Ezzard Charles-Joe Walcott fight in Pittsburgh. We expect to use this type of special-events coverage plan again as conditions require, in addition to offering advertisers more regular low-cost share-the-tab programs.

These are only a few of the objectives that DuMont will strive for, to insure that advertisers, both large and small, will be able to take advantage of the most powerful communications medium yet developed.

Station Head: Live weekly shows doomed



WKZO's JOHN FETZER... predicts "more and more of our top level programs will be on film."

THE year 1952 will turn up a number of brand-new sources of film for TV. Some of the film giants of tomorrow are in the making today. I believe that soon we will have quality films available at a satisfactory price. When that day comes, more and more of our top-level programs will be on film.

It is my belief that the mortality rate of talent in TV is so high, that variety subject matter will, out of necessity, have to be produced on film. I believe the weekly cycle of live TV shows ultimately will be doomed.

In spite of the fact that there is wailing and gnashing of teeth in some quarters that television is affecting attendance at athletic

events, I believe 1952 will see great modifications forthcoming in the so-called controlled plans of athletic telecasting. In the end television will bring all-time-high gates to athletic events, whether it be college or professional football, baseball, or boxing.

I thoroughly believe the new code recently adopted by the NARTB Board will find satisfactory acceptance in the industry. To be sure, this new document is not perfect. In time, experience will dictate changes. In the end the code will rebound to favorable public reaction and should be a fairly complete answer to our critics.



JOSEPH B. ELLIOTT, vice president in charge of consumer products, RCA Division of RCA, sees elections luring viewers.

ON the whole, the outlook for receiver sales is entirely favorable.

Portable radios will continue to sell in good volume, as will table model television sets. The many small homes and apartments now being built will maintain demand for them at a high level.

The use of television in political campaigns this year will tend to stimulate interest in the medium, and the greater diversity of programs and increasingly frequent appearance of leading figures in

New Housing Units to Keep Table Model Sales High

the entertainment world will also contribute to growth of the television audience.

With production curtailed, and with every indication of a strong and steady demand, we may expect television prices to continue firm. It seems safe to forecast that the prices of quality receivers will certainly not go lower during this year, and may go higher because of increased manufacturing costs.

Without a doubt, 1952 will see the beginning of TV transmission in the ultra-high frequencies. The importance of this development to the entire television industry cannot be overstated. UHF promises to be the major area for television's future expansion.

There was nothing routine or simple about taking television

transmission into the upper reaches of the radio-frequency spectrum. The project was comparable to a new geographical exploration. Complex and difficult problems were encountered. However, we can now rest assured that all major obstacles have been overcome, and UHF television is entirely practicable. This has been demonstrated at the RCA-NBC experimental station near Bridgeport, Conn.

Although probably not more than six or eight UHF stations will begin commercial operation before the end of 1952, we can look forward to an ultimate UHF service of over 1,300 stations. These, combined with an expanded very-high frequency service, will mean, eventually, 50 million television receivers in American homes.

P&G Advertising Director Questions Effectiveness Of Broadcast Media

RADIO and television are both in an extremely difficult period.

Radio is in a period of declining values.

Television has experienced such rapid growth that it has many boomtown aspects to it, and no one knows just how high its sharply rising costs will ultimately be.

Both are operating against a background of rapid and impending changes that seriously affect the economics of the media.

In these difficult circumstances, we believe that the most pressing,

and important, task for all of us is to make sure that radio and television are effective and efficient from an advertising standpoint.

If radio and television can deliver effective and efficient advertising in the years ahead, they have a bright future. They will serve to entertain and educate the public and they will act through advertising as a spur to our expanding economy. The benefits to all concerned will be great.

But if radio and television cannot deliver advertising effectively



H. J. MORGENS, advertising director, The Proctor and Gamble Co.

and efficiently in the years ahead, they will languish and perhaps they will be supported by the government.

It will not be easy by any means to make sure that radio and television are effective and efficient advertising media in the period ahead. Both face a really tough job in making themselves strong advertising-wise in the new circumstances that lie before them. Yet their whole future hinges on how well that job is done.

TELEVISION MAGAZINE'S STA



PRODUCTION AND CIRCULATION

Increase in circulation for November.....	581,517
Total sets in circulation as of December 1st	15,212,358
Receiver production for November, 1951....	415,332
Receiver production for November, 1950....	738,800
Total receiver production for 1950.....	7,463,800

Source: Radio-Television Manufacturers Association

STATIONS AND MARKETS

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

Source: TELEVISION Magazine

POPULATION

FAMILIES
POPULATION
RETAIL SALES

Source: NBC-Sat

SETS IN USE: NATIONAL AVERAGE* —NOVEMBER, 1951

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	1.3	4.6	8.8
12:00 noon-6:30 pm	21.8	15.0	19.1
6:30 pm-11:30 pm	17.9	13.1	11.0

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

AVERAGE NUMBER OF VIEWERS —NOVEMBER, 1951

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	2.81	1.04	2.78
12:00 noon-6:30 pm	2.00	2.20	2.02
6:30 pm-11:30 pm	3.00	2.00	2.00

Source: Videodex

TV HOUSEHOLDS BY YEARLY INCOME (NATIONAL AVERAGE)

Income Level	Percent of Total
Under \$2000	38.0
\$2000-\$3000	28.0
\$3000-\$4000	18.0
\$4000-\$5000	12.0
\$5000-\$6000	6.0
\$6000-\$7000	3.0
\$7000 & over	3.0

Source: Videodex

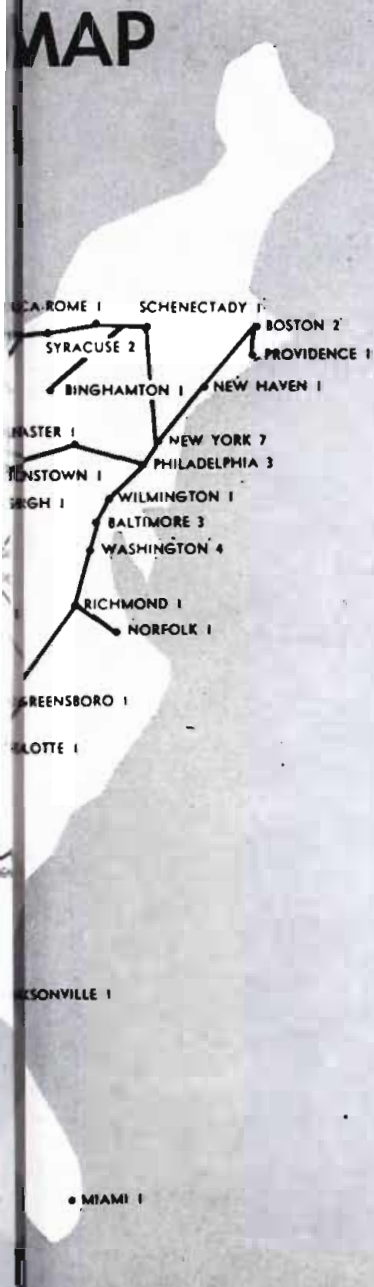
Radio and Television
Radio and Television

STATION REPRESENTATIVES

WEE

CITY BY CITY RECEIVER CIRCULATION

STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION



AS OF DECEMBER 1st

ALBUQUERQUE—22.5	12,100
KOB-TV (A, C, D, N)	
AMES—39.3	76,153
WOI-TV (A, C, D, N)	
ATLANTA—45.4	148,000
WAGA-TV (D); WSB-TV (A, N, P); WLTW (C)	
BALTIMORE—73.4	350,294
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
BINGHAMTON—50.4	47,200
WNBF-TV (A, C, D, N)	
BIRMINGHAM—26.4	70,000
WAFL-TV (A, C, P); WBRC-TV (D, N)	
BLOOMINGTON*—	125,000
WTTV (A, C, D, N)	
BOSTON—75.6	832,670
WBZ-TV (N); WNAC-TV (A, C, D, P)	
BUFFALO—68.4	241,005
WBEN-TV (A, C, D, N)	
CHARLOTTE—29.1	106,158
WBTV (A, C, D, N)	
CHICAGO—61.8	1,056,949
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	
CINCINNATI—74.4	322,000
WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	
CLEVELAND-AKRON	
—68.8	547,790
WEWS (A, C); WNBK (N); WXEL (A, D, P)	
COLUMBUS—60.0	200,000
WBNS-TV (C, P); WLW-C (N); WTVN (A, D)	
DALLAS-FT. WORTH	
—36.4	145,000
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
DAVENPORT-ROCK IS.	
—39.4	80,484
WHBF-TV (A, C, D); WOC-TV (N, P)	
DAYTON—61.9	227,000
WHIO-TV (A, C, D, P); WLW-D (N)	
DETROIT—62.0	584,963
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	
ERIE—62.3	55,523
WICU (A, C, D, N)	
FT. WORTH-DALLAS	
—36.4	145,000
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
GRAND RAPIDS*	123,000
WOOD-TV (A, C, D, N)	
GREENSBORO—40.7	74,627
WFMY-TV (A, C, D, N)	
HOUSTON—32.7	107,500
KPRC-TV (A, C, D, N, P)	
HUNTINGTON—33.6	65,000
WSAZ-TV (A, C, D, N)	
INDIANAPOLIS—49.4	189,617
WFBS-TV (A, C, D, N)	
JACKSONVILLE—38.3	46,000
WMBR-TV (A, C, D, N)	
JOHNSTOWN—42.0	126,500
WJAC-TV (A, C, D, N)	
KALAMAZOO*	163,912
WKZO-TV (A, C, D, N)	
KANSAS CITY—35.9	170,457
WDAF-TV (A, C, D, N)	
LANCASTER—56.6	123,055
WGAL-TV (A, C, D, N, P)	
LANSING—31.5	70,000
WJIM-TV (A, C, D, N)	
LOS ANGELES—38.2	1,100,000
KECA-TV (A); KHJ-TV; KLAC-TV; KNBH (N); KTLA (P); KNXT (C); KTTV (D)	
LOUISVILLE—43.1	118,000
WAVE-TV (A, D, N, P); WHAS-TV (C)	

MEMPHIS—36.6	108,780
WMCT (A, C, D, N)	
MIAMI—43.1	81,763
WTVJ (A, C, D, N)	
MILWAUKEE—72.0	294,446
WTMJ-TV (A, C, D, N)	
MINNEAPOLIS-ST. PAUL	
—63.0	289,100
KSTP-TV (N); WTCN-TV (A, C, D, P)	
NASHVILLE—22.1	48,269
WSM-TV (N)	
NEW HAVEN—52.4	212,000
WNHC-TV (A, C, D, N, P)	
NEW ORLEANS—25.5	72,643
WDSU-TV (A, C, D, N)	
NEW YORK—65.8	2,732,904
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNET (N); WOR-TV (P); WPIX (P)	
NORFOLK—44.5	91,191
WTAR-TV (A, C, D, N)	
OKLAHOMA CITY—40.4	98,875
WKY-TV (A, C, D, N)	
OMAHA—50.3	105,843
KMTV (A, C, D); WOW-TV (N, P)	
PHILADELPHIA—69.9	969,771
WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N)	
PHOENIX—34.6	41,928
KPHO-TV (A, C, D, N)	
PITTSBURGH—44.2	330,965
WDTV (A, C, D, N)	
PROVIDENCE—43.8	176,000
WJAR-TV (C, N, P)	
RICHMOND—69.7	98,820
WTVR (C, D, N, P)	
ROCHESTER—46.7	98,120
WHAM-TV (A, C, D, N)	
ST. LOUIS—61.1	348,000
KSD-TV (A, C, D, N, P)	
SALT LAKE CITY—73.0	64,600
KDYL-TV (N, P); KSL-TV (A, C, D)	
SAN ANTONIO—32.8	58,426
KEYL-TV (A, C, D, P); WOAI-TV (N)	
SAN DIEGO—60.5	110,000
KFMB-TV (A, C, N, P)	
SAN FRANCISCO—30.5	298,000
KGO-TV (A); KPIX (C, D, P); KRON-TV (N)	
SCHENECTADY-ALBANY-	
TROY—55.7	187,200
WRGB (C, D, N)	
SEATTLE—26.4	116,500
KING-TV (A, C, D, N, P)	
SYRACUSE—67.4	152,793
WHEN (A, C, D); WSYR-TV (N, P)	
TOLEDO—43.9	137,000
WSPD-TV (A, C, D, N, P)	
TULSA—42.5	77,500
KOTV (A, C, D, N, P)	
UTICA-ROME—48.9	60,000
WKTU (A, C, D)	
WASHINGTON—66.0	312,100
WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	
WILMINGTON—60.7	87,376
WDEL-TV (D, N)	

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

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

WITHIN TELEVISION SIGNAL AREA

TOTAL	% OF USA TOTAL
7,412,700	62.1
2,914,200	61.0
3,837,000	66.1

COMPOSITION OF TV HOUSEHOLDS

Number of Adults	2.04
Number of Teen-agers	.32
Number of Children—13 & under	.04
Average TV Homes	3.80
Source: Videodex	

NEW YORK
BOSTON
CHICAGO
AND COMPANY

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

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



DR. ALFRED N. GOLDSMITH, past president of the Institute of Radio Engineers, Society of Motion Picture Engineers.

TELEVISION operations in 1952 will certainly not be simple or easy. The government itself, through the FCC, faces complex and trying problems. Allocations in the VHF and UHF field, theater television allocations, and other urgent matters face the Commission. Dissatisfied applicants may appeal Commission decisions, either to the Commission itself or the Courts—thus further complicating and delaying final decisions. All in all, a tremendous amount of work has piled up during the several years of the “freeze”.

Nor will the manufacturers face a simpler set of problems. The emergency has brought serious material shortages which, we are told, will last for a year or two at least. And it is no light task to make a great deal of complex equipment out of a small amount of necessary materials.

Shortages, both of skilled engineers and of competent labor, also face the manufacturer. And mixing production for military purposes with civilian production has always taxed the ability of industrial organizers.

Uncertainties Engendered by Politics, Govt. Policies

The general factors adding uncertainty to 1952 are the national election, a certain amount of apparent confusion in governmental policies, and—more remotely—what some might regard as war clouds.

Speaking in the style of the old “Farmers’ Almanac”, in the Spring of 1952, the snow and the FCC “freeze” should both begin to thaw. It is, however, clear that there are more applicants for the vhf. channels than can be accommodated. The status of the later applicants, in relation to the earlier ones, may require clarification.

And, if allocations are made def-

Leading Consulting Engineer Points Out Industry Pitfalls

inite, the manufacturer of the television transmitter will probably be severely restricted by material and manpower shortages. Nor is there any likelihood of a plentiful supply of steel for transmitter buildings and towers. These factors must be kept in mind in estimating the likely rate of expansion of transmitting facilities.

The UHF television-broadcasting field presents a generally similar picture involving allocation problems and disputes, possible delays in securing transmitting equipment, and the competitive effect of alternative methods of serving small communities with television programs. Community distribution systems, low power directional transmitters, relay connections to the nearest well-served center of population, and other possible alternatives should be further studied before the prospective UHF broadcaster arrives at the best procedure in each individual case.

Experience Needed for Smaller Markets

At this time the size of the community capable of supporting a television service of this specific sort is not well defined. An interesting situation will arise when television service is offered in the small communities. Such localities have a limited purchasing power and the advertising value of broadcasting is correspondingly restricted. Undoubtedly the next few years will bring added and necessary knowledge in this direction.

The construction and capabilities of television receivers will be somewhat changed during 1952. Continued emphasis will be placed on highly sensitive receivers, capable of fringe-area reception. While the general nature of the circuits and construction may not be fundamentally modified, the possible addition of a UHF band to VHF receivers is to be anticipated.

UHF reception can be handled by any one of a number of methods. New receivers may be built to accept both the VHF and the UHF

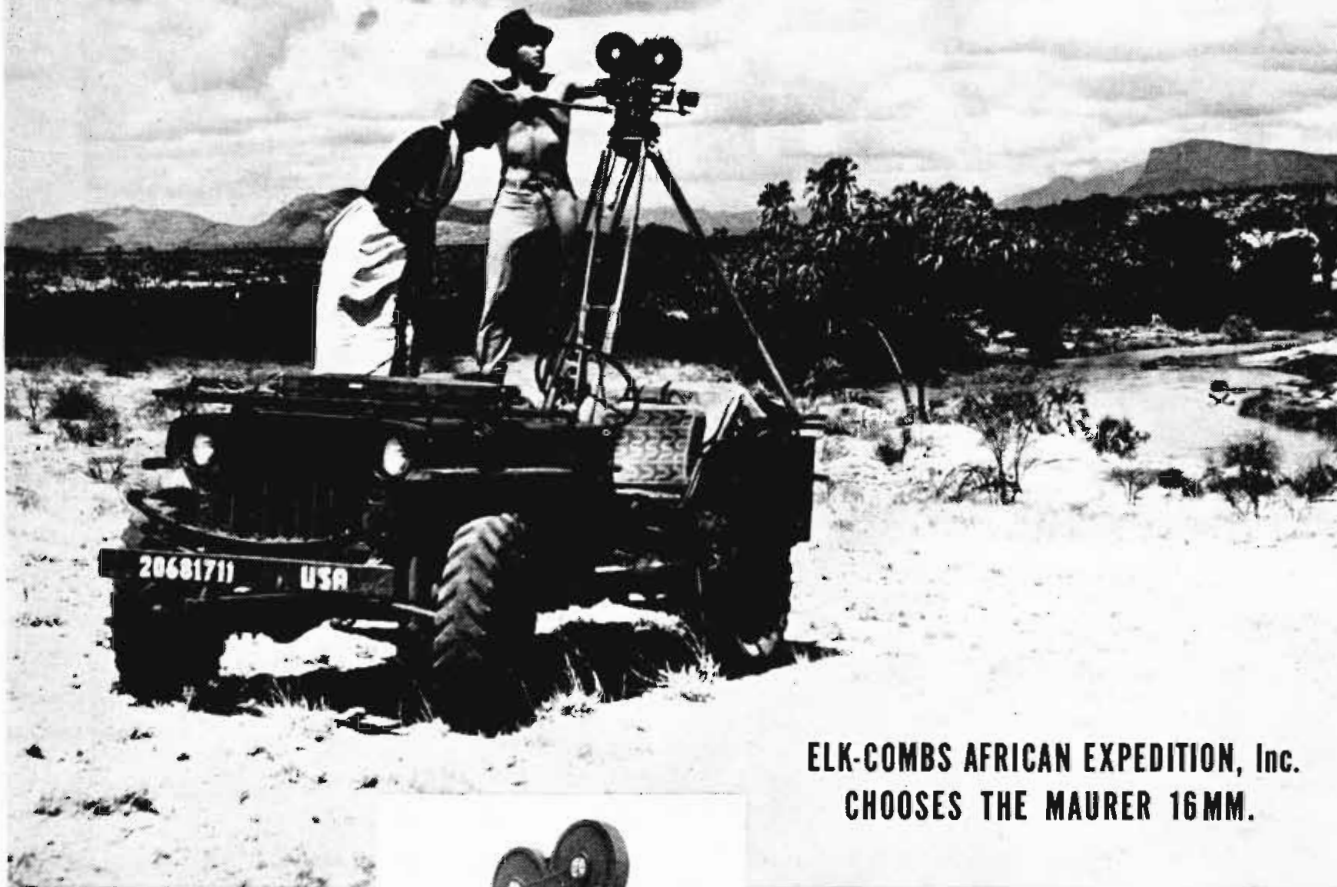
bands. Certain types of already available receivers may be modified by the addition of tuning strips or the like, to enable UHF reception. And the great body of available receivers in the home can be used on UHF signals by either one-station or fully-tunable converters. Such converters will likely become available during the year.

Color television, in view of recent governmental decisions, will mainly be active in the scientific, educational, or industrial fields. However, research and development will continue at a good pace. The field tests of the National Television System Committee will continue and are expected to furnish a valuable basis for later and wise governmental decisions and to provide a basis for industry stability and excellent color-television service to the public. The use of color film for television purposes, both in monochrome and color is engaging increasing attention. Within the next year or two, the color-film techniques in television will likely have evolved to a satisfactory point. There are, obviously no commercial possibilities for color television broadcasting in 1952 unless there should be a radical change for the better in world conditions.

Estimates of competent industrial leaders indicate the use of film in television will account for 50% or more of programming. If certain operating advantages of film are to be fully realized, it is necessary that the film itself be of excellent quality, represent carefully selected program material, be capably presented by well-designed projection and transmitting equipment, and be employed without recourse to outworn program and engineering techniques and without too great emphasis on minimal operating costs. The medium is a useful one, correctly employed.

In summary, 1952 in television will be an interesting, difficult, and challenging period. It will help lay the foundations and establish some of the methods for many later and successful years of further growth.

GREAT when the going is ROUGH!



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Public Service Sponsorship Pays Off Soundly For Revere Copper & Brass



"SOFT SELL... another road to the sale," says James J. Russell, Chairman of the Board.

UNDOUBTEDLY 1952 will be a banner year for television, for there is a leveling-off process that is now taking place that serves to temper and refine our television programs. Many lessons have been learned and many refinements made. While the "big name" programs will continue to get the quantitative audiences, our experience with our *Meet the Press* program (NBC, Sunday 4:00-4:30, St. George & Keyes) has shown us that there is also a large qualitative audience... those who appreciate what's going on in the world.

There is room for both types of programs. In fact, there should always be both types of programs to make for well-balanced television fare. While the selling done on the public service type of program might not be as flamboyant as the entertaining type of program, I do not believe that any effectiveness of the commercial message delivered is lessened. Both methods of delivering a commercial message have proved to be effective.

There are just certain types of programs that do not lend themselves to hard selling. The educational type, to my mind, comes under this category. Yet its effectiveness is not lessened. Soft selling is simply another road to the sale.

From the letters we have received from the audience who views *Meet the Press*, the fine reaction our salesmen get when they call on customers and prospects, the enthusiasm of our employees

who manufacture Revere Products in our plants, and the press notices that the program has constantly received since its inception, I would say that *Meet the Press* has had a tremendous impact on the American television audience. I feel that from the standpoint of Revere, it has done us a tremendous amount of good.

It is a long-pull audience that we are building. So while growth has not been sensational, it has been solid. We have found that "Once a viewer, always a viewer" has been the rule. And that's the kind of an audience I believe to be healthy for our business. For a loyal audience pays dividends not merely by remaining loyal, but by influencing others to join them in their loyalty.

It is for these reasons that, although materials are short and business is rough, we face 1952 with enthusiasm in the knowledge that television is helping us build a firm foundation for Revere business in the future.

MEET THE PRESS builds long-pull loyalty. "Once a viewer, always a viewer."





This excerpt from a group of commercials produced by NSS for St. Joseph Aspirin provides a colorful background for singing jingles plugging product's use for children. Quality of performance, setting and plenty of live action, combined with a clever singing background invites interest in product. Commercial winds up with picture of aspirin box together with price . . . to assure product identification and move audience to go out and buy.

ADVERTISER
Plough, Inc.

AGENCY
Nelson Ideas, Inc.

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



Quality comes first, as in all RKO-Pathe production, in these two one-minute commercials for Libby Pineapple Products. Studio settings of a grocery store, dining room, kitchen, and pineapple fields background expert direction of the live action. Live action with direct sound is combined with animation and narration over.

ADVERTISER
Libby Pineapple Products

AGENCY
Foote, Cone & Belding, Inc.

PRODUCED BY
RKO-PATHE, INC.
625 MADISON AVENUE, NEW YORK 22, N. Y.
PLaza 9-3600



The many personal services offered by the twenty-eight conveniently located offices of the Chase National Bank are stressed in a series of five live and three animated 20-Second spots. The live spots feature name announcers and average customers. The animated spots emphasize the checking and compound interest thrift accounts.

ADVERTISER
Chase National Bank

AGENCY
Hewitt, Ogilvy, Benson & Mather, Inc.

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

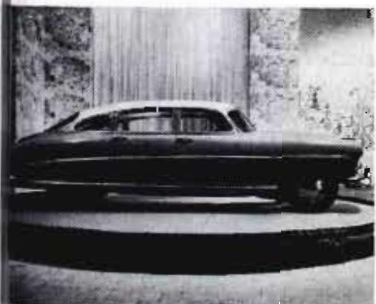


A series of human interest vignettes has been produced to dramatize the theme, "Nice things happen to people who use Ipana." These 15-Second playlets will be used as commercials on Ipana's "Break the Bank" show. They will also be used as part of a series of One-Minute spots on other Bristol-Myers TV programs.

ADVERTISER
Ipana Tooth Paste

AGENCY
Doherty, Clifford & Shenfield, Inc.

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



The fabulous Hudson Hornet and its new lower-priced running mate, the spectacular Hudson Wasp, are the subjects for 20-Second announcement spots. These spots have been planned so that glamour shots of the cars will lead the consumer to the show room.

ADVERTISER
Hudson Motor Car Company

AGENCY
Brooke, Smith, French & Dorrance, Inc.

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

For screenings and further information write the producers direct!

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WASHINGTON 5, D. C.

No Transmitter Shortages Seen for 1952 or 1953



DR. W. R. G. BAKER, General Electric
VP, electronics division.

THE year 1952 should be followed by a question mark, because it is the year when our "guns and butter" economy receives its most severe test. 1952 will show whether we have been able to expand our economy rapidly enough, so neither civilian nor military phases of this dual economy suffer seriously.

I am confident that the electronics industry—charged with a major responsibility in the battle to give the United States an edge of superiority in modern weapons—will hit its full stride in the production of military equipment and will attain "balanced" civilian goods production in 1952.

The tremendous increase in the electronic "content" of military equipment for planes, ships, submarines, guided missiles, pilotless aircraft, and other weapons in the areas of guidance, gunfire control, detection and communications, has posed a critical engineering and design problem. This increase resulted from increased speed and complexity of modern weapons.

Great headway has been made with these problems, and we anticipate that within the next year, the electronics industry in general, and General Electric in particular, will be able to meet the increasing demand for electronic military equipment.

Based on current government restrictions on the use of critical materials for civilians, it is obvious that television receiver production will be curtailed—while it is believed that public demand for television receivers in 1952 will be substantially the same as in 1951. If, as estimated by the National Production Authority, 3,500,000 to 4,000,000 TV receivers can be manufactured, compared with 5,-

300,000 for 1951, demand will exceed supply in 1952.

Consumer demand should hold up to the 1951 level, as a result of obsolescence of the small-size picture receiver, elimination of confusion in the minds of the public concerning color television, increased sale in fringe areas due to more sensitive receivers, and possibility of increased transmitter power in some areas.

As for transmitters, I'm afraid I'll have to be a little more realistic than the crystal-ball gazers who are predicting 1,500 television stations in five years. Taking into consideration the length of time it takes to get a transmitter on the air, the present materials situation, the length of time it may take the FCC to process applications, I can't see many more than 500 TV stations in operation by the end of 1956. The number of transmitters to be placed on the air during 1952 I would not dare to predict—but from past experience, certainly it should be no large number.

There certainly will be no shortage of transmitters in 1952, and I firmly believe there will be none in 1953. I believe there is sufficient broadcast equipment in warehouses, or factory, or on order from the factories to meet the demand for the next two years.

It must be remembered that we have not as yet solved all of the problems of ultra high-frequency transmission. I see nothing but the brightest of futures for UHF, but progress comes through painstaking research and not by government fiat.

The year 1952 will be one requiring hard work and continuous effort by management, engineering and marketing, to keep the electronics industry on an even keel.

Washington to Pace TV's Future, Says Dr. DuMont



DR. ALLEN B. DUMONT

IT is significant and important that the government agencies dealing with the defense effort are giving increasing recognition to television as a vital system of communications. This fact has a bearing upon the attitudes of the Office of Defense Mobilization and the National Production Authority. It is conceivable that those two agencies will give more and more consideration to the need for expansion of television to a national system which will be reflected in terms of materials allotments.

A completely realistic view of the materials situation would find NPA considering television receivers as an integral part of the communications system, rather than as a consumer-goods item. Television must be viewed as a whole. There is no television system without a transmitter, no mat-

ter how many receivers there are. Likewise, there is no television system without receivers, no matter how many transmitters there are. Each is essential to a system.

I believe that the welfare of the nation will be best served by the establishment of a national television system at the earliest possible moment. I believe the government agencies involved should accept that viewpoint and act accordingly.

Transmitters Now Available

If the FCC should issue its order "unfreezing" television in February, there appears to be no doubt but that there will be sufficient VHF transmitters available to keep pace with the issuance of construction permits. The picture is not so clear with respect to UHF, but I

am convinced that our progressive industry will have UHF equipment available whenever UHF broadcasters are ready to go on the air.

These statements are made on the assumption that there will be no revision downward in terms of materials allotment. An average of approximately 21 months has lapsed between the issuance of construction permit and station on the air in the case of the 108 stations now broadcasting. This average lapsed time probably will be reduced by 50 per cent in the future. A conservative estimate of the time to be required to get on the air after the "unfreeze" is 12 months. It is possible that three or four stations could get on the air before the close of 1952, but the rate should increase rapidly from that point on.



WILLIAM A. ROBERTS, of Roberts and McInnis, Washington attorneys.

IT is difficult for us to see how the Commission can adopt final standards and a complete allocation plan while so many issues remain undetermined. This is true particularly of the questions with respect to the reservation of VHF channels for non-profit educational television.

Even a casual study of the hundreds of responses and supporting briefs shows that the interest of the applicants and potential applicants is in the VHF stations—especially in the major markets.

Combined UHF-VHF Hearings Indicate New Problems

There existing circulation of receivers is assured, regardless of subsequent war limitations on materials and production.

Frankly, I doubt that there will be economically feasible VHF channels which are without competitive applicants. The policy urged by the FCC Practitioners Association which would permit the assignment, as the Commission elects, of either VHF or UHF channels to applicants, would seem to make certain additional proceedings and perhaps litigation, by those who are prepared to undertake VHF operation but are uncertain or fi-

nancially unable to stand the strain of creating a market on a minority UHF channel.

Without professing to know all new developments, I am sure there has been no adequate demonstration of power in the order of 100 to 200kw for UHF, and such power will be required for successful competition other than in exclusively UHF new areas.

I still think the Commission will be able to grant certificates to some UHF stations before July 1, 1952, but have grave doubts as to how many new stations, if any, will enter operation during 1952.



“Enlightenmen

—Weaver”

In the 25 years since the National Broadcasting Company was formed, there have been frequent suggestions made that radio, and now television, could make a greater contribution to the intellectual standards of America.

The charge has been made in many quarters that television, like its older brother, radio, is taking the wrong road—that it is seeking the lowest common denominator of audience interest in the interest of 15 or 20 big sponsors.

Now I don't intend to argue the radio case at length, but I have recommended to NBC that we make a study of what the 25 years of NBC has meant to America, and the report will, in my opinion, reflect great credit on the network.

Since a network has nothing to sell except circulation basically, insistence on a pattern which hurts the network is unrealistic. And experience has shown that shows aimed at small groups, and with a limited circulation, will never fit into the necessity pattern of big network broadcasting.

Two years ago, NBC Television discarded the old radio concept of listing limited audience shows in marginal times then pointing to them as public service programs. For over a year, NBC Television has publicly announced its public service pattern—the use of commercial time once a year to present to vast audiences programs in which the audience will take an interest—even though the audience initially had no interest. In addition, for over a year NBC has announced plans and actions based on the use of the all-set circulation audience for NBC entertainment

and information programs for enlightenment through exposure.

Radio is communications. It gives the people what they want; and, well handled, it gives them better things than they want in order to increase their interest in new things, better things, more adult things; so that the regular listeners, or viewers, will over a period of time, while tuning in for entertainment and information, receive a general indoctrination in things in which they have little interest, and under the continued impact of these things, they will broaden, and mature, and increase the scope, range, and intensity of interest in many things. *The purpose, in short, of the communications media that reach the all-family audience from coast-to-coast is the general self-realization of the public through exposure and enlightenment—not the special education of minor groups with limited interests.*

Quality Contagious

If the product offered the American public in any information or entertainment field is examined on a broad base, it will seem that much of the stuff is bad, some good, some excellent. But the theory of the information optimists, like myself, has always been that until people get a habit, there can be no future. If people don't read books, then the book field can never do much good. But when the book-buying public broadens, then there is always an opportunity for good. The twenty-five cent books are therefore a good thing, in my view, because they broaden the book market. The fact that many of the

twenty-five cent books are shoddy is unimportant.

It is no trick to get people to read, or look at, or listen to, something they already want to know more about. The trick is to stop the people, as they go about their leisure time, with something that offers enough repayment for their interest in some or another value to them—whether escape, entertainment, information, self-help, emotional reaction, or what have you.

Thus, when television started, those of us who operated it knew that it would be a living room toy—unless we made it a vital part of life. And that meant offering services to the entire public, not appealing to fragmented groups through special interests.

The people who know television are the people who have leisure, and who spend it after examining the alternatives—and that includes most of the people. Radio has been voted America's favorite leisure-time activity, equalling all other leisure activities put together, for many years and by all surveys.

The American family spent four or five hours a day with their radio set before television moved in. The reason that the American people spent that time with radio—and now spend it also with television—is because the broadcasting media offer contact with the real world, instantaneous communication of important events, plus “I-Am-There” values on historic occasions, plus excellent music to listen to, or for use as secondary listening, plus good stories when one is in the mood, plus personalities in action,

through exposure” Public Service Theme

Sylvester (Pat) L. Weaver, Jr., Vice President in Charge of Television, NBC, describes network’s plan to “Make TV a mature instrument for the public good”

and reaction against other people—the magnetism of the great personality before the people.

The most phenomenal event in communications up to television was the impact of the great radio comedy stars who reached three out of four American homes regularly; who brought to the American people a wholesome enjoyment of laughter—most of it on an extremely literate, intelligent, adult plane. I mean that to enjoy Fred Allen, Jack Benny and Bob Hope, you had to know what was in the news, what was going on, and generally be aware of the world in which you lived. The impetus of the comedians was for good.

Since mankind began to have “theatre”, a relatively small number of forms have been developed. With the exception of blood sports, all forms ever thought up by all races in all historic periods are now on television, or have been tried on television.

It is unfortunate that there isn’t a wider understanding of the tremendous power of the television broadcasting medium, the place mass media has in a democratic society, the actual blueprint being followed by NBC, at least, in developing a mature instrument for the public good, and the calibre of brain power being used in planning television’s future.

Most of the directors of the mass media believe that the people can discern between alternatives what is better for them—provided they are given all the information. And as a corollary, we believe in the widest possible exposure of ideas and personalities.

The “intellectual” case against television has been made most brilliantly, in my view, by Gilbert Seldes. The argument is that the diffusion of our people—the pluralistic nature of our society—makes it impossible to consider the people as “an audience”. Rather they must be additive, audience-wise. To attempt to reach all the people, one really cuts below the abilities and interests of most of the people, and attracts them circus-wise; but even so, one reaches not most of the people, but a minority. Seldes believes strongly in the presence in large part and the danger in all parts of “trivialization”, which is putting on shows merely to divert—which take time from and blunt interest in other leisure-time activities.

Answers Seldes’ Charge

Research will show that the great radio attractions—and now the great television attractions—do reach the whole audience, except for a fraction that is almost insignificant statistically. The error of Seldes, and others, is in not understanding the rating systems, which for all their inaccuracies do show end figures that approximate audience reached. It is the failure to realize that program ratings by themselves mean nothing, that turn-over figures must be included, that confuses some people.

The program planning of NBC Television accepts the fact that we will influence the opinion of our viewers, and by blueprint we intend to influence that opinion by exposure of alternatives, by developing an awareness of current



NBC SYMPHONY



MR. WIZARD



AMERICAN FORUM OF THE AIR



TV RECITAL HALL

events and an interest in them, by demonstration in sugar-coated forms all the cultural interests in which the general public shows little interest, by articulation of the great issues of our times through special shows and special material, by making our listeners for the first time in history genuinely "contemporary" with their own period.

I will be specific.

First, we cannot influence people unless we can reach them, and we mean to reach and influence the whole American audience—except those who do not or will not watch television on a regular basis. We will, therefore, not influence them, and they, on the other hand, will not know what we are doing with our television instrument.

Reaching all the people means programming for major audiences in the basic categories of all history; that is, drama, music, comedy,

The people will also begin the movement toward Earthville, U.S.A., as they attend the important affairs of their lifetime, in person as spectators, as they meet their leadership and the leadership of other nations, face to face, and usually with the individual's guard down. Five years from now, the average adolescent will be able to name on sight every important personality from politics, every world-famous individual from any field. And that is because we have been for some time checking the appearance of people, and when blanks appear, or the length of time between appearances is too long, then we suggest reasons for bringing the missing faces on the screen.

Another procedure slowly working out its shake-down difficulties is in the "inform while you entertain" plans of every show that

rity of scholarship and the inspiration of today's desperation to make those shows, in part, serve a cause beyond escape. While enacting these procedures, we have not abandoned completely the orthodoxy of shows frankly labelled enlightening. We do not happen to believe that the areas of fact, opinion, culture and science are doomed to be dull in presentation. To the contrary, we feel the reverse can be true.

We have scheduled—and will continue to schedule—such programs at times when people are at home and awake. We are fortunate (apart from the fact that our judgment is confirmed insofar as audience-appealing quality is concerned) in that some of these have acquired sponsors. The unsponsored ones we are keeping on anyway, because they contribute to



THE EARLY YEARS



FRONTIERS OF FAITH

news, etc., and trying to find hits in each category. It means having a program schedule that fits the reality pattern of the leisure time activity of the home, and the general life of the home. It means developing that program schedule with block programming methods in many cases, and certainly in time-association patterns.

Much of what the people will see will be escape, diversion, enjoyment of laughter and make-believe. But the people who watch will also be better informed on the happenings of the day, through news and through new program devices recently announced, which will make our viewers "have the word" on each day's important happenings, which will bring orientation material fast whenever a new and unknown locale becomes important, such as Korea or Iran.

NBC runs on its network. This can range from straightforward information to children on safety habits on *Howdy Doody* to the development of a story with a moral on the big dramas, such as a *Lights Out* show which drove home a tolerance idea, or a *Philco* show which dealt a strong anti-communist blow. It includes exposure of the great performing artists on musical shows like the *Voice of Firestone* or *Recital Hall*; and exposure to art forms like the opera and ballet, such as we have in the *Show of Shows* and the *Kate Smith* day and night shows.

Every show can inform, enlighten, inspire our people—not all the time and not openly preaching or teaching. Rather when the audience is attentive on viewing of its own choice, we can use the techniques of showmanship, the integ-

our coverage-of-major-fields-of-interest patterns.

News is important but also important is the exposure of viewpoint and character of the people who either are running our government or who aspire to run it. *American Forum of the Air* and *Meet the Press* turn the crystal-clear eye of TV on such personalities, strip them of parliamentary and procedural window-dressing, and let America see and hear what makes them tick. These were sustainers which attracted sponsors.

Understanding of the natural sciences is highly desirable for a knowledge of what's going on about us. TV serves a useful purpose when it exposes the mass circulation to some scientific fundamentals, and we have found people and techniques to accomplish this in forms that are entertaining.

The *Zoo Parade* is an excellent practical course in Zoology. And, of course, we're proud of it—what with a good rating, a sponsor and a Peabody Award to boot.

Roy Marshall is as fine a teacher as you'll find on any university lecture platform. His *Nature of Things* has been a fixture of the NBC schedule, sponsored or not. People who watch his weekly show can learn a lot.

And for the youngsters, there is *Mr. Wizard* with its weekly explorations into basic physics and chemistry. This is considered not only an effective instructional period—or else why would the P.T.A. in Westchester and perhaps other places urge parents to bring it to the attention of their young—but we feel it has been invested with showmanship.

The social sciences—history, economics and politics—also get our

thirties but necessarily world history insofar as it provided background for policy decision by CNO. The importance which NBC attaches to this project may be seen from the engagement of C. S. Forester to do the script, Richard Rodgers to write an original score, and Robert Montgomery to do the narration.

In the fine arts field, our major effort are the NBC *Operas-In-English*. We hope, of course, we can sell them—but they'll go on anyway. We also expect to bring the NBC *Symphony* Saturday night concerts to the TV audience. During the summer we experimented with two fine arts shows for which we got some kudos, but that wasn't really what we sought. *TV Recital Hall* conclusively proved the point that you can do a concert on television and get the same "I am there" effect by not trying to go

erage, our "faces of fate" plans, our integration of information, inspiration and cultural exposures, are all means of making our giant work for us. But they are also first contact stuff in some cases, admittedly.

Our so-called Operation Frontal Lobes plan has attempted to solve the conflicting interests of big audiences, commercial sponsorship interests, preceding and following show difficulties and the other problems that we know so well from radio.

This plan calls for the use of network time, but varying the time from week to week so as not to frighten away our major audience with the threat of teach-n-preach, and calling forth all our showmanship ingenuity to the challenge of getting a 40 rating for a show on *The Universe Around Us*, or the *Challenge of Nihilism* or *Tomorrow: The Stakes For Which We*



ZOO PARADE

AMERICAN INVENTORY

attention. In cooperation with the Sloan Foundation we are putting on *American Inventory*. This is TV's first attempt at adult education in this complex area. Here is an experiment of which we are proud. We and the rest of the industry have the opportunity here to learn considerable about TV teaching techniques. We're trying pretty nearly everything. This one focuses largely on economics.

History, in part at any rate, has sponsorship on NBC. Every Sunday a highlight of American history is dramatized on the Gabby Hayes' show.

NBC is also in the process of conducting a major experiment in an effort to probe TV's broadest possibilities for the presentation of history. This is our Navy project, a series of films recounting not only U.S. Navy history since the mid-

for fancy camera work and production effects.

In *Heritage* we had another experiment, linking the pictorial and the auditory arts. This was the series originating in the National Gallery at Washington. We want to do some more of this.

We could go on and on, "pointing with pride". The point is that we are not abandoning the orthodox technique of shows exclusively and specifically devoted to enlightenment. Standing by themselves, they don't have the circulation opportunity their content merits and that's why we are stressing integration of the cultural, informative, expository and inspirational into existing entertainment patterns. In this fashion we hit the major circulation with enlightenment material.

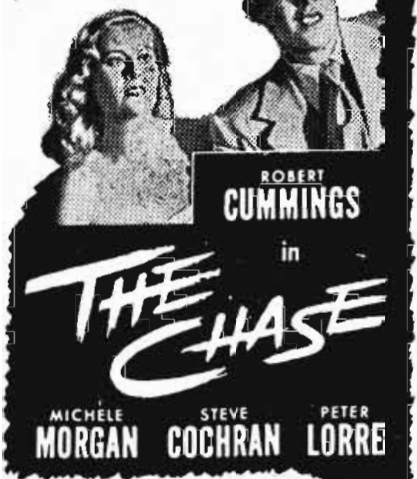
Our news and special event cov-

Fight, etc. These great new telementaries, now in preliminary script form, will attempt to take the inherited audience of an entertainment show, and hold that audience for the period.

Our talks with the top creative people convince me that this is the best thing yet developed by mass communications to bring maturity to our people. Certainly it is the concept of which I am personally the proudest in my credit list. You will see the Universe through the eyes of Norman Bel Geddes, with words by Steinbeck, voice by John Nesbitt, music by the greatest; with a clear and thrilling picture of the real world.

Television, the instrument of reality, is an instrument for the good of mankind, because we are planning it that way.

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



*For Your
Feature Programming
Use Major Company Product*



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



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

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

SOUND CARTOONS
38 FLY THE FROGS
13 WILLIE WHOPPERS

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

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



JOHN E. HARRINGTON, the president of Harrington, Righter & Parsons, exclusive TV station representatives.

In '52 "Men To Be Separated From The Boys"

Rep Exec sees this as Media Evaluation Year

ful already proven local impact of television. The television medium as a whole should enjoy a great year in 1952, with stations carrying much sounder network programs, heavy national spot schedules, and active local business.

The rush of applications for new stations once the freeze is lifted will also have a distinct bearing on the long range plans of the advertiser and the operation of present stations. New stations will have an effect on the economics of the whole medium. The station must be supported through advertising revenue, and the advertiser has just so much sales potential with his advertising budget keyed to that potential.

New Stations Constitute A Serious Consideration

We are all aware that the next group of new stations will have distinctly different problems from those which were granted permits early and who are the pioneers of television. These new stations entering existing TV markets and opening new markets constitute a serious consideration in the development of television as an advertising medium and to those pioneers who have developed television in their markets and now face competition.

1952 therefore will be an interesting year in many ways, and critical in some. It should be the responsibility of all in station representation to be ever watchful of the stations' interest on the national scene and to keep stations apprised of the many developments that will take place during 1952.

It is a year when anyone who lets the grass grow under his feet and is not vigilant of the many things that can happen will be passed swiftly by. In 1952, the men may be separated from the boys.

THE advertiser and his agency now have the very important task of maintaining competitive positions for their goods or services and at the same time be ever watchful that the overall media plan is not thrown out of gear due to an emotional or precipitate use of the newest medium.

We in television are most enthusiastic and confident of the medium's great strength. However, we do recognize that the manufacturer with national distribution must consider the whole of his effort and fit the components in such a way that the structure is sound.

One advertising agency has put it this way for one of its major accounts: "Our advertising plans for 1952 have been prepared to include television. Here we have a completely new advertising medium which is too powerful to ignore; too expensive to add on top of many of our existing plans; and too restricted geographically to be national in scope. It offers a strong competitive threat for those of our products which do not use it; and the use of it offers an even more serious threat in the temptation it presents to distort otherwise sound advertising plans merely for the sake of including it."

This agency and his client have much in common with other advertisers and their agencies in 1952. Therefore all advertising plans to be comprehensive must include the necessary features that preserve the required balance indigenous to an intelligent overall plan. The use of the television spot medium fits in perfectly for the large, the medium, and the small advertiser.

Television spot should play an integral part in every advertiser's plan to insure balance. Television spot gives the advertiser the chance to combine a highly flexible and selective medium with the power-

Local Programmer Cites Cost-Cutting Aids; Asks For More, Shorter Films

BECAUSE local programming is so expensive and has become so stereotyped in local markets, 1952 must see greater experimentation in new methods of production. If there is no competition in the market, stations are particularly lax in this direction. At WCPO-TV, we are constantly experimenting in low-budget programming. Corners are cut at all times, and yet we can produce network calibre programs.

For example: scenery and sets. Our artists utilize seamless paper with casein paint and produce sets for one-tenth the prevalent cost in larger markets, while achieving the same effect.

Also it's most advantageous to find personnel that can double and triple in brass, utilizing them in all phases of operation. For example: our announcers are directors, producers and writers. The head of our Art Department does a children's show, sings, and plays the accordion. Even our Program Director does air shows.

What happens to the sponsors who like television, but have only \$600 or \$700 a week to spend—yet want a package program of their own? And, what about those smaller advertisers, who have only a few hundred dollars to spend? At this rate, they can never have a program of their own.

Because of the high cost of local live programming, what is desperately needed in 1952 is more film. Half-hour variety shows on film are sorely lacking. A year ago, there were no half-hour shows at all. We clamored for thirty-minute programs on film but all that was

produced was mysteries. Now there are more mysteries available than could ever play in one market. With most of these shows being priced right out of local sponsors' budgets, the only advertisers that could afford these packages at the rates being asked are regional and national sponsors, and local breweries.

The breweries, too, have only just so much money to spend and can purchase only just so many shows. Local television outlets must program more participating shows in 1952 to satisfy the sponsors with \$10,000 annual TV budgets.

5-a-Week Soap Opera Film Blocks Needed

Aside from half-hour variety shows, soap operas on film are also needed for programming across the board. Not only one—we need a block of four. Daytime programming should be in blocks or half-hours or full-hours.

In every television market there is a name personality. In Cincinnati, it's Paul Dixon; in Detroit, it might be Jack the Bellboy; in Chicago, it was Dave Garroway. A competitive station needs programming against these name personalities.

The only type show or programming that will ever hope to compete and achieve a rating against these name personalities will be a block of four soap operas. These are desirable in every television market. I look for different producers to finally realize this need. Then we'll have the film we need—a slew of soap operas, 15-minute mysteries, 15-minute dramatic



ED WESTON, WCPO-TV program manager, asks for filmed variety and soap opera stanzas.

shows, 15-minute tear-jerkers, and 15-minute comedies.

Further economies can be effected through greater cooperation between agency and station. The agencies, generally, do a good job working with the station. Some are better than others. Many agencies will forward complete information as much as a week in advance of the starting date. The Traffic Department then is well informed on whether the commercials are sound on film, slides with voice-over narration or studio live.

1. Many times copy and/or film are forwarded without complete instructions as to rotation and use, and overlooking this very vital detail leaves the station personnel in the position of forming a schedule not knowing the agency's plans. Then the station is faced with the problem of finding the whys and wherefores of running a spot without an explanation. Actually, it's not a question of having no permission to run the commercials in that manner. In such a case, should the station be held accountable or should the agency be billed for the spot? Some agencies forward complete formats, but then at the last minute, change the whole thing.

2. Commercial films arrive at the station with no identification of any kind and with no instructions on how they are to be used. This means extra time in the screening room, extra time for the Commercial Film Director, and extra work for the Film Department.

3. Commercial films are sent out

Time Buying Primer

PART II

By ROBERT REUSCHLE,
McCann-Erickson AM/TV time buying mgr.

FOREMOST in the advantages of a network program is the overall prestige which the program delivers. A network program gives the advertiser a huge framework within which the sponsor not only sells his individual products but—as a mirror—reflects the total philosophy of the company.

Network program commercials assure the advertiser of the same quality in each market. A network program lends itself readily to merchandising—both within the company as well as to the retail trade. Network television—positioned well with regard to both time and program is a franchise which can secure large audiences and, in many instances, at a low cost per thousand customers reached.

On the other hand, such a network franchise calls for a large investment and is not readily available. The present lack of time at night plus the increasing difficulty in securing satisfactory station clearances means talent costs go up in direct ratio to the necessity of securing audience in less favorable time spots.

A further disadvantage of network television is the long term commitment required... the minimum being 13 weeks, while some time and talent combinations are asking for 26 and 39 weeks firm.

Local programs: The purchase of local programs on individual stations carries the advantage of being able to select markets and stations by choice and the best available time. Programs can be live; film purchased through the station; or a sponsor's own film show. The latter has the distinct advantage of being amortized cost-wise over many stations, including the possibility of second and third run over a period of time, or thru later network usage.

Such film can be well promoted and merchandised on a national basis since in essence the procedure is similar to establishing a network with a common program but at different local broadcast times.

However, there are distinct disadvantages to the purchase of local programs that must be pointed out.



In the first place, the combined individual program costs for any considerable number of markets generally will run in excess of a medium priced network show. Further, the average local station does not have adequate studio, camera and crew facilities to do a representative program for more than a very few sponsors. Commercial production is hard to control unless it is on film and, again, favorable time is hard to obtain.

Spot announcements: In spot announcements, as in other local media, we have the great advantage of extreme flexibility with regard to market, station and time selection. Once the spot schedule is established, it may be used to rotate various products of the sponsor. Local, regional and seasonal sales drives may be supported as required by the product marketing problems.

Spot announcements can readily be merchandised to a sales organization as well as by that organization at the local retail level. Spots develop a high degree of audience and sales penetration through their greater frequency and spread throughout the week. Spot announcements in general deliver maximum efficiency for the advertising dollar since it is spent almost entirely for circulation.

Spot announcement advertising keeps a budget extremely fluid because announcements have a short term contractual commitment and can be cancelled on two weeks notice.

Against the foregoing, we must recognize several of the disadvantages. The short announcement affords little opportunity to do an over-all company or institutional selling job in combination with product selling. As present spot availabilities stand, we undoubtedly would be restricted in our selling message to the twenty and ten second spots, with immediate availabilities in large numbers relatively scarce.

Next month, Mr. Reuschle continues on television's impact.

Local Programmer

(Continued from preceding page)

in single copy in many instances. Yet a schedule may call for two or even three runnings in the same day. Obviously, in a busy projection room, it is not a simple matter to rewind a film, place it back on the racks in correct position for the next running. It should be remembered too, that spare film is necessary in the event of defects in the single print.

We have also experienced technical problems with motion pictures received in the latter part of 1951. In many cases, the prints received are the same prints which have been used in television for the last three to four years:

1. Nine-tenths of all features and westerns received lately have had variable density sound tracks. Because of constant use, the top layer of the emulsion on the sound track becomes scratched and worn off. Therefore, you lose all the highs in the sound track and have nothing left but the base tones. The majority of these films have been obviously run to death.

2. It is not unusual for a film to have as many as 60 splices in it. Unless a splice is blooped, when the splice goes across the sound drum, you get a loud click with variable density sound tracks. Couple this with a British accent and guess what you've got? Thus the high rejection rate, which cancels the film playdate; upsets schedules; upsets the Traffic and Film Departments; and necessitates re-shipping and re-scheduling.

Cautions Station Operators, Applicants to Plan for Future

To achieve the greatest effectiveness and economy in local programming, applicants for new stations as well as current operators must learn from the sad experience of others in laying out the TV plant. Expansion should be the keynote in planning. No matter how much space is provided for in the specifications for the television plant, after construction is completed and the building is filled with equipment, there is never enough room.

There isn't a station that doesn't have a prop problem—especially in local markets, where furniture and appliance sponsors send up suites of furniture and sample pieces of hard goods for a spot or two. There should be as much—possibly more—space set aside for props as for studios. The big thing is foresight in expansion.

Film Seen Local Advertisers' Best Bet to Buck Net Shows



FREDERIC W. ZIV,
president of the Ziv Co.

FILM is the answer to the crying need of local stations and advertisers. In nearly every market of America, the largest advertisers are not the national advertisers. No, the largest advertisers are the local firms: the department stores, the chain of super markets, the chain drug stores, the breweries, bakeries, bottlers, etc.

These firms offer a tremendous source of revenue to television stations. But they also present a very real challenge to the stations. They say, in effect, "We want to use television, but only *IF* we can present on your station television vehicles comparable to the programs offered by our network competitors!" These local merchants know that they can compete with their national competitors in the purchasing of practically every item they require such as machinery, manpower, plants and materiel.

The local baker buys a delivery truck for the same price as the national baker. The local brewery pays his drivers the same price as the national breweries, and is able to compete with national competitors on a man-to-man basis. But there is only one way in which a local merchant or manufacturer can obtain programming comparable to his network rival: **ON FILM!**

Of course, the national advertisers also need film (a) to produce the type of shows mentioned above, (b) to carry those shows to non-connected stations, (c) to augment their campaigns in individual markets.

The Ziv Company's plans for 1952 call for full-scale production on all of our large Hollywood stages. Our greatly-increased facilities include expansion of per-

sonnel, equipment, offices, dressing rooms, and cutting rooms. Currently in production are our series *The Cisco Kid*, *Boston Blackie*, *The Unexpected* and two new series already on the boards. High-ratings, sponsor renewals and station commendations indicate that these series on film are rendering a valued service throughout the nation.

But nothing is perfect. In spite of the fine cooperation and promotion of our shows on the part of sponsors, stations and agencies, occasionally a station is singled out for its poor handling of a specific film. Obviously, all stations do not handle all films equally well. Obviously also, stations are doing their best to correct such situations, to telecast film so that there is maximum quality and fidelity. Once we have that small "beef" smoothed out to everyone's satisfaction, film in particular, and television in general, will show gigantic strides forward.

CISCO KID... on in 60 markets.



WKZO-TV

OFFICIAL
BASIC CBS
OUTLET FOR

KALAMAZOO GRAND RAPIDS

VIEWED BY
54.7%
MORE FAMILIES
THAN STATION "B"!

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

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

WRITE US
OR AVERY-KNODEL
FOR ALL FACTS

FETZER BROADCASTING
COMPANY
KALAMAZOO

SCREENINGS DIRECTORY OF FILM PROGRAMS



THE BIG GAME HUNT, an exciting package of 26 half-hour thrilling jungle adventures shot in Africa. Broad family appeal. Program has garnered high ratings wherever it's telecast. Send for brochure.

EXPLORERS PICTURES

1501 Broadway, New York, N. Y.



JOAN BENNETT and LOUIS HAYWARD star in "The Man in the Iron Mask", another in the new Peerless group of outstanding features never before released for television.

PEERLESS TELEVISION PRODUCTIONS

729 Seventh Avenue, New York, N. Y.



The new BUSTER CRABBE SHOW, a series of 26 half-hour western programs, featuring a highly personalized approach to the television audience with Crabbe as the MC. Send for audition reel.

SPECIALTY TELEVISION FILMS

1501 Broadway, New York, N. Y.



ROLLER DERBY—the sport with 30,000,000 fans—is now available for the first time on film in 52 half-hour shows. Currently scheduled on WCBS, WNAC, WXYZ, WOI, WOC, WHIO.

STATION DISTRIBUTORS INC.

40 East. 51 Street, PL 9-4953



THE FEMININE ANGLE embodies Ilka Chase's own interpretation of the best news, fashion and human interest stories from the world of women the world over. Highlighting each program is an interview with a nationally known personality. 15 minutes weekly.

UNITED ARTISTS TELEVISION

729 Seventh Avenue, New York, N. Y.



WASHINGTON CLOSE-UP, an up-to-the-minute analytical program about the world's most pressing problems and the men and women in our nation's capitol who solve them. John B. Hughes acts as editor, narrator and interviewer. 15 minutes weekly.

UNITED ARTISTS TELEVISION

729 Seventh Avenue, New York, N. Y.

Local Sponsor Recommends Use of All Media for Balanced Advertising

WE at Vim stores do not believe that it's fair to judge the sales effectiveness of television compared with that of other media.

While one may estimate the cost of television at approximately \$10-per-thousand families, compared to \$1-per-thousand readers in newspapers—that doesn't mean that newspapers are 10 times as effective. Using this as a starting point, you can weigh the merits of these two media for your 1952 campaigns something like this:

1. TV is always viewed in the home
2. TV family offers a numerical advantage over newspaper readers
3. TV offers demonstrative possibilities while delivering sales spiels

VIM MERCHANDISES TV show with personal at-store appearance by femcee Eloise McElhone.



LEON MESNICK, advertising manager for the Vim stores.

While—

1. Newspapers offer documented advertisements which can be referred to for additional information
2. Newspaper ads do not limit your viewing time
3. Newspapers offer more advertising for the limited budget

Naturally, this is not all-inclusive for either medium.

It is not wise to compare one medium with another for the purpose of eliminating one—but rather to try to figure out how they can be used together to reach as many people in your market as possible.

Thus, our newspaper budget has not been and will not be affected by our television allocation; we realize the effectiveness of utilizing both to cover our market.

Since our purpose in all con-

sumer advertising is to reach as many people as possible, we have employed "steam roller" tactics on television. To do this, we've used as many as 60 shows on two TV stations here in New York—all during one month.

This campaign covered every single day of the month, giving us over 120 minutes of commercial time and netting us an accumulative Pulse rating of approximately 180.

While we know that for name identification and prestige, television is ideal, we believe that it is too difficult to judge any immediate sales reaction to TV advertising—it is unwise to view television solely from the viewpoint of unit sales.

In addition, there doesn't seem to be any way of telling which type of television show is the best vehicle for selling appliances.

Further, if you are—as is Vim—a "mass marketeer" interested in "steam rolling" your advertising, you must find room in your budget for radio, poster displays and window displays to make sure that you reach the widest possible audience.



FRED J. SCHWARTZ, vice president of Century Theatres, Inc.

500 Theatres with TV in '54

LARGE screen theatre television has been a little slow in getting started. This is due in great part to the present high cost of equipment and making installations.

With costs where they were, exhibitors were reluctant to go ahead until they were sure of sufficient exclusive bookings. On the other hand, it was impossible to get in many consecutive and exclusive bookings without having a sufficient number of installations to support the individual event.

Now, however, costs are being brought down to a sensible level, a level that will encourage the risk of an installation. Within the next year or two, there should be four

or five hundred theatres equipped with television screens. This will make it possible for the payment of many dollars for an individual event.

On the other hand, a lot of the sporting events, both professional and amateur, will have to realize, as I believe they are now beginning to realize, that it is impossible for them to profitably sell that which they are giving away for nothing. I believe time will prove that any sports industry, as an industry, will lose more in other aspects than they could possibly gain by selling sponsored rights to the events.

(Continued on page 40)

WHAT'S THE PITCH ON PAY A



PAUL RAIBOURN, v.p. Paramount Pictures

WHEN the FCC hands down a favorable decision on subscription television, television will enter a new era.

How much will the subscription system cost the viewer? Whatever initial charges might be set now, audience demand will eventually determine the price range. And there will be a *range*—possibly from 10c to \$2.00. Price patterns in other branches of show business have started at one level, and then adjusted themselves to customer demand. Great popularity of one

PAUL RAIBOURN on Telemeter

type of program will lower its per-viewer cost and thereby bring down its subscription price.

No attraction can appeal to every segment of the total audience. Programs will be available that are designed to appeal to special (but still large) portions of the audience as well as productions of wider scope. One hundred thousand families out of the United States' 50,000,000 (one in 500) interested in a special subject could defray at \$1.00 each the cost of a program in which they were particularly interested.

It will also be commercially feasible for a "South Pacific" to be created and shown exclusively for subscription TV. Many people, already dissatisfied with many broadcast television offerings, will be glad to pay for the opportunity of seeing what they want.

"Pay-as-you-see" television, a name which among present proposals is limited to "Telemeter", offers the home viewer the freedom to choose, immediately and directly, between "free" programs available to all set owners and a special, advertising-free offering available to those subscribers who are willing to pay to see it.

Surveys and "trial runs" have shown that audiences are willing—and eager—to pay for entertainment in their own homes, if they can get a program of the type they want—when they want it.

This feeling of having the freedom to select has a tremendous appeal. With all forms of entertainment, people don't like to feel that they are being pushed; they enjoy making their own selections. When they are being pushed, the program ceases to be entertaining.



ARTHUR LEVEY, president of Skiatron

TO prosper and reach the zenith of its art, television must find itself a box office. Only lately, under the strain of a medium growing clean out of its economic breeches, has this realization begun to penetrate.

Some weeks back, the nationwide television audience was disappointed to learn that the opening performance of the Metropolitan Opera season would not be telecast.

The blunt reason given by the sponsor and the network was—costs. To put the opera on the air, the Texas Company would have had to lay out something like \$80,000, and it obviously felt that this high expense was not justified.

Those who keep an anxiously close watch on the economic structure of video see this incident as but the forerunner of many and

ARTHUR LEVEY on Skiatron

more serious jolts to come. They are agreed that, unless television tackles the problem of skyrocketing costs and reluctant sponsors vigorously and with a radically new approach, its days as a great entertainment medium may well be numbered.

Fortunately, there is one ready and logical answer to television's growing economic headache. The cure spells simply—subscription TV. In these two words are embodied the hope and future of both the industry and the consumer.

At Skiatron, where we have developed the Subscriber-Vision pay-as-you-see system, we have long put our faith in the principle that something more than free television is needed in the long run if the medium is to expand to the utmost limits of its vast potential. Others have shared our enthusiasm and have come up with various systems designed to take TV away from the sponsor and put it into the hands of the many most directly concerned with its progress—the viewer.

Our system is currently being tested over WOR-TV in New York

and soon scheduled for a second and more extensive trial run in the metropolitan area, involving some 300 families. Subscriber-Vision is undoubtedly the simplest method known of creating a TV box office. A small box is attached to the set which receives a "scrambled" image. On insertion of a decoder card into the box, the image is steadied and cleared up.

From the technical and practical point of view, we are ready to start commercial operations within thirty days after final authorization from the Federal Communications Commission, and I have been told that our estimate of signing up 100,000 viewers for a start is modest indeed. There are more than 2,500,000 sets installed in New York now, and surveys have indicated that the public is more than willing to literally "create" good TV entertainment by paying for it.

The variations in the possible application of Subscriber-Vision are endless, ranging from Broadway plays, first-run movies and outstanding concerts, to the top games

DO YOU SEE TELEVISION ? ? ?

of the football and baseball seasons, educational programs and a host of other attractions. In each case, subscription TV, utilizing the growing millions of TV sets in the home, could build unprecedented audiences, and that means unprecedented profits too for the station and the men who own and promote the shows.

For our second New York test, we are now approaching the movie people with a request to let us have recent pictures. We are confident we shall get better feature films because, to Hollywood, Subscriber-Vision represents a challenge it cannot afford to ignore. There is probably no other industry for which pay-as-you-see TV could do

as much as the movies. Were the producers to put their faith into the creation of a supplementary box office, the film industry might well ride the crest of an unprecedented boom.

Pay-as-you-see TV can be a new and exciting source of TV entertainment. It'll take vision and courage to put it across.



COMDR. McDONALD, president of Zenith

TELEVISION will be on the move again with the lifting of the freeze.

And that's when and where the need for decision comes in.

Do we want television's future expansion to follow the route of radio? Do we want a limping, halting kind of TV that's forced into a program formula by the pressure of economics? Do we want to see on our video screens *only* those programs which advertising sponsorship can pay for *profitably*?

Is our present type of television the greatest potential means of enlightenment the world has ever known? I submit that it is not.

I submit further that you and I—your family and mine—want more from television than we now receive.

In all probability, this premium entertainment can never be available if advertisers are compelled indefinitely to foot the entire bill for the operation of television broadcasting and programming. There just isn't enough money around to pay the cost of the features which television must have if it is to fulfill its potential—to realize its destiny.

Nor is there enough advertising money to finance the operation of stations in hundreds of small communities where the public is just as anxious to purchase television receivers and see first class programs as are those who live in metropolitan areas.

COMDR. MCDONALD on Phonevision

The solution is, of course, subscription television. But it's a system that in no way alters the structure of television as we know it today. Rather it supplements TV by adding a brand-new source of revenue to that gained from advertisers, and provides program material that advertisers can't finance.

When Zenith first announced Phonevision, our system of subscription, many skeptics told me that the public would never be willing to pay for programs brought into the home. Many contended that the public would not pay for that which it could get free. I agreed with the latter point because if something is available for nothing, nobody wants to spend money for it.

Assumes Sponsors' Inability To Pay for Certain Features

However, I contended that there were many features which could not be presented economically on so-called "free" television, because advertisers could not foot the bill. I further maintained that the public would be willing and eager to pay for these events if delivered into their homes via TV.

So, although we had already demonstrated the technical efficiency of Phonevision by operating it experimentally for several years, we decided on a limited commercial test with the public. The results of this test are already familiar to the industry.

On the average each picture was purchased by 25% of the possible audience, although we showed each film only three times. We presented 90 feature pictures which had been released in 1948 or earlier; our 300

test families were selected and represented almost every conceivable level of society. Each family therefore had its choice of the feature movies we presented for a fee of \$1.00 each or of any of the programs on the four commercial television stations operating in Chicago.

On the average, each family patronized Phonevision 1¾ times per week, which is about 3½ times the average attendance at motion picture theatres. 82% of our audience was made up of people who had not seen these pictures during their first, second or third runs in theatres.

Sees Test Showing Hollywood How to Regain "Lost Audience"

These figures are of tremendous importance to motion picture producers. They indicate that through subscription television the motion picture industry can tap an almost entirely new audience, or as their industry calls it, the much talked about "lost audience". This group includes people who for one reason or another seldom go out to the theatre, as well as the millions of shut-ins who find it physically impossible to attend the theatre.

Motion pictures are, of course, only one phase of the program opportunities presented by subscription television. There are many more. Sports is one.

Just for conjecture—what percentage of the American TV public do you believe would gladly have paid to see the Robinson-Turpin fight in their own homes? What percentage would be willing to pay to see football games that
(Continued on following page)

THEATRE TV '52



Gael Sullivan
Exec. Director
Theatre
Owners
of America

BY the end of 1952 your local movie theatre may become the community classroom for a national course of instruction in mechanics, music, the arts, or civil defense. It is quite possible that a Conant or an Einstein in Education and Science, or a Langner or Hammerstein from the Theatre, a Toscanini or an Ormandy from Music—may become Theatre Television teachers for a larger student body than ever before assembled.

Many motion picture theatre people who have studied and experimented with theatre television believe that its greatest potential is in its utilization as an instructional, informational and training medium.

Sales conventions, exhibitions, courses of instruction, meetings of all types—can be produced on a national or regional basis quickly and simultaneously through theatre television. Theatres will make their profits in this type of programming from nominal charges of admission or by rentals.

The efficacy of this use of theatre television was demonstrated this fall by the Civil Defense Administration, which conducted two experimental theatre television "Classroom for Survival" programs along the Eastern Seaboard.

This is not to say that entertainment programs as such will not be part of the theatre television operation. What type of program must still be determined. In the sports field it has become increasingly apparent that the number of events sufficiently important and popular for good box office results are few and far between. Estimates by the experts vary from a low of 6 a year upwards to 15 or 20.

There are now approximately 50 theatres equipped for large screen television in about 30 cities. By the end of 1952, the number will be doubled and possibly tripled, depending upon the results of programming experimentation.

500 Theatres

(Continued from page 37)

I have heard some analysts claim that some of the baseball teams, despite the fact that they televised their games, had a better season this year than they have ever had. Perhaps that is likely and perhaps it is not; but they must take into consideration that fact that the minor leagues have suffered immeasurably because of baseball TV broadcasting, and that this might lead to the eventual dissolution of such minor leagues—thereby cutting off the development of the future baseball star. The same thing applies to boxing events to a greater extent. How can the stars of this industry be developed when small arenas die?

Coupling the box office feature of theatre television with the stifling effects of sponsored telecasting, I believe that in due time major sporting events of the nation will find their way into theatres. The proponents of sponsored shows and television set manufacturers are undoubtedly behind the pressure demand that the public should not be deprived of free showings of these events. I agree in part.

Would Penalize Set Makers

Let the public see the events for nothing; but if the owner of the event is going to be ordered to give his product away at a loss, why shouldn't the set manufacturer similarly be ordered? If it is going to be free to the public, let it be free all around. Why should the set manufacturers be permitted to profit on television and sports promoters be forced to stand losses?

As to top Broadway shows, when the number of theatres equipped for TV is sufficient, I believe that it will be to the advantage of the producer and the theatre owner to have simultaneous showings throughout the nation, and in a great many instances, first night TV closed circuit showings.

Large screen television does not stop with sports and Broadway shows, there will also be ballet, opera, the circus, special children's shows, spot news coverage and Civilian Defense meetings. The added feature of this mass meeting idea is that questions can actually be asked of the lecturers by a telephone hook-up. It would be the same as a million people meeting in one auditorium.

Comdr. McDonald

(Continued from preceding page)

were not telecast this fall? What percentage to see an opening night of a Broadway play, or the Metropolitan opera? The response of our test audience to Phonevision-television features leaves no doubt that the public is willing to pay for any fine entertainment on TV.

Then there's education—another magnificent program opportunity for subscription TV.

Just a brief glance is enough for us to realize that the cost of operating colleges is at an all-time high and endowments aren't growing in proportion. Yet education is something that millions of people want.

Profitable College Channel Use Thru Subscription TV

Recently, the FCC tentatively allocated a large number of TV channels for educational broadcasting, but few colleges and universities have at their disposal funds large enough to meet the tremendous costs of operating television stations.

But with subscription TV, educational institutions have available an entirely satisfactory means of financing good operation of the communication facilities allotted to them. By means of subscription from their public, nation's colleges and universities can meet the widespread demand for courses in adult education, classes in self-improvement, and extension work at home.

Further, outstanding educators have told me that, with Phonevision, a college education would be possible for millions who cannot afford the time and money required for four years on campus, but who could manage, say, two years via TV.

Whether or not subscription television is authorized rests with the Federal Communications Commission. In 1952 we will petition the FCC to establish it commercially and to approve Phonevision as a practical system. At that time we shall show that Phonevision is technically a simple, workable method. We shall show that it needs no special channel allocations; for Phonevision features are broadcast by the same stations that broadcast regular TV programs.

The FCC ruling will then, one way or another, make 1952 the year of decision for TV.