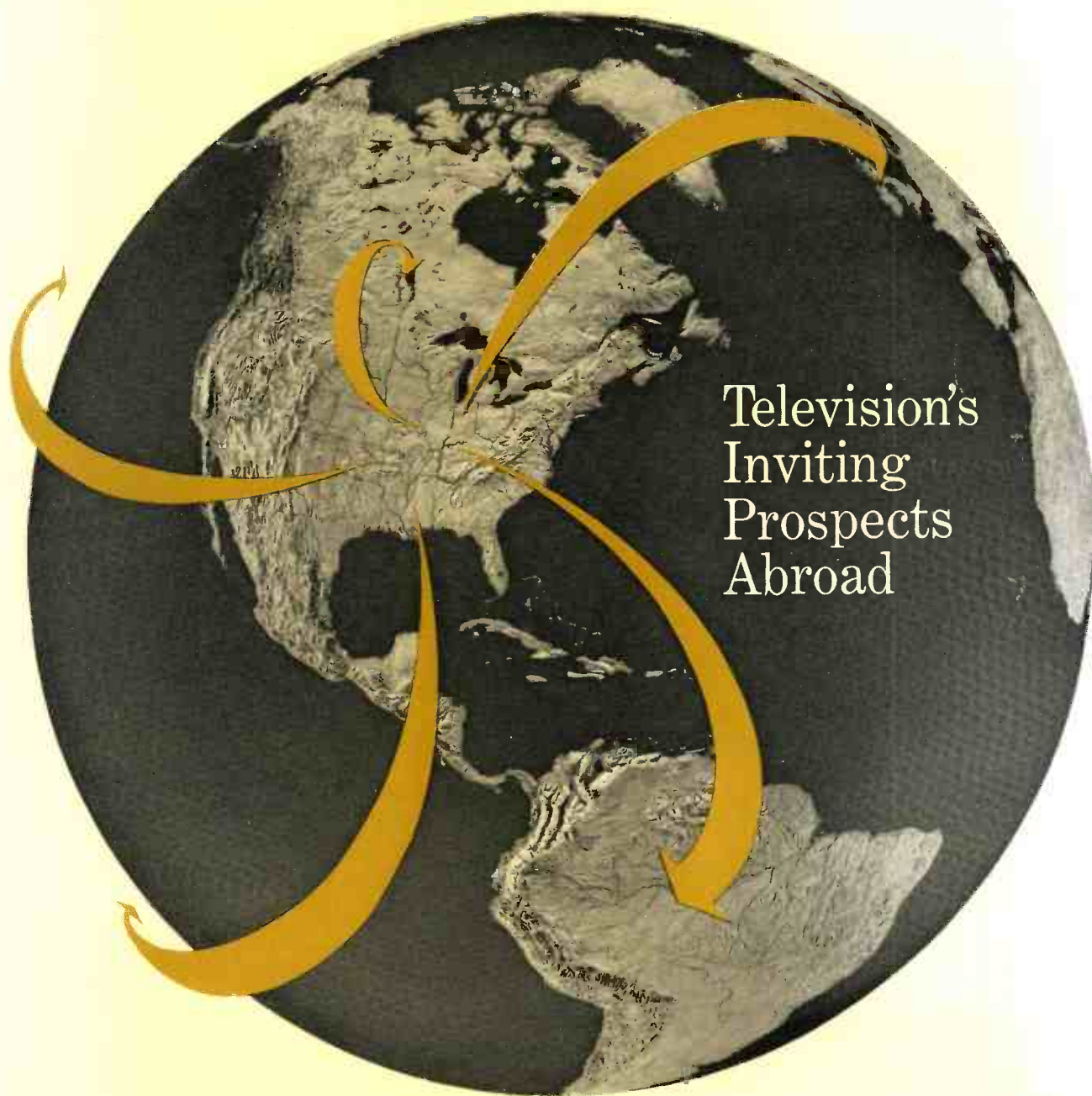


TELEVISION

New perspective on TV markets; Guide to Christmas shopping for your favorite executive; The stormy career of Edward Petry



Television's
Inviting
Prospects
Abroad



THE BUSY **RED** PHONE AT TTC!

All TTC stations base their operations on deep, penetrating news coverage . . . especially on the local level. Now 54 men and women in the 7 TTC newsrooms are united into a team by this new TTC red-phone hookup. With stations on each coast and in Mid-America, TTC newsrooms will get first hand reports -- first -- from any area. ● The point of all this is not just to trumpet about what

big operators we are in news. The point is that a large part of the selling force of TTC stations is generated by this news policy . . . and we can prove it. ● TTC stations will continue to concentrate on substance in programming, because we believe real substance is the only quality that will continue to support broadcast sales long after the fads have faded out.

TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N.Y. 17

SYMBOL OF SERVICE



WROC-FM, WROC-TV, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.
 WGR-FM, WGR-AM, WGR-TV, Buffalo, N. Y. • KFMB-AM, KFMB-FM,
 KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.
 WDAF-TV, WDAF-AM, Kansas City, Mo.

Represented by



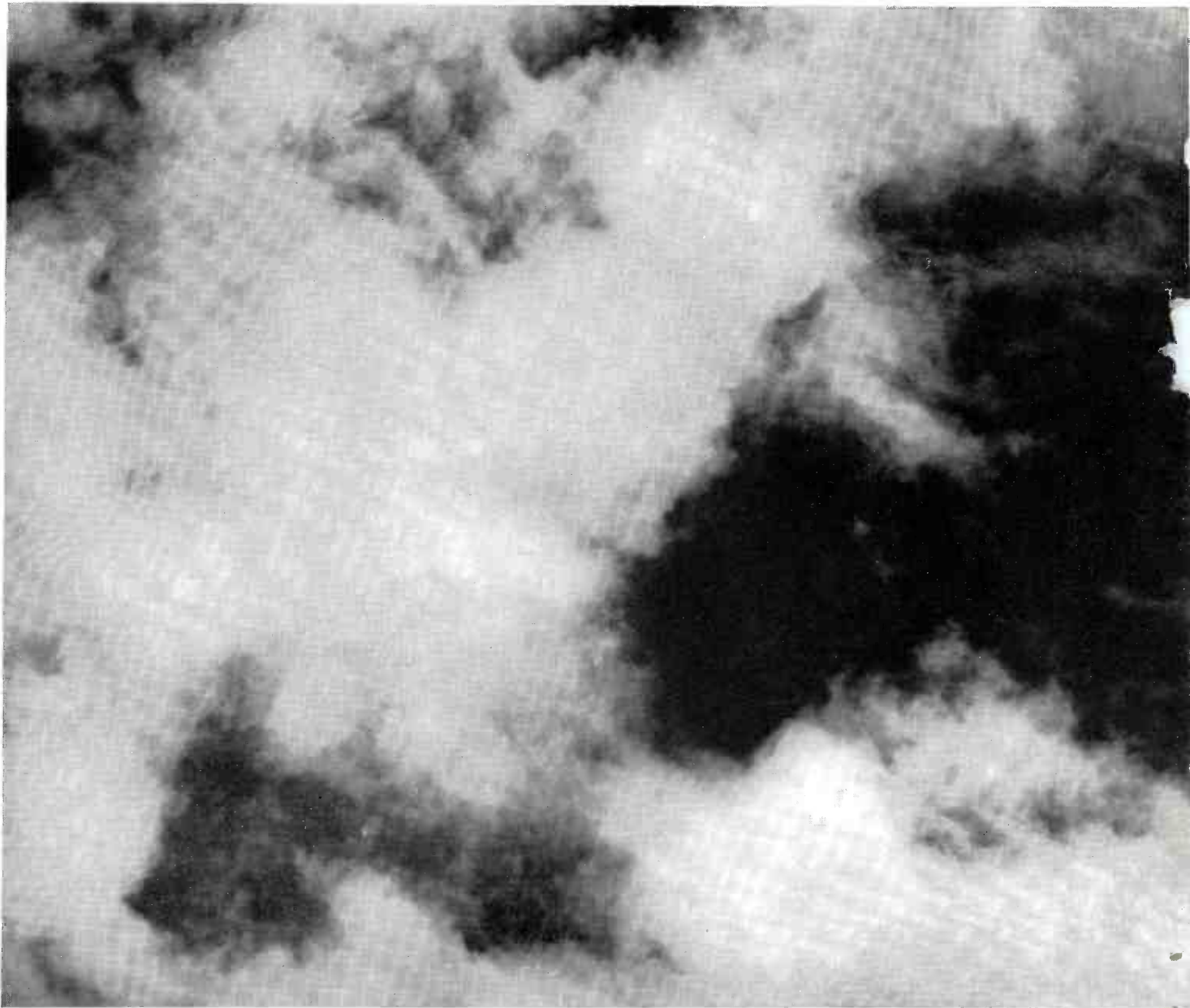
The Original Station Representative

PEACE ON EARTH



W. Kennedy

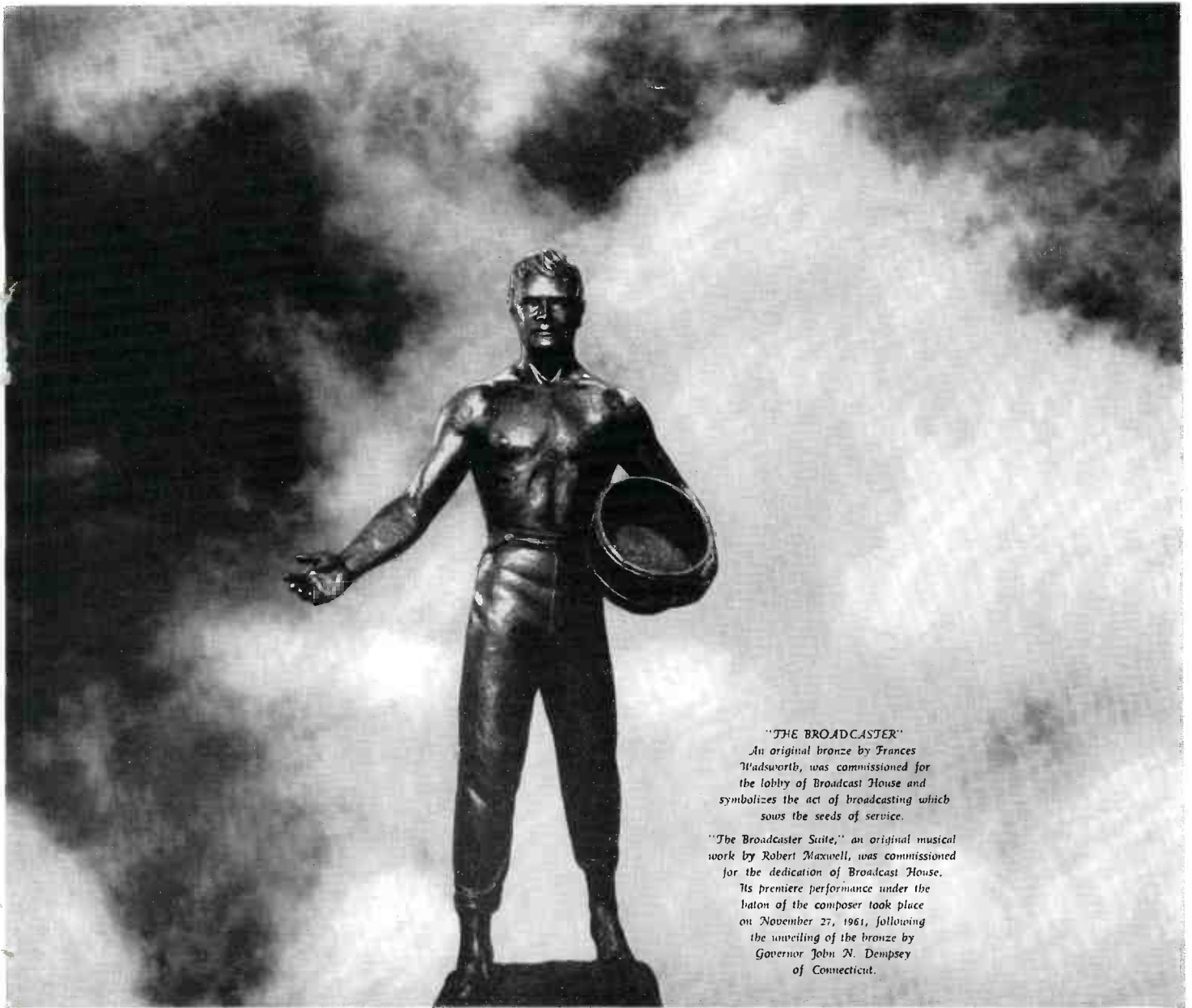
EDWARD PETRY & CO., INC.



A TIME OF RENEWAL

Broadcast House, new four-story home of WTIC TV-AM-FM is the first unit to be completed and occupied in Constitution Plaza, an area of urban renewal which boldly foretells of Hartford's bright future. The challenging opportunity to serve the vigorous, enterprising mind and spirit of the people of Southern New England has been ours for 37 years.





"THE BROADCASTER"
An original bronze by Frances Wadsworth, was commissioned for the lobby of Broadcast House and symbolizes the act of broadcasting which sows the seeds of service.

"The Broadcaster Suite," an original musical work by Robert Maxwell, was commissioned for the dedication of Broadcast House. Its premiere performance under the baton of the composer took place on November 27, 1961, following the unveiling of the bronze by Governor John N. Dempsey of Connecticut.

A TIME OF REDEDICATION

With a deep awareness of our history-filled past, we now dedicate ourselves anew to the fulfillment of that greater service which Broadcast House and its facilities make possible.

President

WTIC • TV3 • AM • FM

Broadcast House

3 Constitution Plaza

Hartford, Connecticut

TELEVISION

THE MARKETS ABROAD *It may come as a surprise to some that there are nearly 1,000 television facilities in some stage of development in 82 countries outside the United States. But not to the businessmen of U. S. television, who've discovered in their foreign colleagues a major source of future revenues. While these foreign TV interests are developing in their own directions, many of them rely on the U.S. for program product, investment, equipment and know-how. Here's a status report on what's happening in this new market, and what the prospects are for the future* **57**

AROUND THE WORLD WITH TELEVISION *As a companion piece to the major study of trading in the world TV market, this issue presents the most complete and up-to-date listing of television station facilities around the globe, compiled by official government agencies. It begins on page* **90**

REVENUE v. TV HOMES *There are many ways to rank U.S. television markets—by revenues, by TV homes, by buying power, etc. Here's a new one: revenue per television home. An exclusive research study combines official FCC revenue figures for three-or-more-stations TV markets with TELEVISION MAGAZINE's own set count information to determine market revenues in relation to homes. It presents some interesting contrasts, and raises some interesting questions* **64**

CHRISTMAS SHOPPING GUIDE *A handy solution to the problem of what to buy your favorite television executive for Christmas. Especially helpful if the giver happens to have a spare \$1,399,330.10 to devote to the project. Between the lines you may get the impression that the business of television is not for the penniless, and that it takes something more than good intentions, an FCC license or even a willing client to do business in TV* **67**

CLOSEUP: EDWARD PETRY *He's the man who originated the concept of exclusive station representation as it's known today—and one of television's more colorful, albeit controversial, business executives. Ed Petry commands fierce loyalty from his associates and deep respect even among those who don't relish his brand of aggressive salesmanship. His life, his hard times, his success are put into perspective in this month's TELEVISION CLOSEUP* **74**

DEPARTMENTS

FOCUS ON BUSINESS	9	LETTERS	25	FOCUS ON COMMERCIALS	52
FOCUS ON PEOPLE	13	PLAYBACK	28	TELESTATUS	103
FOCUS ON NEWS	17			EDITORIAL	108

TELEVISION MAGAZINE CORPORATION

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Cover: The world of television is growing, but the focus still is on the United States. The cover illustrates how American product, investment, equipment and know-how are leaping from this country to TV interests abroad. The story beginning on page 57 details what's happening on both sides in this new area of international TV.

TELEVISION
 THE MONTHLY MAGAZINE OF THE TELEVISION INDUSTRY



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Newton N. Minow
1961- CHAIRMAN



John Storrs Cross
1958-



*Frederick W. Ford
1957-



T. A. M. Craven
1937-1944 • 1956-



Robert Emmett Lee
1953-



Robert Taylor Bartley
1952-



*Rose! Herschel Hyde
1946-



Charles Henry King
1960-1961



*John C. Doerfer
1953-1960



Richard A. Mack
1955-1958



*George C. McConaughy
1954-1957



Edward Mount Webster
1947-1956



Frieda Barkin Henock
1948-1955 **



George Edward Sterling
1948-1954



*Paul Atlee Walker
1934-1953



Eugene H. Merrill
1952-1953



Robert Franklin Jones
1947-1952



*Albert Wayne Coy
1947-1952 **



Clifford J. Durr
1941-1948



Ray C. Wakefield
1941-1947 **



*Ewell K. Jett
1944-1947



*Charles R. Denny, Jr.
1945-1947



*Paul A. Porter
1944-1946



William H. Wills
1945-1946 **



Norman S. Case
1934-1945



*James Lawrence Fly
1939-1944



George H. Payne
1934-1943 **



Frederick I. Thompson
1939-1941 **



Thad H. Brown
1934-1940 **



*Eugene O. Sykes.
1934-1939 **



*Frank R. McNinch
1937-1939 **



Irvin Stewart
1934-1937



*Anning S. Prall
1935-1937 **



Hampson Gary
1934 **

* Served as Chairman
** Deceased

Federal Communications Commissioners July 10, 1934 to May 8, 1961

Reprinted by request • WGAL-TV • Lancaster, Pennsylvania

An aerial black and white photograph showing a road intersection in a heavily forested area. The road curves through the trees, and there are several vehicles and buildings visible at the intersection. The text 'THE PRESIDENT SPOKE HERE' is overlaid at the top of the image.

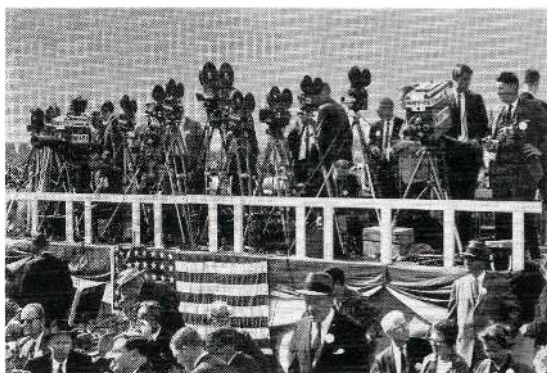
THE PRESIDENT SPOKE HERE

On October 29th, 1961... Big Cedar, Oklahoma, an obscure crossroads in the middle of a 3,000,000-acre forest...with inadequate communications, electric power, hotel, motel, or service facilities.

WKY TELEVISION SYSTEM, INC.

...AND WKY-TV TAPED THE CEREMONY WITH LIVE TV CAMERAS

the only Oklahoma tv station that did!



Covering an appearance by the President of the United States is never an easy job. But when the appearance is scheduled in the middle of a forest served only by two roads, it gets about two steps beyond difficult, and a half-step short of impossible.

It took complete cooperation between the two stations in the WKY Television System . . . **WTVT**, Tampa, and **WKY-TV**, Oklahoma City.

We had the facilities . . . the personnel . . . and we felt it was in the public interest.

And even though the coverage was an "exclusive," we offered the telecast to all Oklahoma television stations for rebroadcast at no charge. This is in keeping with **WKY-TV's** and **WTVT's** long-established public service policies.

Friday, 2 P.M. WTVT, Tampa, Florida dispatched self-contained mobile tape unit on its 1300-mile non-stop trip. This is the same unit chosen to cover the Cape Canaveral Astronaut flight for CBS-TV.

Saturday, 2 P.M. WKY-TV mobile unit arrived at Big Cedar. Also WKY-TV news staff arrived to cover the event for UPI and NBC-TV.

Sunday, 2 A.M. WTVT mobile unit arrived at Big Cedar. Completed setting up facilities coordinating both mobile units.

Sunday, 9 A.M. WKY-TV airplane on watch 50 miles away (clear of the Presidential security air-space over Big Cedar) as a standby relay communications link between Big Cedar and Oklahoma City.

Sunday, 2:30 P.M. Presidential coverage completed without trouble.

Sunday, 2:50 P.M. Tapes rushed through mountains to Poteau airport, flown back to Oklahoma City in WKY-TV plane.

Sunday, 5:50 P.M. Tapes arrive at station.

Sunday, 6:00 P.M. Cancelled commercial program to telecast complete half-hour taped Presidential ceremonies.



These two mobile units traveled a total of 3,000 miles to tape the President's 30-minute address. Given just 48 hours notice to set up the facilities, an 12-man crew put in a total of 500 man-hours to establish communications, power and TV facilities in the heart of the forest.

WKY-TV-Oklahoma City • WTVT-Tampa-St. Petersburg

Represented by the Katz Agency

WSB-TV is proud to be ONE of the three!



Ray Moore, news director, and Dick Goss, cameraman, show RTNDA Award to Marcus Bartlett, WSB-TV general manager.

Forty of the nation's finest television stations entered the 14th annual competition of the Radio Television News Directors Association. Three awards were made: WDSU-TV, New Orleans, for "On-the-Spot Reporting"; WNBC-TV, New York, for "Community Affairs"; and WSB-TV, Atlanta, for "Editorializing." All three were recognized for distinguished achievement in broadcast journalism. The award made to WSB-TV was based on a program produced last year, "Desegregation: New Orleans." This was one of a series of programs that, over a period of a year, helped pave the way to peaceful integration of public schools in Atlanta. This type of programming is traditional at WSB-TV.



Represented by

Edward Petry & Co., Inc.

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.

A guessing game, the hour show gone lame; revenues rise

Guessing what the 1962-63 television season will look like is almost as much fun as picking a successor for Jack Paar. The game is to pick up clues from current program shuffling and select the best-sounding rumors. Ratings also count. Taking out programs on your own is forbidden—announcement must first come from the networks.

If there is a positive programming trend this season, few observers are yet to spot it. This, however, does not stop speculation.

While the trade conjecture is that many 1961-62 shows are "in trouble," only two so far are officially scheduled for axing in January, ABC-TV's *Roaring '20s* and CBS-TV's *Investigators*. ABC's *Calvin & The Colonel* is on a "leave of absence." NBC-TV has announced no changes in schedule. It's network "hold-the-phone" time. More announcements should be in by January.

The CBS replacements for the hour hole left by *Investigators* in its Thursday night schedule will be *Password*, a successful daytime game show, and *Tell It to Groucho*, the return of a hero to the network wars.

ABC has plugged the Tuesday night gap left by the sudden yanking of *Calvin* by moving *New Breed* down to 8:30, following it with *Yours For a Song*, a new Bert Parks music-game show. The bouncing *Calvin* and a new situation comedy, *Room For One More*, will fill the *Roaring '20s* Saturday night void.

Are new patterns emerging?

"Now," say the prophets, "notice the accent on half-hours in this? See the quiet drift to the personality and game show? Don't 1962-63 programming patterns look a little clearer?"

Perhaps they do. The one-hour show, expensive to produce, hard to sell, a colossal loss if a season failure, may have reached its saturation level. One report

has it that roughly 65% of Hollywood's telefilm product destined for 1962-63 is in half-hour form.

The crime-action show is trending toward the same status as the western. With an increasingly selective audience, only the first-rate series seem to succeed. Straws in the wind, based on early ratings, include a heightening interest on the part of advertisers in anthology shows and live programming, panel and audience-participation.

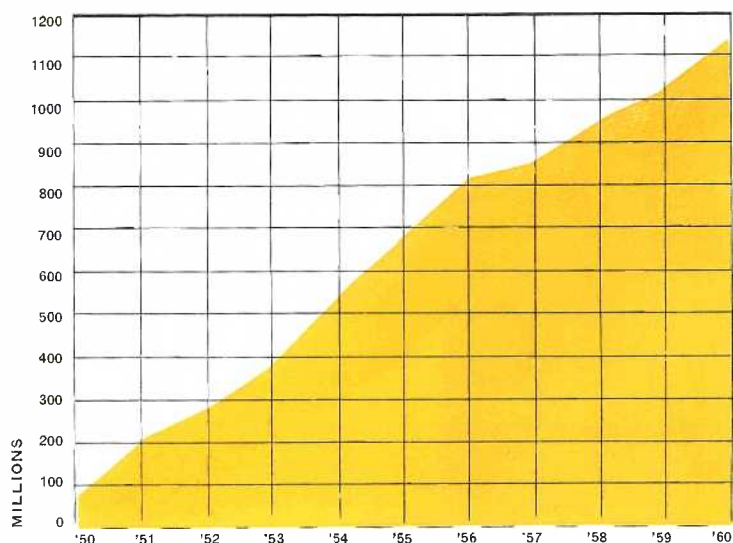
The first national Niensens have been hard on the new 1961-62 entries. Only three new series finished in the first top

20 listing. Nielsen has NBC and CBS in a close race on ratings, ABC a tag-along third. The NBC upsurge is from a weak third position last season—the cycle pattern which characterizes the network TV merry-go-round.

If the 1962-63 season, perked by "Minow Magic," is anxiously awaited, an event more close at hand—the network testimony in the FCC's programming inquiry—is taking further moments of industry speculation.

The network hearings start January 9 in Washington, the completion of the long, legally-tangled proceedings which

TOTAL U.S. TELEVISION REVENUE 1950-1960*



*FCC reported time sales

BUSINESS *continued*

began back in May 1959. The outcome of the probings into the policies and practices of the network TV programming process? Most knowledgeable observers predict some form of government control, with not a few seeing FCC licensing of the networks—whatever that may entail.

Control or no control, the U.S. broadcasting industry continues to prove itself big business. The FCC's 1960 TV financial rundown, released last August, showed total U.S. television revenues up

to \$1,146,272,000, a 6.5% increase over 1959. Last month the FCC added AM and FM radio revenues to the television take, making 1960 a \$1,866,300,000 total broadcasting year—a bullish 8.3% jump over 1959. Combined radio-TV profits vaulted 9.6% to \$290 million.

Helping broadcasting, and especially television, is the increasingly high cost of air advertising. Figures released by a top agency media director made TV advertisers groan at the recent Association of National Advertisers meeting.

The media director reported that the gross time cost for an evening half-hour program has gone up 57% in the past five years. During the same period, he said, the total number of homes having TV sets has gone up 48%. But ratings have gone down, leaving a net 26% increase in viewing homes.

This disparity of figures was countered by a TV man present. He charged that increasing costs are partly the responsibility of the advertiser. He said that earlier program decisions by advertisers would help hold down production costs, which he said are now up to \$120,000 for the average half-hour pilot film.

The situation in Canada

News out of TvB Canada has that nation, a key overseas U.S. market, making dramatic headway in television, both physically and from the advertising standpoint.

Since 1953, reports TvB Canada, television advertising expenditures have risen 1,341%. TV expenditures by Canadian advertisers will be an estimated \$91 million in 1961. There are now 4,093,000 TV sets in Canadian homes, compared with Canadian newspaper circulation of 4,091,025. Television is in nearly nine out of 10 Canadian homes, comes in for an average use of nearly 40 hours a week.


In the important food commodity classification, the growth in TV investment has been far ahead of any other medium. In 1955, says TvB Canada, newspapers and magazines commanded 46% of the food advertisers' dollars, radio took 37% and TV 17%. In 1961, the food advertisers arranged their budgets 32% to newspapers and magazines, 12% to radio and 56% to television.

The top 10 advertisers in Canada put an average of 39% of their total budgets into TV in 1960.

U.S. TV food advertisers, in the first eight months of 1961 alone, have sunk almost as many dollars—\$90.3 million—in network television as will all Canadian advertisers put in all Canadian TV this year.



Five product categories, according to TvB, rose past the \$50 million mark on network TV during the first eight months of 1961. The food and food product classification, leading product category, was up 21.7% over 1960's \$74,209,115.

The four other leaders: soaps, cleansers and polishes up 26.1% to \$57.4 million. Drugs and remedies up 10.8% to \$59.8 million. Toiletries up 9.6% to \$82.4 million. And smoking materials up 8.4% to \$55.4 million. END




**The
CREATIVE
Television Station
In This Important
ALBANY - SCHENECTADY -
TROY MARKET**

**Selling
the Great Northeast**

ch. 13 ALBANY, N. Y.
WILLIAM A. RIPLE, General Manager



**PETERS, GRIFFIN,
WOODWARD, INC.**
Exclusive National Representatives

39 of the most fascinating half hours in Television History / Commentary by Mike Wallace
Produced by Jack Haley, Jr. / Directed by Mel Stuart / a David L. Wolper Production

biography

ALREADY SOLD IN TOP MARKETS

All on a 52 week basis — biography has been **sold** regionally through BBDO to Pacific Gas and Electric Company for 7 north and central California markets (including San Francisco). Biography has been **sold** via Benton and Bowles to Chemical Bank New York Trust Company for WNBC-TV. Biography has been **sold** to KRCA, NBC's Los Angeles Flagship. Everyone who sees biography is **sold** on the great appeal of this fine new series — with its dramatic use of historical and new film footage about great men (living and dead) of the past 50 years. These could be **your** 'lives' — for a bigger, better selling season.

an exciting new look at the inside stories of great lives...

films in production

Babe Ruth	Adolf Hitler
Charles Lindbergh	General Pershing
General Douglas MacArthur	Harry Houdini
Mahatma Gandhi	Thomas Edison
Admiral Richard Byrd	Will Rogers
Woodrow Wilson	Knute Rockne
Franklin D. Roosevelt	Al Jolson
Clarence Darrow	Duke and Duchess of Windsor
Albert Einstein	Sigmund Freud
Winston Churchill	Greta Garbo

call, wire or write for a
screening at once:

 **OFFICIAL FILMS, INC.**
724 FIFTH AVE., NEW YORK 19, N. Y.
PLAZA 7-0100



What do you have to be to really sell them?



Ernest.

Saleswise, the importance of being Ernie has been amply documented by his success with his one sponsor over the past four years.

What's special about Ernie is, of course, his warm, natural naturalness, his unaffected affection for people. A selling talent, in total, that makes him pea-pickin' perfect for daytime viewing.

Now that he's bringing all this specialness to ABC-TV Daytime, come April 2nd, we're being pretty special about the selling company he'll keep...keeping it confined to a limited number of sponsors. Three (Lever, Bristol-Myers, J & J) have already signed.

The remaining availabilities should not long remain available.

**The Tennessee Ernie Ford Show
on ABC Television-Daytime**

FOCUS ON PEOPLE

Two advertising organizations elected new officers: the American Association of Advertising Agencies and the Association of National Advertisers. Named as chairman of the board of the AAAA was **Marion Harper Jr.**, chairman of the board and president of Interpublic. He succeeds **Edwin Cox**, who retired for reasons of health from the association and from his chairmanship of the executive committee of Kenyon & Eckhardt. Harper, who has been active in the AAAA since 1946, was named president of Interpublic (then McCann-Erickson) in 1948, has been chairman for the past three years. **John Crichton**, editor of *Advertising Age*, was voted AAAA president-elect. He joins the 4As in January 1962, and takes office in May, when president Frederick R. Gamble is due to retire. Crichton has been with *Advertising Age* since 1941.

The Association of National Advertisers elected **John Veckly**, director of advertising for U.S. Steel and former vice chairman of the ANA, to the post of chairman of the board. Veckly was previously with Curtis Publishing Company where he served as advertising and promotion manager for the *Saturday Evening Post* and *Holiday*. He moved over to U. S. Steel in 1955 as assistant director of advertising until named to his present position in 1957. **Max Banzhaf**, director of advertising, promotion and public relations at Armstrong Cork, was elected vice chairman of the ANA. Banzhaf joined Armstrong Cork 25 years ago as a sales trainee, was soon transferred to advertising at Armstrong.

Succeeding **Clifford L. Fitzgerald** as president of Dancer-Fitzgerald-Sample was **Chester T. Birch**, former executive vice president. Birch, who joined the agency in 1952 as a vice president, was previously v.p. and advertising director for the Andrew Jergens Co., Cincinnati. Fitzgerald becomes chairman of the board.

The Wexton Company announced the appointments of three major executives. **Larry Schwartz**, president of the agency since 1953, has been named chairman and chief executive officer. **Martin Solow**, formerly executive vice president, becomes president and creative director and **Adrian Price** has been named executive vice president and supervisor of client service. Schwartz joined Wexton in 1947, previously worked at General Electric, ABC and R. H. Macy. He also served as a member of the faculties of CCNY's School of Business and the Management Institute of NYU. Solow had his own agency, Creative Advertising Promotion Services, when he was asked to join Wexton in 1957. Prior to that he was assistant to the publisher of *The Nation*.

NBC announced the appointment of **Grant A. Tinker** as general program executive. NBC Television Network. He comes to NBC from Benton & Bowles, where he had been vice president and director of programming for the past two years. Earlier, he was with McCann-Erickson for five years as director of program development and with the NBC Radio



CRICHTON



HARPER



VECKLY

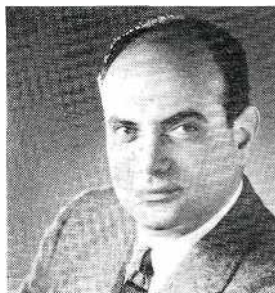


BANZHAF

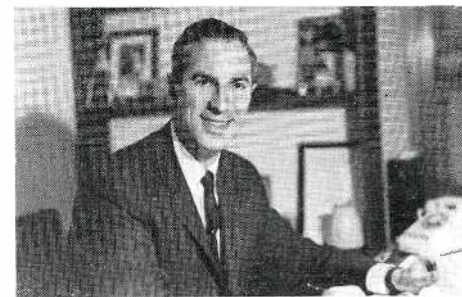


BIRCH

SOLOW



SCHWARTZ



CURRAN



TINKER



PEOPLE *continued*

Network where he served as operations manager.

Seattle lawyer **Stimson Bullitt** has been named the new president and chief executive officer of the King Broadcasting Co., succeeding his mother, Mrs. A. Scott Bullitt, who will continue as chairman of the board. Bullitt has been an officer and director of the broadcasting company since it was founded in 1946 and president since 1954. He is a partner in the law firm of Riddell, Williams, Voorhees, Ivie & Bullitt in Seattle. King Broadcasting owns and operates KING and KING-TV Seattle, KREM and KREM-TV Spokane, and KGW and KGW-TV Portland.

Storer Broadcasting named **Bill Michaels** vice president for television and **Terry H. Lee** vice president for business planning and development. Both are board members. Michaels, who fills the position formerly held by George B. Storer Jr. (who was elected president recently), joined Storer in 1953 when the company purchased KABC San Antonio, which he had been managing. In 1954 he was appointed general manager of Storer's WJBK-TV Detroit; two years later he became a company v.p. Lee, who continues his supervision of Storer Programs, a wholly owned subsidiary, joined the company in 1958 as general manager of WVUE Philadelphia, subsequently managed Storer stations WITI-TV Milwaukee and WAGA-TV Atlanta.

The Broadcasters' Promotion Association elected its new officers at a general business session held during the BPA's three-day seminar at New York's Waldorf-Astoria Hotel. Named as president was **Donald Curran**, director of advertising and promotion for ABC o-and-o stations. Other new officers are: **James Bowermaster**, promotion director of WMT Cedar Rapids—first vice president, and **Clark Grant**, promotion director of WOOD and WOOD-TV Grand Rapids—second vice president.

Others on the move:

General Foods elected **James D. North** and **Charles Overbeck** vice presidents of the corporation. North, with General Foods since 1937, will function as vice president-marketing services. Overbeck assumes the newly-created position of vice president-research and technology.

NBC named three new vice presidents: **Charles R. Abry**, general sales executive of the television network; **Ernest Lee Jahncke Jr.**, standards and practices, and **Angus Robinson**, vice president, television network sales, Central Division.

David E. Guerrant, former president of John W. Shaw Advertising, Chicago, has been named president of MacFarland, Aveyard & Co., same city. Guerrant,

in the agency field for 20 years, was formerly with the Campbell-Ewald agency.

Frank Walsh of Compton Advertising has been elected a vice president. He was formerly the agency's Chicago research director.

Cunningham & Walsh appointed **Richard H. Depew** director of television programming.

James A. Stabile was promoted to the newly-created position of vice president and associate general attorney, National Broadcasting Co. He had been v.p., staff, NBC Television Network since November 1960.

James Conley, general sales manager of WCAU-TV Philadelphia, has been appointed vice president and general sales manager of ABC-TV National Station Sales Inc. He replaces **Edwin T. Jameson**, who resigned and will announce his new affiliation shortly.

Odin S. Ramsland, general manager of KDAL and KDAL-TV Duluth, Minn., has been named executive vice president of KDAL Inc. He has been associated with the station since 1937.

Lestoil Products of Holyoke, Mass., expanded its marketing operations and announced several new appointments in this area. Among them: **Donald D. Madden**, a 32-year veteran of Colgate-Palmolive, named to newly-created post of general sales manager; **Owen J. Carroll** appointed merchandising manager, also a new position. Carroll had been with American Home Products for the past two years.

Associate media director **Michael J. Donovan** has been elected a vice president of BBDO.

In a new approach to television production, Ziv-United Artists appointed **Richard Dorso** to the post of executive v.p. in charge of all programs. Under the new production concept, programs will be created by independent producers, functioning autonomously, who will report directly to Dorso.

Virgil Wolff, formerly associated with Westinghouse's KYW-TV Cleveland, has been appointed general manager of WRDQ-TV Augusta, Ga.

Charles Helfrich, media director of Donahue & Coe, Los Angeles, was appointed divisional director of advertising and promotion for RKO-General's West Coast properties.

Kudner Agency, New York, named **Henry Yaris** and **John P. Little** vice presidents.

National Telefilm Associates appointed **Martin Roberts** to the new position of director of advertising, promotion and publicity.

In an expansion of its top echelon, Needham, Louis & Brorby named **Vinton**

H. Hall and **Paul E. Belknap** senior vice presidents of the agency.

Donald W. Severn, manager of media relations at Ted Bates, was elected a vice president.

William T. Todd has been named creative director of the Chicago and Racine offices of Geyer, Morey, Madden & Ballard.

Guild, Bascom & Bonfigli of San Francisco elected **Ernest J. Hodges** a senior vice president. From 1948 to 1952, when he joined GB&B, Hodges operated his own public relations firm. Hodges-Pierce & Co., San Francisco.

William B. Monroe Jr. has been promoted to director of NBC News, Washington, and **William T. Corrigan** has been named to succeed him in the position of manager of NBC News, Washington. Prior to his joining NBC News in August 1961, Monroe was news director of WDSU-TV in New Orleans for six years. Corrigan was formerly with CBS News where he served as manager of the CBS News bureau in Los Angeles and news director of CBS's TV station KNXT Los Angeles.

Humble Oil & Refining Co. named **Spurgeon K. Britt** as coordinator of advertising and **Thomas W. Wilson** as coordinator of sales promotion.

Andrew J. Dossett has been appointed to the newly-created post of senior vice president of the Coca-Cola Bottling Co. of Los Angeles.

Screen Gems named **Marvin Korman** advertising and promotion manager.

Retirements

Storer Broadcasting announced the retirement of **Lee B. Wailes**, executive vice president for planning and finance. Wailes, who began his broadcasting career with NBC in 1931, joined Storer in 1946 and was named executive v.p. in 1953. He will act as a consultant to the company. Succeeding him is **Robert M. Akin**, partner in the San Antonio investment firm of Dittmar & Co.

After 28 years with Kenyon & Eckhardt, **Edwin Cox**, chairman of the executive committee, announced his retirement (see page 13). Cox experienced his first contact with the advertising industry in 1920 when he joined the A. W. Shaw Co. in Chicago as a copywriter, subsequently went to Celotex Co., Lennen & Mitchell and Young & Rubicam before going to K&E.

Richard M. Allerton, who for 10 years headed research activities of the National Association of Broadcasters, retired. Before joining NAB in 1952, Allerton was a marketing and research specialist with William Esty, Abbott Kimball and Free & Peters. END



Wassail!

IT'S A GREAT SEASON

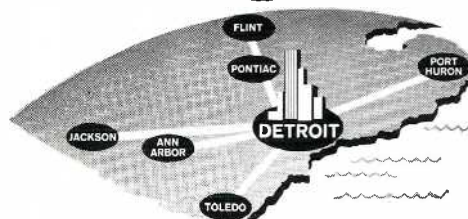
The goose hangs high at WWJ-TV.

We're delighted with our feast of NBC hits, pleased as punch by local audience-winners like Groucho Marx, Wyatt Earp, George Pierrot, Two Faces West, Ripcord, M Squad. And, we point with pride to our blue ribbon roster of sponsors and agencies.

Yes, it's a great season. Cheers!

Detroit, Channel 4 • NBC Television Network

WWJ-TV



NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • ASSOCIATE AM-FM STATION WWJ • OWNED AND OPERATED BY THE DETROIT NEWS



**NO ACTORS!
NO MAKE-UP!
NO SETS!**

Medicine of the **60's**

ABSORBING ONE-HOUR TELECASTS THAT ONLY REAL LIFE CAN DELIVER!

No fictional work can compare with the tense and gripping drama of life itself. No writers or actors can capture the tension that can only come from seeing real surgeons perform real operations!

The first year's production of **MEDICINE OF THE 60's** is currently making medical and television history in more than 75 local markets. In nearly half of these it is being sponsored by local Blue Cross and Blue Shield Chapters.

Now, Screen Gems is making 12 more of these video taped public service programs available for local and regional sponsorship.

FLASH!!!

Just renewed for a second year by
BLUE CROSS OF SOUTHERN CALIFORNIA
for all of Southern California, including
Los Angeles, Santa Barbara, Bakersfield,
San Luis Obispo and San Diego!



For full details, contact

SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

FOCUS ON NEWS

Automation creeps up
on advertising; New
concern over costs,
image; FCC-FTC combine
forces; MCA to split

The pro who has vowed to himself he will follow the fortunes of the advertising business through thick and thin, and who may sometimes regret having done so when things get a bit thick, is going to have his loyalty stretched once more—this time when things are thin.

Which is all a way of saying that that old decimator Automation, an instrument of prosperity in some localities but an agent of joblessness in others, the salvation of some livelihoods but the ruin of others, like it or not is going to be of considerable consequence to advertising and its related fields in the future.

And the ad practitioner who heretofore has managed to sell American wares and still hold himself a little aloof from U.S. industry's increasing trend toward automation, the individualist who selects from the mounting mass of statistics in advertising as it suits his purpose, but who continues to ply his trade by the seat of his pants and take pride in selling soup and shampoo and starch and snapdragon seed with amiable ambidexterity, may become to Madison Avenue what the great auk is to the bird watchers' society—a real rare bird and a stuffed one at that.

Although the scientists and statisticians who hatch those electronic eggbeaters have not yet come up with one that, unassisted, writes soft-sell copy in lilac-scented ink, fabricates a jingle before it's fed into the echo chamber, or changes a script to suit the sponsor, the time may be at hand when an adman will need more than a new idea to keep from being farmed out to the Keokuk office.

If anyone is still unpersuaded that automation is going to be very much a part of the business, where outstanding successes have almost always been measured in terms of creativity and second guessing, perhaps he has been out of the country. For it's beginning to appear that the adman who will have the most staying power is the one with the ability to

organize the data stored in an electronic beehive, which analyzes and profiles markets and their potentialities; to pre-test a media marketing plan—or even one or more alternative plans—before a dime is spent on media; to make needed media purchases, possibly in only a few minutes, by using a gadget that shows only the up-to-date, uncommitted availabilities for sale, or another which shows precisely how close an advertiser is to earning a discount in another quantity bracket; to select the markets he wants for the purposes he wants, using demonstrated characteristics stored for use in many combinations; to keep everybody happy by using electronic billing processes that reduce paperwork and make payments more prompt, and, finally, to swallow his personal hunches or prejudices about specific plans or strategy when he has been vetoed by the metallic marvel.

The advent of the electronic computer into advertising has been the talk of the trade at the convention of the Association of National Advertisers and the central and eastern regional meetings of the American Association of Advertising Agencies, capped by the word from BBDO President Charles R. Brower that his agency, after two years of planning and experimenting with an electronic computer process for selecting advertis-

ing media, has developed, tested and put a pilot system into use in cooperation with C-E-I-R Inc., an Arlington, Va., research organization.

One expert on the subject, Dr. James B. Coleman of Simulmatics Corp., thinks it's possible to develop an electronic computer system that will disgorge stored information on media and markets for testing one or more media plans. This "simulation" technique, as Dr. Coleman calls it, is so close to the real life processes that an advertiser may consult the electronic oracle and be spared the suspense of wondering whether his campaign will flourish or founder. Thus, except for the costs of the gadget itself, an advertiser could conduct various advertising campaigns all on paper—or keyboard—and, like playing poker for bottlecaps, run no risks whatever, provided the machine has been fed reliable information.

The electronic computing process may become not only desirable, but urgent, as advertising campaigns increase in complexity. Wallace T. Drew of Coty Inc. told delegates at both the ANA and AAAA sessions that agencies which fail to set up their own automation systems may find that their clients have set up their own "house" agencies to process data electronically. One way to encourage agencies to spend the money on such systems, he thinks, would be to inaugurate a fee system of payment from advertisers in place of the commission system so the agency could set up such services on a non-commissionable basis.

Advertising may be developing strange, new mechanics to bring buyer and seller together, but there is little doubt that the medium which will get the most consideration in any changes that take place is television, an advertising carrier glorified or damned daily, depending on who is doing the talking, but one that's seldom ignored.

Advertisers wish it didn't cost so much, it may be concluded from the ANA's Hot



THE PGW

COLONEL'S MAJORITY

The TV and Radio stations represented by PGW serve areas where a majority of the nation's automobiles and automotive accessories are bought and sold; rented; gassed, oiled and serviced. And the PGW Colonels in our ten offices from coast to coast are ready, willing and very able to show you the best ways to reach these millions and millions of car owners and renters with spot television in these productive markets. Won't you give us a call?

FOR SPOT TELEVISION

EAST - SOUTHEAST		CHANNEL PRIMARY			CHANNEL PRIMARY		
WAST . . .	Albany-Schenectady-Troy . . .	13 . . .	ABC	KMBC-TV . . .	Kansas City 9 . . .	ABC	
WWJ-TV . . .	Detroit	4 . . .	NBC	WISC-TV . . .	Madison, Wisc. 3 . . .	CBS	
WPIX . . .	New York	11 . . .	IND	WCCO-TV . . .	Minneapolis-St. Paul 4 . . .	CBS	
WCSC-TV . . .	Charleston, S. C.	5 . . .	CBS	WMBD-TV . . .	Peoria	31 . . .	CBS
WIS-TV . . .	Columbia, S. C.	10 . . .	NBC	KPLR-TV . . .	St. Louis	11 . . .	IND
WLOS-TV . . .	Greenville, Asheville, Spartanburg	13 . . .	ABC	KARD-TV . . .	Wichita	3 . . .	NBC
WFGA-TV . . .	Jacksonville	12 . . .	NBC	KFDM-TV . . .	Beaumont	6 . . .	CBS
WTVJ . . .	Miami	4 . . .	CBS	KRIS-TV . . .	Corpus Christi	6 . . .	NBC
WSFA-TV . . .	Montgomery	12 . . .	NBC-ABC	WBAP-TV . . .	Fort Worth-Dallas	5 . . .	NBC
WSIX-TV . . .	Nashville	8 . . .	ABC	KENS-TV . . .	San Antonio	5 . . .	CBS
WDBJ-TV . . .	Roanoke	7 . . .	CBS				
WSJS-TV . . .	Winston-Salem-Greensboro	12 . . .	NBC				
MIDWEST - SOUTHWEST				MOUNTAIN and WEST			
WCIA-TV . . .	Champaign-Urbana	3 . . .	CBS	KBOI-TV . . .	Boise	2 . . .	CBS
WOC-TV . . .	Davenport-Rock Island	6 . . .	NBC	KBTV . . .	Denver	9 . . .	ABC
WHO-TV . . .	Des Moines	13 . . .	NBC	KGMB-TV . . .	Honolulu	9 . . .	CBS
WDSM-TV . . .	Duluth-Superior	6 . . .	NBC	<small>KMAU-KHBC-TV</small>			
WDAY-TV . . .	Fargo	6 . . .	NBC	KTLA	Los Angeles	5 . . .	IND
				KRON-TV . . .	San Francisco	4 . . .	NBC
				KIRO-TV . . .	Seattle-Tacoma	7 . . .	CBS

PETERS, **G**RIFFIN, **W**OODWARD, INC.

Pioneer Station Representatives Since 1932

NEW YORK ATLANTA DETROIT FT. WORTH LOS ANGELES
CHICAGO BOSTON ST. LOUIS DALLAS SAN FRANCISCO

Springs, Va., convention, but they aren't prepared to do without it.

Agencies are worried about the criticism of advertising these days, especially that on television, and they are considering ways to make it more acceptable in discussion at AAAA and other agency group meetings.

The Television Bureau of Advertising would like it known that both the television audience and TV's revenue are at all-time highs. The bureau's study for the first half of 1961 shows advertisers spent nearly \$675.8 million to reach a TV audience of 47 million homes which average 5 hours, 22 minutes daily before the set.

The National Association of Broadcasters, which has been busy trying to bolster its TV code to offset criticism that it has been ineffective in restraining commercial and other excesses, now has been charged by some independent stations with leaning too far the other way by amending the code to reduce commercial time from six to four minutes per half-hour of prime evening time. Acting under charges by these stations that they are losing more money under the amendment than they can afford and will have to withdraw as subscribers if the rule sticks, code director Robert D. Swezey has promised a study of the section.

And the FCC and Federal Trade Commission, in a burst of cooperative spirit unexampled between two government agencies, have put their heads together and found a way to regulate advertising through the broadcast licensing process. Stations are being told they will be held accountable as licensees for carrying any advertising the FTC subsequently finds to be deceptive or unfair to competitors. The FTC, which has sought unsuccessfully to obtain injunctive power to halt advertising it thinks is illegal before the agency makes a finding, is mailing all sta-

tions a regularly-issued publication which lists broadcast advertising it has challenged.

The FCC has been busy on its own, too. The agency charges that CBS-TV's incentive compensation plan adopted by the network last May is in violation of FCC rules. The network's rising scale of payments to affiliates in ratio to their clearance of CBS-TV programs is unfair to other program suppliers, the FCC said. CBS-TV at the same time informed its affiliates that they're making more money under the compensation plan than before.

With their ship gradually sinking beneath heavy financial seas, some theatre owners put in a desperate call for a rather far-fetched life saver. Herman Shumlin, Broadway producer and director, speaking as a representative of the League of New York Theatres, suggested to the House Select Sub-Committee on Education that an income tax be placed on the reported \$2 billion gross income of the broadcasting industry, and that the money be used to subsidize live theatre. Broadcasters "can afford to pay 5%," he said, because it's all paid for by the soap and soup companies.

A new system for paying music performance fees to the American Society of Composers, Authors & Publishers was proposed by the television broadcasting industry. Its hoped-for-result: to cut sharply the \$18 million that television stations and networks ante up annually to ASCAP for its recorded music. It's the view of an industry group—All-Industry TV Station Music License Negotiating Committee—specifically organized for the coming contract battle, that the \$18 million assessment constitutes an unfair burden to broadcasters. ASCAP, the committee contends, gets more than 50% of its total \$32 million take from television.

With the industry's contract with ASCAP due to expire on December 31, the negotiating committee chairman, Hamilton Shea, WSWA-TV Harrisonburg, Va., wrote to Stanley Adams, ASCAP president, requesting a new type of contract particularly adapted to television's needs and offering more equitable terms. The industry committee, which includes station executives from across the nation, is still awaiting ASCAP's reply to its request.

MCA has acceded to Screen Actors Guild's ultimatum that it get out of either talent representation or program production by the fall of 1962 and SAG feels MCA will choose the former course. RCA announces an increase of 5% in the prices of all its broadcasting equipment. The Canadian Broadcasting Corp. reports its advertising revenue is down 1.5% to \$37.6 million and blames competition from new TV stations. ABC-TV's plan for a new game show in both weekday daytime and weekly prime evening times is seen as encouraging the return of such programs, now that the quiz scandals have had time to cool.

Accounts: Consolidated Cigar Corp. moves Dutch Master and Harvester cigars, billing a reported \$2-\$3 million, to Papert, Koenig, Lois on January 1 from Erwin Wasey, Ruthrauff & Ryan. Fels & Co. moves soap and detergent accounts totaling \$4 million to Richard K. Manoff Inc. on January 1 from Aitkin-Kynett Co. The Florida Citrus Commission has decided to keep its \$3.1 million billings with Benton & Bowles. Norman, Craig & Kummel reportedly has won \$5-\$7 million in Revlon billings now at Warwick & Legler.

Kennedy confirmed

There are some things practically beyond the power of government to clean up. At least, Julian M. Kaufman, general manager of XETV (TV) San Diego (Tijuana, Mex.) has reached that conclusion.

Mr. Kaufman read that President Kennedy was worried about the physical fitness of U.S. citizens and decided XETV should do its part in the President's health program. He issued a memo ordering his staff to take ten minutes of calisthenics daily instead of the regular coffee break.

After the first exercise period, Mr. Kaufman took one look at his drooping station forces and promptly issued another memo: "President Kennedy was absolutely right—we are in lousy shape. The exercise period is hereby terminated." END

**71% INCREASE
IN NIGHTTIME COLOR PROGRAMMING**

Reflecting the dynamic growth of Color TV, nighttime programming increased from 476 hours in 1960 to 815 in 1961. The big breakthrough in Color TV is here. Are you with it? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, N. Y. 20, N. Y., Tel: CO 5-5900



How to succeed in business by really trying!

Frankly we knock ourselves out daily to rate rave reviews like these. There is no other way to keep New York's finest Videotape* studios constantly busy... to offer the advertising industry the most expert creative and technical crew in the East here at Videotape Center... to give every storyboard that extra something that convinces the viewer and makes our morning mail so readable. We thank these customers behind our success story. And the great Broadway hit behind our headline. Videotape Productions of New York, Inc. 101 West 67th St., N. Y. • TR 3-5800

*TM AMPEX CORP.

NOW IN PRODUCTION!....

**A NEW
CATEGORY OF
PROGRAMMING
TO MEET TODAY'S
INDUSTRY
TRENDS!**

FLASH! Just reported! ALREADY BOUGHT BY • WAST-TV Albany, N.Y. • WSB-TV Atlanta, Ga. • WCCA-TV Columbia, S.C. • WLW-D Dayton, Ohio • KLZ-TV Denver, Colo. • WFBM-TV Indianapolis, Ind. • WHAS-TV Louisville, Ky. • WCCB-TV Montgomery, Ala. • WEAR-TV Pensacola, Fla. • WTOK-TV Meridian, Miss. • KTVK-TV Phoenix, Ariz. • WAVY-TV Norfolk, Va. • KOMO-TV Seattle, Wash. . . . and others.

**A CANDID
photographic view of
REAL PEOPLE IN
TRUE SITUATIONS
AND AUTHENTIC
LOCALES!**



ZIV-UNITED ARTISTS, INC.
488 MADISON AVENUE
NEW YORK 22, N. Y.

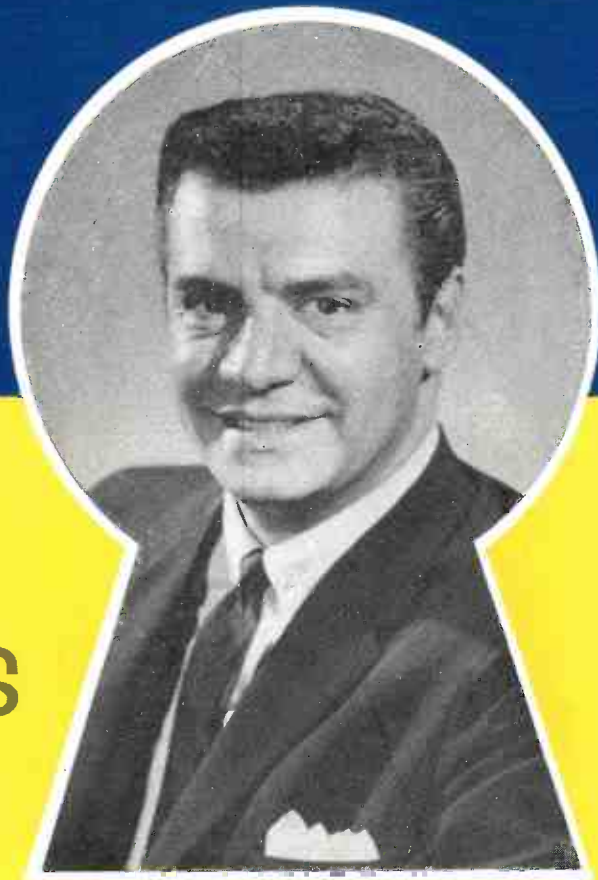
TV'S FIRST
"DOCUMATIC!"

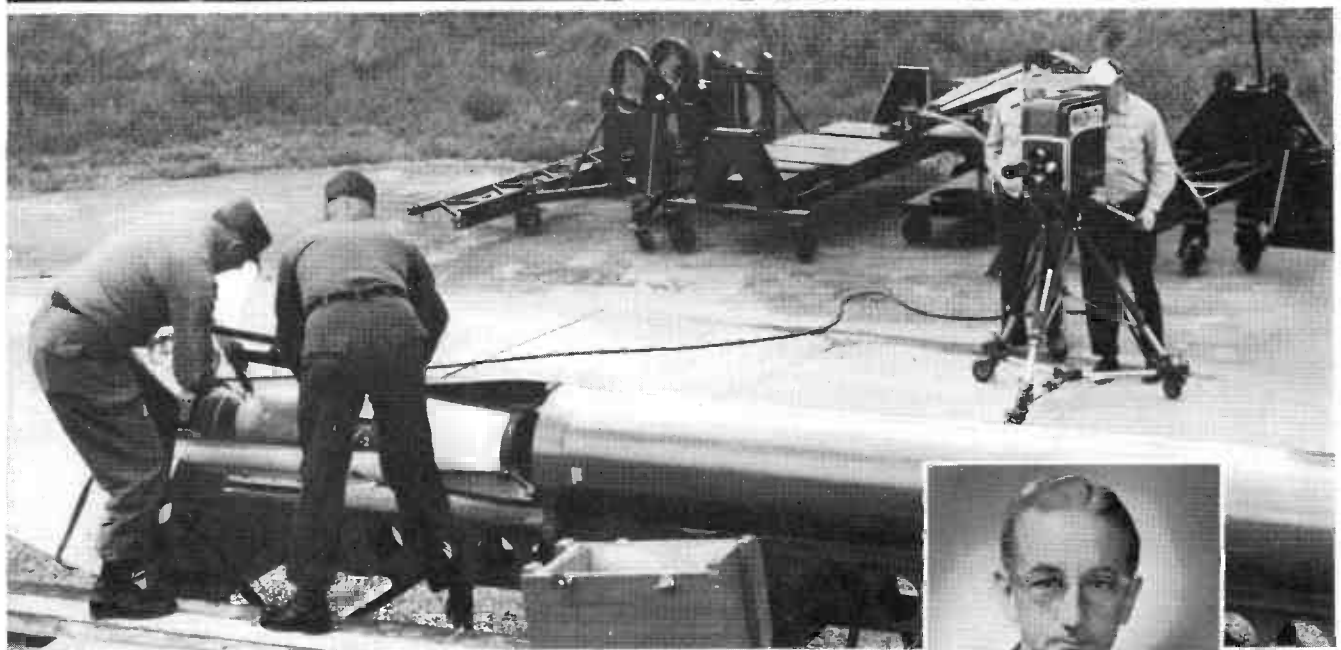
|| KEYHOLE ||

DRAMATIZES THE
DOCUMENTARY!

DOCUMENTS THE
DRAMATIC!

BY AND WITH
JACK
DOUGLAS





OVER 1000 TIMES in the past four years, viewers have gained vital knowledge of their own community through 'Dateline Boston.' Above, WHDH-TV cameras focus on Nike maneuvers.



"From the start, our aim for 'Dateline Boston' has been very simple: to make it America's finest series of locally-produced public-service telecasts . . . an outstanding contribution to the fields of art, music, medicine, science, education and theatre. We are tremendously pleased by continuing evidence, both from our own community and from the nation at large, that our aim is being completely realized."

WILLIAM B. McGRATH
Vice Pres. & Managing Director
Station WHDH-TV

Prime example of the programming through which creative talent and community leadership are continually building new vision into Television on stations represented by **BLAIR-TV**

Brings Viewers Closer to Their Own Community

When a community has a wealth of articulate citizens, thoroughly conversant with the Traditions of yesterday, the Culture of today, or the Science of tomorrow . . .

And when an inspired program staff has free rein in bringing the finest of talent before the camera . . .

Then the resultant telecasts are bound to be "highly rewarding"—a phrase often used to describe 'Dateline Boston.'

Every week-day since WHDH-TV went on the air in '57, Dateline Boston has occupied the choice time from 6 to 6:30, P.M. Developed by the station in association with the Massachusetts Department of Education, the series presents the day-by-day drama of a great region.

It is spiced with infinite variety. One evening, it may breathe new life into New England history. The next program may trace the pulsing record of community progress—or take a searching look at the shape of things to come, especially as they relate to the homes and families of Massachusetts.

Having already passed the 1000th telecast, Dateline Boston continues to maintain a high level in talent, and in community participation. Numbered by hundreds are the Bostonians and other celebrities, and the New England organizations that have helped make the series so successful. More than 100 cities and towns have taken active part. Long hours of preparation have been rewarded with intense audience-interest.

To Blair-TV, creative cultural programming by great stations like WHDH-TV is a constant source of inspiration. We are proud to serve more than a score of such stations in national sales.

BLAIR-TV

Television's first exclusive
national representative, serving:

W-TEN—Albany-Schenectady-Troy
WFBG-TV—Altoona-Johnstown
WNBF-TV—Binghamton
WHDH-TV—Boston
WCPO-TV—Cincinnati
WEWS—Cleveland
WBNS-TV—Columbus
KTVT—Dallas-Ft. Worth
KOA-TV—Denver
KFRE-TV—Fresno
WNHC-TV—Hartford-New Haven
WJIM-TV—Lansing
KTTV—Los Angeles
WMCT—Memphis
WDSU-TV—New Orleans
WOW-TV—Omaha
WFIL-TV—Philadelphia
WIIC—Pittsburgh
KGW-TV—Portland
WPRO-TV—Providence
KING-TV—Seattle-Tacoma
KTVI—St. Louis
WFLA-TV—Tampa-St. Petersburg

LETTERS

The advertisers and the hearings

I was particularly impressed with the way in which your editors handled the recap of the FCC hearings by categorizing the different comments made by the witnesses ("A Word from the Sponsor," November 1961). It gave to the hearing, even to one who was an avid observer, a perspective and worthfulness that I had not appreciated before, and I commend you for having done an excellent job.

Obviously, the invitation to Ideal Toy Corporation to participate in these hearings was not based upon the size of its network television expenditure, but on an awareness on the part of the FCC of the growing interest in quality children's programming. Unfortunately too many articles in our trade publications stress the dollar value of these shows and eliminate the more serious aspect of the quality of the program. MELVIN HELTZER *Director of Advertising & Public Relations, Ideal Toy Corporation, New York.*

I thought this was a particularly fine, objective and thoughtful article—so much so that I took it along to show our vice president of marketing that same day at lunchtime. He, too, thought it was an excellent job. In fact I think it's so good that I wondered if it would be possible for me to get two more copies? ROGER H. BOLIN *Director of Advertising, Westinghouse Electric Corporation, Pittsburgh.*

I was very interested in reading the article covering the FCC hearings in your November issue. . . . I feel that generally this was a very comprehensive and good article . . . I was somewhat disappointed that your article made no mention of the item which I brought up during the hearings relative to the

encroachment by the networks on the true entertainment time of television programs. I think this is one of the most serious problems facing us today and one that is deserving of considerable attention by all concerned. J. W. BURGARD *Vice President, Brown & Williamson Tobacco Corporation, Louisville, Ky.*

[Editor's Note: In Mr. Burgard's testimony he objected to the many promos and lengthy credit crawls that add interruptions to programs in addition to the regular commercials.]

I think the article on the FCC hearings was very well covered, particularly since it was so voluminous. ALBERT R. STEVENS *Advertising Manager, American Tobacco Company, New York.*

. . . Very interesting coverage of the proceedings at Foley Square. It was almost impossible to follow the testimony in detail and I think most people in the industry will appreciate having this excellent summary at their disposal. L. W. BRUFF *Vice President, Liggett & Myers Tobacco Company, New York.*

I think you have done an excellent job in analyzing the recent FCC-advertiser hearings. RICHARD E. FORBES *Director of Corporate Advertising, Chrysler Corporation, Detroit.*

. . . . Your coverage of the FCC hearings is excellent. R. G. RETTIG *Vice President, Whitchall Laboratories Div. of American Home Products, New York.*

Toys and TV

Your "Toys and Television" article in the November issue is of particular interest to me because one of our clients is Revell Inc.

I would like the management at Revell to read your story and would appreciate very much receiving five copies. JAMES O. THOMPSON *Vice President, Fletcher Richards, Calkins & Holden Inc., Hollywood.*

You have done it again! Another article both comprehensive and well-written. And of course, our appreciation at NYCO for your objective appraisal of the toy advertising situation ("To Market To Market With Toys and TV," November 1961) at a time when the weak spots are being hit in some quarters all out of proportion. STOCKTON HELFFRICH *Director, National Association of Broadcasters, New York Code Office, New York.*

Reprints please

. . . 20 copies of the James H. Cornell "Forecast, 61/62" (October 1961). ROBERT O. LINSTROM *Sales Manager, KBES-TV Medford, Ore.*



FOR...FINEST TV PICTURES!

TK-12

4½ INCH I.O.
CAMERA

For Sales Impact • Unvarying Quality • Creative Effects

The RCA TK-12 is the camera you need, if you want the finest in television tapes, live programs, and commercials. It produces pictures with higher resolution, lower noise, and improved grey scale. Self-adjusting circuits prevent deterioration in picture quality, and RCA engineering has designed features, such as viewfinder display of special effects, and remote iris control, that enable you to do more with the TK-12.

You can use the TK-12 for making dramatic demonstrations of clients' products. Its big 4½ inch I.O. tube (plus advanced engineering) provides big picture quality, rivaling the finest photography. Improved grey scale preserves delicate differences in shading. Pictures are *naturally* free from "halo" and "blooming", without need for product spraying or painting. You can control contrast and mood as never before. You can produce tapes and live commercials that show the client's product sparkling in life-like detail.

Self-adjusting circuits, built into the TK-12, eliminate variations in performance. These circuits compensate

for changes in temperature, line voltage, and aging. Furthermore, long warm-up time is a thing of the past. Pictures are ready for use within minutes after the camera is turned on. This new mode of operation saves set-up time, reduces the number of controls, and assures unvarying picture quality.

RCA engineering has introduced many features that make the TK-12 the most versatile of cameras. An 8 inch viewfinder provides a much larger and brighter picture (200 ft. lamberts). Video effects can be seen on the viewfinder, permitting cameraman to adjust camera position for best advantage in overall effect. Remote iris control permits adjusting all lenses simultaneously, merely by turning a knob.

The RCA TK-12 is the camera you need if you want the finest picture in town. Its new and different look will convince clients that your studio is equipped with the best. Ask your RCA Representative for all the details. Or write to RCA, Broadcast and Television Equipment, Building 15-5, Camden, N. J.



The Most Trusted Name in Television
RADIO CORPORATION OF AMERICA

PLAYBACK

BY PLAYBACK

A monthly measure of comment and criticism about TV

The debate with Toynbee

Marion Harper Jr., president and chairman of the board of Interpublic, at the annual management conference of the Sales & Marketing Executives Association:

Perhaps the most distinguished and most publicized commentator on the present-day character of society is Professor Arnold Toynbee. He feels that with our concentration on material things, we are deserting the spirit and purposes of the American Revolution. Looking about the world he is struck with the contrast between our comparative affluence and the grinding poverty of so many other countries. He sees the United States on the point of grasping or losing an opportunity for world leadership—and he offers a somewhat perplexing analogy.

He pictures the 12th century St. Francis before his conversion leading a riotous life of abandon and luxury. He sees the renunciation of worldly goods by St. Francis, and his dedication to the spirit and to help for the poor, as an inspiring example for modern America in its relations with underdeveloped countries around the world.

Shifting from St. Francis, Toynbee tosses out the cliché of Madison Avenue, which he sees in the role of a tempter leading America to materialism and cupidity, away from its mission of a brother's generous keeper.

I should mention that the professor is not at all ambiguous in stating his views.

Let me quote a few sentences: "The only sound basis for an economy is to harness it to supplying wants that are genuine. . . . An economy that depends for its survival on the artificial stimulation of material wants seems unlikely to survive for very long. . . . In order to

salvage the indigent majority of mankind, the affluent minority will surely have to divert a much larger quota (than 1% of national output) to foreign aid from the superfluous task of meeting the frivolous economic demands of Madison Avenue. . . . The issue in 12th century Assisi was the issue between vested interests and holy poverty . . . the same issue is confronting us in the modern world today." And with ultimate clarity, he says, "I would suggest that the destiny of our western civilization turns on the issue of our struggle with all that Madison Avenue stands for more than it turns on the issue of our struggle with communism."

Let me be quite specific in suggesting what I feel should be our area of dispute with a Professor Toynbee. First, let me indicate what I feel it should *not* be. I have no objection to his taking up the chant against Madison Avenue—although I think his view that it poses a greater threat to western civilization than communism gives advertising more than undue importance. Nor do I object when he urges us to support a greater volume of foreign aid: I don't feel we should go off in a huff like a tycoon whose clergyman has presented still another sermon on charity.

The debate is on another level.

It is an issue that concerns the character and uses of American materialism. Toynbee argues that the issue today is the same as it was a thousand years ago, one of "vested interests versus holy poverty." The American people not only reject this definition of the issue, but they reject both parts of the definition. We doubt that poverty is or ever was holy. We suspect that much of the preachment extolling poverty worked in behalf of a privileged few to make the

impoverished masses happy with their lot.

Poverty may have been a path of the solitary saint, but its greatest contribution to mankind seems to have been hunger, disease, crime and warfare.

We also reject the reference of "vested interests." With further research, historian Toynbee would find that the vested interests in the United States are 180 million people who have a greater choice in bringing about change and in shaping the patterns of their lives than any other people in history.

I should quickly say that much of Madison Avenue endorses Professor Toynbee's support of foreign aid and can even claim to have helped raise living standards abroad. It's a fact that the economy which has made the most energetic uses of advertising and selling is also the first in history to contribute foreign aid on any sizable scale.

It can be argued that the United States has more materialism than other countries only in the sense that material possessions in this country are not confined to a small elite class. The achievement of our economy—and of advertising and selling—is that it has brought about broad distribution. We have not achieved this distribution at the expense of other peoples. We would have preferred if higher living standards had come to all peoples around the world simultaneously, but we can hardly be expected to take on a national guilt-neurosis because it has been our lot to develop them first. We are happy to share our methods and techniques with others and to help give them a head start. And we believe we will be better able to do this using those forces that make for a thriving economy.

The fact is that consumer goods are



Much of the nation's capital is in Washington! When it comes to income, families served by WRC-TV earn more per household than those of any other area in the country! Washington is the only metropolitan area in the United States in which all counties (5) rank in the "top ten" for Effective Buying Income per-household. And two of those counties top the list.* All of which means that on WRC-TV you reach the most able-to-buy families in the country. If you want to reach and sell those families, bear in mind that ARB for Oct. '61 reports WRC-TV as first in share of audience and number of homes delivered all week long, from 6:00 P.M. to midnight. What better way to make your advertising most productive? Get your message to the Washington market on WRC-TV... leadership station in the nation's capital.

*Sales Management Survey of Buying Power May 10, 1961

WRC-TV 
 IN WASHINGTON CHANNEL 4
 REPRESENTED BY NBC SPOT SALES



**EVER LEAVE
SOMETHING
BEHIND ON
A TRIP –
LIKE YOUR
CHILD?**

Well, people do. Last summer a California couple taking an Oregon vacation in a station wagon with six kids forgot to count heads one morning and roared off minus one sad-eyed youngster.

Minutes later our KGW news staff, monitoring the Portland police radio, picked up the report and flashed the story. Among our listeners was a deputy fire marshal. He spotted the California license plates and flagged down the family.

Result: two slightly red-faced parents raced back to claim their missing passenger.

That's a service the Crown Stations perform for free. Glad to do it, and we do it almost every day. People expect the Crown Stations to cover the little crises, as well as the big ones. It's part of the *personal touch* we encourage and our listeners love.



Like the time the Washington roofer lost his wife among 100,000 football fans after the Rose Bowl. How'd you like his problem? He found her by inquiring at the KING-Formation booth. Our Seattle station had set up a "clearing house" for out-of-town visitors in the Biltmore Hotel in Los Angeles. Both knew where to go.

Sure, lots of stations *claim* to have the personal touch ...grass roots loyalty and all that jazz. Well, we prefer to win friends *by doing things*, not by talking about them. The mark of a Crown Station—TV, AM or FM—is our willingness to go out of our way to help people, inform people, entertain people.

Know something else? It works. Ask any sales manager

shooting for new sales goals in this big, moving Pacific Northwest—the Crown Corner of the United States. He prefers his business on the Crown Stations. That's where his customers are.

THE CROWN STATIONS

KING, AM, FM, TV, Seattle
KGW, AM, TV, Portland
KREM, AM, FM, TV, Spokane

not wicked, or corrupting, or insidious. They create demand that invigorates the economy and provides a margin of revenue for all desirable public purposes. They are sought after by peoples on both sides of the Iron Curtain.

I believe, in fact, that a greater flow of consumer goods abroad may carry as uplifting sermons as any preachment on poverty. For they can motivate people to higher living standards and the pursuits of peace after centuries of bloody struggles for crumbs—for a share of scarcity.

We can be assured that no manifesto celebrating the accomplishments of a consumer goods economy will ever win as eager an audience as a manifesto finding fault with it. Nevertheless, it's hard to believe that the businessman is so tongue-tied or preoccupied as to stand aside while spokesmen from other fields pontificate on our economy's proper directions.

He is accused of promoting a new materialism, but it happens to be a materialism in which people have more good health, more leisure to enjoy the things of the spirit, more access to education, concerts, museums, than at any other time or place in history. It is a materialism which in time of war provided guns and a good deal of butter and in a new time of crisis it now provides books as well as bombs and butter.

Immunity for Hollywood?

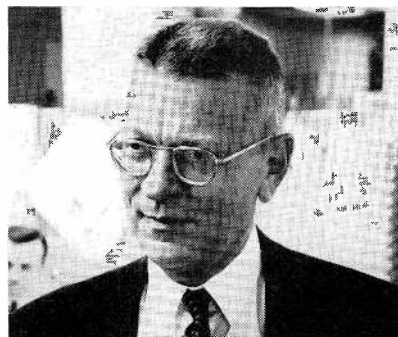
Robert D. Swezey, chief administrator of the National Association of Broadcasters' Code, at a meeting of the North Carolina Association of Broadcasters:

In terms of performance, I think broadcasting stands up very well when compared to other media like newspapers and motion pictures. But that sort of comparison never gets one any-

where. As a business affected with the public interest, technically at least, we have a higher degree of responsibility and, moreover, there's never been any merit in implying that the other fellow's inadequacy, mediocrity or immorality is an excuse for yours.

I am, nonetheless, interested to note that, while broadcasting is being lambasted on all sides for its alleged program excesses, the motion pictures seem to me to have given up virtually all pretense of self-restraint without occasioning any noticeable public resentment and censure.

The morals and mores of motion picture production have real interest for broadcasting. Not only are radio and TV carrying considerable motion picture advertising, but it is to be assumed that, before long, we will be offered some of these box-office smasheroos for television exhibition.



Charles H. Brower, president of BBDO, to the Economic Club of Detroit:

Your country and mine is operating today in the most competitive market that history has ever seen, and for the biggest prize that history has ever bestowed.

The United States is competing for the minds of men across the world in nearly a hundred lands. If there were a Nielsen Audit, our sales curve would cause alarm in the office of any sales manager. Our share of market is decreasing.

Yet selling ideas is supposed to be our great strength. There must be something wrong somewhere, and there is.

Even a tiny commercial enterprise would hesitate to try to operate without a sales manager or a director of advertising.

Yet the United States—the largest enterprise in the world—has long been content to leave all sales functions up to its President, who is already overburdened with more assignments than 10 men could reasonably undertake.

We need a sales manager. We need an advertising manager. And we need a staff in the field—and the field in this case is the whole world. And either we ought to get it, or we ought to stop asking why we can sell corn flakes and not democracy. And we ought to stop wondering why our international sales curve continues to drop, month by month, and year by year.

Our government needs help and people trained in advertising can give that help. The job, of course, is infinitely more complex than anything advertising has yet tackled. But is it not a sensible place to start?

Surely here is a natural alliance. A great problem. But a present solution. There is no longer any reason for America to be cuffed about in world affairs. There is no reason why Russia should beat Uncle Sam to the draw every time. Let the country use its trained advertising skills quickly.

I am not going to discuss the economic stupidity of such views [as those of Arthur Schlesinger Jr., Kenneth Galbraith and Dr. Arnold Toynbee]. I merely point out that these people are attempting to dismantle our only possible propaganda apparatus just when we need it most. It is much as though they had decided to fight the U.S. Navy.

Please understand me—I give these men credit for being sincere and patriotic and wholly unsympathetic to the enemy. Unfortunately, it makes little difference. For it is perhaps more dangerous to have an idiot for a friend than for an enemy.

I think I know what is wrong with these people. Their common denominator is sophistication—or over-sophistication.

Every such person has a sentimental nostalgia for a world he never knew—a

SURVEY FINDS COLOR TV COMMERCIALS HAVE 3½ TIMES MORE IMPACT

A 1960 survey by Burke Marketing Research reveals the impact of Color TV commercials is such that 1000 Color homes are equal to 3,589 black-and-white homes. No wonder more and more sponsors are moving up to Color. What about you? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, N. Y. 20, N. Y., Tel: CO 5-5900



you get

THE ADDED IMAGE
of quality on WBEN-TV

The background to your commercial message is important when you're doing business in Western New York. Western New Yorkers are good spenders, dropping over \$3.5 billion into the retail tills each year—but they buy with discernment.

That's why national advertisers choose WBEN-TV to reach this rich, vital and expanding market. They know that Western New Yorkers believe what they see and hear on WBEN-TV. The pioneer TV station of the area, WBEN-TV has devoted 13 years to prestige programming and dedicated public service. The result: A quality image that reflects well on the products of our sponsors.

*Get the facts from Harrington, Righter & Parsons,
National Representatives*

WBEN-TV

The Buffalo Evening News Station



CH.

4

CBS in Buffalo



SCOTCH® BRAND LIVE-ACTION VIDEO PICTURES, SIMPLIFIES



"LIVE" LOOK! Extraordinary visual presence of "SCOTCH" Video Tape, in black and white or color, gives new dimension to product sales appeal, believability. Tape assures complete compatibility of picture source and picture (both electronic), prevents jitter, achieves greatly expanded gray scale from absolute black to pure white. Result — commercials of unsurpassed quality.



INSTANTANEOUS SPECIAL EFFECTS! Wipes, dissolves, fades...pixies and giants...split-screen and dream sequences—you name it! You can matte person or product into different scenes, combine several images of the same person, photos, drawings, titles, cartoons, movies with live or tape. No waiting for the lab—"SCOTCH" Video Tape performs with ease and economy, instantly!

AND TAPE GIVES THESE ADDED ADVANTAGES! Immediate playback of commercials created on "SCOTCH" BRAND Video Tape is today's best insurance against fluffs—provides many other production advantages. In a matter of seconds, the producer, director, performers all know exactly the result of the latest take. They can immediately determine if the scene should stand or how precisely

to improve it. Work schedules are uninterrupted, permit efficient scheduling of sets, talent, crews. Clients can see *and approve* new commercials on the spot, when enthusiasm is high. And, the many time- and money-saving advantages of video tape are yours, whether commercials are black and white or color. Either can be recorded on any roll of "SCOTCH" Live-Action Video Tape.

VIDEO TAPE MAKES TODAY'S BEST-SELLING PRODUCTION, COVERS THE COUNTRY!



EDITING'S EASIER! Multiple cameras permit on-the-spot video tape editing. Direct-cutting and splicing methods have improved. Now, out-of-sequence shooting, followed by tight electronic editing, has become routine. And you can mix tape, film, live, etc. Difficult shots can be re-used. Commercials can be lengthened, shortened, modified...quickly and economically!

TAPE COVERS...NET OR SPOT! Taped commercials can reach over 90% of any product's market. Complete tape facilities of each major network can deliver your message to 150-200 affiliated stations. Spot coverage is available coast-to-coast, in all major cities, and the number of markets reached by VTR-equipped stations continues to grow. At press time, the total was 127.

© 1961 3M Co.



GET THE FULL TAPE STORY!

Send your next storyboard to your nearby video tape producer for analysis—and a bid that will surprise you! For a free copy of the new brochure, "Techniques of Editing Video Tape," write Magnetic Products Division, Minnesota Mining and Manufacturing Company, Dept. MCS-121, St. Paul 6, Minn.

Magnetic Products Division **3M** COMPANY

"SCOTCH" and the Plaid Design are reg. TM's of Minnesota Mining & Manufacturing Co., St. Paul 6, Minnesota. Export: 99 Park Avenue, New York, N.Y. In Canada: London, Ontario.

primitive world. A world of handmade artifacts and hand-drawn water. A Walden pond. A spare, sparse, virtuous world of plain living and high thinking.

To such people, the current affluence of our country can be little short of appalling. For once you fall for the idea that there is something spiritual about scarcity, it follows that there is something brutalizing about plenty. Material success must then be the result of materialistic goals. And there has to be something nasty about a society where the feeding problem is over-eating instead of starvation.

The answer in the minds of these sophisticated souls is simple. Americans admittedly buy more than they need to keep dry, warm and alive. So stop their buying and you will almost overnight have a virtuous society again—a society where spiritual values regain their hold and everyone is noble.

How to stop their spending? Too late now to stop the wage spiral that created the great margin of expendable income. So stop the evil influence of Madison Avenue, the street where the persuaders hide.

True, the machinery in factories may begin to rust a bit. The mines will close down. The highways will develop potholes. But long before the taxes dry up, the state will take over. And surely a small dash of tyranny is preferable to this overfed, overbedded, air-conditioned life where a millworker can own more than one car, and the grandson of an Irish saloonkeeper can become President.

I suspect that you and I, being less sophisticated, look at advertising differently than these people do. I regard it as the first essential in any economy based on competition and freedom of choice. I believe that it brought the bathroom in from the backyard, put the

medicine cabinet in the bathroom and put the toothbrush in the medicine cabinet. I believe it freed our women from drudgery and lifted all of our living standards beyond anything the world has seen—or is likely to see again. I believe it generates the business that pays the taxes that enables us to hire Schlesinger and Galbraith. And I believe that advertising and advertising alone furnishes the financial strength that keeps our free press free.

A certain advertising measurement

Paul E. J. Gerhold, vice president of Foote, Cone & Belding, at the annual meeting of the Association of National Advertisers:

The way to measure the sales effect of advertising is to stop advertising.

All we have to do to know what advertising contributes to total sales from the total marketing mix is to withhold advertising in a typical selected sample of markets, and study the levels and the trends in sales in these areas in comparison with the rest of the country.

If I want to determine how valuable Turf Builder is for my lawn, I don't double the amount I put on. I don't make chemical analyses of the soil before and after the application. I leave a strip where I don't put any Turf Builder. Sometimes the grass is just as good in the strip as it is in the rest of the yard. Usually it doesn't grow nearly as well. But in any case, I know what the Turf Builder has accomplished.

This approach does require some measure of conviction about advertising and some courage in establishing the experiment. But some companies have done it.

It isn't easy and it isn't cheap to eliminate advertising from an area or from an identifiable segment of the market.

But the elimination, or at least the substantial reduction of advertising weight can be accomplished, especially for multi-brand advertisers, by local television cut-ins, by the use of regional magazine editions, by exploiting the increasing availability of media for local market adaptation.

A final conclusive evaluation of advertising is impossible, unless we have a way of establishing the level and trend of sales without advertising.

It will take courage to experiment, to establish a proper benchmark.

It will take almost as much courage, I would think, as it does to authorize an advertising budget of three million, or one million or five thousand dollars without any basis for determining what kind of return you get from spending that kind of money.



Hubbell Robinson, producer, in a speech delivered to the Radio & Television Executives' Society:

Although I was happily 3,000 miles away during last June's Foley Square turkey shoot, all of us out there in the land of the vertical pronoun followed the battle reports as closely as five-day shooting schedules permitted us to.

Whatever the avowed purpose of the opportunity for soul-baring and beating in protest against Madison Avenue's Brass Curtain, its apparent concern seemed, from that distance, at least, an attempt to reach for some of the reasons as to why television programming today is the vast wasteland that man in Washington so aptly tagged it as being. I would have found the responses of the distinguished wanderers in the wasteland more persuasive if more of them had been practitioners who had not only demonstrated convincingly their ability to use this medium with consistent and impressive success, but had evidenced any sure understanding of its real potential and how to energize it.

For that, it seems to me, is central to the dilemma facing those of us whose

**COLOR TV OWNERS
RATED A TOP-CLASS MARKET**

A study by Market Facts, Inc. shows the median income of Color TV families is \$13,123 as against a \$5,417 national average. That's another dollars-and-cents reason why more and more sponsors are moving up to Color TV. What about you? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900

Week in, week out, year 'round — the most successful schedule in television provides a full measure of diversified, popular entertainment, the most comprehensive news coverage, and the widest range of informational programming — a fully balanced lineup designed to meet the varied preferences of the total television audience.



mon.

Thriller, 10:00 P.M.

National Velvet, 8:00 P.M.



The Price Is Right, 8:30 P.M.
In Color



87th Precinct, 9:00 P.M.



tues.

Laramie, 7:30 P.M. In Color



Alfred Hitchcock Presents, 8:30 P.M.



Dick Powell Show, 9:00 P.M.



wed.

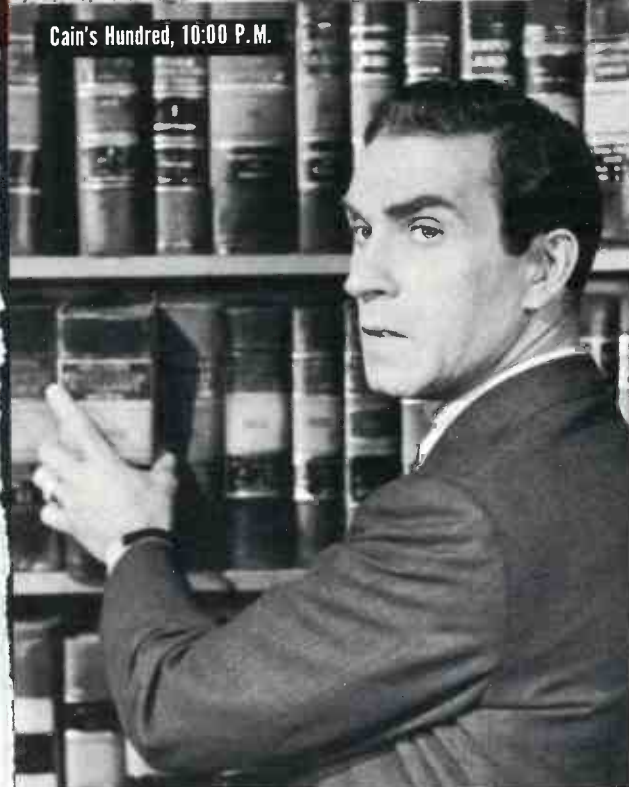
Wagon Train, 7:30 P.M.



Joey Bishop Show, 8:30 P.M.



Cain's Hundred, 10:00 P.M.



it happens

week in, week out, year 'round...

Perry Como's Kraft Music Hall,
9:00 P.M. In Color



David Brinkley's Journal, 10:30 P.M.
In Color

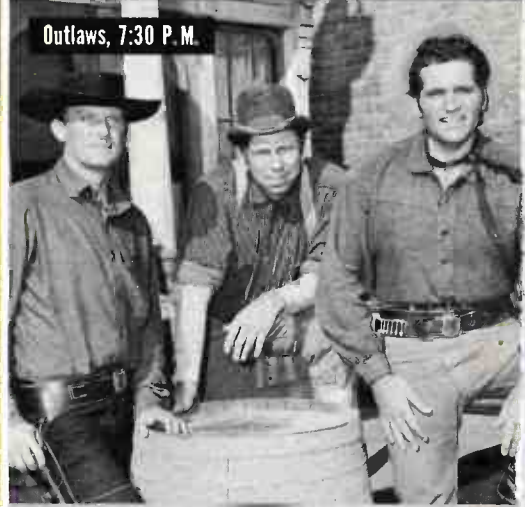


Bob Newhart Show, 10:00 P.M.
In Color



thurs.

Outlaws, 7:30 P.M.



Dr. Kildare, 8:30 P.M.



Hazel, 9:30 P.M.



Sing Along With Mitch, 10:00 P.M. In Color



fri.

International Showtime, 7:30 P.M.



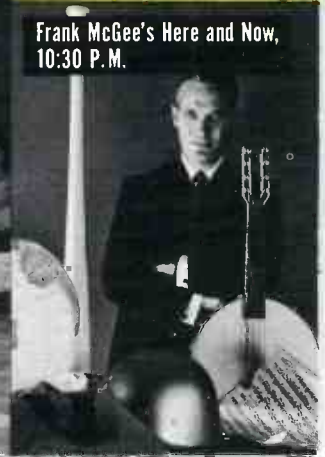
Robert Taylor's Detectives, 8:30 P.M.



Bell Telephone Hour, and The Dinah Shore Show In Color, 9:30 P.M.



Frank McGee's Here and Now, 10:30 P.M.



week in, week out, year 'round...

it happens on



on

NBC

***The best
balanced
schedule
in television
is seen on the
NBC Television
Network***

sat.

Tales of Wells Fargo, 7:30 P.M. In Color



The Tall Man, 8:30 P.M.



Saturday Night At The Movies,
9:00 P.M. Mostly In Color



sun.

The Catholic Hour, The Eternal
Light, Frontiers of Faith, 1:30 P.M.



Chet Huntley Reporting, 5:30 P.M.



Meet The Press, 6:00 P.M.
In Color



1,2,3,— Go, 6:30 P.M.



The Bullwinkle Show, 7:00 P.M.
In Color



Walt Disney's Wonderful World
of Color, 7:30 P.M. In Color



Car 54, Where Are You? 8:30 P.M.



Bonanza, 9:00 P.M. In Color



DuPont Show of the Week,
10:00 P.M. Mostly In Color



special

- Angola: Journey to a War—Sept. 19, 1961
- JFK Report — Sept. 28, 1961
- The Spiral Staircase—Oct. 4, 1961
- Sound of the Sixties—Oct. 9, 1961
- The Nation's Fortune—Oct. 15, 1961
- What's Wrong With Men?—Oct. 19, 1961
- Macbeth—Oct. 20, 1961
- The World of Bob Hope — Oct. 29, 1961
- The Many Faces of Spain — Nov. 14, 1961
- The Glamour Trap—Nov. 16, 1961
- Vincent Van Gogh: A Self Portrait — Nov. 17, 1961
- The Nation's Future—Nov. 19, Dec. 24, 1961
- Intermezzo—Nov. 19, 1961
- Thanksgiving Day Parade — Nov. 23, 1961
- Home for the Holidays — Nov. 23, 1961
- U. S. Grant, An Improbable Hero — Nov. 24, 1961
- Crossing the Threshold — Nov. 24, 1961
- The Good Ship "Hope"—Nov. 28, 1961
- The World of Billy Graham — Nov. 29, 1961
- Hollywood: The Golden Years — Nov. 29, 1961
- Victoria Regina—Nov. 30, 1961
- Highways of Melody — Dec. 3, 1961
- Japan: East is West — Dec. 4, 1961
- Sentry Abroad — Dec. 7, 1961
- Notorious—Dec. 10, 1961
- Bob Hope Show — Dec. 13, 1961
- The Peace Corps in Tanganyika — Dec. 15, 1961
- The Coming of Christ — Dec. 20, 1961
- Amahl And The Night Visitors — Dec. 24, 1961
- Highways of Melody—Dec. 31, 1961
- New Year's Eve Show — Dec. 31, 1961
- Tournament of Roses Parade—Jan. 1, 1962
- Beyond the Threshold — Jan. 5, 1962
- Projection '62 — Jan. 5, 1962

Sports

- Baseball**
- All Star Games — July 11 and July 31, 1961
- World Series — Oct. 4, 5, 7, 8, 9, 1961
- Football**
- Baltimore Colts & Pittsburgh Steelers Series — Sundays, began Sept. 17, 1961
- Blue-Gray—Dec. 30, 1961
- East-West Shrine — Dec. 30, 1961
- NFL Championship Game — Dec. 31, 1961
- Rose Bowl — Jan. 1, 1962
- Sugar Bowl — Jan. 1, 1962
- Senior Bowl Game — Jan. 6, 1962
- Pro-Bowl Game — Jan. 14, 1962
- Basketball**
- NBA Pro-Basketball Series — Saturdays, began Oct. 14, 1961
- Tennis**
- National Singles Championship — Sept. 9 and Sept. 10, 1961
- Golf**
- Tournament of Champions — Las Vegas — May 7, 1961
- National Open — June 17, 1961
- All-Star Golf — Saturdays, began Oct. 14, 1961

All times listed are New York Time.



PLAYBACK *continued*

high hopes for television entertainment still endure despite its debasement by the belt-line merchants of mediocrity, imitation and their final inevitable bed-fellow—boredom.

Television is a mass medium. Its overwhelming characteristic is its size. The audiences that make it national and are rapidly making it international are mass audiences. The advertisers whose dollars provide the major share of its support make products designed to reach those masses. Mass sales are the bloodstream of their existence. Anyone who loses sight of that basic condition of creative life in television is losing sight of the bull's-eye; he is ignoring not television's greatest creative handicap, but its greatest opportunity and challenge. Any creative team—producer, director, writer, cameraman, performer, designer—that has something worth saying, can say it to more people more compellingly than ever before in the history of man. But as communicators they must realize the tender in which they deal has to be designed to attract, hold and engage mass audiences.

And I would like to urge upon you today with all the vigor and resolution of which I am capable that there is no categorical antithesis between quality and entertainment for millions. For it is in its efforts to entertain that television's balance has been destroyed.

It is in its almost total refusal to cope with themes of depth and significance that television entertainment reduces its audience to the ranks of the emotionally and mentally underprivileged. The great bulk of television drama, serious or otherwise, consumes hours of our citizens' time saying precisely nothing. I am well aware of the thunderous chorus proclaiming that in these times, which again seem just destined to try the souls of men, audiences want only to escape from reality. I have no quarrel with the medium for providing that escape. I should like to contend as militantly as I can against the fable that it is the only kind of entertainment that can involve the interest of a mass audience. The whole history of the entertainment business cries out against such conceptual myopia. As far back as the Greeks, the most successful playwrights commanding the largest audiences were writing dramas with a purpose.

I do not believe that television audiences en masse will turn away from strong and sober themes if they are skillfully and absorbingly presented, if the characters and the dilemma in which they are involved have honesty and bite

and relate to areas of experience with which an audience can actually or possibly identify.

I would like to see television start imagining again. I would like to see it start wrestling with projects that at the outset must seem "the hard way" which, I am afraid more often than not, is the best way. The world of Spinoza may seem a far cry from Madison Avenue, Broadway and movie lots of Hollywood, but when he put it that "All things excellent are as difficult as they are rare," he spoke for us as well as for his own times.

I am asking that creators start thinking first of what will give the medium vitality, reach, excitement whose currency will last in the viewer's mind beyond the moment of broadcast, not die with it. I ask the creators to think of values before they think of "Will it sell?" This is not starry-eyed idealism. It is the most pragmatic showmanship.

The language of tyranny

John W. Burgard, vice president and director of advertising at Brown & Williamson Tobacco Corp., to the Washington Advertising Club:

The constantly evolving labyrinth of rules and regulations propounded by the Federal Trade Commission are the greatest menace to the advertising business today. In fact, this menace extends to all business and inevitably to our whole way of life in America.

Although I have had to live with the capricious rulings of the FTC for many years, I would not presume to make such a serious charge simply on the basis of my own experience. To those of you who have not read it, may I recommend the book of a former commissioner who, after serving four years, was reappointed for a seven-year term. I refer to Lowell Mason and his book "The Language of Dissent," which contains these ominous words: "I invite the reader of this book to concern himself with tyranny."

Most of the recent reports in the advertising press have been concerned with FTC action in regard to advertising copy. Perhaps even more of a threat is the course of action taken by the FTC in the enforcement of the Robinson-Patman Act.

The powers of the FTC today are undoubtedly greater than ever visualized by those congressmen who sponsored the laws under which it operates. (Perusal of the debate on the Robinson-Patman Act will leave no doubt of that.) The exercise of this power has led former Commissioner Mason to state, "Nowhere is institutional whim more apparent and

deadly than in the choice of defendants the FTC sues under the Robinson-Patman Act." Note the words "the choice of defendants." And this is the commission which, and I quote from a Circuit Court decision, ". . . wears all the hats involved in proceedings instituted under its authority. It is, at once, the accuser, the prosecutor, the judge and the jury . . ." This commission, at the last session of Congress, requested injunctive powers such as those used sparingly by the district courts. This would eliminate the only right remaining to the advertiser—the right to carry his case to the courts before a ruling can be enforced. There is no demonstrated need for this power, and the passage of such a law would be a blow at the foundation of free enterprise.

May I point out that the opposition to temporary injunctive powers for the FTC comes not only from business. The New York Bar Association's Committee on Trade Regulation has filed a statement opposing this power, and I'd like to give you one quick quote from it: "The passage of legislation having this

The sales we reject prove our worth

In selling or buying broadcast properties, one of your greatest protections is Blackburn's demonstrated willingness to reject a sale rather than risk our reputation. For our business is built on confidence and no single commission can be worth as much as our good name. Why hazard the risks of negotiating without benefit of our deep knowledge of markets, of actual sales, of responsible contacts?

BLACKBURN & COMPANY, INC.

Radio • TV • Newspaper Brokers

WASHINGTON, D. C.: RCA Building, FE 3-9270

CHICAGO: 333 N. Michigan Avenue, FI 6-6460

ATLANTA: Healey Building, JA 5-1576

BEVERLY HILLS: Calif. Bank Bldg., CR 4-2770

effect would be a giant step toward a condition in which the citizen has no redress against the naked exercise of arbitrary governmental power.

"... Administrative agencies, including the Federal Trade Commission, have been authorized by Congress to obtain preliminary relief, when necessary, under several statutes. We see no need to depart from the established orderly procedure laid down in those statutes in favor of bills which threaten such serious deprivations of respondents' rights."



Charles F. Adams, executive vice president of MacManus, John & Adams, before the Northwest Dailies Association:

As a member of the Joint Committee of the ANA-AAAA for Improvement of Advertising Content, I would like to address a very personal question to you.

When are the newspapers—who are so quick to criticize some of the unsavory advertising on TV—going to take a more discerning look at their own advertising? For it is a rare exception when you find a newspaper completely free of distasteful and dishonest advertising.

Here are some of the headlines, for instance, from a single page of a morning newspaper which is generally con-

sidered as being one of the ten best in the United States.

They include:

How to Hold False Teeth More Firmly in Place: Do your false teeth annoy and embarrass you by slipping, dropping or wobbling when you eat, laugh or talk?

Sleep Like a Log: Stop stomach gas three times faster . . .

You'd Never Know I Had Psoriasis: The ugly crusts and scales of psoriasis . . . tends to remove lesions . . . won't stain clothing or bed linen . . .

Footsore No More!

Stops Constipation Due to Aging Colon: . . . as you grow older the internal muscles of your colon wall age . . . stagnant bowel contents become so dry and shrunken they fail to stimulate the urge to purge . . . moisturizes dry, hardened waste for easy passage . . .

And here is a sort of sequel to Aging Colon:

Science Shrinks Piles New Way . . . stops itch—relieves pain . . .

Read that aloud some morning at the breakfast table. But I believe I have made my point. Just one page from one paper, mind you. And an excellent paper, too.

The fact that these are all on one page, near the rear of the newspaper, does not hide the fact that you have accepted money for them. It merely suggests your own shame in running them at all.

Many newspapers say they need protection or authority against distasteful advertising. I think that your authority comes from your own responsibility to your readers.

Have you looked at your letters-to-the-editor columns lately? I read them religiously for the insight they provide as to what people are really thinking. And more and more often I run across angry letters directed at your entertain-

ment pages and the lewd, lascivious, indecent advertisements put out by Hollywood. What are the newspapers doing about this open-pit garbage mine? Let me read you something in this regard:

"A newspaper cannot escape conviction of insincerity, if while professing high moral purpose it supplies incentive to base conduct . . . lacking authority to enforce its canons, the journalism here represented can but express the hope that deliberate pandering to vicious instincts will encounter effective public disapproval or yield to the influence of a preponderant professional condemnation."

That is Article VII of the Code of Ethics of the American Society of Newspaper Editors.

Our times and culture

In a newsletter, "Radio and Television Advertiser," put out by WCAX Burlington, Vt.:

It was Mark Twain who proposed the thesis that one man's opinion was as valuable as another's, on the ground that for any expert on one side another could be found on the opposite, and thus all opinions canceled out in pairs.

Last spring Newton Minow, chairman of the Federal Communications Commission, appointed himself the spokesman for that cult which castigates television. A vast wasteland, said Minow, which does not live up to its responsibilities. High on the list of programming objectionable to this cult has been the western, stereotyped in form (they say), banal in plot (they think) and lacking in that perceptive evaluation of cultural values which should mark the execution of a Great Art Form.

Last summer Arthur Goldberg, Secretary of Labor, entered the lists to save the Metropolitan Opera for the nation. A labor dispute with the musicians had caused cancellation of the upcoming season.

"A national treasure house of culture," said a High Administration Source. "Unthinkable that the Met should perish," said others. "This Art Form is so great, it may have to be nationalized."

And so, with the personal intervention of the Secretary of Labor of the United States of America, the Metropolitan Opera commenced another season.

And the first opera?
Tristan? No.
Götterdämmerung? No.
Pagliacci? No.
Cyrano? No.
Well, what then?
The Girl of the Golden West. END

23 MAJOR COMPANIES RENEWING COLOR TV SPONSORSHIP

23 major advertisers who sponsored Color TV in 1956 are buying it again in 1961. One more proof that Color delivers the prospects. Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900



THE DAY Chicago was attacked!*

CHICAGO, Nov. 11—Father Dearborn, symbol of this second most important military target in the United States, learned today that Chicago *can* be defended from an enemy attack.

Chicagoans who were tuned to WBKB, Channel 7, at 9 p.m. Saturday, November 11, saw and heard a straight-from-the-shoulder, hard-hitting information program, "Countdown: Is Chicago Defensible?"

Chicago watched and found out.

Chicago saw in detail the defense that protects it against air attack: the Dew Line, the Mid-Canada Line and the local perimeter of defense beginning at Madison, Wisconsin, and ending with the Nike missile batteries within the city itself.

Chicago has learned to **rely** on WBKB for accurate information.

Chicago has learned to **expect** the exciting programming that comes from the "Climate of Creativity" that pervades the studios and offices of Channel 7.

By the way—are **your** clients taking full advantage of WBKB's "Climate of Creativity"?

*A postulated attack.

A GOOD
CHICAGO HABIT

WBKB
CHICAGO'S
CHANNEL

7
abc

America's most exciting network!

An Owned-and-Operated Station of the American Broadcasting Company • A Division of American Broadcasting-Paramount Theaters, Inc.

FOCUS ON COMMERCIALS



The Problem

How to visualize a cup and a half of coffee without sacrificing the appearance of the coffee or revealing the optical effect involved.

The Solution

How did they get that extra half cup out of Instant Maxwell House coffee? According to Sol Dworkow, "It wasn't easy."

Dworkow, production supervisor at Benton & Bowles, the Instant Maxwell House agency, explains that it all started over a year ago with the copy department. They'd come up with what everyone agreed was a fine copy approach for Maxwell House instant coffee. "Now when you pour a cup of coffee," the slogan went, "pour a cup and a half of flavor." A fine slogan, but how to visualize it?

The essential problem was to show an extra half cup of coffee rising above the rim of the cup without making the optical effect obvious. For several months Benton & Bowles searched for a production house that could come up with the exact technique needed. A number of Hollywood houses worked on the project and failed. Benton & Bowles then brought the problem back to Television Graphics in New York and Bob Franz. Franz is in charge of special effects for TV Graphics and one of the foremost cinematographers in the business.

Franz and the crew from B&B worked for nine months trying and discarding various methods for the commercial. They tried using a plastic cylinder that fitted into the coffee cup but found reflections of light from the cylinder spoiled the technique. They tried photographing with a polarized lens on the camera to cut down the reflections, but with no success. Next they tried camouflaging the set backgrounds. They thought a wall of vertical stripes behind the coffee cup might cut down the cylinder's vertical reflections. It didn't. In

addition, the steam from the coffee caused a condensation process to take place. Beads of perspiration formed on the edge of the cup giving the whole effect away to even the most inexperienced eye.

Finally Franz hit pay dirt with the mat technique. The successful method made use of two sets. On one the camera photographed a coffee cup with a stream of coffee being poured into it from the top. The camera was then set at exactly the same angle to photograph another set on which a glass cylinder with a tube in the bottom was set up. Coffee was pumped up from the floor through the tube into the cylinder, giving a rising effect.

The photography completed, Franz and his crew worked for four weeks superimposing the frames of the cylinder over the frames of the coffee cup. The eight-second segment consisted of nearly 200 frames—each matted separately. A laborious job but a perfect result.

The Problem

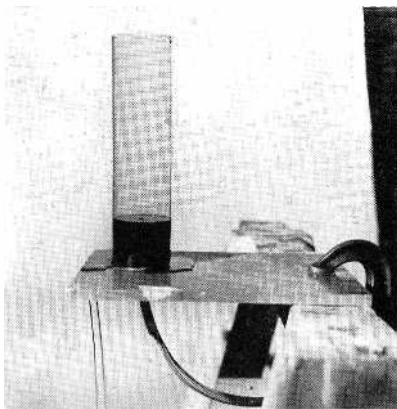
How to give a mass-produced, packaged goods product, that's shaped like a miniature doughnut, an adult, functional identity that will enable it to stand out in the crowd of its competitors?

The Solution

Let Freberg do it.

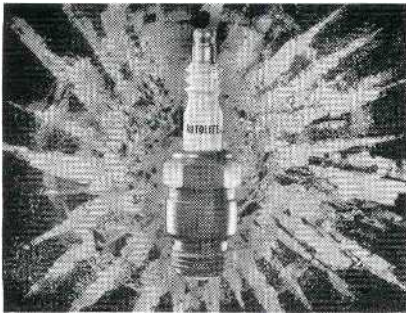
Cherrios, a breakfast cereal product, is sold over innumerable supermarket counters. So are dozens of other breakfast cereals. Almost all use an advertising pitch that stresses a yummy, nourishing, good for the kid/lies appeal. The sell is usually direct, with the product sure to be on constant display, front and center.

Dancer-Fitzgerald-Sample, advertising agency for General Mills, makers of Cheerios, wanted a new approach. The shape of the cereal has a utilitarian purpose. It's circular so that it can be toasted evenly. How to get this across to a sophisticated television audience that



T. V. spot editor

Sponsored by one of the leading film producers in television



Photographic magic dramatically demonstrates how an Autolite sparkplug "actually cleans itself while you drive". Exciting "electronic" musical effects, by Raymond Scott, accent the action of Autolite products featured in this series of commercials.

Produced by SARRA for AUTOLITE MOTORCRAFT DIVISION OF THE FORD MOTOR COMPANY through BATTEN, BARTON, DURSTINE & OSBORN, INC.



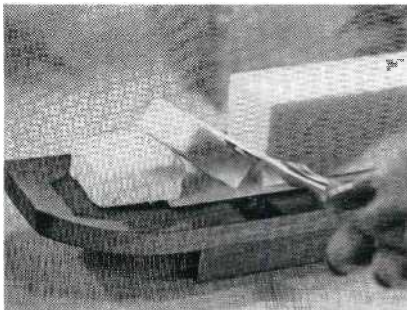
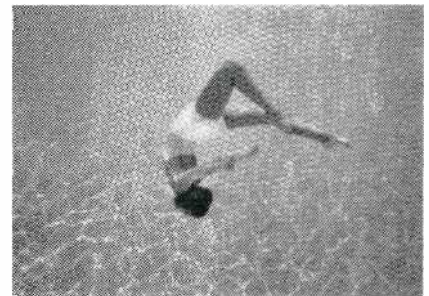
New York: 200 East 56th Street Chicago: 16 East Ontario Street

Have the underwater ballerina swim directly to the edge of the television set, add product glamour shots with a water background, and you have the perfect way of saying "Jergens Moisture Cream". This is one of a series of commercials for Andrew Jergens products.

Produced by SARRA for THE ANDREW JERGENS CO. through CUNNINGHAM & WALSH, INC.



New York: 200 East 56th Street Chicago: 16 East Ontario Street



"Butter! Real butter! Costs a little more, but it's worth a lot more". That's the theme of this series of 60-second color spots for the American Dairy Assn. Seen on the Dinah Shore show, they appetizingly prove, through eye-tasting food photography, that the little difference is worth a lot more.

Produced by SARRA for the AMERICAN DAIRY ASSN. through CAMPBELL-MITHUN, INC.



New York: 200 East 56th Street Chicago: 16 East Ontario Street

Problem: Sell Bulova to the consumer. Sell the jeweler to the consumer. This series of Bulova Watch commercials does just that. Human interest scenes, striking watch photography and jewelry store shots, all add up to the fact that "Bulova is the watch you can give with pride, wear with pride, because it is made with pride", and obtainable at "America's watch expert", your jeweler.

Produced by SARRA for BULOVA WATCH COMPANY, INC. through SULLIVAN, STAUFFER, COLWELL & BAYLES, INC.



New York: 200 East 56th Street Chicago: 16 East Ontario Street

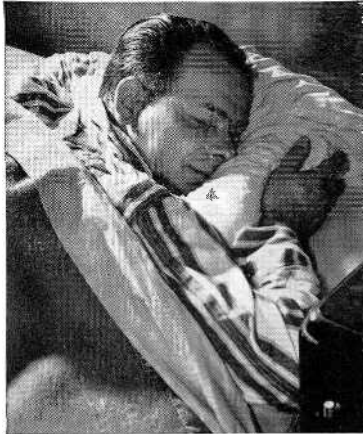


New York: 200 East 56th Street



Chicago: 16 East Ontario Street

YOU'LL SLEEP BETTER



...if you learn how to guard yourself against cancer.

Your best *long term* insurance against cancer is to see your doctor every year for a thorough health check-up, no matter how well you may feel.

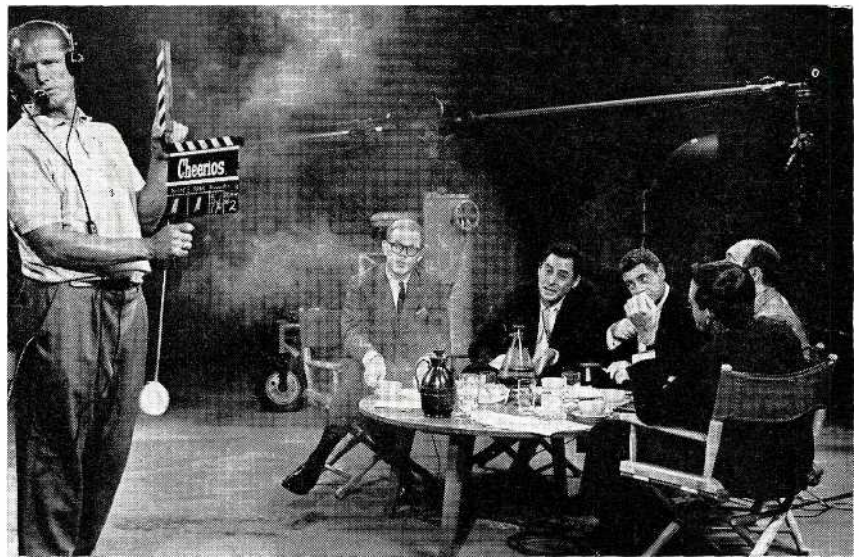
Your best *day-to-day* insurance against cancer is to see your doctor immediately if you have any one of cancer's seven danger signals that lasts more than two weeks.

- 1) Unusual bleeding or discharge
- 2) A lump or thickening in the breast or elsewhere
- 3) A sore that does not heal
- 4) Change in bowel or bladder habits
- 5) Hoarseness or cough
- 6) Indigestion or difficulty in swallowing
- 7) Change in a wart or mole

For more information, call your local Unit of the American Cancer Society or write to "Cancer" in care of your local post office.

AMERICAN CANCER SOCIETY

COMMERCIALS *continued*



The "Open Oat" panel prepares to discuss "the shape of breakfast cereals and their role in our modern society." The scene is from one of six TV commercials made for Cheerios. Stan Freberg, whose firm created and produced the spots, is on left . . .

would want to listen? It became a case for Freberg Ltd., an advertising consultant firm in Hollywood.

Stan Freberg, boss of the company, is an advertising iconoclast: he believes satire sells products. Chun King Chow Mein is a perfect case history of how Freberg's commercials can needle a product into a best-selling status. In the two years Freberg has been doing his satirical Chun King commercials the product has vaulted from obscurity to a reported major share of the \$30 million chow mein market.

In the commercial field, Freberg is a quadruple threat man. He produces, directs, writes and performs. A commercial made by Freberg bears as distinctive a brand as, say, a motion picture by Hitchcock.

For Cheerios, Freberg made a series of six—three 30s and three minutes—taped commercials. The minute commercials, entitled "Open Oats," are obvious but keen spoofs of David Susskind's *Open End* talkathons. Their real distinction is that the product package is never on display.

In all the commercials the message is sounded in the lowest of keys. In one, for example, the moderator and his guests, including a general, are grouped around a table.

"There's sociological significance to shapes," begins one guest.

"When you refer to 'shape,' are you talking about the Supreme Headquarters of Allied Powers in Europe?" asks the general.



. . . Here, finding no box of Cheerios to show the TV audience, Freberg forms the product's shape with his fingers.

"No, no. Cereal shapes; the 'O' shape of the Cheerio," explains the moderator and thus lightly brings the discussion around to the product's "nut-like flavor" and "all-around toasting goodness."

The Cheerio TV commercials have been on the air since the middle of September. They are being shown on three network shows and in test markets around Buffalo, N.Y.

END

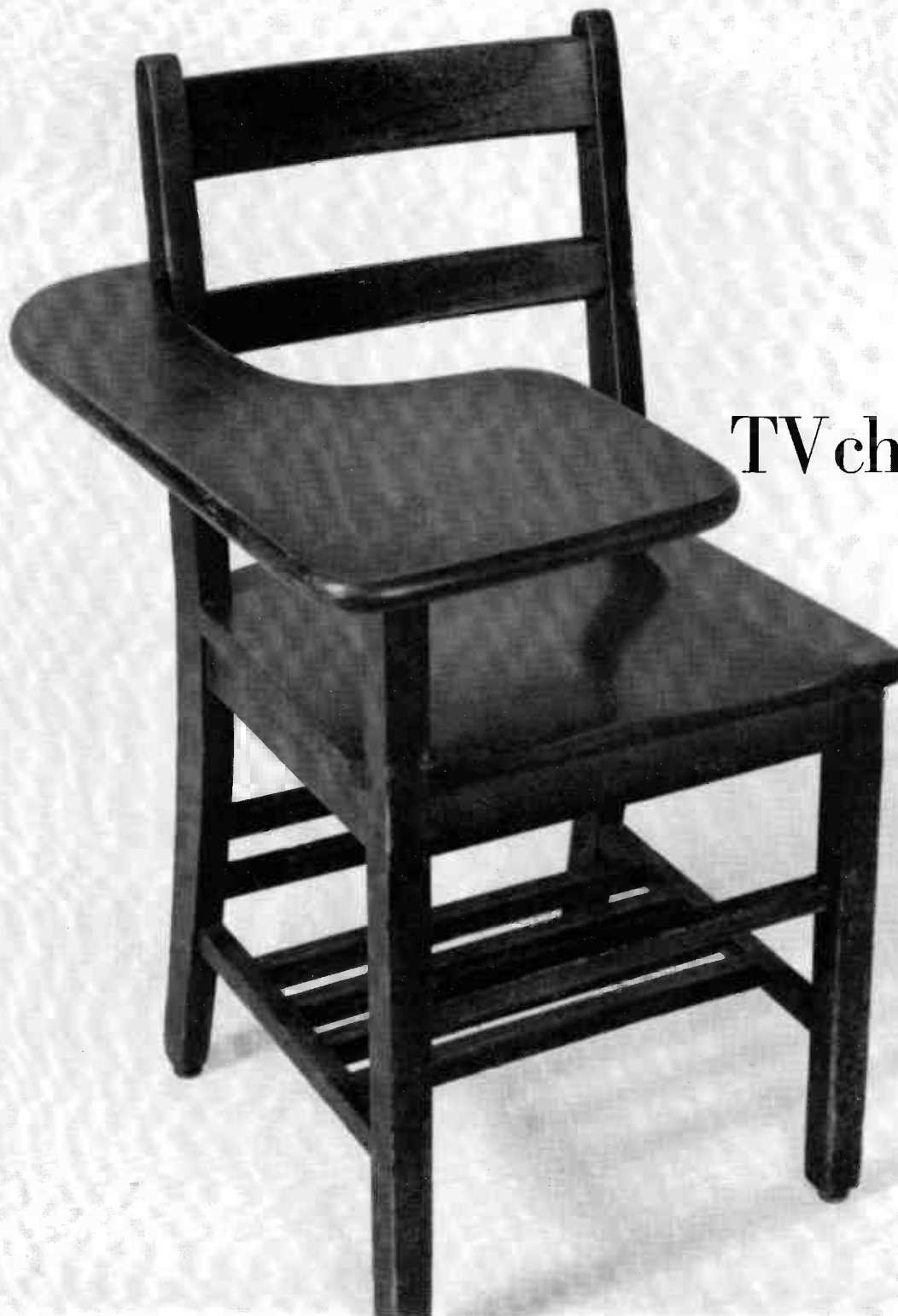
SPECIAL!



When locally-produced public affairs programming is both informative and popular, you can be sure that the talent which creates it is special. Typical examples: "Alone in Its Greatness," KMOX-TV's salute to the St. Louis Municipal Opera, which attracted a 32% share of audience; "Grant in St. Louis," a candid close-up of an extraordinary American, which had a 36% share of audience; and "St. Louis 1985," an unconventional look into the future, which achieved a fancy 40% share of audience in 4-station St. Louis (ARB). These and other imaginative, local "specials" all competed successfully against strong prime-time network opposition. This all-out attention to the local community is one reason why the community goes all-out for Channel 4. Why, month after month after month, the special audience winner is

KMOX-TV

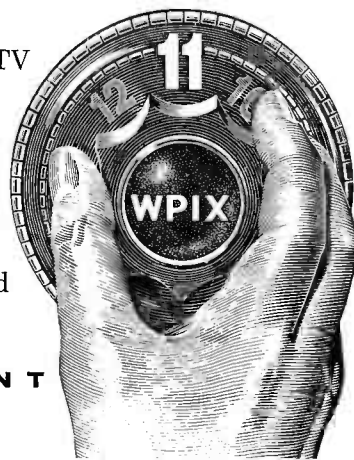
CBS Owned — Channel 4 in St. Louis.



TV chair

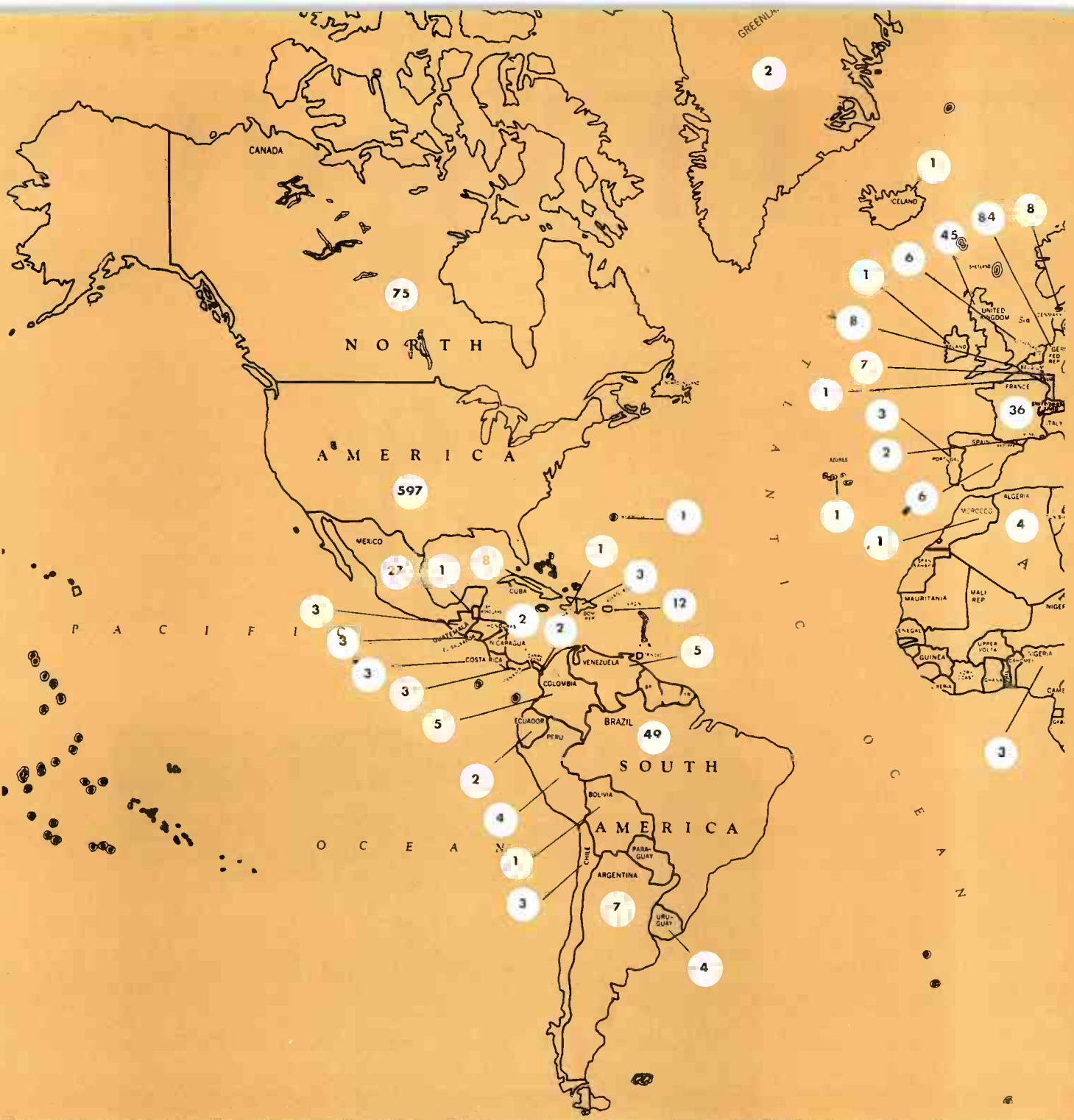
More than 1,000,000 students in the New York area view WPIX-11 educational TV as part of their regular curriculum. From 9:00 AM to 3:30 PM Monday thru Friday WPIX-11 telecasts twenty-two different courses under the auspices of the New York State Board of Regents for in-school students and viewers at home. This marks the fourth consecutive year of WPIX-Regents programming, the only association of such magnitude in the nation between Educational Television and a Commercial Television Station.

NEW YORK'S PRESTIGE INDEPENDENT



TELEVISION





By ALBERT R. KROEGER

TELEVISION, as a glance at the map above will indicate, is a far-flung venture. Nearly a thousand foreign TV stations, operational, abuilding or allocated, range themselves over 82 countries. Whether government controlled or privately operated, most of them turn to the U.S. for guidance and for programming. The U.S. is obliging for two reasons: one is for profit, the other, paradoxically, is altruism—the fostering of a communications phenomenon it has itself so successfully created.

U.S. television entrepreneurs at the moment have free world television over a barrel. Their product and their skill are needed to put overseas television on its feet. Estimates hold that roughly 80% of overseas programming bears the Made-in-U.S.A. stamp. RCA is the name on transmitters from Bangkok to Rio. A man from Denver manages a station in Beirut. A technician from New York slaps at bugs as he guides work on a signal relay system in the Venezuelan jungle.

This year U.S. program distributors may take as much as \$43 million out of the overseas market. Broadcast equipment men and set manufacturers may take about \$33 mil-

Raymond Burr had to fight off fans in Sweden; Phil Silvers earned England's "jolly good"





Perry Mason is one of our most popular exports. Above are the actors whose voices dub for the principals in Japanese telecasts.

U.S. program men have been dealing overseas since 1951 but the boom in foreign stations and sets is a fairly recent thing. And dollar return on U.S. product overseas, constantly moving upward, has only in the last few years been in what could be called hefty figures.

If it is doubted that Made-in-U.S.A. television programs are not making a hit overseas, then Sergeant Bilko will have to turn in his stripes and Perry Mason will have to lose a case. Neither, at this juncture, need fear.

Phil Silvers, dining in a sedate London restaurant last year, barely got through his meal for the old gentlemen dottering up to him for a handshake and a "jolly good" on his TV show playing on British television.

Raymond Burr, alias Perry Mason (one of the most popular programs showing in the world market), had to literally fight off fans clamoring for a look at him on a recent world promotional tour. *Gunsmoke*, hot in the U.S., is equally hot as *La Ley Del Revolver* in Spanish-speaking countries. The French love *J'Adore Lucy*. *Bonanza* is a household word in Japan. And on it goes in some 50 countries around the world.

But there are problems. The U.S. television executive likes to look on all this, especially his overseas technical and financial aid, as a "partnership." But all too often, in foreign eyes, it smacks of a quest for what is popularly known as "the almighty dollar." And the U.S. profit motive is clear in its overseas dealings.

Nationalism is not a new word but any American doing business overseas has run into it: the foreign legislator who deems American influence a corruption of the native culture, the unions who see local labor disrupted through import, the "balance-of-trade" pressure groups.

With quotas, restrictions, censorship and the various difficulties attached to getting U.S. TV product into many nations, the dangerous thin ice of nationalism is or should be very real to U.S. television men operating overseas.

In recent months in the newspapers of several nations there has been criticism of U.S. involvement in the local television operations. And FCC Chairman Newton Minow's "vast wasteland" attack on U.S. programming, according to almost every U.S. TV source dealing overseas, has harried U.S. efforts, supplied ammunition for foreign ax grinders. But most also agree that the hurt has not been severe. The foreign operator has a lot of U.S. TV product to choose from and he buys what *he* wants.

While foreign nationalism is clearly a problem, the situation is far from explosive. The simple fact is that foreign TV operators *want* U.S. television aid. Their systems are growing and, for the present, must feed on the world's top entertainment supplier.

The roadblocks for U.S. TV enterprise abroad are not all foreign made. Program distributors level heavy criticism at some mighty U.S. forces, namely the American Federation of Television & Radio Artists, talent agencies and big-name show people themselves—the bottleneck in getting our live-tape programming overseas, the so-called "cultural" or "quality" shows such as *Hallmark Hall of Fame*, *The Play of the Week*, *Playhouse 90*, *Ed Sullivan*, *Bell Telephone Hour* and the many music-comedy specials.

Live-tape programs are, domestically, high priced because of performers' and musicians' talent payments and the costs of clearances. Within the framework of talent costs, AFTRA has set up a payment formula for performers (example: 20% of the AFTRA minimum scale for Great Britain, 5% for Latin America, 5% for the Far East, all working up to 45% for world-wide use). But this is only part of the performers' cost story. The "name" actors and singers who work through talent agencies often insist upon 100% of their original fee, prohibitive figures in any overseas market, too "risky" for most distributors to even try to sell. Consequently, the foreign market is bare of some of America's better TV efforts.

NBC International did distribute *The Perry Como Show* overseas in 16 countries last year because most performers on *Como* agreed to work for an "equitable" fee. But others didn't and some of the *Como* "hours" played overseas in formats ranging down to 18 minutes. The show is no longer in overseas distribution and NBC International took a loss on its effort.

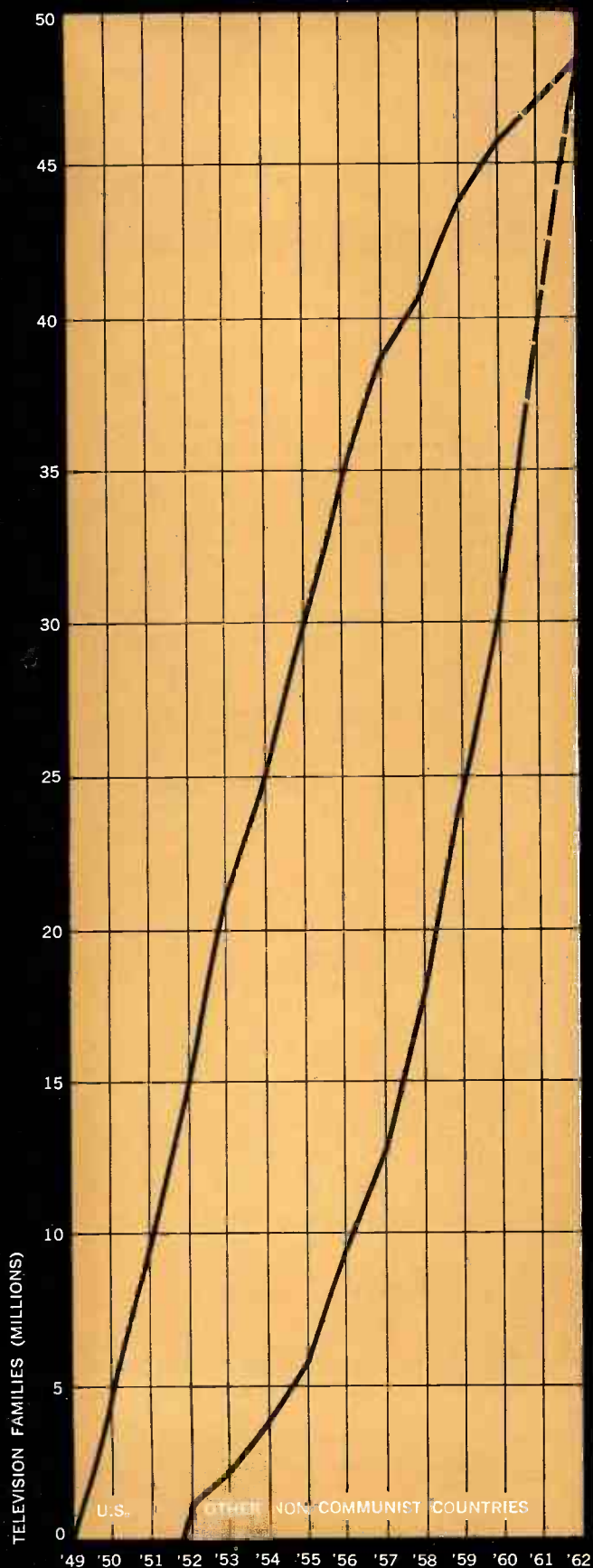
U.S. filmed programs flow overseas in abundance for the simple reason that present contracts with film unions do not carry the high talent pay costs.

In the sphere of "quality" programming the U.S. is represented overseas only by a growing business in news and documentary product. The question remains with U.S. image-sensitive groups, "Is it enough?" "What impressions of America are being left by the popular, but questionable, westerns, comedies and action epics?" Some U.S. representatives of foreign TV stations shake their heads.

Charles Michelson, president of Charles Michelson Inc., which represents 17 TV stations ranged from Thailand to Africa, buys programs for its stations from all U.S. sources, recalls foreign visitors wanting to see our Indians and gangsters and two-car garages, "the exact impression left by our overseas shows."

Says Michelson, "The State Department invites foreign station men to the United States to study our television system. They get a USIA indoctrination, are farmed out to universities to study educational television and then visit commercial stations around the country. They are exposed

TELEVISION GROWTH U.S. and Other Non-Communist Countries



EXPORT/U.S.A. *continued*

to our entire system. Back home they want to put on the same kind of programming. Without our help in the 'quality' area, they can't."

Michelson sees the roadblocks to "quality" as the unions and top talent. "Why expose myself in Australia," supposes Michelson putting himself in the thinking of a top star, "when I can command five to ten times as much payment there by personal appearance?"

Michelson has written to the presidents of several major companies currently sponsoring top-draw "quality" programs asking them if they can break loose their shows for foreign showing. The answers are the same. "We'll look into it," or "See the talent agency." Says Michelson, "It's a stalemate. Talent wants pay. Their point can be well taken but it does not get us the programming that is most important for our prestige abroad."

It is a moot point whether U.S. prestige abroad is suffering via its television export. With a flow of "quality" programs the elusive thing called "image" might be enhanced, but, according to many program distributors, foreign operators know what they want—what they take represents their own choice, based on the viewing habits of their audiences.

Says Ralph Baruch, director of international sales for CBS Films, "Television has represented America better than the movies ever have." As a case in point he cites "Harvest of Shame," a controversial *CBS Reports* show that depicted the plight of the U.S. migratory worker. Baruch cites the reaction, when it was shown in Japan, as doing more for democracy in that nation than anything ever has, a problem frankly exposed and the U.S. credited with showing it, demolishing the myth of a gay, problem-free America.

Baruch, aware of the problems of getting "quality" shows abroad, maintains that "we must offer to the world the entire output of U.S. television." But he adds that the overseas operator buys what he wants. "He comes here and sees a show's ratings points, often no small influence on his program selection."

Qualifying the subject of ratings and show selection, Merle S. Jones, president of CBS Television Stations (who also handles CBS international operations pertaining to broadcasting), says, "As a rule, a country beginning in television and buying our shows, reflects on ratings as a guide to program popularity. The more sophisticated countries are experienced with their own ratings and they buy what their people want."

An NBC International executive gives the foreign TV operator credit for taste and a sense of immediacy. "He does not," says the NBC man, "want to be known as a third-run theatre. He wants the newest programs. He knows that styles change. A lot of U.S. producers have made the mistake of holding back a program from world distribution to wait out higher sales prices, and they have lost out completely."

With the growth in the world market, this NBC executive points out that U.S. program distributors can no longer fly into a country, make a sale, and fly out again the next day. "Today you must maintain selling organizations, know your customers and sell to them as broadcasters." To this end, most of the major U.S. program distributors have opened sales offices in key foreign cities.

MCA-TV, marketing some 40 shows in better than 50 countries, claims more foreign sales offices than any other distributor—nine (Paris, Rome, London, Berlin, Munich,

Toronto, Mexico City, Sydney and Tokyo). An MCA-TV spokesman notes that "no sub-distributors are used." This, he claims, is more costly but "firm control over selling terms is maintained—and it leads to greater respect for the operation." And, the MCA man adds with a nod to the problem of nationalism, "the offices are staffed entirely by nationals of the country operated in."

While every U.S. programming man slugs it out for his own organization's TV product overseas, U.S. world TV interests on an industry level are looked out for by two associations or lobby groups: The Television Program Export Association representing 12 TV film companies and the Motion Picture Export Association representing nine motion picture firms. (Telefilm, as well as feature film, comes under MPEA in that 35% of its members' production is network TV product, currently about \$87 million worth of new network shows on a 39-week basis.)

TPEA, now about a year-and-a-half old, is headed by John G. McCarthy, a former head of the foreign department in Hollywood's Johnston Office. Its members include CBS, NBC, ABC, MGM, United Artists, Screen Gems, MCA, NTA, Warner Bros., Desilu, Four Star and Danny Thomas.

MPEA duplicates TPEA in four members, United Artists, Screen Gems, Warner and MGM, adds Allied Artists, Walt Disney, Paramount, 20th Century-Fox and Universal. Its president is William Fineshriber, a one-time NBC executive and a former head of Screen Gems' international division.

Both organizations parallel each other in being service organizations for member use, supply information on each overseas TV market, current prices, restrictions, stations, legislation as it affects U.S. TV interests. They can each work with foreign government's television interests in efforts to clear up problems, try to get the best possible arrangements for their members to do business under. U.S. program distributors generally agree that their work is "helpful."

Says John McCarthy, "We are up against cartels, protective problems, restrictions, quotas, price ceilings and allocations of foreign exchange." But he still sees progress.

In a report to the U.S. government earlier this year, McCarthy estimated revenues from U.S. telefilms in the foreign market as reaching from \$35 to \$43 million in 1961. In a breakdown by regions, the TPEA head spreads the telefilm return as \$3 to \$4 million from continental Europe, Africa and the Near and Middle East; \$23 to \$29 million from the United Kingdom, Canada and Australia; \$5 to \$6 million from Latin America, and \$3.7 to \$4 million from the Far East.

In 1962, if restrictions in key markets such as the United Kingdom could be ameliorated and access to other markets maintained, McCarthy expects overseas TV revenues to climb as high as \$50 million.

To McCarthy, and to every other TV man selling product overseas, the fly in the foreign ointment is Great Britain. Britain's commercial network, established in 1955, maintains a protective quota that gives U.S. (or foreign) product 14% of air time—one hour a day for non-British TV programming. To McCarthy, who notes that U.S. shows playing British television generally get the top ratings, the situation is "intolerable."

"Competition among U.S. program distributors," says McCarthy, "is acute because of the scarce time slots. And British buyers are tough. They get top programs for ridiculously low prices. A half-hour show will get anywhere from \$2,500 to \$3,500. Its cost in the U.S.: \$55,000."

In Canada, the U.S.'s single largest "overseas" market,

McCarthy points to "an ominous trend." The Canadian quota of domestic programming is now 45%. Next April it will rise to 55%. (But the Canadian quota is liberal. A Canadian star in a U.S. show or even a topic could come under the allowable heading "of domestic interest." Nevertheless, some U.S. producers are going into show production in Canada to safeguard interests in this key market.)

Europe, excluding the United Kingdom, is in McCarthy's estimation not moving as rapidly as the rest of the world in TV station and set growth. It has the British example of government control but commercial operations are starting, and, in McCarthy's words, "When advertising is permitted to come into the picture, set counts take off."

In West Germany a second channel is coming into operation—with advertising time sold three years in advance, according to McCarthy. Italy is adding channels. France is moving slowly.

Australia is a bright spot in McCarthy's book and in the eyes of most U.S. program distributors. Prices are in line with comparable U.S. markets and the Australian people are said to come closest to Americans in outlook and in entertainment taste.

In Japan, where McCarthy and TPEA have done a great deal of spade-work to open a "fair" Japanese market, the TV boom also is on. Three years ago Japan had 600,000 TV sets. The figure now approaches nine million. Once-troublesome price ceilings on imported shows were lifted early this year after months of negotiations. Where a year ago there was a price ceiling of \$350 imposed on a half-hour program, it now goes as high as \$750, still a c-p-m less than any other country in the world, but progress nonetheless.

At MPEA, William Fineshriber echoes many of TPEA's views of the world TV market. (In overseas TV activity,

To page 84

AROUND THE WORLD WITH TELEVISION

Complete listing of world TV stations,
as compiled by official U.S. government
agencies. Carried in full in this issue.

Page 90

[1]	[2]	[3]	[4]	[5]	[6]	[7]	[8]	[9]	[10]
RANK BY REVENUE	MARKET & NO. OF STATIONS ()	TOTAL REVENUE	RANK BY TV HOMES	TOTAL TV HOMES	RANK BY REVENUE PER TV HOME	REVENUE PER TV HOME	NETWORK	PER CENT SHARE SPOT	LOCAL
1	NEW YORK, N.Y. (7)	\$82,321,928	1	4,961,300	18	\$16.59	13%	72%	15%
2	LOS ANGELES, CALIF. (7)	51,197,070	2	2,734,700	7	18.72	11	55	34
3	CHICAGO, ILL. (4)	42,302,584	3	2,188,600	6	19.33	14	66	20
4	PHILADELPHIA, PA. (3)	28,443,927	4	1,912,600	36	14.87	18	65	17
5	BOSTON, MASS. (3)	22,995,082	6	1,447,600	26	15.88	16	60	24
6	DETROIT, MICH. (3)	19,479,718	5	1,596,400	57	12.20	23	55	22
7	SAN FRANCISCO-OAKLAND, CALIF. (4)	18,768,167	7	1,323,300	41	14.18	19	52	29
8	PITTSBURGH, PA. (3)	17,484,738	9	1,267,600	46	13.79	18	61	21
9	CLEVELAND, OHIO (3)	17,484,182	8	1,307,300	48	13.37	20	59	21
10	ST. LOUIS, MO. (4)	13,852,805	10	851,500	22	16.27	19	59	22
11	WASHINGTON, D.C. (4)	12,486,763	11	836,500	35	14.93	19	61	20
12	BUFFALO-NIAGARA FALLS, N.Y. (3)	11,989,427	17	647,800	10	18.51	18	58	24
13	MINNEAPOLIS-ST. PAUL, MINN. (4)	11,984,632	12	743,600	24	16.12	20	45	35
14	BALTIMORE, MD. (3)	10,941,114	15	674,300	23	16.22	19	57	24
15	DALLAS-FT. WORTH, TEX. (4)	10,922,980	14	708,200	30	15.42	19	48	33
16	MILWAUKEE, WIS. (4)	10,217,295	19	601,400	17	16.99	21	58	21
*	HARTFORD-NEW HAVEN- NEW BRITAIN-WATERBURY, CONN. (5)	10,209,181	*	*	*	*	18	69	13
17	CINCINNATI, OHIO (3)	9,904,328	16	650,100	31	15.23	20	57	23
18	INDIANAPOLIS-BLOOMINGTON, IND. (4)	9,770,712	13	716,400	47	13.64	19	55	26
19	KANSAS CITY, MO. (3)	9,608,652	18	611,100	28	15.72	22	58	20
20	MIAMI, FLA. (3)	9,423,724	22	515,400	12	18.28	16	52	32
21	HOUSTON-GALVESTON, TEX. (3)	9,359,319	23	502,400	8	18.63	19	56	25
22	SEATTLE-TACOMA, WASH. (5)	9,118,354	21	552,300	20	16.51	20	60	20
23	COLUMBUS, OHIO (3)	8,393,486	25	487,500	15	17.22	20	55	25
24	ATLANTA, GA. (3)	8,025,746	20	578,800	45	13.87	21	55	24
25	PORTLAND, ORE. (3)	7,671,152	27	463,000	19	16.57	20	60	20
26	DENVER, COLO. (4)	7,291,197	31	355,600	4	20.50	16	50	34
27	NEW ORLEANS, LA. (3)	7,119,790	30	386,300	11	18.43	20	49	31
28	ALBANY-SCHENECTADY-TROY, N.Y. (3)	6,191,436	26	463,900	49	13.35	25	57	18
29	SACRAMENTO-STOCKTON, CALIF. (4)	6,066,773	29	388,400	29	15.62	18	58	24
30	MEMPHIS, TENN. (3)	5,963,101	24	488,300	56	12.21	28	53	19
31	TAMPA-ST. PETERSBURG, FLA. (3)	5,787,258	36	328,300	14	17.63	18	52	30
32	OKLAHOMA CITY-ENID, OKLA. (3)	5,753,481	35	335,400	16	17.15	24	49	27
*	HARRISBURG-LANCASTER-YORK- LEBANON, PA. (5)	5,156,263	*	*	*	*	24	54	22
33	NASHVILLE, TENN. (3)	5,091,817	32	346,800	38	14.68	25	38	37
34	NORFOLK-PORTSMOUTH-NEWPORT NEWS- HAMPTON, VA. (3)	5,037,725	33	342,400	37	14.71	25	43	32
35	SAN ANTONIO, TEX. (4)	4,741,136	41	313,900	33	15.10	23	49	28
36	OMAHA, NEB. (3)	4,737,735	34	337,300	43	14.05	29	50	21
37	PHOENIX-MESA, ARIZ. (4)	4,645,389	58	204,500	13	22.71	17	37	46
38	ROCHESTER, N.Y. (3)	4,644,088	39	321,100	19	14.46	23	56	21
39	TULSA, OKLA. (3)	4,287,607	43	304,300	42	14.09	27	49	24
*	CHARLESTON-OAK HILL-HUNTINGTON, W. VA.-ASHLAND, KY. (4)	4,249,067	*	*	*	*	28	45	27
40	DES MOINES-AMES, IOWA (3)	4,132,488	40	316,600	51	13.05	26	58	16
41	SALT LAKE CITY-OGDEN-PROVO, UTAH (5)	3,987,004	49	250,600	25	15.91	24	36	40
*	JOHNSTOWN-ALTOONA, PA. (3)	3,821,435	*	*	*	*	24	58	18
*	SPRINGFIELD-DECATUR-CHAMPAIGN- URBANA-DANVILLE, ILL. (5)	3,652,516	*	*	*	*	21	45	34
42	WICHITA-HUTCHINSON, KAN. (3)	3,616,718	46	259,000	44	13.96	25	49	26
43	SPOKANE, WASH. (3)	3,599,008	50	249,300	40	14.44	20	57	23
44	FRESNO, CALIF. (3)	3,361,878	55	224,600	34	14.97	25	49	26
45	WILKES-BARRE-SCRANTON, PA. (3)	3,197,422	47	253,100	52	12.63	28	41	31
46	GREENVILLE-SPARTANBURG, S.C.- ASHEVILLE, N.C. (4)	3,139,581	28	395,300	70	7.94	25	49	26
47	RICHMOND-PETERSBURG, VA. (3)	3,114,324	45	275,400	60	11.31	31	43	26
*	PORTLAND-POLAND SPRINGS, ME. (3)	3,064,671	*	*	*	*	27	54	19
48	FLINT-SAGINAW-BAY CITY, MICH. (3)	3,063,710	42	306,000	64	10.01	28	52	20
49	HONOLULU, HAWAII (3)	2,998,074	64	129,900	2	23.08	10	37	53
50	ROANOKE-LYNCHBURG, VA. (3)	2,879,875	44	298,700	65	9.64	30	42	28
51	MOBILE, ALA.-PENSACOLA, FLA. (3)	2,847,410	54	228,400	53	12.47	21	44	35
52	CEDAR RAPIDS-WATERLOO, IOWA (3)	2,799,833	37	325,500	67	8.60	29	54	17
53	KNOXVILLE, TENN. (3)	2,694,877	53	229,800	58	11.73	27	44	29
54	GREEN BAY, WIS. (3)	2,665,045	38	324,200	69	8.22	34	34	32
55	PEORIA, ILL. (3)	2,572,865	61	169,100	32	15.21	28	39	33
56	FORT WAYNE, IND. (3)	2,547,251	57	207,600	55	12.27	30	37	33
57	ORLANDO-DAYTONA BEACH, FLA. (3)	2,539,495	56	221,700	59	11.45	21	38	41
58	LITTLE ROCK, ARK. (3)	2,505,563	51	232,000	63	10.80	28	40	32
59	CHATTANOOGA, TENN. (3)	2,221,272	59	203,000	61	10.94	29	41	30
60	MADISON, WIS. (3)	2,167,225	52	232,000	66	9.34	25	49	26
61	EVANSVILLE, IND. (3)	2,127,334	48	251,100	68	8.42	30	32	38
62	TUCSON, ARIZ. (3)	2,068,354	67	103,300	5	20.02	17	25	58
63	AMARILLO, TEX. (3)	2,032,058	66	111,700	13	18.19	21	29	50
64	ALBUQUERQUE, N.M. (3)	1,998,694	65	126,800	27	15.76	22	25	53
*	PADUCAH, KY.-CAPE GIRARDEAU, MO.- HARRISBURG, ILL. (3)	1,977,109	*	*	*	*	30	53	17
65	BAKERSFIELD, CALIF. (3)	1,941,123	60	177,400	62	10.94	17	37	46
66	SOUTH BEND-EIKHART, IND. (3)	1,924,734	62	155,200	54	12.40	28	36	36
67	EL PASO, TEX. (3)	1,900,375	68	102,600	9	18.52	20	34	46
68	YOUNGSTOWN, OHIO (4)	1,898,040	63	144,700	50	13.12	28	45	27
*	ROCHESTER-AUSTIN, MINN.- MASON CITY, IOWA (3)	1,662,396	*	*	*	*	24	36	40
69	COLORADO SPRINGS-PUEBLO, COLO. (3)	1,512,482	69	91,800	21	16.47	20	29	51
70	LAS VEGAS-HENDERSON, NEV. (3)	1,100,187	70	37,000	1	29.73	10	18	72

* Not ranked because FCC and TELEVISION MAGAZINE market combinations do not correspond.

REVENUE v. TV HOMES

New ranking of TV markets finds curious relationships between audience and revenue

"I can't explain myself, I'm afraid, sir," said Alice, "because I'm not myself, you see."

In the Alice in Wonderland world of television economics, things are not always what they seem, either. This is the prime conclusion of a new research study of major U.S. TV markets prepared by TELEVISION MAGAZINE and reported herewith: that there are curious discrepancies between the amounts of money advertisers are spending in TV markets and the number of TV homes those markets represent.

Or, as one researcher puts it: "All television homes are equal, but some are more equal than others."

The TELEVISION MAGAZINE study reaches this conclusion by devising a new index of market revenue efficiency: revenue-per-TV-home.

Going backwards through the looking-glass, in this case the FCC time sales revenue figures for 1960 in three-or-more-station markets, Las Vegas-Henderson, Nev., ranks 78 in total TV revenue. New York ranks first. Yet the Las Vegas market, with the smallest number of TV homes in this listing and the least amount of total revenue, produces more revenue per TV home than any other multi-station area—\$29.73. New York, on the other hand, with the most TV homes and the highest total TV revenue, ranks 18th on the revenue-per-TV-home scale with \$16.59.

Las Vegas-Henderson cannot be called a less efficient buy than New York (or than Greenville-Spartanburg, S.C.-Asheville, N.C., with an R-P-TV-H of \$7.94, lowest on the scale), but it, and similar examples, do point up the apparent fact that many of the "smaller" markets are more efficient in producing revenue per potential TV home than larger markets.

On a comparative basis, R-P-TV-H does indicate where

continued

The table on the facing page is composed of the following information: Columns [1] [2] [3] rank and list 78 markets, all having three or more operating TV stations, according to total revenues (time sales) for calendar year 1960 and released by the FCC. Columns [4] [5] rank and list the TV homes count for 70 of those markets in July 1960, according to TELEVISION MAGAZINE. (The method for computing these TV homes figures is explained on page 103.) For purposes of this study eight of the markets listed by the FCC are not given rankings in the table, this because the FCC's market combinations for these eight do not correspond with TELEVISION MAGAZINE's market combinations. Columns [6] [7] rank and give dollar figures for revenues per TV home, computed by dividing TV homes into total revenues. Columns [8] [9] [10] break down the total revenue figure reported by the FCC into network, spot and local categories of time sales.

HOW 70 MARKETS RANK IN REVENUE PER TV HOME

1. Las Vegas—Henderson, Nev.	\$29.73
2. Honolulu, Hawaii	23.08
3. Phoenix—Mesa, Ariz.	22.71
4. Denver, Colo.	20.50
5. Tucson, Ariz.	20.02
6. Chicago, Ill.	19.33
7. Los Angeles, Calif.	18.72
8. Houston—Galveston, Tex.	18.63
9. El Paso, Tex.	18.52
10. Buffalo—Niagara Falls, N. Y.	18.51
11. New Orleans, La.	18.43
12. Miami, Fla.	18.28
13. Amarillo, Tex.	18.19
14. Tampa—St. Petersburg, Fla.	17.63
15. Columbus, Ohio	17.22
16. Oklahoma City—Enid, Okla.	17.15
17. Milwaukee, Wis.	16.99
18. New York, N. Y.	16.59
19. Portland, Ore.	16.57
20. Seattle—Tacoma, Wash.	16.51
21. Colorado Springs—Pueblo, Colo.	16.47
22. St. Louis, Mo.	16.27
23. Baltimore, Md.	16.22
24. Minneapolis—St. Paul, Minn.	16.12
25. Salt Lake City—Ogden—Provo, Utah	15.91
26. Boston, Mass.	15.88
27. Albuquerque, N. M.	15.76
28. Kansas City, Mo.	15.72
29. Sacramento—Stockton, Calif.	15.62
30. Dallas—Fort Worth, Tex.	15.42
Mean	15.40
31. Cincinnati, Ohio	15.23
32. Peoria, Ill.	15.21
33. San Antonio, Tex.	15.10
34. Fresno, Calif.	14.97
35. Washington, D. C.	14.93
Median	14.90
36. Philadelphia, Pa.	14.87
37. Norfolk—Portsmouth—Newport News—Hampton, Va.	14.71
38. Nashville, Tenn.	14.68
39. Rochester, N. Y.	14.46
40. Spokane, Wash.	14.44
41. San Francisco—Oakland, Calif.	14.18
42. Tulsa, Okla.	14.09
43. Omaha, Neb.	14.05
44. Wichita—Hutchinson, Kan.	13.96
45. Atlanta, Ga.	13.87
46. Pittsburgh, Pa.	13.79
47. Indianapolis—Bloomington, Ind.	13.64
48. Cleveland, Ohio	13.37
49. Albany—Schenectady—Troy, N. Y.	13.35
50. Youngstown, Ohio	13.12
51. Des Moines—Ames, Iowa	13.05
52. Wilkes Barre—Scranton, Pa.	12.63
53. Mobile, Ala.—Pensacola, Fla.	12.47
54. South Bend—Elkhart, Ind.	12.70
55. Fort Wayne, Ind.	12.27
56. Memphis, Tenn.	12.21
57. Detroit, Mich.	12.20
58. Knoxville, Tenn.	11.73
59. Orlando—Daytona Beach, Fla.	11.45
60. Richmond—Petersburg, Va.	11.31
61. Chattanooga, Tenn.	10.94
62. Bakersfield, Calif.	10.94
63. Little Rock, Ark.	10.80
64. Flint—Saginaw—Bay City, Mich.	10.01
65. Roanoke—Lynchburg, Va.	9.64
66. Madison, Wis.	9.34
67. Cedar Rapids—Waterloo, Iowa	8.60
68. Evansville, Ind.	8.42
69. Green Bay, Wis.	8.22
70. Greenville—Spartanburg, S. C.—Asheville, N. C.	7.94

advertisers are putting heavy dollar concentrations, where stations are getting good dollar efficiency.

To arrive at an R-P-TV-H ranking, the table (page 64) lists 78 FCC reported markets. (The FCC does not report publicly earnings in markets with fewer than three stations, for the obvious competitive reasons.) For 70 of these 78 markets, TELEVISION lists comparable homes information taken from its July 1960 count. Eight markets have been excluded because the FCC's market combination does not correspond with the TELEVISION unduplicated homes listing.

In the 70 markets under study, the TV homes are divided into the total revenue figure of each to arrive at R-P-TV-H—and some striking illustrations. Basically, as in the case of the aforementioned Las Vegas market, it suggests that many smaller markets are more "efficient" in producing revenue per TV home than larger markets. This is not always the case—top revenue markets like Chicago and Los Angeles rank high in R-P-TV-H—but it occurs often enough to bear out.

For the most part, a comparison of rankings per total revenues reported by the FCC and total sets according to TELEVISION shows that these two ranks are generally in agreement. New York, for example, is first in both rankings. Des Moines-Ames, Iowa, is 40 in both. Colorado Springs-Pueblo is 69 in both. Nashville is 33 in total revenues, 32 in total TV homes. Miami is 20 in revenues, 22 in homes.

In only 16 of the markets is there more than a five-point spread between the market's ranking in total revenues and in total TV homes. In only seven of the markets is there a spread of more than 10 points.

Mean and median

The mean R-P-TV-H figure for the 70 markets is \$15.40. The median is \$14.90. (The mean falls between Dallas-Ft. Worth and Cincinnati, the median between Washington and Philadelphia, as indicated by the R-P-TV-H table on page 65.)

How do the top 10 revenue-producing (and top TV home) markets fare in the R-P-TV-H concept? Five of them fall below the \$15.40 mean but the first three markets make good showings.

The ranking by order of top market: New York—18th in R-P-TV-H with \$16.59; Los Angeles—7th, \$18.52; Chicago—6th, \$19.33; Philadelphia—36th, \$14.87; Boston—26th, \$15.88; Detroit—57th, \$12.20; San Francisco—41st, \$14.18; Pittsburgh—46th, \$13.79; Cleveland—48th, \$13.37, and St. Louis—22nd, \$16.27.

The table on page 64, in addition to plotting market rank by revenue, breaks down the actual revenue in each market in percentages of network, spot and local business. (Actual figures can be arrived at by multiplying against the total FCC revenue figure.)

It is readily apparent, and no surprise, that most stations make the largest proportion of their revenue from spot—in this case, 63 of them. In 13 of the 15 markets in which spot is not the biggest revenue producer, local is. South Bend ties in spot and local at 36%. Green Bay ties in network and spot at 34%—the highest network revenue percentage of any market (probably because the market, small in metropolitan area, provides good state-wide circulation).

The high-ranking markets by category: Network—Green Bay, 34%. Spot—New York, 72%. Local—Las Vegas, 72%. The markets ranked lowest in these categories: Network—

Honolulu and Las Vegas, 10%. Spot—Las Vegas, 18%. Local—Hartford, 13%.

Network is clearly not the big money-maker for these 78 markets. Of the 13 markets getting the largest proportion of their revenue from local, nine of them are above-average in R-P-TV-H, and all are generally smaller markets. The three local leaders, Las Vegas (72%), Tucson (58%) and Albuquerque (53%), the first two in the R-P-TV-H top ten, may be heaviest in local business simply because their suburban areas are relatively small, no great inducement for national spot activity, according to one station rep.

Another station representative is surprised that the highest-in-local list isn't longer. He says that because of rate increases advertisers have tended to cut back on the number of markets they use in a spot list, cutting off the smaller markets. His guess is that the list of local leaders will be even larger when the 1961 figures come out.

There are a number of interesting comparisons to be made between the first and third markets—New York and Los Angeles, both seven station areas.

In R-P-TV-H ranking, New York is 18th with \$16.59, Los Angeles is 6th with \$19.33. Why is Los Angeles so much more efficient in this regard? New York has 72% spot revenues, Los Angeles 55%. Why is there so much more spot in New York? Conversely, New York has only 15% local, Los Angeles has 34%.

One answer to the New York-Los Angeles R-P-TV-H differential might be, according to another station representative, that Los Angeles' rates may be more favorable and its availabilities higher. Another answer may be that there are so many TV homes in New York and stations cannot charge more, regardless of set increases. Los Angeles, on the other hand, has a long way to go to catch up to New York in TV homes—but its suburbs are still in a phase of rapid expansion.

Los Angeles makes up in local business what it lacks in spot, perhaps because of the nature of West Coast advertising habits. In the early days of television, L.A. was isolated from the big money in the East and had to build up local revenue sources more than New York did. Some of its spot business, too, might be being fed into high-population surrounding markets.

One station representative also points out, in noting L.A.'s healthy local business, that Los Angeles newspapers are poor media buys, each hitting less than 50% of the market. Local advertisers turn to TV to hit the expansive Los Angeles territory with greater effectiveness.

In the puzzle of R-P-TV-H, it is to be noted that, with a few exceptions, smaller markets make up both ends of the scale. In the top ten R-P-TV-H markets lay Chicago and Los Angeles, but also such low total revenue contrasts as Las Vegas, El Paso, Tucson and Honolulu. On the bottom of R-P-TV-H efficiency are smaller markets in the extreme, none with a total revenue rank higher than 46th. It may be said here that low revenue is definitely a R-P-TV-H handicap. But not always, as in the case of Las Vegas, the revenue low man but the R-P-TV-H leader; or El Paso, 67th in revenue, 9th in R-P-TV-H.

The revenue-per-TV-home concept is a valuable guide to where the most ad dollars are being spent, on a comparative basis. Beyond that, it raises a number of curious questions about buying habits that call for close examination by serious students of TV marketing.

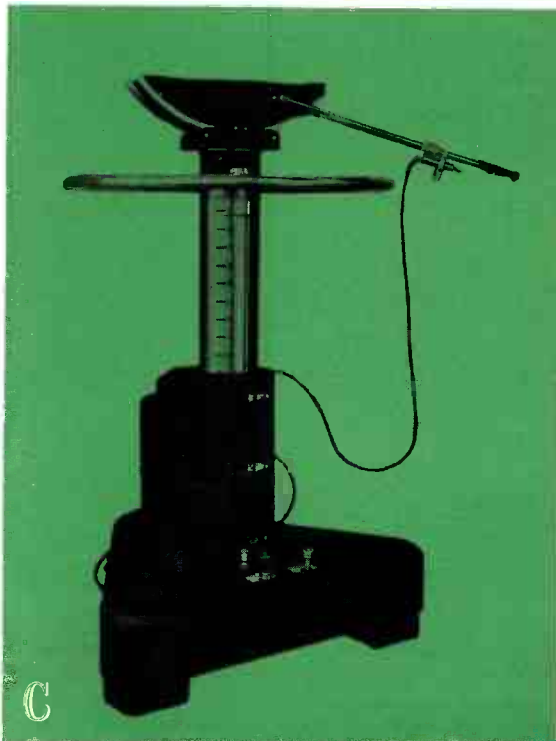
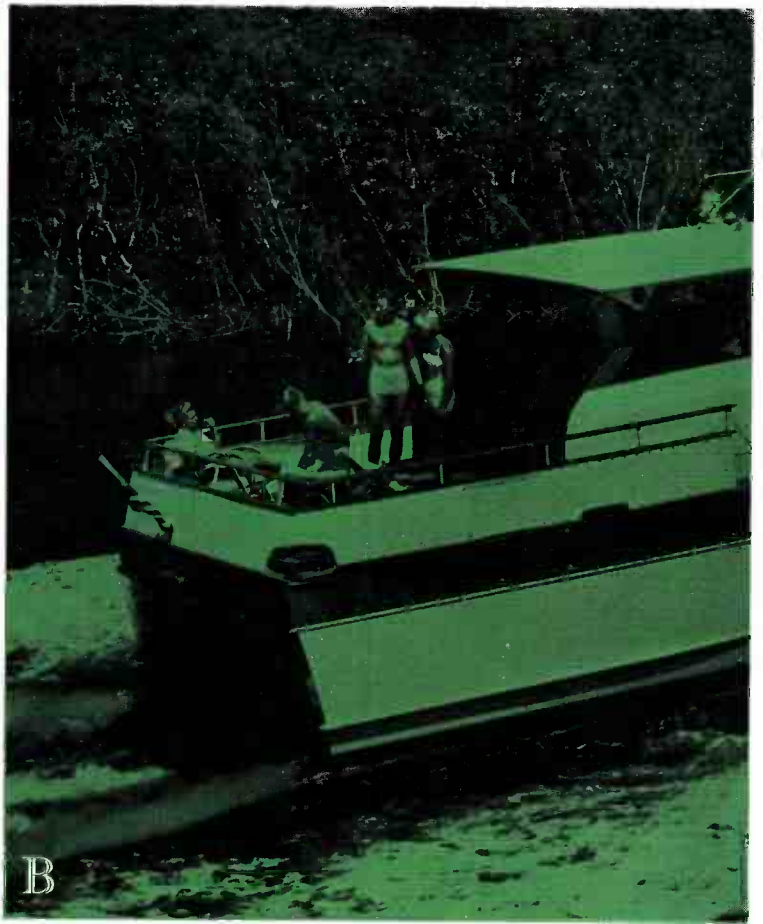
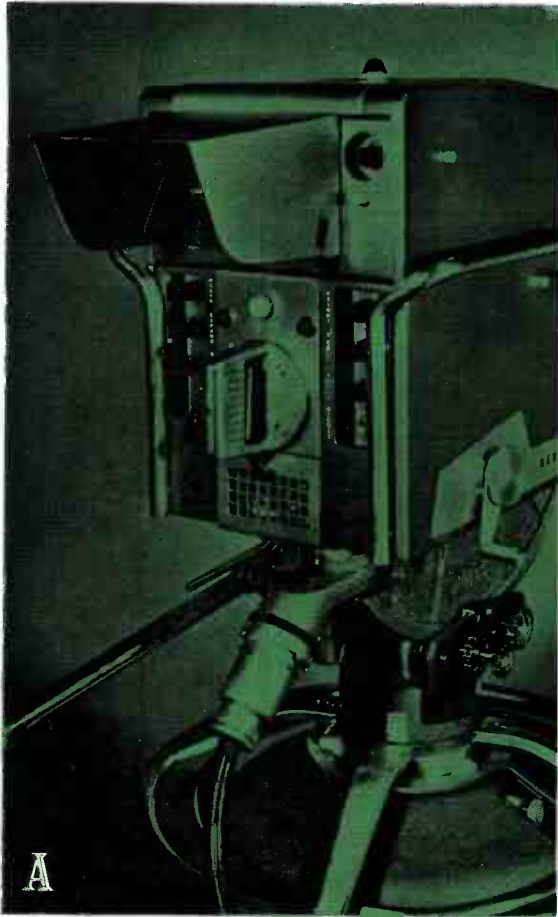
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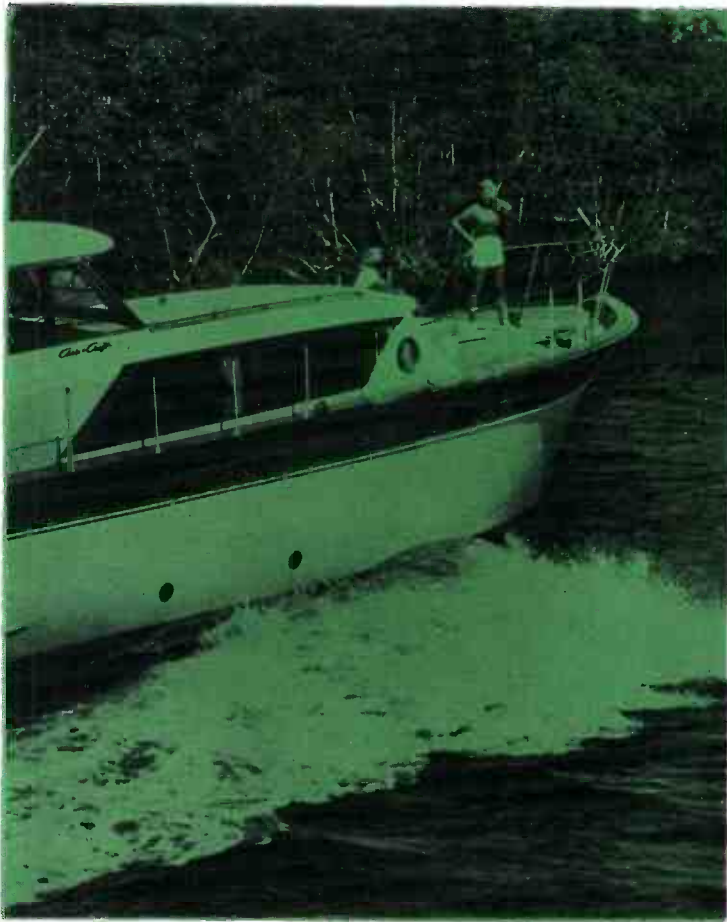
Gift
Suggestions

FOR THE
TV EXECUTIVE
WHO HAS
EVERYTHING

or

How to spend
\$1,399,330.10
in Television
without
really trying





A General Electric's black-and-white TV camera, perfect for the TV executive who's always known he could make better commercials himself if only he had the equipment \$10,250

B Chris-Craft 50 ft. Constellation motor yacht, just the thing for location shooting and/or deep sea brainstorming sessions. It sleeps 10, comes with standard accessories for \$53,990

C Houston-Fearless PD-9 camera pedestal. If he leans more to brain than brawn, he'll appreciate your throwing in this accessory \$2,700

D RCA color camera chain w/console mounted control. Fully compatible. Just slightly more than the yacht \$57,500

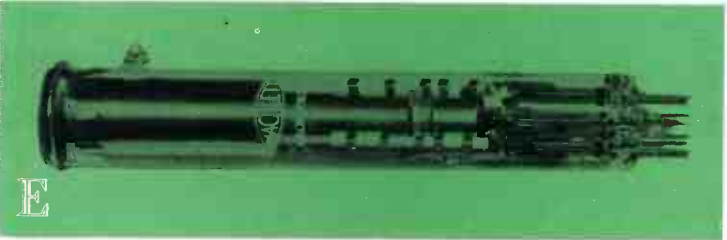
E Machlett ML-7351 camera tube. Indispensable when the original fails \$400

F Klieglight pattern projector. One won't be enough, but this will start his set \$80.70

G Electrovoice rifle microphone. Many useful applications, not the least in picking up trade secrets from across the street \$234

H Super Universal Zoomar lens. With this he can steal whole storyboards \$9,500

I A complete TV commercial. If, despite all the equipment, his commercial is a flop, he'll thank you for providing this standby done by professionals \$8,000



E



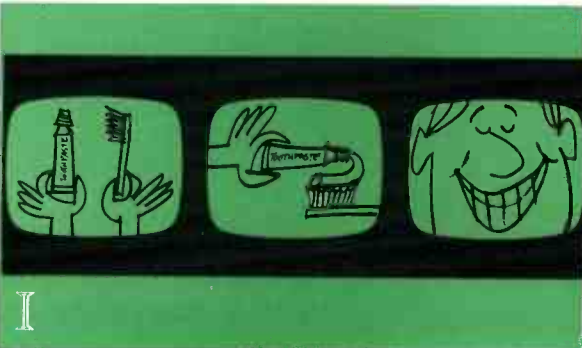
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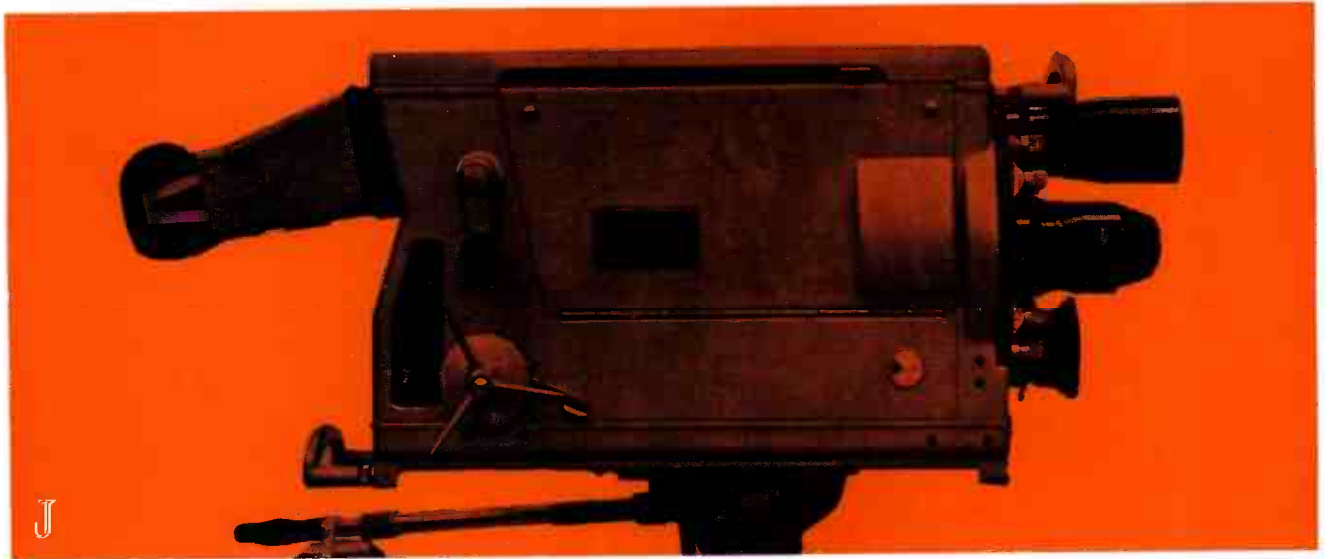
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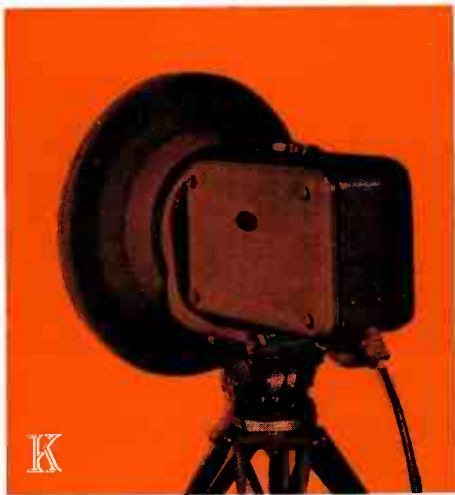
F



I



J



K



L



M



N



O

J Marconi Mark IV black-and-white camera. If your favorite executive is really ambitious, this will start him toward a do-it-yourself station. Imported, comes in at **\$13,060**

K Raytheon microwave parabola. For sending signals back home. 2 ft. disc. **\$323**
The system that works it: up to **\$12,100**

L Ampex Videotape cruiser. Complete with one VR 1002 recorder, 3 Marconi cameras, air conditioning, instruction booklet. Useful for executives with wanderlust and **\$275,000**

M Video tape itself, by Minnesota Mining & Manufacturing. Or forget the cruiser .. **\$205.57**

N Ampex VR-1000C Videotape recorder. For stay-at-homes **\$49,500**

O Telechrome special effects generator. Wipes, dissolves, splits, makes big ones out of little ones, and vice versa, for **\$4,990**

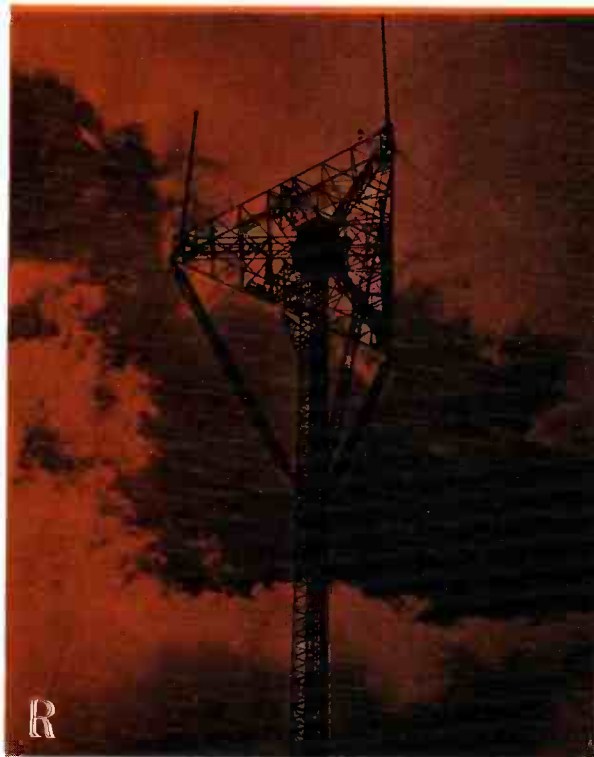
P Amperex 6076 tube. The most expensive replacement tube for his transmitter, costs .. **\$305**

Q Gates BT-5CH transmitter. So he'll have some place to put his replacement tube. Also useful for telecasting. Only **\$37,950**

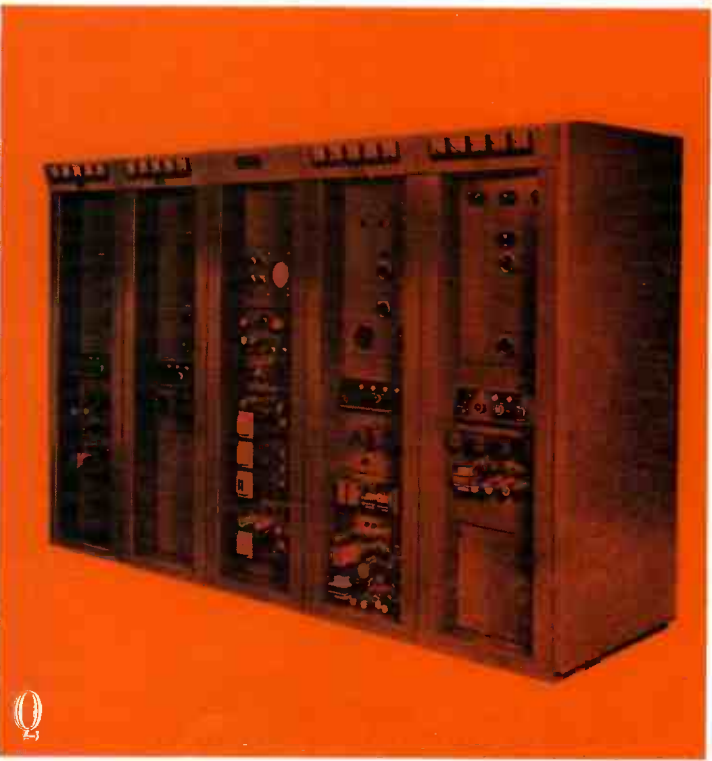
R Dresser-Ideco tower (just like the 1550-footer in use by WFAA-TV, KRLD-TV Dallas-Ft. Worth). Has room for three antennas from the same location. For friendly rivals **\$800,000**



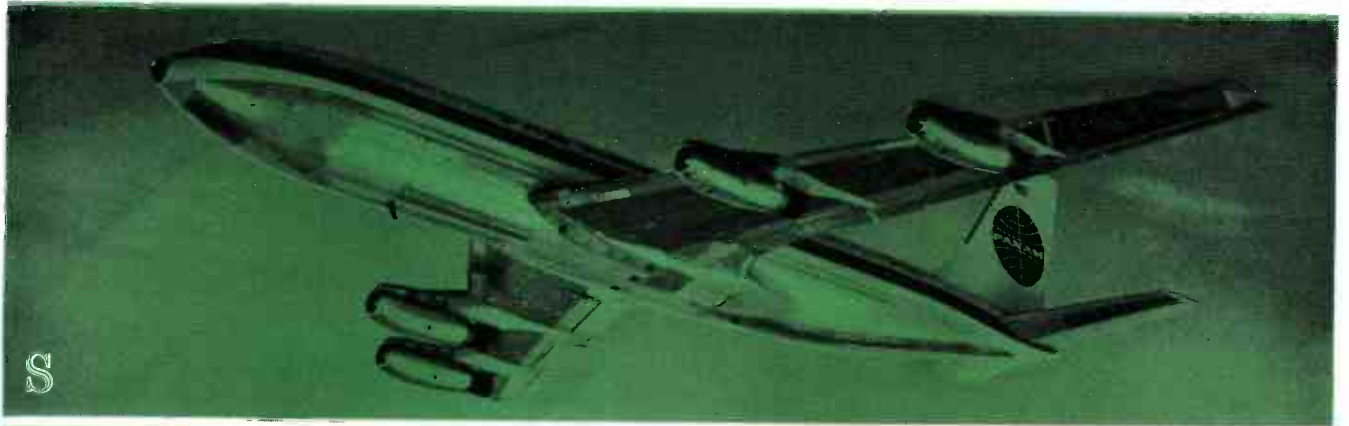
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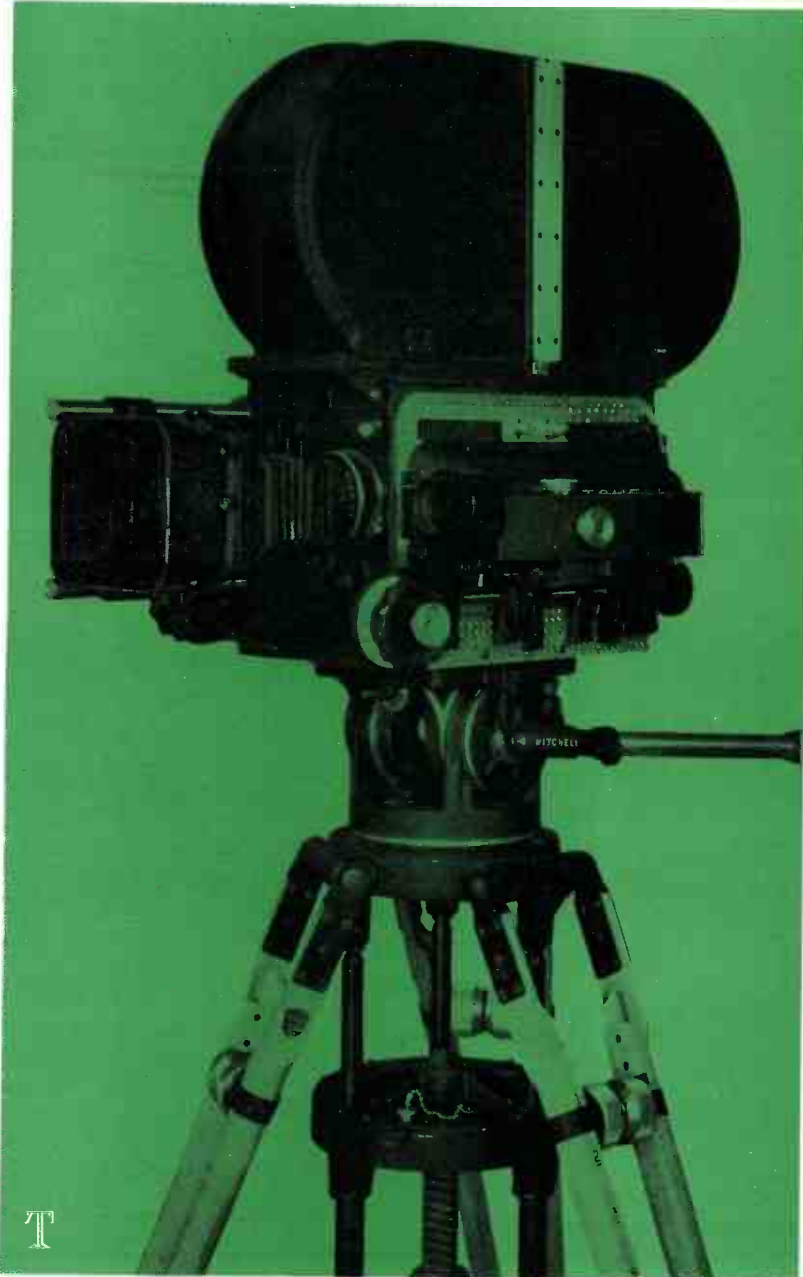
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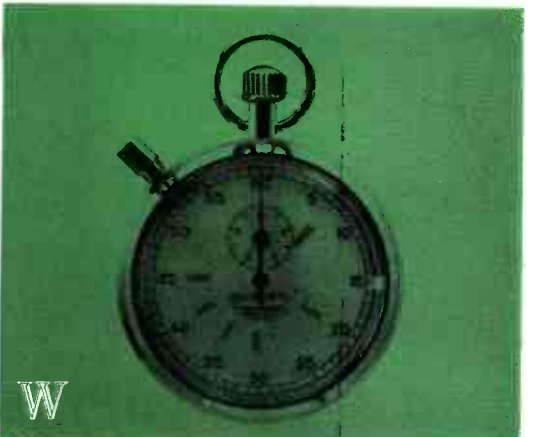
T



U



V



W



S After his experiences in commercial making and station operation, the TV executive will be grateful to get away from it all. Give him a roundtrip ticket by jet from New York to Honolulu on Pan-American for \$735.33
 And if you really want to do him a favor, add on a one-way ticket to Tahiti \$390

T Mitchell 35mm film camera. For home movies of his trip \$20,000

U DuPont film. 1,000 ft. 11 minutes \$50

V Mark Cross attache case. To carry the film. Convenient back home, too; converts from office to overnight use \$150

W Stopwatch, Clebar Watch Co. For counting the hours 'til he's back to it all \$61.25

X The perfect secretary, a good reason to come back. A year's services for \$6,500
 For him for her: the Christmas bonus she's wearing here, a natural Russian sable from Georges Kaplan, New York, for \$35,000

Y Pill Box, "Shell," by Jean Schlumberger, Tiffany's. For him for his wife \$350

Z Miltown. For him when his wife meets his secretary. A bottle of 50 \$5.25



A PIONEER PULLS NO PUNCHES

BY MORRIS J. GELMAN

*The original station representative
is still in the thick
of the battle he started*

ED PETRY paced the carpeted floor of his big, airy office, turned a key ring over and over in the palm of his hand, took quick, deep breaths, and spoke about his lifetime goal:

"Just like everyone else, I always had an ambition to be in business for myself and make money," he said. "If I had it to do all over again, I wouldn't change a thing." Then, after a reflective pause he added, "But it's not an easy road to travel."

There is considerable evidence that Petry has indeed pounded a formidable path through life. Starting from a quiet residential section of Brooklyn, he twisted past a young manhood of rollicking salesmanship, helped develop a chaotic facet of advertising into a more than half-billion-dollar industry, climbed over the rocky terrain of the depression years, survived the devastating effects of intrafactional conflict and managed to harness the potentialities of a giant new medium. His travels brought him to a secure and attractive destination: chairman of the board, majority stockholder and moving force of Edward Petry & Co., one of the largest and most profitable exclusive national station representation firms.

Along the way Ed Petry kicked up more than the usual amount of dust. At one time or another he's sold, entertained, argued and worked with some of the best station managers in the business. He's one of the few authentic broadcasting pioneers still active.

Other than for heading his own station rep firm, Petry is best known as a shrewd and persistent salesman, a straight-down-the-line operator who asks and makes no compromises, and a battler of the first rank. It's said of Ed Petry that he's

like a thorn on a rose bush: he'll prick any hand that reaches out to upset the tranquility of himself or the source of his business existence.

Probably his most generally acknowledged and enduring claim to fame is his role as progenitor of the spot representation business. "The original station representative," his advertising says. Not many will dispute the assertion.

It was on February 1, 1932, during the white heat of the depression, that Edward Petry opened offices in New York and Chicago as a station representative selling time on national and regional levels for individual stations in a particular market. He didn't exactly invent the concept. He certainly wasn't the only one during that period selling commercial radio time for stations. Conceivably he wasn't even the first person to represent a station on a strictly exclusive basis. Yet there seems little doubt that he was the first to combine all these elements into the station representation operation as it's known today.

He signed up stations in various big markets across the country, represented only one station in a market, and sold their time nationally as well as regionally by opening branch offices in key cities. He also set fair time rates and insisted his stations stick to them. There is considerable evidence that Edward Petry did all these things before anyone else.

Prior to Petry, the spot broadcasting business was a sometime thing. Its place in the American business world was comparable to marathon dance contests—haphazard, hectic, barely legitimate and mostly unprofitable. Almost all national and regional spot radio time was sold by time brokers, who were among the most wildly free enterprisers of the day. Time brokers sometimes operated under the theory



Ed Petry: "Like Diogenes in the underworld, like Rocky Graziano in high society"

that the more stations they handled in the same market, the merrier their business, and they had little compunctions about price juggling.

"Ed changed all that," says Edward Voynow, Petry's long-time partner, currently president of Edward Petry & Co., head of the Chicago office, and himself a former time broker. "He was the first to establish a rate structure. He gave direction to the business, cleaned it up, encouraged and promoted ethical broadcasting."

Now, almost three decades later, spot time sales are the marrow of radio and the backbone of television station operation. Last year over 4,000 advertisers invested approximately \$616 million in national and regional spot TV, while an additional \$200 million-plus was spent in national spot radio.

And as the spot representation business has grown into a lush and verdant industry, Edward Petry & Co. has matured from a wing-and-a-prayer innovator into a wealthy, wise and winning trend-setter.

An anniversary coming up

Next February the company celebrates its 30th birthday. Like most 30 year olds, it's geared for its most productive years. Starting out as a three-office business comprised of seven people and a client list of 13 radio stations, the company's tribe has increased until it now numbers nine offices—New York, Chicago, Atlanta, Dallas, Detroit, Los Angeles, San Francisco, St. Louis and Boston—in as many cities, an overall personnel staff of 205 and a client list of 31 television and 26 radio stations.

Since 1947, the firm—reportedly one of the first to do so—has maintained separate radio and TV divisions. Both are stocked with goodly numbers of resolute salesmen experienced in the "Petry way," which according to one industry observer is another way of saying "tremendous aggressiveness in selling." Currently the company has 33 TV and 26 radio salesmen working for it nationally. New York, the headquarters office, employs 14 of the TV and 10 of the radio salesmen.

Martin L. Nierman, Petry's executive vice president, who in recent years has been assuming more and more corporate leadership, says 1960 was the firm's biggest year. He claims that its gross TV volume doubled between 1955 and 1960, and that profits for this year are running "close" to last year's record figures.

"The company is stronger than it's ever been in its history," he asserts, and points a finger of admiration toward his boss. "The company is a reflection of Petry and the things he approves of," Nierman says, and then adds, "He's a fabulous man."

But one man's fable can be another man's nightmare, and Ed Petry, it seems, is both.

"He's generous, emotional, high-strung. He's a strong man, a rugged individual—just too complex for me," a former Petry employe said last month.

Another employe who worked for the company for many years and is now retired puts it this way: "Like Diogenes in the underworld, like Rocky Graziano in high society, like Rip Van Winkle in the 20th Century, Ed Petry is bound to be controversial." The ex-Petry hand went on to explain

that like the mythical Greek Diogenes, Petry is a "stubbornly honest man operating in a world where integrity is not necessarily one of the sacred commandments," like former middleweight boxing champion Rocky Graziano, "he's a basic, strong personality who often slugs when he should pat," and like Mr. Van Winkle, "he sometimes forgets that he's living in the sedentary 60s rather than the roaring 20s."

A third former employe of the company, now a network executive, perhaps summed it up best when he said recently: "With Ed there's no two ways about it. You either like him and are loyal, or else you don't like him and can't work with him. There's no middle ground."

The man who evoked these curious testimonials is, at 65, stocky, blunt-featured and deliberate. Without uttering a word, or twitching an eyelid, he exudes the kind of dominant posture that comes from years of successfully mastering problems, situations and people. The top of his head is bald, but he has fringes of hair on the sides, and a wisp of mustache that draws attention to his stern lips and eyes. He very much looks the part his reputation has always had him playing: the fierce defender of his own principles and protector of his station's rights.

An old associate of Petry's, Campbell Arnoux, chairman of the board of WTAR-AM-TV Norfolk-Newport News, Va., said when interviewed several weeks ago: "Ed learned to fight young and has been a fighter ever since. He plunges through the middle of the line every time. Nobody is going to do anything to his stations if he can help it."

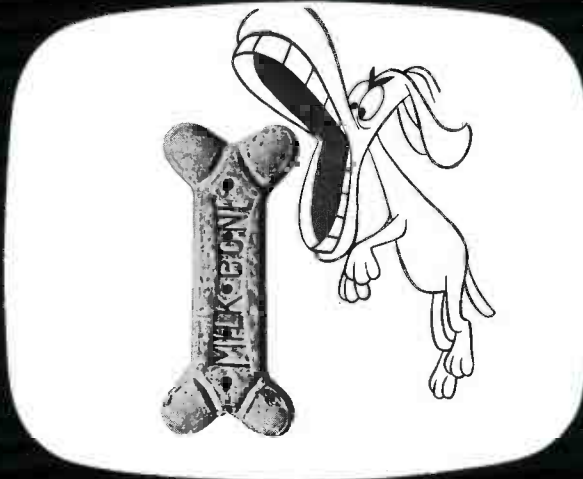
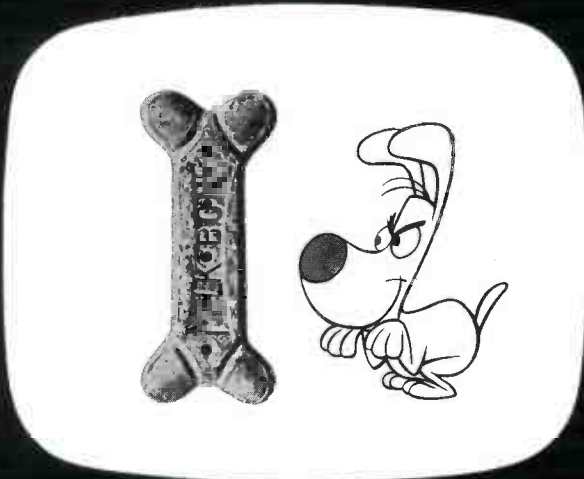
Marty Nierman has some solid explanations for his boss's well-known truculent spirit. "Ed had to fight for everything he's had from the Day One," Nierman explains. "He believes that nothing comes easy. He has tremendous tenacity and never lets go."

Petry's brand of tenacity and fighting spirit was well exhibited in 1958 when he stood up at an FCC special hearing and boldly defended network practices. The inquiry had been called to hear testimony in connection with the Barrow Report, so-called because it was produced by a special FCC network study staff headed by Roscoe L. Barrow, then dean of the U. of Cincinnati law school. The report recommended putting networks under direct FCC regulation and outlawing option time, among other remedial restrictions.

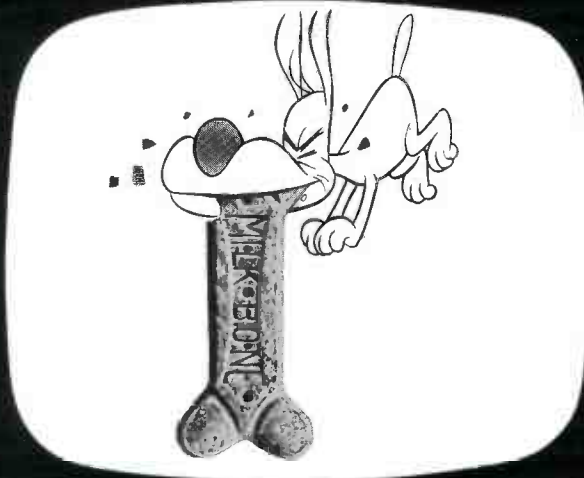
Although as a salesman of spot time he is in direct competition with network time, Petry's company turned up as a surprise voluntary witness and offered a ringing defense of many network practices. Option time, said Ed Voynow, representing Petry, is an essential ingredient for a strong network lineup, and strong networks breed strong stations. He told the FCC investigators that stations wouldn't be the good buys they are for spot advertisers if option time were abolished, and unequivocally urged that the government leave the networks alone.

For the beleaguered networks, the good word coming from such an outstanding competitor as Petry produced an effect comparable to the U.S. Cavalry riding to the aid of the Indians. Undoubtedly Petry helped rescue option time from what could have been a nasty ambush.

But by then unorthodox tactics and sticky situations were not unusual for Petry. Back in 1947 he had demonstrated a different side of his ruggedly independent and bellicose



It can't be . . . But it is!



It really is! Yes, it really is!



What a satisfaction a good biscuit is!

ADVERTISER: National Biscuit Company
 AGENCY: Kenyon & Eckhardt Inc.
 PRODUCER: Robert Lawrence Animation, Inc.

FILM does the unusual...

Really, it's pretty wonderful when you stop to think . . . a commercial to reach a consumer who hasn't a cent to his name!

"So what!", the experts said. "We'll sell people. Man (Woman, too) is Dog's best-friend, has money, can buy. We'll use animation to show Dog's excitement . . . as he sniffs . . . as he downs a Milk-Bone Dog Biscuit. That will get Man . . . he'll shell out—but quick."

"Of course, animation means film. But that's fine because film will give us commercials the way we want them—and when."

And that's not all. Film assures you the convenience, coverage, and penetration that today's total marketing requires. All reasons why so many advertisers are using film.

For more information, write Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division, 342 Madison Avenue, New York 17, N.Y.

Midwest Division, 130 East Randolph Drive, Chicago 1, Ill.

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

or **W. J. German, Inc.** Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

"At the age of 27 I was making \$16,000 a year and had a chauffeur making \$18 a week"

nature. Together with Paul H. Raymer, president of the station rep firm that bears his name, Petry was instrumental in forming the National Association of Radio Station Representatives. Almost immediately after organizing, the association, largely at Petry's urgings, filed complaints with the U.S. Attorney General and FCC against CBS for violating the Sherman Antitrust laws. Specifically, the reps contended that the network had illegally made inroads on their business by taking over the non-network time sales of a number of its affiliated stations formerly represented by members of the association. The complaints came to naught at the time, but they gave graphic evidence of how far Petry will go to protect his business interests. The Petry Company resigned from the rep organization (now simply the Station Representatives Association) in 1951.

There are some station reps who argue that Petry lobbied for a rep organization solely so that he could have another weapon to fight his industry battles and there's little doubt that a national rep association was in keeping with at least one pet Petry conviction. He has always believed that radio and television have been undersold, and that the reps and the networks should do more than they have to promote broadcasting.

"Television is the most powerful means of communication," Petry says, "and it has never used itself enough to tell its own story. Critics always pick out things to hang their hats on. They never tell the good the industry does and the industry itself never promotes itself in strong enough language."

During 1958 and 1959, at the time of the quiz and payola scandals, when public trust in television was at a nadir, Petry placed two ads in four consumer newspapers and several trade publications which won for him the appreciation of the whole industry. The purpose of both advertisements—"Shrimps to Telepathy" and Lincoln's second inaugural address—was aimed at emphasizing to the public the fallibility of people and to assure them that broadcasting was a business of people.

To further heighten the image of television, the Petry company this year prepared a series of full-page and cover ads which illustrate in words and pictures the cultural and educational job that the medium does. This campaign is scheduled to get under way the early part of next year.

A crisis within

But the government, the networks, public apathy and ignorance and the industry's own inertia are not the only problems that have peppered Petry's career. Surely the most critical period of his business life occurred in 1951 when Henry I. Christal, his early associate in the Petry Company, took leave of him after years of open feuding. Christal was not only a partner, a director and a major stockholder in the company, he also was an integral part of its operations. When he left, the firm sputtered and threatened to stop altogether. It's a tribute to Petry's strength of personality and organizational skills that the company recovered and was able to retain its position near the top.

But the whole Petry-Christal conflict has become one of broadcasting's oft-told, if actually little known, stories. It was in human terms a case of the irresistible force running

up against the immovable object. It's probably best told in the chronological order of Petry's life.

Edward Petry was born in Brooklyn, N.Y., the fifth child of John Frederic and Katherine Petry, on July 10, 1896. The family lived in Brooklyn's Ridgewood section, a staid residential area consisting of a mostly old-country and first-generation German population living in three-story frame houses. Petry has two sisters still living, one 15 years older and the other five years younger, the older woman in California and the "kid sister" on Long Island.

According to Petry he did not have an "unhappy" childhood, though there are unmistakable signs that his family had its share of money problems. John Frederic Petry, who died in 1930 when he was in his 70s (his wife died five years later), was a cabinet maker, a trade which, especially at the turn of the century, was not in particular demand.

Ed Petry reveals little about his boyhood. "I don't like to look back in the past," he says with obvious distaste. The reason for his reticence becomes understandable when the bare bones of his early life are laid down side by side.

He quit school after completing the seventh grade. He sold newspapers for a time. He worked in a Brooklyn brass mill as an apprentice. He sold advertising for a Brooklyn weekly called the *Chat*. He labored in "a bunch of other jobs" that are not otherwise explained. He joined the navy during the first World War and spent an 18-month stint as an apprentice seaman shoveling coal and standing inspection.

Petry says he quit school because he wanted to be a baseball player. He claims that at 15 he had tryouts with the New York Yankees and the then New York Giants and Brooklyn Dodgers as a catcher, but was rejected because "I wasn't good enough."

It was the years immediately after school that forged Petry's driving, iron-bound character. Campbell Arnoux says that when Petry is of a mind he likes to talk about "his days as a young boy when he worked in a slaughter house in lower New York. He really had some hard times."

But Petry is not always of a mind to talk about those days and the years just after WWI are pretty much a blank for the biographer in search of facts. Petry prefers to pass them off with a non-committal "Oh, I had several other jobs," and he picks up the detailed steps of his life at the time in 1923 when he joined WGL New York (now non-existent) as assistant general manager.

"Assistant general manager," he recalls now and allows himself a rare chuckle while remembering the experience. "That meant I did everything including sweeping up at night."

But one of the things Petry did, and must have done well, was to sell time for the station.

"At the age of 27," he says with a note of pride, "I was making \$16,000 a year and had a chauffeur who was making \$18 a week."

While at WGL, Petry helped start the *Alfred McCann Hour*, which he says was the first participation radio show ever broadcast. (The program, incidentally, with Mr. McCann's family conducting it, is still being carried by WOR New York.)

By 1926 NBC had recognized Petry's selling talents and hired him away from wgl. Later that year he shifted to the Midwest and, along with Frank Mullen, who was later to become the network's executive vice president, Petry opened NBC's first Chicago office. His association with NBC was to have considerable value when he later went into business for himself as a station rep.

While still at NBC Petry became associated with Dr. Royal Samuel Copeland, one of the more colorful characters of the time. Dr. Copeland, a medical doctor who also served as U.S. Senator from New York for more than 15 years, was a health faddist with a zeal for saving people from a lifetime of corpulence and tired blood. Petry, the salesman, and Copeland, the dietary Messiah, soon teamed up. Before long Copeland was conducting a daily food hour from 10-11 a.m. on NBC. It was probably the first network participation show.

An enduring influence

The good doctor seemed such a promising personality that Petry left NBC to become his personal representative. But Petry was a young man in a hurry and in 1928 he joined Addison Vars Inc., a New York advertising agency, as an account executive. In the restless manner of many advertising men he stayed there a year and in 1929 shifted over to the Biow Agency (no longer in existence), where he was account executive on the Bulova Watch account. If it's true that most men reach a crossroads in their careers where one path leads to routine and the other to riches, taking the Biow job was just such a fateful crossing for Ed Petry.

"Milton Biow was the greatest advertising man and greatest salesman I ever met," said Petry recently. "I learned a lot from him."

One of the things he learned was that an account man served only one master—the client. In his case it was Bulova Watch Co. When Petry took over the account, Bulova was spending most of its advertising billings for time signals on about a dozen radio stations. The time signals—"It's 7 p.m., B-U-L-O-V-A, Bulova Watch Time"—were among the first commercial spot announcements in radio history. They were purchased from time brokers who, essentially, bought up radio availabilities and sold them to the highest bidding advertiser.

John H. Ballard, who was with the Bulova company for 50 years, 30 years as president, and who now is president and chief executive officer of Gruen Watch Co., recalls that in radio's infancy, "spots were hard to buy. Stations just didn't think along these lines.

"Ed Petry," Ballard adds, "went out and talked to station managers all across the country. He got to know them, became real well acquainted, and as a result got better spots from them at better prices than Bulova could get from time brokers."

The watch company executive also remembers that Petry used to arrange package deals of 20 or more spots at a time for under \$100. He estimated that at one period Bulova, through Ed Petry's efforts, had as many as 500 spots a day playing on as many as 150 stations.

And everywhere Petry went he preached exclusive representation to station managers. He refused to deal with time brokers and damned the confusion over rates.

Many station managers not only listened and agreed, but also urged Petry to practice on a broad scale what he preached. Petry took them seriously. He began lining up stations to represent. To his way of thinking the only stations



Ed Petry in discussion with his top lieutenant, Marty Nierman, executive vice president and third ranking officer.

worth representing were the ones that were newspaper-owned and/or big market, powerful outlets.

From the start he modeled his operation on lines comparable to newspaper reps. He always gave paramount attention to station ownership and programming content. He didn't sign stations solely for the sake of gaining business. He chose carefully and wisely, and when he opened up shop in 1932 he was the exclusive national rep of 13 of the best radio stations in the country.

They were: WSB Atlanta, WFAA Dallas, KPRC Houston, WDAF Kansas City, WHAS Louisville, WTMJ Milwaukee, WSM Nashville, WSMB New Orleans, WTAR Norfolk, KVOO Tulsa, KFH Wichita, WFBM Indianapolis and KSD St. Louis. An analysis of the stations shows just how judiciously Petry had chosen. Six of the stations—WSB, KPRC, WTMJ, KSD, WDAF and WHAS—were newspaper-owned; five—WSB, WFAA, KVOO, WSM and WHAS—were 25 kw or greater stations, and 10 of the stations were NBC affiliates, which was then by far the dominant network.

In the beginning, the Petry company consisted of seven people. Petry, Christal and Mrs. Christal were in the New York office; Ed Voynow, a salesman—George Kercher, who later headed the St. Louis office—and an office worker made up the Chicago staff, and there was one salesman in San Francisco.

Christal—who formerly worked as a space salesman for Conde Nast Publications, was subsequently advertising director of the *Detroit Times*, and then sold time for Scott Howe Bowen, a New York time broker—subsequently became Petry's partner when the Petry company's corporate machinery was set up in 1933. Christal was given 44%

"Petry never lacked the ability to ask for an order . . . an unbelievably good salesman"

ownership of the firm, Petry had 51% of the ruling stock and Voynow, who was originally just an employe, was given 5%. Christal was secretary-treasurer, Petry was president. Christal later said there was an oral agreement that, although Petry was the majority stockholder, each would have equal control of the company. When Voynow was made a stockholder, it was agreed by Christal and Petry that the profits of the company would be split equally among the three of them.

Some 15 years later, however, Voynow was to testify in the Appellate Division of N.Y. Supreme Court that while he was becoming a one-third partner in the earnings of the company, Petry told him, "You are not going to be a one-third partner in the control of the company, because I have a 51% control of it and I won't give up any of mine."

Under these less-than-harmonious ground rules, the Petry company set out to secure a business, stabilize an industry and make money. From the first Petry and Christal slipped into the roles that suited them best. Christal was the time salesman who worked with advertisers and their agencies. Petry was the station man. He toured the country constantly, making station solicitations and handling station relations. In the first year he added 12 new stations.

But despite this additional business, for the first 15 months or so, the Petry company did not make money. "It wasn't easy selling time in the middle of the depression," Petry recalls.

By the spring of 1934, however, with 34 stations on its list, the company was doing well enough to arrange a meeting at the Medinah Athletic Club, Chicago, for its salesmen and for the managers of the stations it represented. The rep firm not only paid for the meeting hall and refreshments, but also absorbed the expenses of the 40 men who attended. A look at the growth of the Petry radio station list through the next 14 years gives some idea how the company developed and prospered.

In 1936 the company represented 36 stations, adding four stations by 1939, and reaching a peak of 41 stations in 1948. At one time the annual combined spot billings of the Petry-represented stations were said to be almost equal to the combined yearly billings of CBS and NBC.

Year by year the spot representation business began to catch on. Other reps stampeded into the field. William G. Rambeau, Paul H. Raymer, Greig, Blair & Spight (now

John Blair & Co.) and Free & Sleining (later Free & Peters, now Peters, Griffin, Woodward), were among the leaders. But by hiring good people, by hard, aggressive selling, by keeping the loyalty of the stations it originally lined up, the Petry company held its own.

Another Petry employe, who says he does not look back altogether unfavorably at his years spent with the firm, comments this way about Ed Petry's share in the company's success: "You really have to give it to him. He got the rep field organized. Right away he lined up most of the 50 kw stations—the only ones really making money. In those days he sometimes signed up stations by inviting the station manager to New York and giving him a ball. It was a very personal type of salesmanship."

Marty Nierman claims that Petry never hesitated to do any kind of selling in the early days. "He never lacked the ability to ask for an order," the Petry vice president contends. "He's an unbelievably good salesman."

Campbell Arnoux is another who voices his respect for Petry's selling abilities.

"If General Motors would pull some business," Mr. Arnoux recounts, "Ed would go right in and see the president personally and lay it on the line. He'd ask for reasons. He must be a good salesman because a lot of good stations have stuck with him for a long time."

John Ballard feels that Ed Petry "can sell you the Brooklyn Bridge if he has a mind to." He emphasizes that Petry is a "strong-minded man," and consequently "when he decides to do something, the whole place can burn down but he does it." Mr. Ballard says that when Petry wanted to sell him something, "he would call me night and day until I gave in."

Trouble in the '40s

But despite Petry's and Christal's widely-acknowledged skills as organizers and salesmen, the station rep firm began to bounce in choppy waters by the middle of the 40s.

An employe of the company for more than 20 years said last month that working in Petry's New York office was a harrowing experience. "I really don't know how the company ever succeeded," he said, partially to himself, and then, "Maybe it succeeded despite Mr. Petry."

By way of explanation he added, "How could an organization function properly when its two principal stockholders constantly shouted at one another across a desk and through the hallways? It was disrupting, to put it mildly. The problem was that Petry and Christal were two different personalities. They're both tough, but Christal is smoother. Petry, however, is a unique personality. He's cantankerous and opinionated, but I guess in the end he carried the company to success on his own strength."

Ultimately the personality conflict between Petry and Christal led to an insoluble rift. Today, Petry refuses to discuss the controversy other than to repeat a statement he's made before: "I can only say that I'm sorry it happened. I regret that we parted. I like Hank and I'm friendly with him to this day."

From all accounts the situation simmered to a boil in 1946. At the time the company had four directors—two Petry

HALF MILLION COLOR TV SETS IN 50 MAJOR MARKETS ALONE

A Television Age Color-set count through distributors, wholesalers, and colorcasting stations shows 547,320 Color receivers in 50 major markets alone. The big breakthrough in Color TV is here. Are you with it? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900

aligned, two Christal aligned. This setup assured equal company control for the warring majority stockholders. But recurring differences as to how the firm should be run caused Petry to attempt, with the aid of his majority stock, to vote an increase in the number of company directors from four to five. He hoped in this way to break the debilitating equal control deadlock with Christal.

A war in the courts

But Christal challenged the move and the question of its legality was tried in the courts. Then began a legal seesaw that saw first Christal and then Petry gaining judicial approval of their positions. Finally, in May 1950, the New York State Court of Appeals, in a decision unanimously reached by seven judges, upheld an earlier ruling by the Appellate Division of the New York Supreme Court in dismissing with costs the suit of Christal to restrain Petry from upsetting the two directors' balance on the company's board. Since the action was based on New York State law and since the Court of Appeals, the highest court in the state, had already made its ruling, Christal could make no further appeal and he left the company about a year later.

Christal, who was then still a stockholder in the Petry company, went into business for himself as a station rep, opening an office on January 1, 1952. The first station he signed was WDAF Kansas City, a charter Petry station. By 1953, Christal had eight radio outlets on his station list, all former prize Petry clients. There is no doubt that Christal, who spent years working closely with the Petry stations' sales staffs, commanded considerable loyalty when he went out on his own. Currently, Christal, who remained strictly a radio rep, heads the Henry I. Christal Co. and has seven offices across the nation. He sold his stock in the Petry organization back to the company several years ago.

To add to the Petry company's woes in the early 50s, television was just beginning to cut appreciably into radio sales. It was becoming apparent to all that the ravenous, all-pervading electronic eye was the look of things to come, and Ed Petry, a born and bred radio man, had to do some serious mental reshuffling.

Although the Petry company had acknowledged television as far back as 1947 by setting up a separate division, it was just token recognition. For a time it was just a one-man department run by Lloyd George Venard, a sunny man with courtly manners who now is president of Venard, Rintoul & McConnell, a competing station rep firm. The first Petry TV station—WTMJ-TV Milwaukee—was signed in December 1947 and only two more stations were added the next year. By 1952 the company's radio clients still far outnumbered its TV stations, 31 to 11.

Jack Harris, vice president and general manager of KPRC-AM-TV Houston, relates a story that vividly illustrates the kind of difficulties that Petry was having at that time and how he reacted to adversity.

"It was about the time that Petry had undergone internal strife with Henry Christal," Harris remembers, "and had lost some stations. We were going into TV and we got together with WFAA Dallas and WOAI San Antonio, which also were going into TV. We were all represented in radio by Petry, but we decided to listen to TV pitches from other reps. All of them offered us all sorts of concessions, literally telling us to write our own deals because it was important for them to get three key Texas stations in one swoop."

Harris says that the Texas stations finally invited Petry to make his presentation. "We met in Dallas," he continues,

Page



Television is no longer an exclusively U.S. commodity. Eighty-two other countries around the globe now have TV plants of various proportions—many of them markets for U.S. television product. Here's the current situation in a growing business area.

57

"and Petry and Voynow flew in to make their presentation. After Petry offered us his contract, which was the standard one he offers all stations, we argued that the other reps wanted to give us all sorts of concessions. To every one of our arguments Petry said, 'No, no concessions.' He told us that this was his contract and we'd have to go with it. 'No favoritism,' he said. 'One deal up and down the line.'

"Well after that we asked him to leave the room," Harris recalls, "and we discussed the situation among ourselves. We decided that this was the way Petry always operated and we'd stick with him. Afterwards, when I was shaking his hand in congratulations, I said, 'Ed, I have to admire you. I know how much getting these three contracts must have meant and still you wouldn't back down on your principles.' He said, 'Jack, you don't know the half of it. Coming down on the plane I told Voynow that if we don't get these three Texas stations we close up shop.'"

But Petry didn't have to close his shop. Using the same basic tactics that made him so successful a radio rep, he began a television campaign that revitalized the company. He signed only "quality" TV stations with progressive and enlightened ownerships. He hired top-notch people steeped in TV experience. He encouraged the development of a strong promotion staff. Under the guidance of Robert L. Hutton Jr., vice president, TV promotion, the Petry promotion department has become one of the most valued service extras that the rep offers its stations.

By 1955 the Petry company, for the first time, had more

"There's no doubt that he's a maverick, a stormy petrel and a strong character"

TV than radio clients—24-21—on its station lists, and four years later reached its peak number of TV stations—34.

The company has since resigned five stations of medium market size and upgraded its list with stations in Buffalo, Rochester, Kansas City and New York. This year the station rep lost WPST-TV Miami, after that station's license revocation, but added WVUE New Orleans.

And apparently the current Petry stations are satisfied that they are receiving ample "justice." Nine of his radio and 10 of his TV stations have never had another rep.

For two years, the Petry company had a 36.36% interest in Marietta Broadcasting Inc., owner of KFMB-AM-TV San Diego and KERO-TV Bakersfield, both California. The remaining 63.64% interest in the broadcasting company was held by Jack Wrather, TV and motion picture producer. In 1959, Mr. Wrather and the Petry company combined their station interests with that of Transcontinent Television Corp., in what was said to be one of the largest transactions of its kind in broadcasting history. Transcontinent owned five VHF, one UHF and three radio stations. The combined value of the merged properties was estimated to be in the neighborhood of \$30 million. The Petry company holds roughly 13% under the merger, which remained under Transcontinent operation. Today Transcontinent includes three AMs, three FM's, five TV's.

Integrity, no razzle dazzle

Jack Harris believes the best thing about the Petry organization is that it "hires good people who know what the business is about." The company has "integrity," he adds, and it "counsels a station on the proper rates to set without employing razzle dazzle techniques."

Mike Shapiro, general manager of WFAA-AM-TV Dallas, is another Petry company booster.

"Completeness of service and integrity" in his opinion are the factors that make the company a good rep. "I never heard of Petry wheeling or dealing for a sale," Shapiro says. "He always has the best interest of the station at heart."

According to Marcus Bartlett, general manager of WSB-TV Atlanta, the company is successful "because it is able to keep up with the trends of the time." Mr. Bartlett says he feels the company "is part of the family—you can be open with them and discuss things frankly and arrive at some decent conclusions."

Almost everyone—friend and foe alike—is agreed on at

least one point: the Petry company—good or bad—is a direct reflection of Edward Petry.

"There's no doubt that he's a maverick, a stormy petrel and a strong character," says Ernest Lee Jahncke, NBC's vice president and director of standards and practices, who was an assistant to Petry in the TV department for 17 months a few years ago, "but underneath there's tremendous integrity and loyalty and that is duplicated in the company."

Stanley E. Hubbard, president and general manager of KSTP-AM-TV St. Paul-Minneapolis, veteran Petry stations, says that "Ed Petry is a strictly high-class man" and that he "runs a strictly top-notch, honest outfit." Hubbard points out that the company functions well because Petry has experience in all phases of the business.

One admitted "non-admirer" of Petry conceded that if "the company is successful, and I guess it is, you've got to give the old man credit. He's the blood and guts of the operation."

The erstwhile station rep worker also pointed out a favorite Petry tactic.

"Ed Petry," he says, "is a good 'no' man. Your biggest job at the company was not the thing you were assigned to do, but selling Petry on what you knew ought to be done. He would consistently say no. Some of the ideas you had were good and some bad, but in order to put them over you practically had to prove them out, and in that way Petry always managed to get the cream of people's efforts."

Stanley Hubbard also has a story he likes to tell, good-humoredly, about a one-time Petry maneuver.

"Ed always liked to pit one station manager or owner against another," Hubbard recounts. "He once said that Walter Damm (formerly vice president and general manager of WTMJ Milwaukee, now retired) was the smartest operator of us all. It was just to needle us and provide some competition. A little while after he made the remark, Damm canceled out and Petry never used that particular tactic again."

Petry is known to be extravagantly generous. Bob Hutton says that his boss is a "big man—there's nothing petty about him." Hutton claims that Petry always helps people out when they're in trouble, and offers an impressive illustration.

"He had a woman working for him for about 25 years," Hutton says. "She got sick last year and was out for a while. When she came back, Mr. Petry was worried about her, so he retired her on full pay."

Marty Nierman can submit similar stories. He also points out that all the Petry employes who served in the armed forces during World War II got full pay from the company for the full term of their service.

Ed Petry, the subject of all this controversy, is said to have mellowed in the last few years. He admits that he's now "semi-retired," and quips, "I think I've done my apprenticeship." Petry believes that he has a good executive staff, "highly organized with great depth to it." He claims they make their own decisions, and "if they're right 51 out of 100 times, I consider them geniuses."

For the last 12 years Petry has lived in Spring Lake, a small coastal resort town in New Jersey about a two-hour

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train trip away from Times Square. He and his wife, the former Elizabeth Kehoe of New York, occupy a 12-room colonial style house. Of his wife, to whom he's been married for 38 years, he says, "She's still my boss."

The Petrys have two children, married daughters. Carol, 30, has two sons, 5 and 6, while Barbara, 25, is the mother of an 18-month-old boy.

Petry calls his grandchildren his favorite hobby and also says he likes to garden. When pressed, he will admit that he "sometimes likes to play cards with my friends." People who have seen him in action, however, claim he's more than a casual poker player. They use such terms as "masterful" and "sharp" to describe his talents.

Yet if Petry does play cards often, he must do it in private, because he shuns clubs. "I'm just not a joiner," he says in simple explanation. The Home Owners Association of Spring Lake, a civic group which he organized, is one of the few organizations that can claim his membership.

Another of the few is the Broadcast Pioneers. Last May Petry received an award from that organization at its annual banquet in Washington. Some 900 broadcasters and public officials were there when he was presented with a scroll reading:

"To Edward Petry, a true pioneer in exclusive station representation, who has been a leader in the development and utilization of research as a strong arm of sales and serv-

ice in the broadcasting field. He has been a forceful exponent of sound economic practices as being essential to broadcasting's fulfillment of its obligations and opportunities under the American free enterprise system."

It was the first time the Pioneers had recognized accomplishments of a man on the commercial side of the industry.

By his own account, Ed Petry's philosophy of life can be summed up in one sentence: "A man's word is his most prized possession."

He also believes strongly in the future of the broadcasting media. "The worst thing that can ever happen to broadcasting," he thinks, "is government ownership." But then he hastens to add this opinion: "Nothing can destroy radio or TV."

Two men who have been associated with Petry for many years, but from a distance where they can view him objectively, offer perhaps the most incisive appraisals of his complicated and paradoxical personality.

Marcus Bartlett in Atlanta feels that Petry's toughness and strong will have helped him to maintain his high standards without compromise. But, he explains, "the toughness is just an exterior. Underneath he has a great heart."

And in Houston, Jack Harris sums up Edward Petry this way:

"Ed Petry has guts and you can believe in him. He wears well."
END

BALLAD ON THE EVILS OF TELEVISION

I

Everyone knows it's proper to scorn
The fruits of the video screen:
The "dullness," the "violence," the
"piffle," the "corn,"
The things that are "shameful" and
"mean."

The western, we're told, is a national
disgrace.
We ought to say nay to the horse.
And if we are asked what to put in his
place,
The answer is, Shakespeare, of course.

The magazines teach us which pro-
grams to shun.
They lead in this cultural way.
Just look what the magazine, *Playboy*,
has done
For Edna St. Vincent Millay!

REFRAIN

*For Edna St. Vincent Millay, my lads!
For Plato and Thomas Carlyle!
For all that is noble and right, my
lads!
For all that is deep and worthwhile!*

II

Everyone knows to rescue TV
We must all be impeccably schooled
By Lippmann and Minow and Con-
gressman "C,"
By Crosby and Collins
and Gould.

Lippmann would give us a govern-
ment net
That's modeled on Dartmouth or
Yale.
It might add a bit to the national debt,
But think of the heights it could scale!

Think how we'd elevate audience
taste
In places like Attu and Guam.
Contrived entertainment would soon
be replaced
By W. Somerset Maugham!

REFRAIN

*By W. Somerset Maugham, my lads!
By W. Somerset Maugham!
By all that is noble and right,
my lads!
By God and the 23rd Psalm!*

III

Nothing's more wicked than video is:
Nothing's more callow or trite.
The critics hark back to the infamous
quiz;
They write and they write and they
write.

They write of the shows that are
boring to them,
The shows that are less than sublime:
And needless to say, they are quick to
condemn
The programs that "glorify crime."

Their song of dispraise is a bellicose
hint,
A constant and critical shout!
Yet even with all of this guidance in
print,
Antennas continue to sprout!

REFRAIN

*Antennas continue to sprout, my lads!
Antennas continue to sprout!
Is this what enrages the Gutenberg
boys?
Antennas continue to sprout!*

BRUCE ANDERSON WMT-TV Cedar Rapids

Two basic reasons for foreign quotas on U.S. TV programs: economics and nationalism

MPEA members do roughly 25% of their business in feature film, the rest in programs.) And to Fineshriber's way of thinking, the biggest problem facing U.S. TV programs overseas is local nationalism.

"Agitation for quotas and limitation on TV import," says Fineshriber, "takes two forms in the emerging television nation. One is the basic economic form: unions argue against U.S. product in a mistaken attempt to provide jobs for local talent and technicians. Our counter argument is that they need U.S. product to speed up set growth and audience. You are hurting yourselves, we say. Why settle for a million viewers when you can possibly get six million—and higher salaries for yourselves in the long run?"

"The second obstacle, and a more difficult one to overcome, is pride in native culture [vs. the inroads of a foreign culture]. A law in Argentina currently will have all dubbing on foreign programs done in Argentina. The premise is that present dubbing, a kind of theatrical-neutral Spanish done in Mexico or Puerto Rico, is corrupting the speech of Argentine youth. It apparently doesn't matter that Argentina currently has no dubbing facilities itself. It's pass the law first and work toward observance."

The problem of nationalism is indeed troublesome. To overcome it, Fineshriber cites a hard but real goal, more real as foreign nations come to depend upon U.S. product less, if they ever do. "We must arrive at a product that will appeal to all countries. We must understand the taste of these nations and try to keep out of programming elements that are unpopular abroad, and yet keep our integrity in the doing."

U.S. television may never take out of the foreign market dollars exceeding its domestic gross. The U.S. motion picture industry, however, does—55% of its gross comes on the sale of features overseas. But again, as with the rise of television in the U.S., Hollywood stands to be hurt on the world market. As television grows abroad it is certain to cut into the motion picture take.

To Fineshriber, the motion picture and telefilm overseas have certain similarities, certain dissimilarities. Their physical problems are much the same. They run into censorship, customs, tax and a certain amount of government control. The tastes of foreigners, as measured by box office on a motion picture, are a clue to what certain kinds of TV fare will do.

But they are different, according to Fineshriber, in that "no foreign country can successfully get along in its motion

pictures without Hollywood product. No country can make a 'Ben Hur' with a \$15 million budget. Hollywood is still needed.

"But this is far less true of television. There are no box office returns to worry about. Governments, more in control of television than movies, can use their own native product. They can hold down the broadcasting day to three or four hours, control the quality and quantity of output."

The rules change

But fortunately for world television, and for the U.S. part in it, government TV monopolies are weakening, commercial demand is growing stronger. "When a country goes commercial," says Fineshriber, "playing rules change. There is the impetus to make money and dollars are the hypo to lengthened schedules. With commercial systems, Australia and Japan now have 12-hour broadcasting days."

And Fineshriber also points out that government TV systems themselves have taken commercial twists, most of them strange to U.S. television and U.S. sponsors.

(German state television, for instance, allows commercial periods only before and after programs. RAI, the Italian government network, provides two periods a day of ten minutes each for commercials. Each commercial must be of two-and-a-half minutes duration—two minutes allowed for pure entertainment, the last 30 seconds for the sponsor's sell. The commercial periods are sold out a year in advance.)

While many U.S. TV program distributors quarrel with the prices their product draws in many nations, and claim that their biggest problem is getting higher prices, representatives of foreign stations can register complaints the other way. Says one: "In Manila the price range on a U.S. half-hour is anywhere from \$150 to \$250. Manila has 35,000 TV sets. At the high end of the scale this figures out to a sizable c-p-m. Who's getting the better of whom?"

Another foreign station representative points out that the overseas station pays more for its U.S. film than is apparent over and above the cost of the program itself. "It pays for dubbing [if needed] when the show is not pre-dubbed, shipping, customs and duty. This can amount to \$100 on up."

The company most successful in program sale overseas, and at it longest of the majors (1954), is Screen Gems. It now has about 50 shows playing in the same number of countries, grossed \$8 million

in overseas sales last year, expects to do "substantially better" this year.

Screen Gems also sells feature film overseas but it does roughly 80% of its international business in programs. (According to one industry source, feature film for TV overseas is a "tricky" area. Overseas exhibitors, it is said, have organized to "buy up" feature film to prevent its going on TV, thus protecting theatrical box office. Canada, Australia and Mexico are the top feature film markets in a growing but far from U.S. "late show" pattern.)

Lloyd Burns, vice president in charge of international operations at Screen Gems, is bullish about America's overseas TV program future. Pressed to predict how big the overseas pot can grow, he envisions a \$100 million yearly gross within the next seven years—roughly a dollar on each TV receiver overseas if set potential is fulfilled.

And Burns recognizes a trend and a value in U.S. TV production abroad, "a way to satisfy the needs of a customer nation, a way to go along with nationalism and economics."

Screen Gems is currently producing or has planned four TV series in Canada. The Canadian pattern, development of formats for production of series in all of the major television outlets of the world, is the eventual goal. The company is now looking for production opportunities in Japan, Australia and Latin America.

Burns sees overseas production in two forms. Production in a foreign country for that country's own use with no thought to U.S. or international run. Or, production with an eye toward international use. (As movie men have found, foreign production, utilizing native labor, can be done far more cheaply than it can comparably be done in the United States.)

When U.S. program men are asked about the reverse of their export—the import of foreign shows for U.S. use—they agree that a two-way street certainly exists. "The amount of program import has been small in the U.S.," says one U.S. program official, "not because we put restrictions on foreign product coming in—we don't—but because its public acceptance is doubtful. We just do better stuff ourselves."

A certain amount of foreign product has had success in the U.S. The British-produced *Third Man* series has had successful U.S. syndication. Shakespeare via the Esso Standard *Age of Kings* dramas has had a chance. Independent Television Corp., a subsidiary of Britain's Associated TV, made a sale to CBS-TV on its *Danger Man* series. And various for-

eign-made child-appeal shows are in U.S. syndication.

ITC itself is unique, a British operation selling in the U.S. as well as the rest of the world. Its strength is that it draws on world syndication, can work without network sales. ITC properties, made in England, get a much larger play in the Commonwealth markets and draw the top dollars. Its *Danger Man*, prior to its sale on CBS-TV, already had been sold abroad in some 40 markets. And for a British-produced series, there are additional sums of money, as high as \$5,000 per half-hour in the tough quota market of the United Kingdom.

ITC also draws on talent and facilities around the world for its programming. The economics and the flexibility are obvious. A series of 13 one-hour specials starring Jo Stafford, and featuring guest stars, was produced in England last summer, is now up for world sale.

It would be hard to estimate just how many U.S. television programs are now showing overseas, but almost every filmed series of recent vintage is trying to move. MGM-TV, fairly new to even network production, has almost its entire output in overseas sales. This includes *Asphalt Jungle*, *The Islanders*, *National Velvet* and a current CBS-TV show, *Father of the Bride*. Its *Dr. Kildare* series is selling via NBC International.

Last month Desilu Productions formed a subsidiary, Desilu Sales Inc., to handle international distribution of \$30 million worth of the company's inventory including *The Untouchables*, *Guestward Ho* and 14 *Lucille Ball-Desi Arnaz Shows*. Foreign TV stations now have a choice of more than 60 hours of programs to pick from, and the total is growing.

What sells best, where

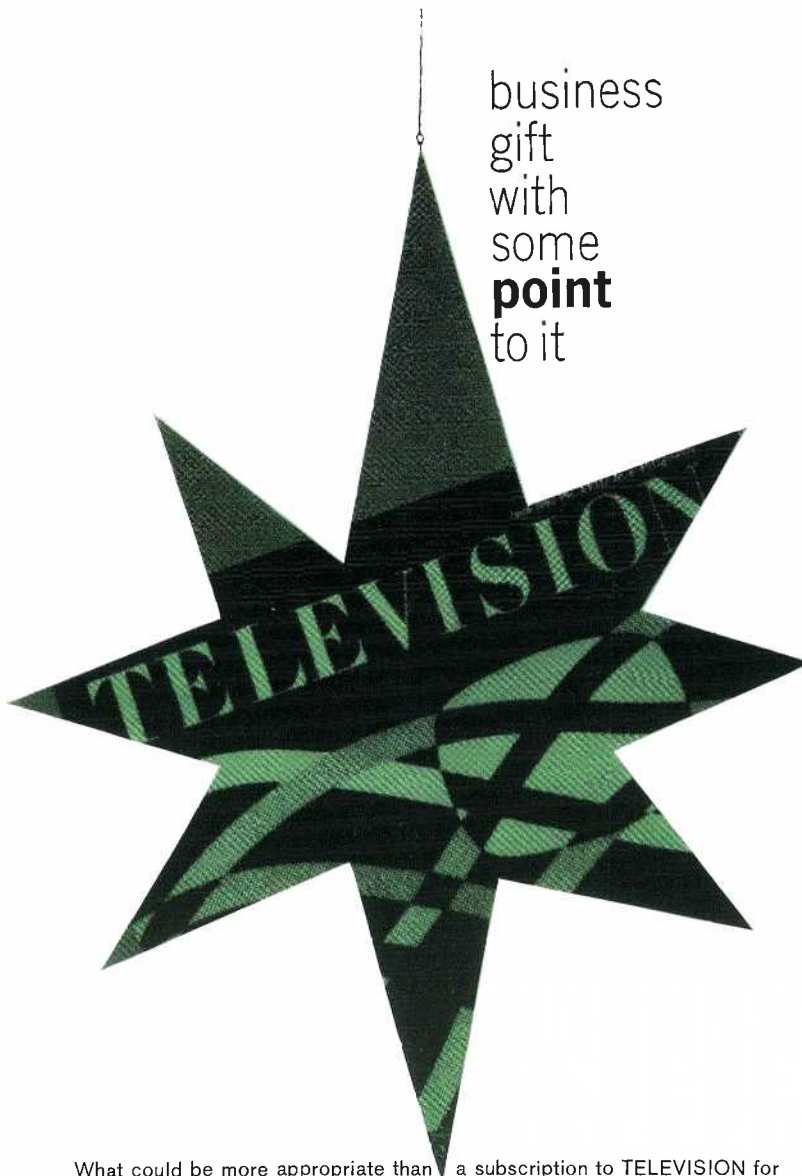
What sells best and where is a topic for wide discussion. Latin America and Japan are said to favor action-adventure, the United Kingdom and Europe, westerns and comedy. Australia and Canada most closely parallel U.S. tastes.

Says John McCarthy of TPEA, reflecting the opinion of most U.S. program distributors: "The overseas market wants from the U.S. what they cannot do themselves. Television is an intimate experience. Even without quotas, overseas locals will want more and more of their own material."

Presently, with the exception of Great Britain, most TV nations cannot program broadly for themselves. Their initial strength is in shows of a national character—music, drama, local culture generally. For the U.S. kind of product, there is a ripe market, and hopefully for U.S. distributors, one that lasts a long time.

One U.S. entrenchment, or endeavor, is less open, more delicate, and of un-

business
gift
with
some
point
to it



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known durability; the investments and activities of major U.S. broadcasting organizations overseas. CBS, NBC and ABC all have a hand in foreign television.

It has been only natural for foreign TV stations and operations to turn to an experienced U.S. for television advice and, sometimes, financial assistance. It was inevitable that the networks would help in the world venture. There is the intangible of international good-will, the promise of profit, the nebulous dream of getting in on "international television," a dream facilitated by the very real plan of communication satellites circuiting the globe and relaying television signals from nation to nation. Leonard Golden-son, president of American Broadcasting-

Paramount Theatres, sees international television five years away. Experiments will be conducted before that, but an actual system has no target date.

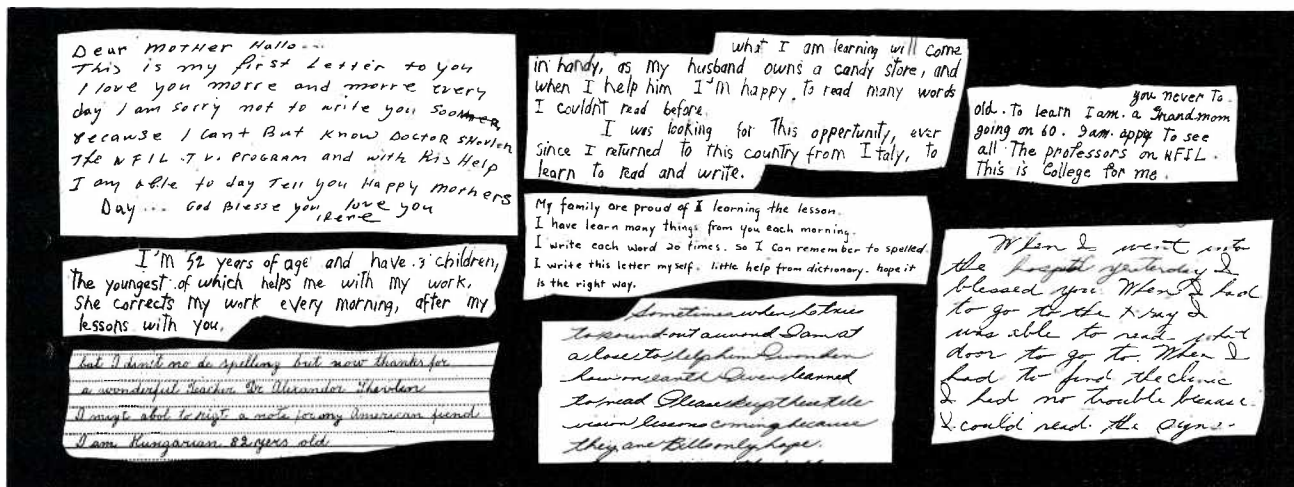
ABC International, headed by Donald W. Coyle, has been most vocal and perhaps most active in the international area, especially in Central and South America. But its investments and scale of activity may be no greater than its competitors'. ABC has the greatest number of investments in foreign stations, 23 (in 13 countries), but some are not operational, only planned. Its rivals have gone after more meaty, existing opportunities.

For the foreign stations affiliated with it, ABC International offers what it calls a "world-wide service contract." Coyle

explains it as a three-pronged service offering (1) program buying from all sources, (2) sales representation selling any local time the stations do not and (3) a right to option time and certain preemption rights.

The ABC International division, formed in 1959, makes it a policy not to acquire major holdings in its foreign affiliates. It has minority interests in a Central American television network, News Limited of Australia, two stations in Japan, several in South America, a proposed network in Lebanon, an assistance agreement with a Philippines broadcasting system.

Coyle, while watching for opportunities in Europe, says the ABC accent has been on Central and South America for



BY THE DAWN'S EARLY LIGHT

Because of a generous station, a dedicated teacher, an interested community and the magic that is television, 6,587 people have taken the first steps to literacy. The station, WFIL-TV; the teacher, Dr. Alexander Shevlin; the community, Philadelphia, and the program that was a classroom, *Operation Alphabet*.

Operation Alphabet was a series of 100 half-hour television programs on WFIL-TV from January 30 to June 16 this year. They were aimed at providing approximately a fourth-grade reading level for Philadelphia's functional illiterates. (Estimates based on census figures, vot-

ing lists and informal church surveys indicated that in the Philadelphia-Delaware Valley area there were 200,000 people classified as illiterates.)

Mrs. Loretta Warlow, a Main Line matron much interested in the problem of illiteracy, started the effort when she enlisted the support of the Greater Philadelphia Council of Churches in a campaign to combat illiteracy in their city. Together they contacted the Junior Chamber of Commerce, which provided the overall co-ordination and planning of the project that was to become *Operation Alphabet*. Television was to be the

keystone of the program, with WFIL-TV volunteering its facilities. In addition, volunteer centers were established to assist students in their lessons and to provide workbooks (at \$3.50 each) for students who couldn't afford to buy them. (The count of 6,587 people helped by *Operation Alphabet* was taken only from those participating in the workbook phase of the program.)

"The cooperation we got from WFIL-TV," relates Dr. Shevlin, "was stunning. They gave us everything and anything we wanted." The station provided the time for the program, all of the techni-

two reasons. "In Latin America," he says, "television is being allowed to be born largely as in the U.S., under a private enterprise system. Better relationships are here possible. In Europe, with so much government control, this is not the case. Secondly, Latin America is in proximity to the U.S. in time zones. In future communication systems advances, this will allow for instantaneous transmission."

(Most TV communications men agree that the first practicality for satellite-beamed television will be news pickups, quick takes more suited for news formats than entertainment shows. Foreign entertainment programs, if the U.S. takes them, bring up the problem of language and line count conversion if the foreign nation is on a different standard than the U.S.'s 525 lines. This leads many TV men to believe that international television comes down to straight program

exchange and physical doctoring, not instantaneous transmission.)

Coyle likes to call the goal of ABC International "the building of a platform for ABC television partnership all over the world." In this he sees ABC and its foreign interests "tied together" with both strengthened in an exchange of talent, programming, scientific development and news gathering forces.

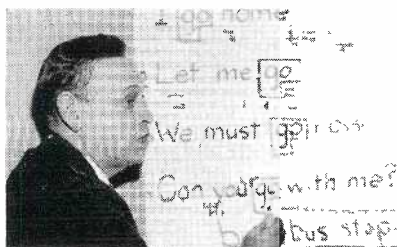
But Coyle is also puzzled on how far ABC or any U.S. broadcast organization can adjust to the complexities of foreign involvement. "We have learned," he says, "how to operate television successfully in the U.S. and in our economy. Overseas dealings call for modified approaches. But how far should you modify and adjust? What will the overseas selling patterns for commercial television be? How far can you go?"

ABC International today operates in

the red. Coyle, of course, sees eventual profit. He feels that ABC is taking a long-range view overseas, pioneering in a yet little-known international medium, one he hopes will become ripe for advertising dollars. And he also hopes that U.S. advertisers marketing overseas, or planning to, can harness the medium for overseas selling, along with foreign advertisers and agencies, following the commercial pattern defined in the U.S.

NBC has been in full-time international operation since 1957, longest of the three U.S. television networks. NBC International (NBI) has long-term relationships of varying kinds with TV broadcasters in nine countries, is consultant under its management services program to broadcasters in 11 countries, has about 60 TV programs selling in more than 50 nations.

Richard L. Berman, manager of inter-



Dr. Alexander Shevlin conducts a lesson for Operation Alphabet's "new readers."

cians and all of the facilities for the series. A crew of two cameramen, a stage manager, a director and four engineers was required for the taped segments.

Since most of the people who needed *Operation Alphabet* worked during the day, it was decided that early morning was the best time to reach them. WFIL-TV cleared a viewing time of from 6:30 to 7:00 a.m., starting its programming day a half-hour earlier than usual, Monday through Friday. Production costs to WFIL-TV were minimal in that the programs were taped at hours its facilities were not in use for other purposes. Expenses to the Board of Education were \$1 per segment (for a newsprint pad and a felt pen, the show's only props).

Despite an elaborate publicity campaign involving virtually every civic group in the community and the finest facilities available, the volunteer work centers had a low attendance record. The illiterate preferred the sanctuary of his own home.

"The illiterate person," Dr. Shevlin explains, "is not stupid. He is uneducated. There are many different reasons for his lack of education. I have letters

from some of the wealthiest areas of the city as well as from the slums, an indication of how different their economic backgrounds can be. Yet despite their differences they all share one character trait. They are highly sensitive about not being able to read and write."

Television then was the perfect medium for teaching these people. It offered the "new reader" the opportunity to be taught in private. It created a non-interfered-with world of student and teacher. As one grateful student expressed it in a letter to Dr. Shevlin, "I feel that I am alone with you."

The lessons were planned so that the material was related directly to the lives of the people living in Philadelphia. They called attention to things of interest to the local population—concerts, flower shows, art exhibits. The first words of Dr. Shevlin's first lesson were "bus stop." Everything was designed to involve the viewer personally.

An atmosphere of relaxation

The shows were taped several at a time. They were done without rehearsal: mistakes were deliberately left in. Dr. Shevlin felt this established a relaxed atmosphere for the program. In addition to doing the program itself, he corrected homework assignments and managed to send personal notes of encouragement or to telephone all of the students who wrote in to him. The letters came at the rate of 100 a week.

"I have a special interest in teaching new readers," Dr. Shevlin explains. "My parents came to this country in 1905 to escape the pogroms in Russia. Now I, the son of immigrants, am teaching Eng-

lish to immigrants. I feel the cycle has come full turn.

"When I took the *Operation Alphabet* assignment," he continues, "I considered it routine. Then the letters started coming in—thousands of them from all kinds of people. People that needed the help that we were giving them. They thanked me, but I am grateful to them. They have made me feel that my life has meant something."

The program, off the air since June, has been rescheduled for another cycle beginning January 29, 1962. The Annenberg Foundation has provided a grant of \$40,000 to cover the cost of putting the 100 new 30-minute segments on video tape for round-the-world distribution. Two foreign governments have asked Dr. Shevlin to conduct similar programs in their countries. The Army has expressed interest in the teaching technique used on the program and wants to use it for training its illiterates. And although the Board of Education says it can prove no necessary correlation between the two, it notes that the registration for adult evening classes has been higher this year than ever before in its history.

But perhaps the greatest measure of *Operation Alphabet's* success comes in the thousands of letters it inspired—letters from native-American illiterates, adult foreigners, elderly people, people suffering from emotional blocks connected with learning to read and write, persons who are physically handicapped—even prison inmates. All different and yet all expressing the same gratitude. Letters that were for the senders the first they had ever written. END

"We must be pretty damn sure we're helping foreign TV stations, not milking them"

national facilities for NBI, says his organization does internationally what NBC does domestically. It is in programming, investment and management, "the sale of know-how."

"It is not our object to take over"

Berman calls NBI "profitable from the start." He calls NBC's involvement overseas partly for profit "but more for a long-range feeling that someday television could become an international medium and we want to lay the groundwork for our part in it."

Berman feels that nationalism and labor unions overseas are troublesome for the U.S. broadcast interests. On NBI's part, he says, it has to be gotten across to the overseas groups "that it is not our object to 'take over.' We have the junior partner intention of having local personnel run the operation. But they must first be trained for it."

As an example of this, Berman cites one NBI management service program now underway in Nigeria. Under an agreement signed with the Nigerian government last September, NBI has sent 16 executives and technicians to Nigeria to help it establish a federal television service sometime in 1962. "As managing agent," says Berman, "we provide the initial technical, programming, sales and administrative people to start the operation and then train Nigerians to take over. The object is to put ourselves out of business as fast as possible."

Looking long-range, Berman sees no dearth of prospects and possibilities for TV investment overseas. But he adds, "no one expects U.S.-type profit to come from them."

Berman's biggest problem: "Recruit-

ing qualified personnel to take on overseas assignments. It's tough finding people willing to go out on these long-term consultation and aid jobs."

CBS began looking for opportunities overseas in 1958. It is represented via the international activities of the CBS-TV Stations Division and CBS Films (with 65 programs in roughly 55 countries). CBS-Columbia S.A. is a holding company for four CBS film and production companies ranging from Europe to Australia.

CBS also is associated with local interests in television production companies in Argentina and Peru, has a mutual exchange agreement with RAI in Italy and an agreement with a West German group which will operate that nation's second TV network. Last month CBS obtained an interest in a TV station to be constructed in Trinidad and negotiations are underway for possible CBS equity participation in TV stations in several other countries.

Merle Jones, president of the Stations Division, who devotes about 25% of his time to CBS's international broadcast business, says CBS is in foreign television to make money and to encourage the expansion of free world television. "We have no desire to take on the responsibility of programming overseas stations in our tastes. This is for the foreign nationals," he says. "When England started its commercial network, the U.S. networks disclosed their experiences free. And it helped England avoid most of our mistakes.

"Idealistically," continues Jones, "the opportunity to distribute our product overseas gives the free world a chance to know more of our culture and standards —and it's not propaganda. The big prob-

lem is to convince nationals of our sincerity and that our interest is not solely the profit motive. It is also difficult to relate our TV know-how without sounding like we know it all. We should make the point that we have no monopoly on ability. We should say, 'This is our experience. You sort it out to help yourself.'"

Jones believes that world TV can be a two-way street. He says import of foreign-made programs into the U.S. is growing and that it can get just as big as its quality and the depth of foreign skill can make it.

Next year Jones plans to revive CBS's *International Hour* exchange program as a showcase for foreign product. In 1960 the five CBS-TV o-and-o stations ran 13 foreign programs (efforts from Canada, Australia, England, Japan, Sweden and Mexico) on an exchange basis for the *American Musical Theatre*. Jones calls the shows successful here (in Saturday and Sunday daytime slots) and perhaps encouraging for the nations represented.

Jones is also encouraged by the reception overseas of CBS news and public affairs programs. (CBS has agreements with the BBC, Australia and Japan on news product, has had healthy overseas sales on *CBS Reports*, *Eyewitness* and *The Twentieth Century*. NBC also has been moving its documentary product.)

The role of the USIA

The recent USIA request for more documentary films for overseas distribution, according to Jones, is no infringement on possible network commercial return. It is the USIA intention to distribute public affairs and cultural programming where commercial sale does not reach. Jones believes, however, that this kind of programming "gets a better reception on a paid basis."

On international television or satellite communication, Jones is dubious. "It's a worthy objective," he says, "and we'll see it in some form within three or four years. But an international network could be as far as 20 years away. There are the problems of time, who owns and controls the facilities, language and copy-right. It could be an absolute stalemate."

On the question of pay television's overseas chances, Jones, as most U.S. TV men dealing internationally, does not give it a worried nod. He calls the Toronto pay TV operation a flop, notes that many of the world's TV viewers already pay for their pleasure in monthly or yearly set licensing fees, "certainly no leg up for pay systems."

Besides the networks, other U.S.

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broadcasters have their eyes on foreign investment. Time-Life Broadcasting, for instance, recently invested in a Beirut TV station, is looking around for more interests.

The U.S. broadcast investor overseas certainly is aware of the opportunities and the dangers. He is motivated by profit and a certain amount of idealism. Some question if he isn't getting in too deep. The swift currents of nationalism can be the course to quicksand.

Political unrest an economic danger

Says one program man dealing overseas, "The Middle East and Latin America, traditionally, are politically unstable. What happens to U.S. interests in government TV stations when the government folds? Is it even right to sell the property of a nation? And in a *coup d'état*, the person who has sold this right can be held responsible. Foreign press criticism of some American TV interests and management, however well intentioned, is already bubbling. All I can say is that we must be pretty damn sure we are helping foreign TV stations, not milking them."

One area of unquestionable aid to budding television operations overseas has been U.S. export of television equipment, a broad range of items from transmitters and tubes to TV studio equipment and general parts. RCA claims the lead in this area, Britain's Marconi is probably second in the world market.

U.S. Department of Commerce figures for broadcast equipment export break down into many categories, but taking into account most of the TV equipment areas, this export was roughly \$16.5 million in 1959, \$20 million in 1960. Through the first six months of this year, the figure was \$11.8 million, an approximation of last year's pace and an indication of at least another \$20 million export year.

TV equipment export is a small part of total electronic export (which is expected to hit \$600 million this year), but it is growing. Most of the overseas business is being done in television studio equipment and parts, an indication of station facilities and programming growth.

The export of television receivers, a category apart from TV equipment, is on the downtrend. Manufacturers in emerging TV markets find the field profitable and are quick to produce and compete. U.S. receiver exports in 1959 totaled \$17.6 million, dropped to \$14.7 million last year. The drop is deceptive, however, in that U.S. firms are shipping more set parts and chassis for assembly overseas. Some U.S. set manufacturers, too, have foreign plants whose output does not show up in export figures.

"Foreign competition," says one broadcast electronics man, "cannot be

laughed off. It's rough, especially from Japan and Germany."

Bob Rainey, manager of broadcast and TV equipment sales for RCA International, agrees with this, but he says his company currently is having its biggest year, a rapidly increasing volume of business. He says, "Foreign competition has been tough for the last several years but I think it is about as tough as it can ever get right now."

Rainey calls Europe the toughest market but "good for special items like tape machines." He calls Australia "hot," Latin America and Africa "good" for the general range of TV equipment.

As long as there are emerging television nations, basic TV equipment will be in demand, and the U.S. will get its share of overseas sales. For the equipment men, the current market outlook is bright.

One big question for U.S. TV program distributors, station and facilities investors and broadcast equipment men alike has no real answer: When will the goose laying the golden eggs stop producing?

With the exception of the United Kingdom, free world television has a lot of growing to do before it or any one nation matches the scope of U.S. operations on a comparative basis.

It took the U.S. roughly 13 years to hit a near saturation set count of 56 million. It may take the free world until 1970 to crack the 100-million set mark, and there is room for growth after that. The U.S. people could afford rapid investment in TV sets. How fast can set count grow in a populous but poor nation like India?

Yet the overseas station can have the benefit of slick U.S. programming and the example of experience almost for the asking, a certain hypo to television growth, aid the U.S. never had. "We are the test tube for the foreign operator," as one U.S. program man puts it.

Clearly, it will be years before the overseas goose stops laying. Nations will eventually be doing more and more of their own programming, calling on the U.S. only for that which truly appeals to them. But in the dog-chase-tail circle of things, there will be increasing competition within the emerging TV nations as more networks and channels come into being—all again drawing to some extent on U.S. aid.

Says John McCarthy of TPEA: "The saturation point will vary from market to market but we are certain to benefit in a long period of growth ahead." Says William Fineshriber of MPEA: "In the foreseeable future no country can equal our pool of talent or production facilities, as is the case with movies. In a free system, dollars received will rise in proportion to quality delivered—there will always be a market for this. And it is an important point that government TV monopolies are weakening while

Page

Revenue

V.

TV Homes

A new perspective on TV markets, prepared by TELEVISION MAGAZINE and presented exclusively in this issue. For the serious student of television marketing.

64

overseas commercial demand is growing stronger."

The U.S. image via its programming overseas? It appears to depend on whom you listen to. General consensus: We're doing all right—but could do better if "quality" live-tape shows were broken loose from the hold of the "must-get-top-pay" factions.

The Minow effect

The harm to the U.S. overseas in Newton Minow's "wasteland" edict: Perhaps damaging but not insurmountable. Merle Jones claims it "an immediate negative effect, but most countries control what *they* want to see anyway." Fineshriber says the Minow remarks "had already been said by foreign critics of U.S. television. His words just lend them ammunition." Lloyd Burns of Screen Gems: "It has resulted in no further turndown of U.S. product overseas than normal."

Where do we go from here in the world television market? It appears to be just as far as our ambition, selling skill and diplomacy take us—a simple case of supply and demand, an economic axiom translatable into any language. END

Please turn to the next page for listings of TV stations around the world.

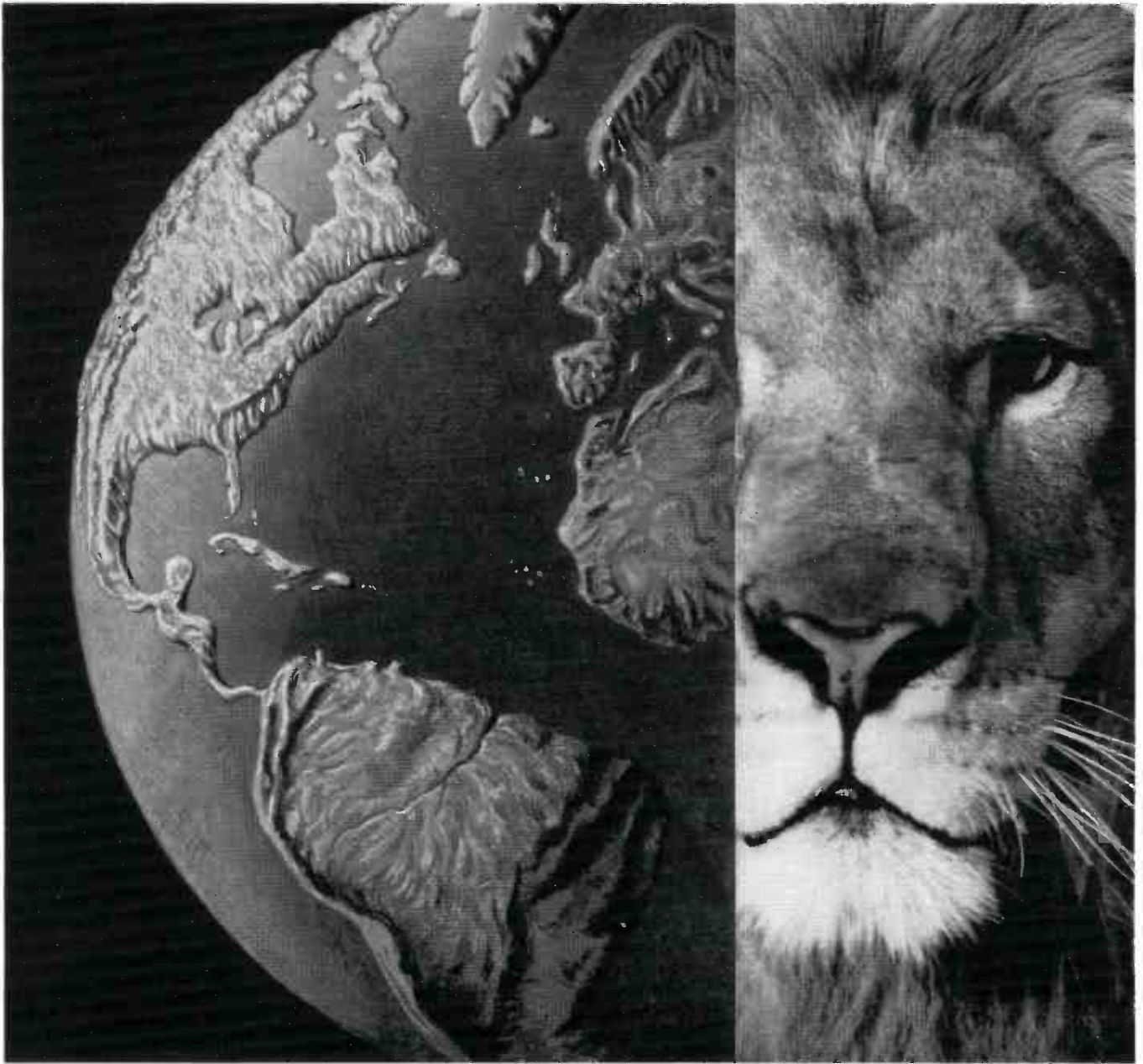
AROUND THE WORLD WITH TELEVISION

From Albania to Yugoslavia—a complete, up-to-date listing of 995 TV facilities in 82 nations outside the United States, including those on-the-air, under construction, planned, inactive and experimental. Compiled by official U.S. government agencies.

CITY	CALL LETTERS	LICENSEE	VIDEO FREQ.	Power (ERP)	CITY	CALL LETTERS	LICENSEE	VIDEO FREQ.	Power (ERP)
ALBANIA 1 station (Standards: 8 mc bandwidth, 625 lines, 25 frames)					Brisbane	BTQ	Brisbane TV Ltd.	182.25 mc	100 kw
Tirana	*—	Government	—	—	Brisbane	QTQ	Queensland Television Ltd.	196.25 mc	100 kw
ALGERIA 4 stations (Standards: 14 mc bandwidth, 819 lines, 25 frames)					Canberra	←	Australian Broadcasting Commission	86.25 mc	—
Algiers	—	Radiodiffusion Television Francaise (govt)	203.45 mc	500 w	Canberra	←	Commercial	189.25 mc	—
Chrea	—	Radiodiffusion Television Francaise (govt)	203.45 mc	500 w	C. Tablelands	←	Australian Broadcasting Commission	57.25 mc	—
Constantine	—	Radiodiffusion Television Francaise (govt)	177.15 mc	50 w	C. Tablelands	←	Commercial	189.25 mc	—
Oran	—	Radiodiffusion Television Francaise (govt)	212.85 mc	500 w	Darling Downs	←	Australian Broadcasting Commission	86.25 mc	—
ARGENTINA 7 stations (Standards: 6 mc bandwidth, 625 lines, 25 frames)					Darling Downs	←	Commercial	209.25 mc	—
Buenos Aires	LS82	Government	175.25 mc	40 kw	Goulburn Valley	←	Australian Broadcasting Commission	86.25 mc	—
Buenos Aires	LS83	Cia. Argentina de Television S.A.	187.25 mc	—	Goulburn Valley	←	Commercial	175.25 mc	—
Buenos Aires	LS84	Dicon Difusora Contemporanea S.A.	199.25 mc	—	Hobart	ABT	Australian Broadcasting Commission	64.25 mc	100 kw
Buenos Aires	LS85	Rio de la Plata TV S.A.	211.25 mc	—	Hobart	TVT	Tasmanian Television Ltd.	175.25 mc	50 kw
Cordoba	*LUIHTV	Telecolor S.A.	215.75 mc	—	Illawarra	←	Commercial	95.25 mc	—
Mar del Plata	LU86	Difusora Marplatense S.A.	181.25 mc	—	Illawarra	←	Australian Broadcasting Commission	138.25 mc	—
Mendoza	LV89	Juan Gomez	175.25 mc	2 kw	Latrobe Valley	←	Australian Broadcasting Commission	95.25 mc	—
AUSTRALIA 42 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames)					Latrobe Valley	←	Commercial	209.25 mc	—
Adelaide	ABS	Australian Broadcasting Commission	64.25 mc	100 kw	Melbourne	ABV	Australian Broadcasting Commission	64.25 mc	100 kw
Adelaide	ADS	Television Broadcasters Ltd.	182.25 mc	100 kw	Melbourne	HSV	Herald Sun Television Pty. Ltd.	182.25 mc	100 kw
Adelaide	NWS	Southern Television Corporation Ltd.	196.25 mc	100 kw	Melbourne	GTV	General Television Corporation Ltd.	196.25 mc	100 kw
Ballarat	←	Australian Broadcasting Commission	86.25 mc	—	N.E. Tasmania	←	Australian Broadcasting Commission	86.25 mc	—
Ballarat	←	Commercial	175.25 mc	—	N.E. Tasmania	←	Commercial	196.25 mc	—
Bendigo	←	Australian Broadcasting Commission	57.25 mc	—	Newcastle	←	Commercial	86.25 mc	—
Bendigo	←	Commercial	189.25 mc	—	Newcastle	←	Australian Broadcasting Commission	102.25 mc	—
Brisbane	ABQ	Australian Broadcasting Commission	64.25 mc	100 kw	<div style="border: 1px solid black; padding: 5px;"> <p>CODE:</p> <p>* Experimental ◆ Planned</p> <p>** Under Construction ◆◆ Inactive</p> </div>				

CITY	CALL LETTERS	LICENSEE	VIDEO FREQ.	Power (ERP)
Perth	ABW	Australian Broadcasting Commission	64.25 mc	100 kw
Perth	TVW	TVW Ltd.	182.25 mc	100 kw
Richmond	♦—	Australian Broadcasting Commission	175.25 mc	—
Richmond	♦—	Commercial	189.25 mc	—
Rockhampton	♦—	Australian Broadcasting Commission	86.25 mc	—
Rockhampton	♦—	Rockhampton Television Ltd.	182.25 mc	—
Sydney	ABN	Australian Broadcasting Commission	64.25 mc	100 kw
Sydney	ATN	Amalgamated Television Service Pty. Ltd.	182.25 mc	100 kw
Sydney	TCN	Television Corporation Ltd.	196.25 mc	100 kw
Townsville	♦—	Australian Broadcasting Commission	86.25 mc	—
Townsville	♦—	Telecasters North Queensland Ltd.	182.25 mc	—
AUSTRIA 10 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames)				
Bregenz	—	Oesterreichischer Rundfunk (govt)	175.25 mc	80 kw
Gaisberg	—	Oesterreichischer Rundfunk (govt)	196.25 mc	60 kw
Graz	—	Oesterreichischer Rundfunk (govt)	189.25 mc	60 kw
Innsbruck	—	Oesterreichischer Rundfunk (govt)	62.25 mc	60 kw
Klagenfurt	—	Oesterreichischer Rundfunk (govt)	210.25 mc	30 kw
Lichtenberg	—	Oesterreichischer Rundfunk (govt)	182.25 mc	60 kw
Semmering	—	Oesterreichischer Rundfunk (govt)	210.25 mc	5 kw
St. Polten	—	Oesterreichischer Rundfunk (govt)	49.75 mc	60 kw
Vienna	—	Oesterreichischer Rundfunk (govt)	175.25 mc	60 kw
Vienna	—	Oesterreichischer Rundfunk (govt)	520.25 mc	10 kw
AZORES 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
Lages Field, Terceira	CSB218TV	AFRTS U.S. Air Force	181.25 mc	50 w
BELGIUM 8 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames; French language stations 819 lines)				
Antwerp	(Flemish)	Belgische Radio en Televisie (govt)	48.25 mc	100 w (transmitter power)
Brussels	(French)	Radiodiffusion Television Belge (govt)	189.25 mc	5 w
Brussels	(French)	Radiodiffusion Television Belge (govt)	196.25 mc	100 kw
Brussels	(Flemish)	Belgische Radio en Televisie (govt)	210.25 mc	100 kw
Brussels	(Flemish)	Belgische Radio en Televisie (govt)	217.25 mc	5 w
Liege	(French)	Radiodiffusion Television Belge (govt)	55.25 mc	100 kw
Neufchateau	** (French)	Radiodiffusion Television Belge (govt)	217.25 mc	10 kw
Ruiselede	(Flemish)	Belgische Radio en Televisie (govt)	48.25 mc	100 kw
BERMUDA 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
Hamilton	ZBMTV	Bermuda Radio & Television Co. Ltd.	193.25 mc	5 kw (transmitter power)
BOLIVIA 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
La Paz	♦—	Enrique Mariaca Bilbao	—	5 kw
BRAZIL 49 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
Barbacena M.G.	♦—	—	83.25 mc	—
Bauru S.P.	♦—	—	55.25 mc	—
Belem P.A.	—	Radio Marajoara Ltda.	55.25 mc	500 w
Belo Horizonte M.G.	Radio Inconfidencia TV	Governo do Estado de Minas Gerais	55.25 mc	10 kw
Belo Horizonte M.G.	PRH6TV	Radiotelevisao Itacolmi (Radio Guarani)	67.25 mc	31 kw
Belo Horizonte M.G.	—	Televisao Alterosa	205.25 mc	10 kw
Brasilia D.F.	♦PRA2TV	Ministerio da Educacao (govt)	—	25 kw
Brasilia D.F.	—	Radio Nacional de Brasilia (govt)	61.25 mc	—

CITY	CALL LETTERS	LICENSEE	VIDEO FREQ.	Power (ERP)
Brasilia D.F.	♦—	Televisao Brasilia	83.25 mc	—
Brasilia D.F.	—	Televisao Alvorada	181.25 mc	—
Curitiba P.R.	—	Radio Televisao Parana S.A.	83.25 mc	2 kw
Curitiba P.R.	TV Paranaense	Sociedade Radioemissora Paranaense Ltda.	205.25 mc	—
Fortaleza C.E.	—	Ceara Radio Clube S.A.	55.25 mc	500 w
Goiania G.O.	—	Rad. Difusora e Televisora Anhanguera S.A.	55.25 mc	—
Guaratingueta S.P.	♦—	—	205.25 mc	—
Juiz de Fora M.G.	♦—	—	77.25 mc	—
Londrina P.R.	♦—	Televisao Coroados	61.25 mc	—
Porto Alegre R.S.	—	Televisao Paratini	77.25 mc	6 kw
Recife P.E.	—	Empresa Jornal do Comercio S.A.	55.25 mc	18 kw
Recife P.E.	—	Radio Clube de Pernambuco S.A.	83.25 mc	25 kw
Resende G.A.	TV Itatiaia	—	549.25 mc	—
Ribeirao Preto S.P.	♦—	—	61.25 mc	—
Rio de Janeiro G.A.	**PRE8TV	Radio Nacional (govt)	55.25 mc	25 kw
Rio de Janeiro G.A.	♦—	Radio Globo S.A.	67.25 mc	—
Rio de Janeiro G.A.	PRG3TV	Radio Televisao Tupi S.A.	83.25 mc	25 kw
Rio de Janeiro G.A.	PRA9TV	Radio Mayrink Veiga S.A.	175.25 mc	10 kw
Rio de Janeiro G.A.	PRD8TV	Radioemissora Continental S.A.	187.25 mc	10 kw
Rio de Janeiro G.A.	**—	Diario Carioca Ltda.	199.25 mc	25 kw
Rio de Janeiro G.A.	—	Radio Rio S.A.	211.25 mc	5 kw
Rio de Janeiro (beamed Itatiaia)	—	Radio Tupi S.A.	585.25 mc	—
Salvador B.A.	—	Televisao Itapoan S.A.	77.25 mc	2 kw
Santos S.P.	—	Radiodifusora de Sao Paulo S.A.	181.25 mc	10 kw
Sao Paulo S.P.	PRE4TV	Sociedade Radio Cultural S.A.	55.25 mc	15.5 kw
Sao Paulo S.P.	PRF3TV	Radiodifusora Sao Paulo S.A.	67.25 mc	6 kw
Sao Paulo S.P.	—	Radio Televisao Paulista S.A.	77.25 mc	5 kw
Sao Paulo S.P.	PRB9TV	Radio Record S.A.	175.25 mc	5 kw
Sao Paulo S.P.	PRG9TV	Radio Excelsior S.A.	187.25 mc	500 w
Sao Paulo S.P.	PRA6TV	Radio Gazeta (Fundacao Casper Libero)	199.25 mc	10 kw
Sao Paulo S.P.	**PRH9TV	Radio Bandeirantes S.A.	211.25 mc	25 kw
Sao Paulo (beamed Valinhos)	PRF3TV	Radio Difusora Sao Paulo S.A.	483.25 mc	50 kw
Sao Paulo (beamed Campos de Jordao)	PRB9TV	Radio Record S.A.	489.25 mc	—
Sao Paulo (beamed Piracicaba)	—	Radio Televisao Paulista S.A.	501.25 mc	50 kw
Sao Paulo (beamed Valinhos)	PRB9TV	Radio Record S.A.	519.25 mc	50 kw
Sao Paulo (beamed Campos de Jordao)	PRF3TV	Radio Difusora Sao Paulo S.A.	525.25 mc	—
Sao Paulo (beamed Piracicaba)	PRB9TV	Radio Record S.A.	537.25 mc	50 kw
Sao Paulo (beamed Valinhos)	—	Radio Televisao Paulista S.A.	555.25 mc	50 kw
Sao Paulo (beamed Campos de Jordao)	—	Radio Televisao Paulista S.A.	561.25 mc	—
Sao Paulo (beamed Piracicaba)	PRF3TV	Radio Difusora Sao Paulo S.A.	573.25 mc	—
Vitoria E.S.	♦—	Emissoras Associados	—	—
BULGARIA 3 stations (Standards: 8 mc bandwidth, 625 lines, 25 frames)				
Plovdiv	♦—	Government	—	5 kw
Sofia	—	Government	183.25 mc	500 w
Varna	♦—	Government	—	5 kw
CAMBODIA 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
Phnompenh	♦—	Government	—	—
CANADA 75 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
Antigonish, N.S.	CFXUTV	Atlantic Television Co., Ltd.	187.25 mc	73 kw
Barrie, Ont.	CKVRTV	Ralph Snelgrove Television Ltd.	61.26 mc	100 kw
Brandon, Man.	CKXTV	Western Manitoba Broadcasters Ltd.	77.26 mc	19.3 kw
Burnaby, B.C.	CHANTV	Vantel Broadcasting Co. Ltd.	181.26 mc	164 kw
Calgary, Alta.	CHCTTV	Calgary Television Ltd.	55.26 mc	100 kw
Calgary, Alta.	CFCNTV	CFCN Television Ltd.	67.25 mc	55 kw
Campbellton, N.B.	CKCDTV	Moncton Broadcasting Ltd.	175.24 mc	865 w
Carleton, Que.	CHAUTV	La TV de la Baie des Chaleurs Inc.	77.25 mc	52.5 kw
Charlottetown, P.E.I.	CFCYTV	The Island Radio Broadcasting Co. Ltd.	211.26 mc	38.6 kw



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CITY	CALL LETTERS	LICENSEE	VIDEO FREQ.	Power (ERP)	CITY	CALL LETTERS	LICENSEE	VIDEO FREQ.	Power (ERP)
C. Budejovice	—	Ceskoslovenska Televize (govt)	59.25 mc	10 kw	Turku	TES TV	Oy Tevisio Ab (commercial)	175.25 mc	200 w
(Eastern Bohemia)	—	Ceskoslovenska Televize (govt)	175.25 mc	10 kw	Turku	Suomen TV	Oy Yleisradio Ab (govt)	189.25 mc	25 kw
(Northern Bohemia)	—	Ceskoslovenska Televize (govt)	223.25 mc	8 kw					
Ostrava	—	Ceskoslovenska Televize (govt)	49.75 mc	10 kw	FRANCE 36 stations (Standards: 14 mc bandwidth, 819 lines, 25 frames)				
Prague	—	Ceskoslovenska Televize (govt)	49.75 mc	4 kw	Ajaccio	—	Radiodiffusion Television Francaise (govt)	65.55 mc	50 w
Prague	**—	Ceskoslovenska Televize (govt)	49.75 mc	30 kw	Amiens	—	Radiodiffusion Television Francaise (govt)	203.45 mc	20 kw
Presov	—	Ceskoslovenska Televize (govt)	175.25 mc	10 kw	Aurillac	—	Radiodiffusion Television Francaise (govt)	203.45 mc	500 w
(Western Bohemia)	—	Ceskoslovenska Televize (govt)	207.25 mc	10 kw	Bordeaux	—	Radiodiffusion Television Francaise (govt)	199.70 mc	500 w
					Bourges	—	Radiodiffusion Television Francaise (govt)	190.30 mc	20 kw
DENMARK 8 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames)					Caen	—	Radiodiffusion Television Francaise (govt)	52.40 mc	20 kw
Aalborg	—	Danish State Radio (govt)	175.25 mc	15 kw	Cannes	—	Radiodiffusion Television Francaise (govt)	173.40 mc	3 kw
Aarhus	—	Danish State Radio (govt)	196.25 mc	10 kw	Chamonix	—	Radiodiffusion Television Francaise (govt)	173.40 mc	3 w
Bornholm	—	Danish State Radio (govt)	175.25 mc	10 kw	Cherbourg	—	Radiodiffusion Television Francaise (govt)	212.85 mc	500 w
Copenhagen	—	Danish State Radio (govt)	62.25 mc	10 kw	Clermont	—	Radiodiffusion Television Francaise (govt)	173.40 mc	10 kw
Holstebro, Vestjylland	—	Danish State Radio (govt)	210.25 mc	60 kw	Dijon	—	Radiodiffusion Television Francaise (govt)	199.70 mc	10 kw
Naestved, Sydsjaelland	—	Danish State Radio (govt)	182.25 mc	10 kw	Epinal	—	Radiodiffusion Television Francaise (govt)	212.85 mc	40 w
Odense, Fyn	—	Danish State Radio (govt)	55.25 mc	10 kw	Gerardmer	**—	Radiodiffusion Television Francaise (govt)	212.85 mc	3 w
Sonderjylland	—	Danish State Radio (govt)	189.25 mc	60 kw	Grenoble	—	Radiodiffusion Television Francaise (govt)	199.70 mc	40 w
					Le Havre	—	Radiodiffusion Television Francaise (govt)	177.15 mc	50 w
DOMINICAN REPUBLIC 3 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames)					Le Mans	—	Radiodiffusion Television Francaise (govt)	212.85 mc	10 kw
Cuidad Trujillo	HIT	J. Arismendi Trujillo Molina	67.25 mc	16 kw	Lille	—	Radiodiffusion Television Francaise (govt)	185.25 mc	20 kw
Cuidad Trujillo	HINTV	H. L. Diaz y Pedro P. Bonilla P.	175.25 mc	1 kw	Limoges	—	Radiodiffusion Television Francaise (govt)	52.40 mc	20 kw
Santo Cerro	—	J. Arismendi Trujillo Molina	55.25 mc	5 kw	Lisieux	**—	Radiodiffusion Television Francaise (govt)	173.40 mc	3 w
					Lyon	—	Radiodiffusion Television Francaise (govt)	212.85 mc	20 kw
EQUADOR 2 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames)					Marseille	—	Radiodiffusion Television Francaise (govt)	186.55 mc	10 kw
Guayaquil	HCPTV	Prima Television Ecuatoriana	67.25 mc	2 kw	Metz	—	Radiodiffusion Television Francaise (govt)	173.40 mc	10 kw
Quito	HCBTV	World Radio Missionary Fellowship Inc.	55.25 mc		Mulhouse	—	Radiodiffusion Television Francaise (govt)	186.55 mc	20 kw
					Nancy	—	Radiodiffusion Television Francaise (govt)	177.15 mc	50 w
EL SALVADOR 3 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames)					Nantes	—	Radiodiffusion Television Francaise (govt)	65.55 mc	20 kw
San Salvador	YSUTV	Radio Television YSU S.A.	67.25 mc	66 kw	Nice	—	Radiodiffusion Television Francaise (govt)	203.45 mc	3 w
San Salvador	YSEBTV	Television Salvadorena S.A.	83.25 mc	1.5 kw	Paris	—	Radiodiffusion Television Francaise (govt)	185.25 mc	20 kw
Santa Ana	YSDRTV	Television Salvadorena S.A.	181.25 mc	6 kw	Perigueux	**—	Radiodiffusion Television Francaise (govt)	212.85 mc	3 w
					Reims	—	Radiodiffusion Television Francaise (govt)	164 mc	10 kw
ERITREA 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames)					Remiremont	**—	Radiodiffusion Television Francaise (govt)	203.45 mc	3 w
Asmara	KANUTV	AFRTS U.S. Army	181.25 mc	50 w	Rennes	—	Radiodiffusion Television Francaise (govt)	164 mc	20 kw
					Rouen	—	Radiodiffusion Television Francaise (govt)	199.70 mc	10 kw
FINLAND 14 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames)					Strasbourg	—	Radiodiffusion Television Francaise (govt)	164 mc	3 kw
Helsinki	Suomen TV	Oy Yleisradio Ab (govt)	182.25 mc	10 kw	Toulouse	—	Radiodiffusion Television Francaise (govt)	164 mc	500 w
Helsinki	TES TV	Oy Tevisio Ab (commercial)	196.25 mc	40 w					
Joutseno	**Suomen TV	Oy Yleisradio Ab (govt)	210.25 mc	—					
Jyvaskyla	**Suomen TV	Oy Yleisradio Ab (govt)	217.25 mc	—					
Kuopio	**Suomen TV	Oy Yleisradio Ab (govt)	189.25 mc	—					
Lahti	Suomen TV	Oy Yleisradio Ab (govt)	203.25 mc	15 kw					
Lapua	**Suomen TV	Oy Yleisradio Ab (govt)	175.25 mc	—					
Pori	Suomen TV	Oy Yleisradio Ab (govt)	203.25 mc	200 w					
Rauma	Suomen TV	Oy Yleisradio Ab (govt)	175.25 mc	200 w					
Tammela	Suomen TV	Oy Yleisradio Ab (govt)	210.25 mc	200 w					
Tampere	Suomen TV	Oy Yleisradio Ab (govt)	196.25 mc	100 kw					
Tampere	TES TV	Oy Tevisio Ab (commercial)	210.25 mc	1 kw					

CITY	CALL LETTERS	LICENSEE	VIDEO FREQ.	Power (ERP)	CITY	CALL LETTERS	LICENSEE	VIDEO FREQ.	Power (ERP)
Troyes	*—	Radiodiffusion Television Francaise (govt)	52.40 mc	20 kw	Flensburg	—	Norddeutscher Rundfunk	62.251 mc	50 kw
Villeneuve-surloot	*—	Radiodiffusion Television Francaise (govt)	212.85 mc	3 w	Freiburg	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	495.25 mc	500 kw
GERMANY EAST 13 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames)					Fulda	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	511.25 mc	200 kw
Berlin	—	German Democratic Republic	175.25 mc	100 kw	Grunten	—	Bayerischer Rundfunk	48.26 mc	100 kw
Berlin	—	German Democratic Republic	535.25 mc	100 w	Haardtkopf	—	Suedwestfunk	503.25 mc	200 kw
Brocken	—	German Democratic Republic	182.25 mc	100 kw	Hamburg	—	Norddeutscher Rundfunk	203.25 mc	100 kw
Cottbus	—	German Democratic Republic	62.25 mc	—	Hamburg	*—	Norddeutscher Rundfunk	503.25 mc	15 kw
Dequede	—	German Democratic Republic	519.25 mc	—	Hamburg	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	535.25 mc	250 kw
Dresden	—	German Democratic Republic	210.25 mc	100 kw	Hannover	—	Norddeutscher Rundfunk	196.24 mc	5 kw
Gueldendorf	—	German Democratic Republic	217.25 mc	—	Hannover	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	575.25 mc	500 kw
Helpterberg	—	German Democratic Republic	55.25 mc	30 kw	Harz West	—	Norddeutscher Rundfunk	210.26 mc	100 kw
Inselsburg	—	German Democratic Republic	175.26 mc	100 kw	Heidelberg	—	Sueddeutscher Rundfunk	189.25 mc	50 kw
Karl Marx Stadt	—	German Democratic Republic	196.25 mc	3 kw	Heidelberg	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	511.25 mc	500 kw
Leipzig	—	German Democratic Republic	203.25 mc	100 kw	Hof	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	471.25 mc	200 kw
Marlow	—	German Democratic Republic	196.26 mc	10 kw	Hohenpeissenberg	*—	Bayerischer Rundfunk	471.24 mc	10 kw
Schwerin	—	German Democratic Republic	217.25 mc	100 kw	Hoher Meissner	—	Hessischer Rundfunk	189.24 mc	100 kw
GERMANY WEST 84 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames)					Hornisgrinde	—	Suedwestfunk	203.251 mc	100 kw
Aachen	—	Westdeutscher Rundfunk	487.25 mc	5 kw	Idar	—	Suedwestfunk	535.265 mc	—
Aachen	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	599.25 mc	500 kw	Irrel	*—	Suedwestfunk	471.25 mc	4 w
Aalen	—	Sueddeutscher Rundfunk	196.257 mc	20 kw	Kaiserslautern	—	AFRTS U.S. Air Force	543.25 mc	150 w
Augsburg	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	599.25 mc	100 kw	Kassel	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	567.25 mc	100 kw
Aurich	—	Norddeutscher Rundfunk	671.25 mc	200 kw	Kiel	—	Norddeutscher Rundfunk	175.25 mc	5 kw
Bad Orb	—	Hessischer Rundfunk	210.25 mc	1 w	Kiel	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	583.25 mc	250 kw
Berlin	—	Sender Freies Berlin (municipal govt)	189.25 mc	50 kw	Kinheimer Berg	*—	Suedwestfunk	492.25 mc	2.5 kw
Berlin	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	575.25 mc	500 kw	Kleve	—	Westdeutscher Rundfunk	479.25 mc	10 kw
Biedenkopf	—	Hessischer Rundfunk	48.248 mc	20 kw	Kreuzberg	—	Bayerischer Rundfunk	55.26 mc	100 kw
Bielefeld	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	583.25 mc	500 kw	Langenberg	—	Westdeutscher Rundfunk	203.257 mc	100 kw
Bitburg	—	AFRTS U.S. Air Force	519.25 mc	150 w	Lingen	—	Norddeutscher Rundfunk	495.26 mc	35 kw
Bonn	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	511.25 mc	100 kw	Mainz	—	Suedwestfunk	217.25 mc	1 kw
Bremen	—	Norddeutscher Rundfunk/Radio Bremen	48.25 mc	100 kw	Minden	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	487.25 mc	100 kw
Bremen	—	Norddeutscher Rundfunk/Radio Bremen	479.25 mc	10 kw	Muenster	—	Westdeutscher Rundfunk	503.25 mc	110 kw
Bremen	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	591.25 mc	250 kw	Munich	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	575.25 mc	250 kw
Brotjacklriegel	—	Bayerischer Rundfunk	189.25 mc	100 kw	Nordhelle	—	Westdeutscher Rundfunk	471.25 mc	10 kw
Bungsbarg	—	Norddeutscher Rundfunk	471.25 mc	200 kw	Nuerenberg	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	591.25 mc	250 kw
Coblenz	—	Suedwestfunk	182.26 mc	50 kw	Ochsenkopf	—	Bayerischer Rundfunk	62.25 mc	100 kw
Cologne	—	Westdeutscher Rundfunk	217.24 mc	5 kw	Raichberg	—	Suedwestfunk	62.24 mc	40 kw
Cuxhaven	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	503.25 mc	330 kw	Ravensburg	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	567.25 mc	500 kw
Dannenberg	—	Norddeutscher Rundfunk	647.25 mc	—	Regensburg	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	511.25 mc	500 kw
Daun	*—	Suedwestfunk	479.26 mc	15 kw	Rottweil	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	583.25 mc	300 kw
Dillberg	—	Bayerischer Rundfunk	182.24 mc	100 kw	Saarbruecken	—	Saarlandischer Rundfunk	175.25 mc	100 kw
Dortmund	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	535.25 mc	500 kw	Saarburg	—	Suedwestfunk	471.25 mc	—
Duesseldorf	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	519.25 mc	500 kw	Stuttgart	—	Sueddeutscher Rundfunk	217.24 mc	100 kw
Eggberg	—	Suedwestfunk	479.25 mc	800 w	Stuttgart	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	487.25 mc	300 kw
Eifel	—	Suedwestfunk	487.25 mc	—	Teutoburgerwald	—	Westdeutscher Rundfunk	217.26 mc	100 kw
Eutin	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	495.25 mc	500 kw	Teutoburgerwald	*—	Westdeutscher Rundfunk	485.25 mc	400 w
Feldberg	—	Suedwestfunk	196.24 mc	100 kw	Torfhaus	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	551.25 mc	500 kw
Feldberg	—	Hessischer Rundfunk	196.26 mc	100 kw	Uelzen	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	599.25 mc	500 kw
Feldberg	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	495.25 mc	500 kw	Waldenburg	—	Sueddeutscher Rundfunk	203.247 mc	100 kw
					Walshut	—	Suedwestfunk	471.25 mc	800 w
					Wannenberg	—	Suedwestfunk	527.25 mc	4.8 kw
					Wendelstein	—	Bayerischer Rundfunk	210.26 mc	100 kw
					Weurzburg	—	Bayerischer Rundfunk	210.25 mc	1.5 kw

CITY	CALL LETTERS	LICENSEE	VIDEO FREQ.	Power (ERP)	CITY	CALL LETTERS	LICENSEE	FREQ. VIDEO	Power (ERP)
Wuerzburg	—	Allgemeiner Radiobund Deutschland/Deutsches Bundespost	503.25 mc	250 kw	Monte Lauro	—	Radio Televisione Italiana (govt)	192.25 mc	2 kw
GREECE 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames)					Monte Limbara	—	Radio Televisione Italiana (govt)	210.25 mc	3 kw
Iraklion, Crete	—	AFRTS, U.S. Air Force	181.25 mc	200 w	Monte Nerone	—	Radio Televisione Italiana (govt)	53.75 mc	34 kw
GREENLAND 2 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames)					Monte Peglia	—	Radio Televisione Italiana (govt)	210.25 mc	32 kw
Sondrestrom	—	AFRTS, U.S. Air Force	181.25 mc	200 w	Monte Pellegrino	—	Radio Televisione Italiana (govt)	210.25 mc	8 kw
Thule	—	AFRTS, U.S. Air Force	181.25 mc	50 w	Monte Pellegrino	**—	Radio Televisione Italiana (govt)	519.25 mc	—
GUATEMALA 3 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames)					Monte Penice	—	Radio Televisione Italiana (govt)	62.25 mc	100 kw
Guatemala City	TGBOLTV	Television Guatemala S.A.	61.25 mc	5 kw	Monte Penice	**—	Radio Televisione Italiana (govt)	487.25 mc	—
Guatemala City	TGWTV	Television Nacional de Guatemala (govt)	181.25 mc	300 w	Monte Sambuco	—	Radio Televisione Italiana (govt)	210.25 mc	35 kw
Guatemala City	†TGTTV	H. Cordeon Castaneda	199.25 mc	—	Monte Scuro	—	Radio Televisione Italiana (govt)	201.25 mc	8 kw
HAITI 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames)					Monte Serpeddi	**—	Radio Televisione Italiana (govt)	543.25 mc	—
Port au Prince	Tele Haiti	Hemisphere Television Corporation	77.25 mc	2.5 kw	Monte Serra	—	Radio Televisione Italiana (govt)	175.25 mc	270 kw
HONDURAS 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames)					Monte Serra	**—	Radio Televisione Italiana (govt)	519.25 mc	—
Tegucigalpa	HRTGTV	Cia. Telesora Hondurena S.A.	77.25 mc	2 kw	Monte Soro	—	Radio Televisione Italiana (govt)	183.75 mc	5 kw
HUNGARY 9 stations (Standards: 8 mc bandwidth, 625 lines, 25 frames)					Monte Venda	—	Radio Televisione Italiana (govt)	175.25 mc	100 kw
Budapest	—	Government	49.75 mc	30 kw	Monte Venda	**—	Radio Televisione Italiana (govt)	503.25 mc	—
Kabhegy	**—	Government	—	20 kw	Monte Vergine	—	Radio Televisione Italiana (govt)	175.25 mc	1 kw
Koszeq	—	Government	—	—	Pescara	**—	Radio Televisione Italiana (govt)	543.25 mc	—
Miskolc	—	Government	199.25 mc	50 w	Portofino	—	Radio Televisione Italiana (govt)	210.25 mc	127 kw
Pecs	—	Government	59.25 mc	5 kw	Punta Badde Urbara	—	Radio Televisione Italiana (govt)	175.25 mc	145 kw
Szeged	—	Government	—	—	Rome	—	Radio Televisione Italiana (govt)	201.25 mc	36 kw
Szekesfehervar	—	Government	—	—	Rome	**—	Radio Televisione Italiana (govt)	527.25 mc	—
Szentes	—	Government	215.25 mc	20 kw	Trieste	—	Radio Televisione Italiana (govt)	201.25 mc	270 w
Szombathely	—	Government	—	—	Trieste	**—	Radio Televisione Italiana (govt)	551.25 mc	—
ICELAND 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames)					Turin	—	Radio Televisione Italiana (govt)	82.25 mc	16 kw
Keflavik	—	AFRTS, U.S. Air Force	181.25 mc	50 w	Turin	**—	Radio Televisione Italiana (govt)	543.25 mc	—
INDIA 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames)					JAPAN 121 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
Delhi	*—	Government	62.25 mc	500 w	Akita	JOUKTV	Broadcasting Corporation of Japan (NHK)	199.25 mc	5 kw
IRAN 3 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames)					Akita	JOTRTV	Radio Tohoku Broadcasting Co. Ltd.	211.25 mc	5 kw
Abadan	—	Habib Onnah Sabet	61.25 mc	20 kw	Aomori	JOGRTV	Radio Aomori Broadcasting Co. Ltd.	91.24 mc	5 kw
Teheran	—	Habib Onnah Sabet	61.25 mc	4 kw	Aomori	JOTGTV	Broadcasting Corporation of Japan (NHK)	103.25 mc	5 kw
Teheran	—	AFRTS, U.S. Air Force U.S. Army	181.25 mc	500 w	Aomori	JOTCTV (Educational)	Broadcasting Corporation of Japan (NHK)	177.25 mc	5 kw
IRAQ 3 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames)					Asahikawa	JOCCTV (Educational)	Broadcasting Corporation of Japan (NHK)	97.25 mc	1 kw
Baghdad	—	Government	196.25 mc	5 kw	Asahikawa	JOKYTV	Sapporo Television Co. Ltd.	189.25 mc	1 kw
Basra	**—	Government	—	—	Asahikawa	JOOGTV	Broadcasting Corporation of Japan (NHK)	199.25 mc	1 kw
Mosul	**—	Government	—	—	Asahikawa	JOHETV	Hokkaido Broadcasting Co. Ltd. (HBC)	211.25 mc	1 kw
IRELAND 1 station (Standards: 5 mc bandwidth, 405 lines, 25 frames)					Fukui	JOFGTV	Broadcasting Corporation of Japan (NHK)	199.25 mc	3 kw
Dublin	—	Radio Eireann (govt)	184.75 mc	100 kw	Fukui	JOPRTV	Fukui Broadcasting Co. Ltd.	211.24 mc	3 kw
ITALY 39 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames)					Fukuoka	JOIFTV	Kyushu Asahi Broadcasting Co. Ltd.	91.25 mc	10 kw
Florence	**—	Radio Televisione Italiana (govt)	535.25 mc	—	Fukuoka	JOLKTV	Broadcasting Corporation of Japan (NHK)	103.25 mc	10 kw
Gambarie	—	Radio Televisione Italiana (govt)	175.25 mc	19 kw	Fukuoka	JOFRTV	RKB Mainichi Broadcasting Corp.	171.25 mc	10 kw
Gambarie	**—	Radio Televisione Italiana (govt)	511.25 mc	—	Fukuoka	**—	The Television Nishi Nippon Corporation	199.25 mc	—
Martina Franca	—	Radio Televisione Italiana (govt)	175.25 mc	220 kw	Fukushima	(Educational)	Broadcasting Corporation of Japan (NHK)	97.25 mc	3 kw
Milan	—	Radio Televisione Italiana (govt)	201.25 mc	24 kw	Fukushima	JOFPPTV	Broadcasting Corporation of Japan (NHK)	199.24 mc	3 kw
Monte Argentario	—	Radio Televisione Italiana (govt)	183.75 mc	2.5 kw	Fukushima	JOWRTV	Radio Fukushima Broadcasting Co. Ltd.	211.24 mc	3 kw
Monte Beigua	**—	Radio Televisione Italiana (govt)	559.25 mc	—	Hakodate	JOVKTV	Broadcasting Corporation of Japan (NHK)	171.25 mc	1 kw
Monte Caccia	—	Radio Televisione Italiana (govt)	53.75 mc	34 kw	Hakodate	JOHOTV	Hokkaido Broadcasting Co. Ltd. (HBC)	183.25 mc	1 kw
Monte Caccia	**—	Radio Televisione Italiana (govt)	503.25 mc	—	Hakodate	JOVBTV (Educational)	Broadcasting Corporation of Japan (NHK)	205.25 mc	1 kw
Monte Cammarata	—	Radio Televisione Italiana (govt)	53.75 mc	35 kw	Hamamatsu	JODCTV (Educational)	Broadcasting Corporation of Japan (NHK)	97.25 mc	1 kw
Monte Conero	—	Radio Televisione Italiana (govt)	183.75 mc	24 kw	Hamamatsu	JODGTV	Broadcasting Corporation of Japan (NHK)	171.25 mc	1 kw
Monte Faito	—	Radio Televisione Italiana (govt)	62.25 mc	40 kw	Hamamatsu	JOVOTV	Radio Shizuoka Broadcasting Co. Ltd.	183.25 mc	1 kw
Monte Faito	**—	Radio Televisione Italiana (govt)	487.25 mc	—					

CITY	CALL LETTERS	LICENSEE	FREQ. VIDEO	Power (ERP)	CITY	CALL LETTERS	LICENSEE	VIDEO FREQ.	Power (ERP)
Hiroshima	— (Educational)	Broadcasting Corporation of Japan (NHK)	91.25 mc	10 kw	Niihama	JOZQTV	Broadcasting Corporation of Japan (NHK)	97.25 mc	250 w
Hiroshima	JOFTKV	Broadcasting Corporation of Japan (NHK)	103.25 mc	5 kw	Obihiro	JOOGTV	Broadcasting Corporation of Japan (NHK)	171.25 mc	1 kw
Hiroshima	JOERTV	Radio Chugoku Broadcasting Co. Ltd.	171.25 mc	5 kw	Oita	JOIPTV	Broadcasting Corporation of Japan (NHK)	97.25 mc	3 kw
Hiroshima	**—	Hiroshima TV Broadcasting Co.	217.25 mc	10 kw	Oita	JOGFTV	Oita Broadcasting Co. Ltd.	177.25 mc	3 kw
Hofu	JOUGTV	Broadcasting Corporation of Japan (NHK)	199.24 mc	1 kw	Okayama	JOKKTV	Broadcasting Corporation of Japan (NHK)	177.25 mc	5 kw
Hofu	JOPFTV	Radio Yamaguchi Broadcasting Co. Ltd.	211.24 mc	1 kw	Okayama	JOYRTV	Sanyo Broadcasting Co. Ltd.	211.25 mc	5 kw
Iida	JONKTV	Broadcasting Corporation of Japan (NHK)	171.25 mc	250 w	Onomichi	JODPTV	Broadcasting Corporation of Japan (NHK)	189.25 mc	1 kw
Kagoshima	JOCFTV	Radio Minami Nihon Broadcasting Co.	91.25 mc	5 kw	Onomichi	**—	Radio Chugoku Ltd.	205.25 mc	—
Kagoshima	JOHGTV	Broadcasting Corporation of Japan (NHK)	103.25 mc	5 kw	Osaka	JOBKTV	Broadcasting Corporation of Japan (NHK)	97.25 mc	10 kw
Kagoshima	— (Educational)	Broadcasting Corporation of Japan (NHK)	177.25 mc	5 kw	Osaka	JOORTV	Mainichi Broadcasting Co. Ltd.	171.25 mc	10 kw
Kanazawa	JOJKTV	Broadcasting Corporation of Japan (NHK)	171.25 mc	1 kw	Osaka	JONRTV	Osaka TV & Asahi Broadcasting Co. (ABC/OTV)	183.25 mc	10 kw
Kanazawa	JOMRTV	Hokuriku Broadcasting Co. Ltd.	183.25 mc	3 kw	Osaka	JODXTV	Kansai Telecasting Corporation	193.25 mc	10 kw
Kanazawa	— (Educational)	Broadcasting Corporation of Japan (NHK)	193.25 mc	3 kw	Osaka	JOIXTV	Yumiuri Television Broadcasting Corp.	205.25 mc	10 kw
Kochi	JORKTV	Broadcasting Corporation of Japan (NHK)	171.24 mc	1 kw	Osaka	JOBBTV (Educational)	Broadcasting Corporation of Japan (NHK)	217.25 mc	10 kw
Kochi	JORBTV (Educational)	Broadcasting Corporation of Japan (NHK)	183.25 mc	1 kw	Sapporo	JOHRTV	Hokkaido Broadcasting Co. Ltd. (HBC)	91.25 mc	10 kw
Kochi	JOZRTV	Radio Kochi Broadcasting Co. Ltd.	193.25 mc	1 kw	Sapporo	JOIKTV	Broadcasting Corporation of Japan (NHK)	103.25 mc	5 kw
Kofu	JOKGTV	Broadcasting Corporation of Japan (NHK)	97.25 mc	3 kw	Sapporo	JOKXTV	Sapporo Television Co. Ltd.	177.25 mc	10 kw
Kofu	JOJFTV	Radio Yamanashi Broadcasting Co. Ltd.	177.24 mc	3 kw	Sasebo	JOATTV	Broadcasting Corporation of Japan (NHK)	193.25 mc	1 kw
Kokura	JOSKTV	Broadcasting Corporation of Japan (NHK)	183.25 mc	1 kw	Sendai	JOIRTV	Tohoku Broadcasting Co. Ltd.	91.25 mc	10 kw
Kokura	— (Educational)	Broadcasting Corporation of Japan (NHK)	211.25 mc	1 kw	Sendai	JOHKTV	Broadcasting Corporation of Japan (NHK)	103.25 mc	5 kw
Kumamoto	— (Educational)	Broadcasting Corporation of Japan (NHK)	97.25 mc	1 kw	Sendai	JOHBTV (Educational)	Broadcasting Corporation of Japan (NHK)	177.25 mc	10 kw
Kumamoto	JOGKTV	Broadcasting Corporation of Japan (NHK)	199.25 mc	1 kw	Shimonoseki	**—	Yamaguchi Broadcasting Co. Ltd.	171.25 mc	—
Kumamoto	JOBFTV	Radio Kumamoto Broadcasting Co. Ltd.	211.25 mc	1 kw	Shizuoka	— (Educational)	Broadcasting Corporation of Japan (NHK)	97.25 mc	1 kw
Kushiro	— (Educational)	Broadcasting Corporation of Japan (NHK)	97.25 mc	1 kw	Shizuoka	JOPKTV	Broadcasting Corporation of Japan (NHK)	199.25 mc	1 kw
Kushiro	JOJGTV	Broadcasting Corporation of Japan (NHK)	199.25 mc	1 kw	Shizuoka	JOVRTV	Radio Shizuoka Broadcasting Co. Ltd.	211.24 mc	1 kw
Matsue	JOTKTV	Broadcasting Corporation of Japan (NHK)	183.25 mc	1 kw	Takamatsu	JOKFTV	West Japan Broadcasting Co. Ltd.	199.25 mc	5 kw
Matsuyama	JOZKTV	Broadcasting Corporation of Japan (NHK)	183.24 mc	5 kw	Tokushima	JOJRTV	Shikoku Broadcasting Co. Ltd.	91.25 mc	1 kw
Matsuyama	JOAFTV	Nankai Broadcasting Co. Ltd.	205.24 mc	5 kw	Tokushima	JOXKTV	Broadcasting Corporation of Japan (NHK)	103.25 mc	1 kw
Misawa	—	AFRTS U.S. Air Force	825.25 mc	30 w	Tokyo	JOAKTV	Broadcasting Corporation of Japan (NHK)	91.25 mc	50 kw
Miyazaki	JOMGTV	Broadcasting Corporation of Japan (NHK)	193.25 mc	1 kw	Tokyo	JOABTV (Educational)	Broadcasting Corporation of Japan (NHK)	103.25 mc	50 kw
Miyazaki	JONFTV	Radio Miyazaki Broadcasting Co. Ltd.	205.25 mc	1 kw	Tokyo	JOAXTV	Japan Television Network Co. (NTV)	171.25 mc	50 kw
Miyoshi	**—	Radio Chugoku Ltd.	205.25 mc	—	Tokyo	JOKRTV	Tokyo Broadcasting System Inc. (TBS)	183.25 mc	50 kw
Morioka	JOQGTV	Broadcasting Corporation of Japan (NHK)	171.25 mc	3 kw	Tokyo	JOCXTV	Fuji Television Co. Ltd.	193.25 mc	50 kw
Morioka	JODFTV	Iwate Broadcasting Co. Ltd.	183.25 mc	3 kw	Tokyo	JOEXTV	Nippon Kyoei Television Co. Ltd.	205.25 mc	50 kw
Morioka	JOQCTV (Educational)	Broadcasting Corporation of Japan (NHK)	193.25 mc	3 kw	Tottori	JOJXTV	Nihonkai Television Co. Ltd.	91.25 mc	1 kw
Muroran	JOHTV (Educational)	Broadcasting Corporation of Japan (NHK)	97.25 mc	1 kw	Tottori	JOLGTV	Broadcasting Corporation of Japan (NHK)	183.25 mc	1 kw
Muroran	JOLYTV	Sapporo Television Co. Ltd.	189.25 mc	1 kw	Toyama	JOLRTV	North Japan Broadcasting Co. Ltd.	91.25 mc	3 kw
Muroran	JOIUTV	Broadcasting Corporation of Japan (NHK)	199.25 mc	1 kw	Toyama	JOIGTV	Broadcasting Corporation of Japan (NHK)	103.25 mc	3 kw
Muroran	JOQFTV	Hokkaido Broadcasting Co. Ltd. (HBC)	211.25 mc	1 kw	Toyama	— (Educational)	Broadcasting Corporation of Japan (NHK)	205.25 mc	3 kw
Nagano	JONKTV	Broadcasting Corporation of Japan (NHK)	199.25 mc	1 kw	Tsuruoka	JOJPTV	Broadcasting Corporation of Japan (NHK)	103.25 mc	1 kw
Nagasaki	JOAGTV	Broadcasting Corporation of Japan (NHK)	97.25 mc	1 kw	Utsukushigahara	JOSRTV	Shinetsu Broadcasting Co. Ltd.	211.25 mc	1 kw
Nagasaki	JOJRTV	Nagasaki Broadcasting Co. Ltd.	177.25 mc	1 kw	Wakamatsu	JOHTTV	Broadcasting Corporation of Japan (NHK)	91.25 mc	1 kw
Nagoya	JOJXTV	Shin Tokai Television Co. Ltd.	91.24 mc	10 kw	Yahata	**—	Kyushu Asahi Broadcasting Co. Ltd.	97.25 mc	—
Nagoya	JOCKTV	Broadcasting Corporation of Japan (NHK)	103.24 mc	10 kw	Yahata	JOJOTV	RKB Mainichi Broadcasting Corp.	193.25 mc	1 kw
Nagoya	JOARTV	Central Japan Broadcasting Co. Ltd.	177.25 mc	10 kw	Yahata	JOHXTV	The Television Nishi Nippon Corporation	205.25 mc	1 kw
Nagoya	— (Educational)	Broadcasting Corporation of Japan (NHK)	199.25 mc	10 kw	Yamagata	JOJGTV	Broadcasting Corporation of Japan (NHK)	193.25 mc	1 kw
Nagoya	**—	Chukyo Television Co. Ltd.	211.25 mc	—	Yamagata	JOEFTV	Yamagata Broadcasting Co. Ltd.	205.25 mc	3 kw
Niigata	JOQKTV	Broadcasting Corporation of Japan (NHK)	97.25 mc	5 kw	Yonago	JOHFTV	Radio Sanin Broadcasting Co. Ltd.	205.25 mc	1 kw
Niigata	JODRTV	Radio Niigata Inc.	177.25 mc	5 kw					
					KOREA SOUTH 3 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
					Madison	AFKNTV	AFRTS U.S. Air Force	843.25 mc	100 w
					Seoul	AFKNTV	AFRTS U.S. Army	61.25 mc	500 w
					Seoul	♦HLKZTV	Daihan Broadcasting Corporation (DBC)	187.25 mc	250 w

CITY	CALL LETTERS	LICENSEE	VIDEO FREQ.	Power (ERP)
KUWAIT 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
Kuwait	*—	Government	187.25 mc	100 w
LEBANON 2 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames)				
Beirut	(Arabic)	Television Company of Lebanon (TCL)	189.25 mc	500 w
Beirut	(French & English)	Television Company of Lebanon (TCL)	203.25 mc	500 w
LIBYA 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
Tripoli	—	AFRTS U.S. Air Force	181.25 mc	100 w
LUXEMBOURG 1 station (Standards: 7 mc bandwidth, 819 lines, 25 frames)				
Dudelange	—	Cie. Luxembourgeoise de Telediffusion	189.26 mc	100 kw
MALTA 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames)				
—	**—	Malta Rediffusion Ltd.	182.25 mc	1 kw
MARIANA ISLANDS 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
Guam	KUAMTV	Radio Guam (H. M. Engel & P. Berg)	181.25 mc	436 w
MEXICO 27 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
Acapulco, Gro.	**—	Televisi6n Mexicao S.A.	—	—
Chihuahua, Chih.	XERATV	Televisora de Chihuahua S.A.	199.25 mc	400 w
Ciudad Juarez, Chih.	XEPMTV	—	55.25 mc	—
Ciudad Juarez, Chih.	XEJTV	Mexican Broadcasting Co. S. A.	77.25 mc	3.65 kw
Ciudad Madero/Tampico, Tams.	XHGOTV	Televisora Del Golfo S.A. de C.V.	175.25 mc	4 kw
Ciudad Obregon, Son	—	Telesistema Mexicano S.A.	—	—
Coatzacoalos, Ver.	—	Telesistema Mexicao S.A.	—	—
Guadalajara, Jal.	XEWOTV	Televisora de Occidente S.A.	55.25 mc	15 kw
Guadalajara, Jal.	XEHLTV	Televisora Tapatia S.A.	83.25 mc	5.7 kw
Hermosillo, Son	XEWHTV	Televisora de Hermosillo S.A.	83.25 mc	1.6 kw
Matamoros, Tams.	XELDTV	Television de Matamoros S.A.	175.25 mc	2.9 kw
Mazatlan, Sin.	—	Telesistema Mexicao S.A.	—	—
Mexicali, B.C.	XEMTV	Televisora de Mexicali S.A.	61.25 mc	5 kw
Mexico City	XEWTV	Telesistema Mexicano S.A.	55.25 mc	5 kw
Mexico City	XHTV	Telesistema Mexicano S.A.	67.25 mc	14.5 kw
Mexico City	XHGCTV	Telesistema Mexicano S.A.	77.25 mc	5 kw
Mexico City	XEIPNTV (cultural)	Instituto Politecnico Nacional	199.25 mc	—
Monterrey, N.L.	XEFBTV	Cadena Televisora Del Norte S.A.	61.25 mc	—
Monterrey, N.L.	XETTV	Television Del Norte S.A.	83.25 mc	120 kw
Monterrey, N.L.	XENLTV	Cadena Televisora Del Norte S.A.	193.25 mc	5 kw
Nogales, Son.	XEFATV	Felipe Arreola G.	55.25 mc	10 kw
Nuevo Laredo, Tams.	XEFETV	Nuevo Laredo Television S.A.	199.25 mc	1.5 kw
Reynosa, Tams.	**XERVTV	Telesistema Mexicano S.A.	187.25 mc	5 kw
Tijuana, B.C.	XETV	Radio Television S.A.	83.25 mc	40 kw
Tijuana, B.C.	XEWTTV	Televisora de Calimex S.A.	205.25 mc	5 kw
Torreon, Coah.	XELNTV	Televisora de La Laguna S.A.	67.25 mc	1 kw
Veracruz, Ver.	**XEVFTV	Carlos Ferraez Matos	175.25 mc	500 w
MIDWAY 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
—	—	AFRTS, U.S. Navy	199.25 mc	25 w
MONACO 2 stations (Standards: 14mc bandwidth, 819 lines, 25 frames)				
Monte Carlo	*—	Tele Monte Carlo	52.40 mc	50 kw
Monte Carlo	—	Tele Monte Carlo	199.70 mc	50 kw

CITY	CALL LETTERS	LICENSEE	VIDEO FREQ.	Power (ERP)
MOROCCO 1 station (Standards: 14 mc bandwidth, 819 lines, 25 frames)				
Casablanca	*—	Government	212.85 mc	—
NETHERLANDS 6 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames)				
Goes	—	Nederlandse Televisie Stichting (govt)	189.25 mc	20 kw
Irnsrum	—	Nederlandse Televisie Stichting (govt)	182.25 mc	25 kw
Lopik	—	Nederlandse Televisie Stichting (govt)	62.261 mc	100 kw
Markelo	—	Nederlandse Televisie Stichting (govt)	189.25 mc	30 kw
Roermond	—	Nederlandse Televisie Stichting (govt)	175.25 mc	50 kw
Smilde	—	Nederlandse Televisie Stichting (govt)	182.25 mc	40 kw
NETHERLANDS WEST INDIES 2 stations (Standards: 6 mc bandwidth, 625 lines, 25 frames)				
Aruba	—	Netherlands Antilles Television Co. Ltd.	83.25 mc	—
Curacao	—	Netherlands Antilles Television Co. Ltd.	181.25 mc	2 kw
NEW ZEALAND 4 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames)				
Auckland	NZBS TV	New Zealand Broadcasting Service (govt)	55.25 mc	500 w
Christchurch	NZBS TV	New Zealand Broadcasting Service (govt)	62.25 mc	5 kw
Dunedin	**NZBS TV	New Zealand Broadcasting Service (govt)	55.25 mc	—
Wellington	NZBS TV	New Zealand Broadcasting Service (govt)	45.25 mc	5 kw
NICARAGUA 2 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
Managua	**YNSATV	Television de Nicaragua S.A.	83.25 mc	6 kw
Managua	YNSATV	Television de Nicaragua S.A.	181.25 mc	300 w
NIGERIA 3 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames)				
Enugu	—	Eastern Nigeria Broadcasting Service	48.25 mc	10 kw
Ibadan	WNTV	Western Nigeria Radio- vision Service	62.25 mc	1.5 kw
Kaduna	—	Broadcasting Co. of Northern Nigeria Radio Corp.	—	—
NORWAY 3 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames)				
Bergen	—	Norsk Rikskringkasting (govt)	203.25 mc	140 kw
Kongsberg	—	Norsk Rikskringkasting (govt)	62.25 mc	1.5 kw
Oslo	—	Norsk Rikskringkasting (govt)	182.25 mc	100 kw
PANAMA 3 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
Colon	—	Televisora Nacional S.A.	83.25 mc	—
Panama City	**—	Televisora Nacional S.A.	55.25 mc	—
Panama City	Hohm, RPC TV	Corpn. Panamena de Radiodifusion S.A.	67.25 mc	2 kw
PANAMA CANAL ZONE 2 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
Ft. Clayton	CFNTV	AFRTS U.S. Army	181.25 mc	200 w
Ft. Davis	CFNTV	AFRTS U.S. Army	193.25 mc	200 w
PERU 4 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
Arequipa	—	Televisora sur Peruana S.A.	55.25 mc	—
Lima	Radio America TV	Cia. Peruana de Radio- difusion S.A.	67.25 mc	5 kw
Lima	Radio El Sol TV	—	187.25 mc	10 kw
Lima	Radio Panameri- cana TV	Genaro Delgado Brant E Hijos	211.25 mc	4 kw

CITY	CALL LETTERS	LICENSEE	VIDEO FREQ.	Power (ERP)
THAILAND 5 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
Bangkok	HSTTV	Thailand Television Co. Ltd.	67.25 mc	27 kw
Bangkok	HSATV	Royal Thai Army (Signal Corps)	175.25 mc	60 kw
Khonkhaen	**_	Thailand Television Co. Ltd.	—	—
Lampang	**_	Thailand Television Co. Ltd.	—	—
Songkhla	**_	Thailand Television Co. Ltd.	—	—

TURKEY 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames)				
Istanbul	—	Istanbul Technical University	62.25 mc	100 w

U.A.R. 4 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames)				
Aleppo (Syria)	—	Government	—	3 kw
Alexandria (Egypt)	—	Government	182.25 mc	—
Cairo (Egypt)	—	Government	175.25 mc	10 kw
Damascus (Syria)	—	Government	—	10 kw

UNITED KINGDOM 45 stations (Standards: 5 mc bandwidth, 405 lines, 25 frames)				
Aberdeen	—	British Broadcasting Corporation	61.743 mc	12 kw
Aberdeen	**_	Independent Television Authority	194.75 mc	400 kw
Ashkirk	**_	British Broadcasting Corporation	45 mc	—
Belfast	—	British Broadcasting Corporation	44.993 mc	12 kw
Belfast	—	Independent Television Authority	194.743 mc	100 kw
Birmingham	—	British Broadcasting Corporation	61.75 mc	100 kw
Bolton (Lancashire Area)	—	Independent Television Authority	194.75 mc	100 kw
Brighton	—	British Broadcasting Corporation	51.757 mc	300 w
Caldbeck, Cumberland	—	Independent Television Authority	204.75 mc	100 kw
Caradon Hill, Cornwall	—	Independent Television Authority	209.75 mc	200 kw
Cardiff	—	British Broadcasting Corporation	66.75 mc	100 kw
Cardigan	—	British Broadcasting Corporation	56.757 mc	1 kw
Carlisle/Cumberland	—	British Broadcasting Corporation	61.757 mc	16 kw
Channel Islands	—	British Broadcasting Corporation	61.757 mc	1 kw
Chillerton Down, Isle of Wight	—	Independent Television Authority	204.75 mc	100 kw
Douglas, Isle of Man	—	British Broadcasting Corporation	66.757 mc	2.8 kw
Dover	—	British Broadcasting Corporation	51.743 mc	1 kw
Dover	—	Independent Television Authority	199.714 mc	100 kw
Durham	—	Independent Television Authority	189.757 mc	100 kw
Edinburgh	—	British Broadcasting Corporation	56.75 mc	100 kw
Huddersfield (Yorkshire Area)	—	Independent Television Authority	199.737 mc	200 kw
Inverness	—	British Broadcasting Corporation	51.743 mc	1 kw
Inverness	**_	Independent Television Authority	209.75 mc	50 kw
Jersey, Channel Islands	**_	Independent Television Authority	194.75 mc	—
Lamarkshire (Edinburgh/Glasgow Area)	—	Independent Television Authority	199.73 mc	475 kw
Llandrindod Wells, Wales	**_	British Broadcasting Corporation	45 mc	—
London	—	British Broadcasting Corporation	45 mc	200 kw
London	—	Independent Television Authority	194.757 mc	120 kw
London	*_	British Broadcasting Corporation	654.25 mc	10 kw
Londonderry, N.I.	—	British Broadcasting Corporation	51.757 mc	1 kw
Manchester	—	British Broadcasting Corporation	51.75 mc	100 kw
Manningtree, Essex	**_	British Broadcasting Corporation	61.75 mc	—
Mendlesham	—	Independent Television Authority	204.743 mc	200 kw
Midlands/Hints	—	Independent Television Authority	189.75 mc	200 kw
Netherbuton, Orkney Islands	—	British Broadcasting Corporation	66.743 mc	—
Newcastle	—	British Broadcasting Corporation	66.743 mc	12 kw
Norwich	—	British Broadcasting Corporation	56.757 mc	10 kw

CITY	CALL LETTERS	LICENSEE	VIDEO FREQ.	Power (ERP)
Oxford	**_	British Broadcasting Corporation	51.75 mc	—
Peterborough	—	British Broadcasting Corporation	66.757 mc	1 kw
Plymouth	—	British Broadcasting Corporation	51.743 mc	16 kw
Redruth, Cornwall	**_	British Broadcasting Corporation	45 mc	—
Rowridge, Isle of Wight	—	British Broadcasting Corporation	56.743 mc	32 kw
St. Hilary	—	Independent Television Authority	199.75 mc	20 kw
Stockland Hill, Devonshire	—	Independent Television Authority	194.75 mc	100 kw
Wick	—	British Broadcasting Corporation	45 mc	7 kw

URUGUAY 4 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames)				
Montevideo	—	Elvira Salvo de Martinez Arboleya	67.25 mc	2 kw
Montevideo	**CXATV	Servicio Oficial de Difusion (govt)	77.25 mc	5 kw
Montevideo	—	Soc. Anonima Emisoras de Tele y Anexos	193.25 mc	250 w
Montevideo	**_	—	205.25 mc	5 kw

USSR 159 stations (Standards: 8 mc bandwidth, 625 lines, 25 frames)				
Abakan (Russia)	—	Government	49.75 mc	—
Afanas Yevskiy (Russia)	**_	Government	—	—
Akhaltikhe (Georgia)	**_	Government	—	—
Aktyubinsk (Kazakh)	—	Government	49.75 mc	—
Alma Ata (Kazakh)	—	Government	77.25 mc	5 kw
Arkhangelsk (Russia)	—	Government	—	—
Armavir (Russia)	—	Government	49.75 mc	—
Ashkhabad (Turkmen)	—	Government	49.75 mc	—
Astrakhan (Russia)	—	Government	49.75 mc	5 kw
Baku (Azerbaijan)	—	Government	77.25 mc	5 kw
Baku (Azerbaijan)	—	Government	183.25 mc	—
Balkhash (Kazakh)	**_	Government	—	—
Barnaul (Russia)	—	Government	77.25 mc	—
Batumi (Georgia)	**_	Government	—	—
Belebei (Russia)	**_	Government	—	—
Belopolye (Ukraine)	**_	Government	—	—
Beloretsk (Russia)	**_	Government	—	—
Berislav (Ukraine)	**_	Government	—	—
Birobidzhan (Russia)	**_	Government	—	—
Biysk (Russia)	—	Government	49.75 mc	—
Blagoveschensk (Russia)	—	Government	77.25 mc	5 kw
Borovichi (Russia)	**_	Government	—	—
Bratsk (Russia)	**_	Government	—	—
Brest (Byelorussia)	—	Government	—	—
Bryansk (Russia)	—	Government	59.25 mc	—
Cheboksary (Russia)	—	Government	—	—
Chelyabinsk (Russia)	—	Government	85.25 mc	—
Cherepovets (Russia)	—	Government	93.25 mc	—
Chernovitsky (Ukraine)	**_	Government	—	—
Chiatura (Georgia)	**_	Government	—	—
Chita (Russia)	**_	Government	—	—
Dnepropetrovsk (Ukraine)	—	Government	93.25 mc	5 kw
Dubna (Russia)	**_	Government	—	—
Dzhezkazgan (Kazakh)	—	Government	49.75 mc	—
Ekibastuz (Kazakh)	—	Government	—	—
Frunze (Kirgiz)	—	Government	49.75 mc	—
Gomel (Byelorussia)	—	Government	77.25 mc	—
Gora Aragats (Armenia)	**_	Government	—	—
Gorkiy (Russia)	—	Government	59.25 mc	—
Gorno Altaysk (Russia)	—	Government	—	—
Grozny (Russia)	—	Government	77.25 mc	—
Guryev (Kazakh)	**_	Government	—	—
Irbit (Russia)	**_	Government	—	—
Irkutsk (Russia)	—	Government	77.25 mc	—
Izhevsk (Russia)	—	Government	59.25 mc	—
Kaliningrad (Russia)	—	Government	85.25 mc	—
Kaltasy (Russia)	**_	Government	—	—
Karaganda (Kazakh)	—	Government	49.75 mc	—

CITY	CALL LETTERS	LICENSEE	VIDEO FREQ.	Power (ERP)
Kazan (Russia)	—	Government	49.75 mc	—
Kemerovo (Russia)	—	Government	93.25 mc	—
Khabarovsk (Russia)	—	Government	77.25 mc	5 kw
Kharkov (Ukraine)	—	Government	77.25 mc	7 kw
Kherson (Ukraine)	—	Government	77.25 mc	2 kw
Khorog (Tadzhik)	**—	Government	—	—
Khorol (Russia)	**—	Government	—	—
Kiev (Ukraine)	—	Government	59.25 mc	15 kw
Kiev (Ukraine)	—	Government	77.25 mc	—
Kirov (Russia)	—	Government	77.25 mc	—
Kirovabad (Azerbaijan)	—	Government	—	—
Kishinev (Moldavia)	—	Government	77.25 mc	15 kw
Kobrin (Byelorussia)	**—	Government	—	—
Komsomolsk (Russia)	—	Government	49.75 mc	—
Krasnodar (Russia)	—	Government	93.25 mc	—
Krasnoufinsk (Russia)	**—	Government	—	5 kw
Krasnovodsk (Turkmen)	—	Government	—	—
Krasnoyarsk (Russia)	—	Government	59.25 mc	—
Kulyab (Tadzhik)	**—	Government	—	—
Kupishkis (Lithuania)	**—	Government	—	—
Kurgan (Russia)	—	Government	93.25 mc	—
Kurgan Tyube (Tadzhik)	**—	Government	—	—
Kustanay (Kazakh)	**—	Government	—	—
Kutaisi (Georgia)	**—	Government	—	—
Kuybyshev (Russia)	—	Government	77.25 mc	—
Kyzyl (Russia)	**—	Government	—	—
Leningrad (Russia)	—	Government	49.75 mc	15 kw
Leningrad (Russia)	—	Government	77.25 mc	—
Lepel (Byelorussia)	**—	Government	—	—
Lugansk (Ukraine)	—	Government	59.25 mc	—
Lutsk (Ukraine)	**—	Government	—	—
Lvov (Ukraine)	—	Government	49.75 mc	—
Magadan (Russia)	—	Government	49.75 mc	—
Magnitogorsk (Russia)	—	Government	77.25 mc	—
Makhachkala (Russia)	—	Government	—	—
Minsk (Byelorussia)	—	Government	49.75 mc	5 kw
Moyshansk (Russia)	**—	Government	—	—
Moscow (Russia)	—	Government	49.75 mc	15 kw
Moscow (Russia)	—	Government	77.25 mc	7.5 kw
Murmansk (Russia)	—	Government	77.25 mc	—
Nakhichevan (Azerbaijan)	—	Government	—	—
Nalchik (Russia)	—	Government	49.75 mc	5 kw
Nebit Dag (Turkmen)	—	Government	—	—
Nikel (Russia)	**—	Government	—	—
Nikolayev (Ukraine)	—	Government	59.25 mc	—
Norilsk (Russia)	—	Government	49.75 mc	—
Novosibirsk (Russia)	—	Government	59.25 mc	—
Nukus (Uzbek)	—	Government	—	—
Odessa (Ukraine)	—	Government	93.25 mc	15 kw
Omsk (Russia)	—	Government	49.75 mc	5 kw
Ordzhonikidze (Russia)	—	Government	—	—
Orenburg (Russia)	—	Government	—	—
Orsha (Byelorussia)	**—	Government	—	—
Paladnaya (Russia)	**—	Government	—	—
Pavlodar (Kazakh)	—	Government	—	—
Penza (Russia)	—	Government	85.25 mc	—
Perm (Russia)	—	Government	49.75 mc	—
Petropavlovsk, Kamchatka (Russia)	—	Government	—	—
Petropavlovsk (Kazakh)	—	Government	—	—
Petrozavodsk (Russia)	—	Government	59.25 mc	—
Pskov (Russia)	—	Government	210.25 mc	—
Pyatigorsk (Russia)	—	Government	59.25 mc	—
Raychikhinsk (Russia)	—	Government	—	—
Riga (Latvia)	—	Government	77.25 mc	5 kw
Riga (Latvia)	—	Government	207.25 mc	—
Rostov on Don (Russia)	—	Government	49.75 mc	—

CITY	CALL LETTERS	LICENSEE	VIDEO FREQ.	Power (ERP)
Rubtsovsk (Russia)	—	Government	59.25 mc	—
Saransk (Russia)	—	Government	—	—
Saratov (Russia)	—	Government	49.75 mc	—
Serov (Russia)	**—	Government	—	—
Severouralsk (Russia)	**—	Government	—	—
Simferopol (Ukraine)	—	Government	77.25 mc	—
Spassk (Russia)	**—	Government	—	—
Sochi (Russia)	**—	Government	49.75 mc	—
Sovetskaya Gavan (Russia)	**—	Government	—	—
Stalinabad (Tadzhik)	—	Government	49.75 mc	—
Stalingrad (Tadzhik)	—	Government	85.25 mc	—
Stalino (Ukraine)	—	Government	85.25 mc	15 kw
Stalinogorsk (Russia)	—	Government	93.25 mc	—
Stanislav (Ukraine)	**—	Government	—	—
Sverdlovsk (Russia)	—	Government	77.25 mc	5 kw
Syktyvkar (Russia)	**—	Government	—	—
Tallinn (Estonia)	—	Government	59.25 mc	15 kw
Tallinn (Estonia)	—	Government	77.25 mc	—
Tashkent (Uzbek)	—	Government	—	—
Tashkent (Uzbek)	—	Government	77.25 mc	5 kw
Tbilisi (Georgia)	—	Government	85.25 mc	5 kw
Terenga (Russia)	**—	Government	—	—
Tomsk (Russia)	—	Government	49.75 mc	5 kw
Tselinograd (Kazakh)	**—	Government	—	—
Tula (Russia)	**—	Government	—	—
Tyumen (Russia)	—	Government	59.25 mc	—
Ufa (Russia)	—	Government	49.75 mc	5 kw
Ukhta (Russia)	—	Government	77.25 mc	—
Ulan Ude (Russia)	—	Government	77.25 mc	—
Ulyanovsk (Russia)	**—	Government	93.25 mc	—
Uralsk (Russia)	**—	Government	—	—
Ust Kamenogorsk (Kazakh)	—	Government	49.75 mc	—
Uzhgorod (Ukraine)	**—	Government	—	—
Vilnius (Lithuania)	—	Government	85.25 mc	15 kw
Vinnitsa (Ukraine)	—	Government	—	—
Vitebsk (Byelorussia)	—	Government	—	—
Vladivostok (Russia)	—	Government	49.75 mc	7 kw
Vorkuta (Russia)	—	Government	77.25 mc	—
Voronezh (Russia)	—	Government	49.75 mc	—
Yakutsk (Russia)	**—	Government	—	—
Yerevan (Armenia)	—	Government	49.75 mc	5 kw
Yaroslavl (Russia)	—	Government	59.25 mc	—
Yoshkar Ola (Russia)	—	Government	183.25 mc	—
Yuzhno Sakhalinsk (Russia)	—	Government	77.25 mc	—
Zaporozhye (Ukraine)	—	Government	175.25 mc	—

VENEZUELA 5 stations (Standards: 6 mc bandwidth, 625 lines, 25 frames)

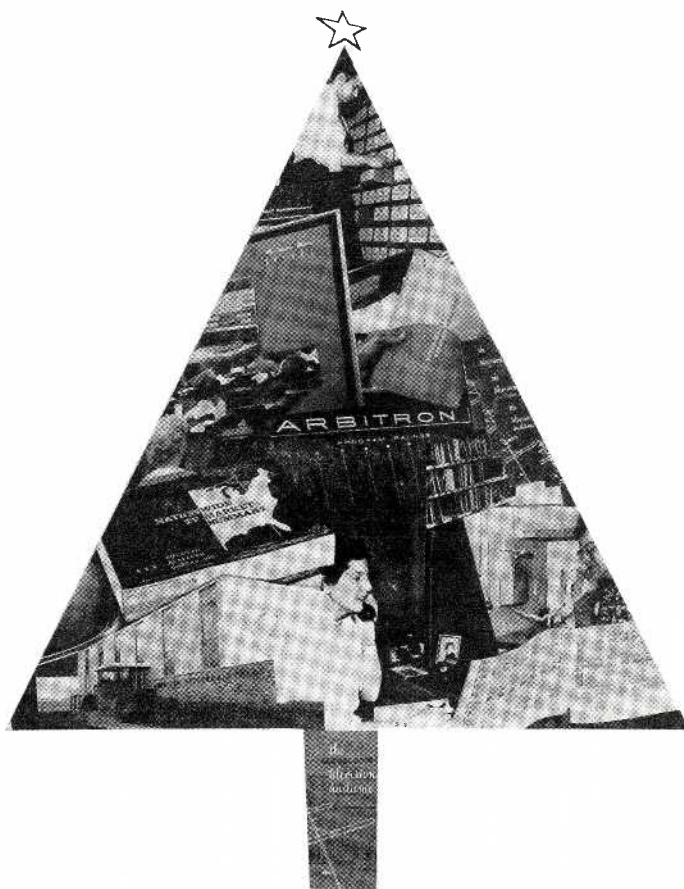
Caracas	YVKSTV	Radio Caracas TV S.A.	55.25 mc	62.6 kw
Caracas	YVLVTV	Corp. Venezolana de Television S.A.	67.25 mc	15 kw
Caracas	YVKATV	Televisora Nacional (govt)	77.25 mc	37.2 kw
Maracaibo	YVMPTV	Ondas del Lago TV S.A.	211.25 mc	12 kw
Valencia	YVLDTV	Radio Valencia (Miguel Ache)	211.25 mc	4 kw

YUGOSLAVIA 7 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames)

Belgrade	—	Government	182.25 mc	10 kw
Belgrade	—	Government	210.25 mc	32 kw
Ljubljana	—	Government	175.25 mc	6 kw
Ljubljana	—	Government	182.25 mc	1.6 kw
Mali Kum	—	Government	217.25 mc	6 kw
Sarajevo	—	Government	196.25 mc	—
Zagreb	—	Government	203.25 mc	10 kw

CODE:

- * Experimental ♦ Planned
- ** Under Construction ♦♦ Inactive



Season's Greetings from ARB



TELESTATUS

*Exclusive estimates computed by
Television Magazine's
research department for all
markets updated each month
from projections
for each U.S. county*

DECEMBER TELEVISION HOMES

TV homes in each market are based on TELEVISION MAGAZINE's county-by-county projections of the "National Survey of Television Sets in U.S. Households" for March 1958, plus various industry interim reports. The March 1958 survey was prepared by the Advertising Research Foundation in cooperation with the Bureau of the Census and the A. C. Nielsen Co.

Penetration potential varies by sections of the country. Many areas in New England have achieved a saturation level above 90%. Other areas, for example sections of the South, have reached a rather lower plateau. Future increases from either level can be expected to be distributed over a longer period of time than was characterized by the early stages of television growth.

In a number of markets, therefore, the TV homes count is at a temporary plateau even though the television penetration level is below the 95% ceiling established by TELEVISION MAGAZINE. These markets will be held for an indefinite period of time.

The factor chiefly responsible for this situation is that penetration increases are often offset by current trends of population movement which for some regions have shown at least a temporary decline.

A 95% ceiling on TV penetration has been established for all markets. Many rating services show lighter penetration in metropolitan areas, but the available evidence shows that penetration drops off outside the metropolitan area itself and that 95% appears to be the most logical theoretical ceiling for the television market as a whole. This does not mean that penetration may not actually go higher in some markets. Penetration figures in markets with both VHF and UHF facilities refer to VHF only.

The coverage area of a television market is defined by TELEVISION MAGAZINE's research department. Antenna height, power and terrain determine the physical contour of a station's coverage and the probable quality of reception.

Other factors, however, may well rule out any incidence

of viewing despite the quality of the signal. Network affiliations, programming, and the number of stations in the service area must all be taken into consideration. The influence of these factors is reflected in the ARB 1960 Coverage Study and, in some cases, the regular reports of the various rating services. The ARB data in particular has become TELEVISION MAGAZINE's guide for estimating coverage and re-evaluating markets.

After testing various formulae, TELEVISION MAGAZINE adopted a method which utilizes a flexible cut-off point of 25%. Normally, all the television homes in a county will be credited to a market if one-quarter of these homes view any one of the stations in the market at least one night a week. Therefore, based upon this definition, TELEVISION MAGAZINE reports maximum coverage for each television market, based upon a 25% nighttime weekly cut-off.

In some markets, it has been impossible to evaluate the available and sometimes contradictory data. These areas are being re-studied by this magazine's research department and new figures will be reported as soon as a sound estimate can be made.

In many regions, individual markets have been combined in a dual-market listing. This has been done whenever there is almost complete duplication of the television coverage area and no real substantial difference in television homes. Furthermore, the decision to combine markets is based upon advertiser use and common marketing practice.

The coverage picture is constantly shifting. Conditions are altered by the emergence of new stations and by changes in power, antenna, channel and network affiliation. For this reason, our research department is continuously re-examining markets and revising TV homes figures accordingly. For a complete explanation of the various symbols used in this section, refer to the "footnote" key at the bottom of each page.

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DECEMBER, 1961

TOTAL U.S. TV HOMES.....48,100,000
 TOTAL U.S. HOUSEHOLDS.....54,000,000
 U.S. TV PENETRATION.....89%

Unlike other published coverage figures, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all commercial stations on the air.

Market & Stations—% Penetration	TV Homes
ABERDEEN, S.D.—70 KXAB-TV (N,C,A)	22,500
ABILENE, Tex.—80 KRBC-TV (N)	72,700
ADA, Okla.—80 KTEN (A,C,N)	83,800
AGANA, Guam KUAM-TV (C,N,A)	††
AKRON, Ohio—45 WAKR-TV (A)	†72,400
ALBANY, Ga.—64 WALB-TV (A,N)	143,100
ALBANY-SCHENECTADY-TROY, N.Y.—93 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC, Adams, Mass.)	**433,800
ALBUQUERQUE, N.M.—72 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	138,800
ALEXANDRIA, La.—71 KALB-TV (A,C,N)	90,000
ALEXANDRIA, Minn.—75 KCMT (N,A)	97,500
ALTOONA, Pa.—88 WFBG-TV (A,C)	278,800
AMARILLO, Tex.—79 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	113,100
AMES, Iowa—89 WOI-TV (A)	295,600
ANCHORAGE, Alaska KENI-TV (A,N); KTVA (C)	††
ANDERSON, S.C. WAIM-TV (A,C)	††
ARDMORE, Okla.—76 KXII (N)	28,600

**IN THE HUGE
 MARYLAND MARKET
 WMAR-TV
 AGAIN LEADS
 WITH
 HOMES VIEWING
 AUDIENCE***

* Based on the latest NIELSEN** and ARB*** reports, WMAR-TV again leads the other Baltimore stations with more quarter-hour firsts based on both homes viewing and ratings from sign-on to midnight.

NIELSEN, OCT. 1961 (9/4-10/1) *ARB, SEPT. 1961 (9/8-9/28)

**In Maryland Most People WATCH
 WMAR-TV
 SUNPAPERS TELEVISION
 BALTIMORE 3, MD.
 Represented Nationally by
 THE KATZ AGENCY, INC.
 CHANNEL 7**

Market & Stations—% Penetration	TV Homes
ASHEVILLE, N.C.— GREENVILLE-SPARTANBURG, S.C.—79 WISE-TV (C,N); WLOS-TV (A); WFSB-TV (N); WSPA-TV (C)	405,300 ††
ATLANTA, Ga.—84 WAGA-TV (C); WLVA (A); WSB-TV (N)	563,200
AUGUSTA, Ga.—75 WJBF-TV (A,N); WRDQ-TV (C)	187,400
AUSTIN, Minn.—86 KMMT (A)	149,300
AUSTIN, Tex.—78 KTBC-TV (A,C,N)	139,100
BAKERSFIELD, Calif.—93 KBAK-TV (C); KERO-TV (N); KLYD-TV (A)	191,800 †66,200
BALTIMORE, Md.—92 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	731,600
BANGOR, Me.—92 WABI-TV (A,C); WIBZ-TV (N,A) (Includes CATV Homes)	102,500
BATON ROUGE, La.—74 WAFB-TV (C,A); WBRZ (N,A)	247,400
BAY CITY-SAGINAW-FLINT, Mich.—91 WNEM-TV (A,N); WKNK-TV (A,C); WJRT (A)	413,000 †62,800
BEAUMONT-PORT ARTHUR, Tex.—78 KFDM-TV (C); KFAC-TV (N); KBMT-TV (A)	151,800
BELLINGHAM, Wash.—84 KVIS-TV (C)	*50,100
BIG SPRING, Tex.—77 KEDY-TV (C)	19,300
BILLINGS, Mont.—69 KOOK-TV (A,C); KGHV-TV (N)	58,400
BINGHAMTON, N.Y.—92 WNBF-TV (A,C); WINR-TV (A,N,C)	347,000 †44,500
BIRMINGHAM, Ala.—79 WAPI-TV (N); WBRG-TV (A,C)	440,500
BISMARCK, N.D.—73 KXMB-TV (A,C); KFVR-TV (N,A) (KFVR operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**42,800
BLOOMINGTON, Ind.—91 WTTV (See also Indianapolis, Ind.)	627,000
BLUEFIELD, W. Va.—81 WHIS-TV (N,A)	119,400
BOISE, Idaho—82 KBOI-TV (C); KTVB (A,N)	66,800
BOSTON, Mass.—93 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,730,300
BRISTOL, Va.-JOHNSON CITY, Tenn.—71 WCYB-TV (A,N); WJHL-TV (A,C)	174,000
BRYAN, Tex.—73 KBTX-TV (A,C)	43,200
BUFFALO, N.Y.—92 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	576,600
BURLINGTON, Vt.—88 WCAX-TV (C)	*192,600
BUTTE, Mont. KXLF-TV (A,C,N)	*59,800
CADILLAC, Mich.—85 WWTW (A,C)	100,400
CAPE GIRARDEAU, Mo.—82 KFVS-TV (C)	198,400
CARLSBAD, N.M.—86 KAVE-TV (A,C)	12,300
CARTHAGE-WATERTOWN, N.Y.—82 WCNY-TV (A,C) (Includes CATV Homes)	*67,900
CASPER, Wyo.—59 KTWO-TV (A,N,C)	33,700
CEDAR RAPIDS-WATERLOO, Iowa—90 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	304,600
CHAMPAIGN, Ill.—90 WCIA (C); WCHU-TV (N)† († See Springfield listing)	328,300
CHARLESTON, S.C.—76 WCSC-TV (C); WUSN-TV (A,N)	145,000
CHARLESTON-HUNTINGTON, W. Va.—82 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	442,400
CHARLOTTE, N.C.—84 WBTV (C,A); WSOC-TV (N,A)	660,300
CHATTANOOGA, Tenn.—77 WDEF-TV (A,C); WRGP-TV (N); WTVG (A)	202,900
CHEBOYGAN, Mich.—74 WTOM-TV (N,A) (See also Traverse City)	24,400

Market & Stations—% Penetration	TV Homes
CHEYENNE, Wyo.—68 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**55,200
CHICAGO, Ill.—93 WBMM-TV (C); WBKB (A); WGN-TV; WNBC (N)	2,250,100
CHICO, Calif.—83 KHSL-TV (A,C)	115,100
CINCINNATI, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLWT (N)	780,000
CLARKSBURG, W. Va.—77 WBOY-TV (A,C,N)	80,100
CLEVELAND, Ohio—93 WEWS (A); KYW-TV (N); WJW-TV (C)	1,314,800
CLOVIS, N.M.—69 KVER-TV (C)	15,600
COLORADO SPRINGS-PUEBLO, Colo.—83 KKTV (C); KRDO-TV (A); KCSI-TV (N)	98,500
COLUMBIA-JEFFERSON CITY, Mo.—82 KOMU-TV (A,N); KRCC-TV (A,C)	123,200
COLUMBIA, S.C.—79 WIS-TV (N); WNOK-TV (C); WCCA-TV (A)	184,700 †33,400
COLUMBUS, Ga.—80 WYTM (A,N); WRBL-TV (C)	130,900
COLUMBUS, Miss.—60 WCBM-TV (C,N,A)	52,100
COLUMBUS, Ohio—93 WBNS-TV (C); WLWC (N); WTVN-TV (A)	560,400
COOS BAY, Ore. KCBY-TV (N)	†††
CORPUS CHRISTI, Tex.—80 KRIS-TV (N); KZTV (C,A)	96,700
DALLAS-FT. WORTH, Tex.—86 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (A)	749,600
DANVILLE, Ill.—73 WICD-TV (N)	†23,700
DAVENPORT, Iowa-ROCK ISLAND, Ill.—92 WOC-TV (N); WHBF-TV (A,C)	330,100
DAYTON, Ohio—94 WHIO-TV (C); WLWD (A,N)	499,100
DAYTONA BEACH-ORLANDO, Fla.—77 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	273,100
DECATUR, Ala.—40 WMSL-TV (C,N)	†32,800
DECATUR, Ill.—79 WTVF (A)	†123,500
DENVER, Colo.—85 KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	372,600
DES MOINES, Iowa—90 KRNT-TV (C); WHO-TV (N)	279,500
DETROIT, Mich.—92 WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,616,200
DICKINSON, N.D.—62 KDIX-TV (C)	15,400
DOTHAN, Ala.—62 WTVY (A,C)	77,800
DOUGLAS, Ariz. KCPA-TV	†††
DULUTH, Minn.-SUPERIOR, Wis.—85 KDAL-TV (C); WDSM-TV (A,N)	154,000
DURHAM-RALEIGH, N.C.—76 WTVB (A,C); WRAL-TV (N)	304,700
EAU CLAIRE, Wis.—92 WEAU-TV (A,C,N)	112,300
EL DORADO, Ark.-MONROE, La.—74 KTVE (A,N); KNOE-TV (A,C)	179,400
ELKHART-SOUTH BEND, Ind.—69 WSJV-TV (A); WSBT-TV (C); WNDU-TV (N)	†151,400
EL PASO, Tex.—81 KEP-TV (A); KRDD-TV (C); KTSM-TV (N) (Includes 4,700 television homes on military bases)	*106,700
ENID, Okla. (See Oklahoma City)	
ENSIEN, Kon. KTVC (C)	††

* Market's coverage area being re-evaluated.
 † U.H.F.
 †† Incomplete data.
 ††† New station; coverage study not completed.
 * U.S. coverage only.
 ** Includes circulation of satellite for booster.
 *** Does not include circulation of satellite.
 ††† Market being held as it has reached 95% TV penetration.

**RAISE
your
"SALES"**

Tack Toward
**WCCA
TV**

Channel
25
Columbia,
S. C.

NEW YORK REPRESENTATIVE
HJG-TV
15 West 44th St.
New York, N. Y.
TN 7-3744

Market & Stations—% Penetration	TV Homes
EPHRATA, Wash.—28 KBAS-TV† (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	‡5,100
ERIE, Pa.—95 WICU-TV (A,N); WSEE-TV† (A,C) (Includes CATV Homes)	‡173,280 ‡58,000
EUGENE, Ore.—85 KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**101,600
EUREKA, Calif.—80 KTEM-TV (A,C); KVIQ-TV (A,N)	61,400
EVANSVILLE, Ind.-HENDERSON, Ky.—84 WRE-TV† (N); WTVW (A); WEHT-TV† (C)	225,600 ‡127,400
FAIRBANKS, Alaska KFAR-TV (A,N); KTFV (C)	††
FARGO, N.D.—77 WDAY-TV (N); XKGO-TV (A) (See also Valley City, N.D.)	143,200
FLINT-BAY CITY-SAGINAW, Mich.—91 WJRT (A); WNEM (A,N); WKNK-TV† (A,C)	413,000 ‡62,800
FLORENCE, Ala.—52 WOWL-TV† (C,N,A)	‡15,500
FLORENCE, S.C.—75 WBTW (A,C,N)	165,100
FT. DODGE, Iowa—60 KQTV† (N)	‡27,700
FT. MYERS, Fla.—67 WINK-TV (A,C)	13,400
FT. SMITH, Ark.—71 KFSA-TV (C,N,A)	52,000
FT. WAYNE, Ind.—81 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	‡185,400
FT. WORTH-DALLAS, Tex.—86 KTWT; WBAP-TV (N); KRID-TV (C); WFAA-TV (A)	749,600
FRESNO, Calif.—74 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N)	‡196,800
GLENVIEW, Mont.—60 KXGN-TV (C,A)	2,100
GOODLAND, Kan.—61 KWHI-TV (C)	10,900
GRAND FORKS, N.D.—75 KNOX-TV (A,N)	33,400
GRAND JUNCTION, Colo.—65 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**27,300
GRAND RAPIDS-KALAMAZOO, Mich. WOOD-TV (A,N); WKZO-TV (A,C)	*612,700
GREAT BEND, Kan.—75 KCKT-TV (N) (KCKT operates satellite KGID, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**103,800
GREAT FALLS, Mont.—82 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	52,400
GREEN BAY, Wis.—90 WBAY-TV (C); WFRV (N); WIUK-TV (A)	325,100
GREENSBORO—WINSTON-SALEM, N.C.—86 WFMY-TV (A,C); WISN-TV (N)	404,300
GREENVILLE-SPARTANBURG, S.C.— ASHEVILLE, N.C.—79 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	405,300 ††
GREENVILLE-WASHINGTON, N.C.—75 WNCT (A,C); WITN (N)	180,100
GREENWOOD, Miss.—62 WABG-TV (C)	60,300
HANNIBAL, Mo.-QUINCY, Ill.—89 KHQA (C,A); WGEN-TV (A,C)	173,600
HARLINGEN-WESLACO, Tex.—75 KGBT-TV (A,C); KRGV-TV (A,N)	*76,400
HARRISBURG, Ill.—83 WSIL-TV (A)	200,700
HARRISBURG, Pa.—72 WHP-TV† (C); WTPA† (A)	‡165,300
HARRISONBURG, Va.—75 WSVA-TV (A,C,N)	46,000

* Market's coverage area being re-evaluated.
† U.H.F.
†† Incomplete data.
††† New station; coverage study not completed.
* U.S. coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.
‡ Market being held as † has reached 95% TV penetration.

For the
**MOST
IMPACT**
in North Carolina



**North Carolina's
Grade A World**

Only one station provides strong Grade A Coverage of this 33 county audience—the big heartland of the state's rich industrialized Piedmont market.

**North Carolina's
Grade A World**

Largest N. C. Metropolitan Area: Winston-Salem, Greensboro, High Point
14 cities ranging from 11,000 to over 120,000 population
Total Population — 1,409,700
Total Households — 369,940

**North Carolina's
Grade A World**

Billion Dollar Market:
Consumer Income — \$1 1/2 Billion—plus
Total Retail Sales — \$1 Billion—plus

**WSJS
TELEVISION**
WINSTON-SALEM / GREENSBORO / HIGH POINT



Peters, Griffin, Woodward, Reps.

Market & Stations—% Penetration	TV Homes
HARTFORD-NEW BRITAIN, Conn.—94 WTIC-TV (C); WNBC-TV (N); WHCT-TV	681,500 †304,400
HASTINGS, Neb.—82 KHAS-TV (N)	99,900
HATTIESBURG, Miss.—65 WDAM-TV (A,N)	52,400
HELENA, Mont. K8L-TV (C,N)	†††
HENDERSON, Ky.—EVANSVILLE, Ind.—84 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	225,600 †127,400
HENDERSON-LAS VEGAS, Nev.—77 KLBJ-TV (N); KLAS-TV (C); KSHO-TV (A)	49,700
HOLYOKE-SPRINGFIELD, Mass.—87 WWLP (N); WHYN-TV† (A,C) (WWLP operates satellite WRIP† Greenfield, Mass.)	**†337,500
HONOLULU, Hawaii KGMB-TV (C); KONA-TV (N); KHVH-TV (A) (Includes 14,600 television homes on military bases) (Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KGMB-TV; KMVI-TV, Wailuku and KHJK-TV, Hilo to KHVH; KALA, Wailuku to KONA-TV.)	*** 149,000
HOT SPRINGS, Ark. KFOY-TV	†††
HOUSTON, Tex.—89 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	503,200
HUNTINGTON-CHARLESTON, W. Va.—82 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	442,400
HUNTSVILLE, Ala. WAFG-TV† (A)	††
HUTCHINSON-WICHITA, Kan.—83 KTVH (C); KAKE-TV (A); KARD-TV (N) (KAYS-TV, Hays, Kan. satellite of KAKE-TV)	**304,000
IDAHO FALLS, Idaho—74 KID-TV (A,C); KIFI-TV (N)	65,800
INDIANAPOLIS, Ind.—91 WFBN-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	741,500
JACKSON, Miss.—68 WJTV (C); WJBT (A,N)	229,000
JACKSON, Tenn.—71 WDXL-TV (A,C)	57,200
JACKSONVILLE, Fla.—82 WJXT (C,A); WFGA-TV (N,A)	296,900
JEFFERSON CITY-COLUMBIA, Mo.—82 KRCG-TV (A,C); KOMU-TV (A,N)	123,200
JOHNSON CITY, Tenn.—BRISTOL, Va.—71 WJHL-TV (A,C); WCYB-TV (A,N)	174,000
JOHNSTOWN, Pa.—91 WARD-TV† (A,C); WJAC-TV (N,A)	560,400
JOPLIN, Mo.—PITTSBURG, Kan.—83 KODE-TV (A,C); KOAM-TV (A,N)	135,400
JUNEAU, Alaska KINY-TV (C)	††
KALAMAZOO-GRAND RAPIDS, Mich. WKZO-TV (A,C); WOOD-TV (A,N)	*612,700
KANSAS CITY, Mo.—90 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	608,000
KEARNEY, Neb.—77 KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**88,600
KLAMATH FALLS, Ore.—70 KOTI-TV (A,C,N)	13,900
KNOXVILLE, Tenn.—71 WATE-TV (N); WBIR-TV (C); WTVK† (A)	214,400 †48,500
LA CROSSE, Wis.—88 WKBT (A,C,N)	121,700
LAFAYETTE, La.—71 KLFY-TV (C) (Includes CATV Homes)	103,100
LAKE CHARLES, La.—72 KPIC-TV (A,N)	78,600
LANCASTER, Pa. WGAL-TV (C,N)	*517,800
LANSING, Mich.—92 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	380,400
LAREDO, Tex.—64 KGNB-TV (A,C,N)	10,800
LA SALLE, Ill. (See Peoria, Ill.)	

Market & Stations—% Penetration	TV Homes
LAS VEGAS-HENDERSON, Nev.—77 KLAS-TV (C); KSHO-TV (A); KIRJ-TV (N)	49,700
LAWTON, Okla. (See Wichita Falls, Tex.)	
LEBANON, Pa.—84 WLYH-TV† (A)	†110,500
LEWISTON, Idaho—73 KLEW-TV (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	18,500
LEXINGTON, Ky.—47 WLEX-TV† (N); WKYT† (A,C)	†56,300
LIMA, Ohio—66 WIMA-TV† (A,C,N)	†55,700
LINCOLN, Neb.—85 KOLN-TV (C) (Operates satellite KGIN-TV, Grand Island, Neb.)	***176,300
LITTLE ROCK, Ark.—72 KARK-TV (N); KTHV (C); KATV (A)	254,200
LOS ANGELES, Calif.—91 KABC-TV (A); KCOP-TV (C); KTLA; KNXT (C); KRCA (N); KTTV	2,902,000
LOUISVILLE, Ky.—81 WAVE-TV (A,N); WHAS-TV (C)	427,900
LUBBOCK, Tex.—80 KCBD-TV (A,N); KDUB-TV (C)	110,200
LUFKIN, Tex.—69 KTRE-TV (N,C,A)	34,400
LYNCHBURG, Va.—82 WLVA-TV (A)	129,800
MACON, Ga.—76 WMAZ-TV (A,C,N)	115,000
MADISON, Wis.—90 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	236,100 †88,200
MANCHESTER, N.H.—90 WMUR-TV (A)	150,500
MANKATO, Minn. KEYC-TV (C)	†††
MARINETTE, Wis. (See Green Bay)	
MARQUETTE, Mich.—85 WLUC-TV (C,N,A)	52,500
MASON CITY, Iowa—87 KGLD-TV (C)	153,700
MAYAGUEZ, P.R. WORA-TV (C,A)	††
MEDFORD, Ore.—73 KBES-TV (A,C); KMED-TV (N)	44,400
MEMPHIS, Tenn.—77 WHBQ-TV (A); WMCT (N); WREC-TV (C)	476,500
MERIDIAN, Miss.—67 WTOX-TV (A,C,N)	95,100
MESA-PHOENIX, Ariz.—85 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	240,000
MIAMI, Fla.—90 WCKT (N); WPST-TV (A); WTVJ (C) (Includes 66,800 tourist-only sets)	569,300
MIDLAND-ODESSA, Tex.—70 KMID-TV (A,N); KOSA-TV (C); KDCD-TV†	86,900 ††
MILWAUKEE, Wis.—93 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WXIX†	654,000 †169,400
MINNEAPOLIS-ST. PAUL, Minn.—90 KMSR-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	754,000
MINOT, N.D.—71 KXMC-TV (A,C); KMOT-TV (A,N)	*34,000
MISSOULA, Mont.—73 KMSO-TV (A,C)	57,500
MOBILE, Ala.—80 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	249,400
MONAHANS, Tex.—71 KVXM-TV (A)	26,000
MONROE, La.—EL DORADO, Ark.—74 KNOE-TV (A,C); KTVL (A,N)	179,400
MONTEREY-SALINAS, Calif. (See Salinas)	
MONTGOMERY, Ala.—72 WCOV-TV† (C); WSPA-TV (N,A)	156,400 †51,700
MUNCIE, Ind.—59 WLBC-TV† (A,C,N)	†21,100
NASHVILLE, Tenn.—70 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	381,600
NEW BRITAIN-HARTFORD, Conn.—94 WTIC-TV (C); WNBC-TV (N); WHCT†	681,500 †304,400
NEW HAVEN, Conn.—92 WNHC-TV (A)	995,700

Market & Stations—% Penetration	TV Homes
NEW ORLEANS, La.—84 WDSU-TV (N); WVUE (A); WWL-TV (C)	386,100
NEW YORK, N.Y.—93 WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,190,800
NORFOLK, Va.—86 WAVY (N); WTAZ-TV (C); WVEC-TV (A)	303,400
NORTH PLATTE, Neb.—69 KNOP-TV (N)	20,300
OAK HILL, W. Va.—78 WOAY-TV (A,C)	90,200
OAKLAND-SAN FRANCISCO, Calif.—90 KTVU; KRON-TV (N); KPX (C); KGO-TV (A)	1,379,400
ODESSA-MIDLAND, Tex.—70 KOSA-TV (C); KMID-TV (A,N); KDCD-TV†	86,900 ††
OKLAHOMA CITY, Okla.—85 KWTV (C); WKY-TV (N); KOCO-TV (A) (Enid)	319,700
OMAHA, Neb.—92 KMTV (N); WOW-TV (C); KETV (A)	319,800
ORLANDO-DAYTONA, Fla.—71 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	273,100
OTTUMWA, Iowa—84 KTVO (C,N,A)	87,000
PADUCAH, Ky.—79 WPSD-TV (N)	180,000
PANAMA CITY, Fla.—77 WJHG-TV (A,N)	26,900
PARKERSBURG, W. Va.—44 WTAP† (A,C,N)	†19,500
PASCO, Wash.—52 KEPR-TV† (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	†33,000
PEMBINA, N.D. KCND-TV (A)	†††
PEORIA, Ill.—78 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, LaSalle, Ill.)	**†179,100
PHILADELPHIA, Pa.—91 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	2,009,600
PHOENIX-MESA, Ariz.—85 KOOL-TV (C); KPHO-TV; KTVK (A); KTVK-TV (N)	240,000
PITTSBURG, Kan.—JOPLIN, Mo.—83 KOAM-TV (A,N); KODE-TV (A,C)	135,400
PITTSBURGH, Pa.—93 KDKA-TV (C); WHIC (N); WTAE (A)	1,182,000
PLATTSBURG, N.Y.—84 WPTZ (A,N)	*108,800
POLAND SPRING, Me.—91 WMTW-TV (A,C) (Mt. Washington, N.H.)	336,100
PONCE, P.R. WSUR-TV; WRJK-TV (C,A)	††
PORT ARTHUR-BEAUMONT, Tex.—78 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	151,800
PORTLAND, Me.—91 WCSH-TV (N); WGAN-TV (C)	239,000
PORTLAND, Ore.—86 KGW-TV (N); KOIN-TV (C); KPTV (A)	479,000
PRESQUE ISLE, Me.—83 WAGM-TV (A,C,N)	21,300
PROVIDENCE, R.I.—93 WJAR-TV (A,N); WPRO-TV (C)	682,500
PUEBLO-COLORADO SPRINGS, Colo.—83 KCSJ-TV (N); KXTV (C); KRDO-TV (A)	98,500
QUINCY, Ill.—HANNIBAL, Mo.—89 WGEM-TV (A,N); KHQA-TV (C,A)	173,600
RALEIGH-DURHAM, N.C.—76 WRAL-TV (N); WTVD (A,C)	304,700
RAPID CITY, S.D.—58 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, Lead, S.D.)	**34,600
REDDING, Calif.—79 KVIP-TV (A,N)	75,300
RENO, Nev.—84 KOLO-TV (A,C,N)	41,300

* Market's coverage area being re-evaluated.
† U.H.F.
†† Incomplete data.
††† New station; coverage study not completed.
* U.S. coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.
††† Market being held as it has reached 95% TV penetration.

Market & Stations—% Penetration	TV Homes
RICHLAND, Va.—82	270,200
WRVA-TV (A), WTVR (C); WXEX-TV (N) (Petersburg, Va.)	
RIVERTON, Wyo.—54	6,900
KWRB-TV (C,N,A)	
ROANOKE, Va.—81	253,200
WDBJ-TV (C); WSLI-TV (A,N)	
ROCHESTER, Minn.—87	78,700
KROC-TV (N)	
ROCHESTER, N.Y.—92	338,000
WRCC-TV (A,N); WHEC-TV (A,C); WYET-TV (A,C)	
ROCKFORD, Ill.—91	205,200
WREX-TV (A,C); WTVQ-TV (N)	†108,600
ROCK ISLAND, Ill.—DAVENPORT, Iowa—92	330,100
WHBF-TV (A,C); WOC-TV (N)	
ROME-UTICA, N.Y. (See Utica)	
ROSWELL, N.M.	*49,800
KSWI-TV (A,C,N)	
SACRAMENTO-STOCKTON, Calif.—88	459,100
KXTV (C); KCRA-TV (N); KOVR (A)	
SAGINAW-BAY CITY-FLINT, Mich.—91	413,000
WKBN-TV (A,C); WNEM-TV (A,N); WJRT (A)	†62,800
ST. JOSEPH, Mo.—90	111,000
KFEQ-TV (C,A)	
ST. LOUIS, Mo.—92	861,600
KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	
ST. PAUL-MINNEAPOLIS, Minn.—90	754,000
WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	
ST. PETERSBURG-TAMPA, Fla.—85	351,700
WSUN-TV (A); WFLA-TV (N); WTVT (C)	†223,100
ST. THOMAS, V.I.	††
WBNS-TV (C,N,A)	
SALINAS-MONTEREY, Calif.—88	**227,200
KSBW-TV (A,C,N)	
(See also San Jose, Calif.)	
(Includes circulation of optional satellite, KSBY-TV, San Luis Obispo)	
SALISBURY, Md.—68	†34,100
WBOC-TV (A,C)	
SALT LAKE CITY, Utah—88	264,400
KSL-TV (C); KCPX (A); KUTV (N); KLOB-TV (Provo, Utah)	
SAN ANGELO, Tex.—82	32,100
KCTV (A,C,N)	
SAN ANTONIO, Tex.—83	325,400
KUAL-TV; KENS-TV (C); KONO (A); WOAI-TV (N)	††
SAN DIEGO, Calif.—93	*307,800
KFMB-TV (C); KOGO-TV (N)	
SAN FRANCISCO-OAKLAND, Calif.—90	1,379,400
KGO-TV (A); KPX (C); KRON-TV (N); KTVU	
SAN JOSE, Calif.—84	263,600
KNTV (A,C,N)	
(See also Salinas-Monterey, Calif.)	
SAN JUAN, P.R.	††
WAPA-TV (A,N); WKAQ-TV (C)	
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)	
SANTA BARBARA, Calif.—82	64,600
KEYT (A,C,N)	
SAVANNAH, Ga.—74	105,400
WSAV-TV (N,A); WTOG-TV (C,A)	
SCHENECTADY-ALBANY-TROY, N.Y.—93	**433,800
WRGB (N); WTEB (C); WAST (A)	
(WTEB operates satellite WDCD, Adams, Mass.)	
SCRANTON-WILKES-BARRE, Pa.—87	†280,400
WDAU-TV (C); WBRE-TV (N); WNEP-TV (A)	
(Includes CATV Homes)	
SEATTLE-TACOMA, Wash.—90	*591,200
KING-TV (N); KOMO-TV (A); KTNB-TV (C); KTVW; KIRO-TV (C)	
SEDALIA, Mo.—88	27,300
KMOS-TV (A)	
SELMA, Ala.	†††
WSLA-TV	
SHREVEPORT, La.—78	289,000
KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkana, Tex.)	
SIoux CITY, Iowa—87	182,800
KTIV (A,N); KVTN (A,C)	
SIoux FALLS, S.D.—79	**231,000
KELO-TV (C,A); KSOO-TV (N,A)	
(KELO-TV operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	
SOUTH BEND-ELKHART, Ind.—69	†151,400
WNDU-TV (N); WSBT-TV (C); WSVN-TV (A)	
SPARTANBURG-GREENVILLE, S.C.—ASHEVILLE, N.C.—79	405,300
WSPA-TV (C); WFBG-TV (N); WLOS-TV (A); WISE-TV (A)	††

Market & Stations—% Penetration	TV Homes
SPOKANE, Wash.—80	281,300
KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	
SPRINGFIELD, Ill.—77	**†142,400
WICS-TV (N)	
(Operates satellite WCHU, Champaign, Ill.)	
SPRINGFIELD-HOLYOKE, Mass.—87	**†337,500
WHYN-TV (A,C); WWLP-TV (N)	
(WWLP operates satellite WRLP-TV Greenfield, Mass.)	
SPRINGFIELD, Mo.—81	112,700
KTTS-TV (C); KYTV (A,N)	
STEBENVILLE, Ohio—88	342,400
WSTV-TV (A,C)	
STOCKTON-SACRAMENTO, Calif.—88	459,100
KOVR (A); KCRA (N); KXTV (C)	
SUPERIOR, Wis.—DULUTH, Minn.—85	154,000
WDSM-TV (N,A); KDAL-TV (C)	
SWEETWATER, Tex.—83	48,900
KPAR-TV (C)	
SYRACUSE, N.Y.—92	**472,800
WHEN-TV (A,C); WSYR-TV (N,A)	
(WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	
TACOMA-SEATTLE, Wash.—90	*591,200
KTNT-TV (C); KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	
TALLAHASSEE, Fla.—THOMASVILLE, Ga.—65	136,600
WCTV (C)	
TAMPA-ST. PETERSBURG, Fla.—85	351,700
WFLA-TV (N); WTVT (C); WSUN-TV (A)	†223,100
TEMPLE-WACO, Tex.—79	128,000
KCFN-TV (N); KWTZ-TV (A,C)	
TERRE HAUTE, Ind.—92	199,200
WTHI-TV (A,C)	
TEXARKANA, Tex. (See Shreveport)	
THOMASVILLE, Ga.—TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—93	427,300
WSPD-TV (A,N); WTOG-TV (C,N)	
TOPEKA, Kan.—81	119,500
WIBW-TV (C,A,N)	
TRAVERSE CITY, Mich.—86	**46,500
WPBN-TV (N,A)	
(WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan)	
TROY-ALBANY-SCHENECTADY, N.Y.—93	**433,800
WRGB (N); WTEB (C); WAST (A)	
(WTEB operates satellite WDCD, Adams, Mass.)	
TUCSON, Ariz.—86	112,300
KGUN-TV (A); KOID-TV (C); KVOA-TV (N)	
TULSA, Okla.—82	328,900
KOTV (C); KVOO-TV (N); KTUL-TV (A)	
TUPELO, Miss.—61	47,300
WTVW (N)	
TWIN FALLS, Idaho—77	26,400
KIUX-TV (A,C,N)	
TYLER, Tex.—73	108,000
KLTN-TV (A,C,N)	
UTICA-ROME, N.Y.—94	150,500
WKTV (A,C,N)	
VALLEY CITY, N.D.—78	136,700
KXJB-TV (C)	
(See also Fargo, N.D.)	
WACO-TEMPLE, Tex.—79	128,000
KWTX-TV (A,C); KCEN-TV (N)	
WASHINGTON, D.C.—88	871,200
WMAL-TV (A); WRCC-TV (N); WTOP-TV (C); WTTG	
WASHINGTON-GREENVILLE, N.C.—75	180,100
WITN (N); WNCN (A,C)	
WATERBURY, Conn.	††
WATR-TV (A)	
WATERLOO-CEDAR RAPIDS, Iowa—90	304,600
KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	
WATERTOWN-CARTHAGE, N.Y. (See Carthage)	
WAUSAU, Wis.—87	121,600
WSAU-TV (A,C,N)	
WESLACO-HARLINGEN, Tex.—75	*76,400
KRGV-TV (N,A); KGBT-TV (A,C)	
WEST PALM BEACH, Fla.—79	87,300
WEAT-TV (A); WPTV (N)	
WESTON, W. Va.	†††
WJPB-TV (A)	
WHEELING, W. Va.—86	241,900
WTRF-TV (A,N)	
WICHITA-HUTCHINSON, Kan.—83	**304,000
KAKE-TV (A); KARD-TV (N); KTVH (C)	
(KAYS-TV, Hays, Kan. satellite of KAKE-TV)	
WICHITA FALLS, Tex.—83	139,300
KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	

Market & Stations—% Penetration	TV Homes
WILKES-BARRE-SCRANTON, Pa.—87	†280,400
WBRE-TV (N); WNEP-TV (A); WDAU-TV (A)	
(Includes CATV Homes)	
WILLISTON, N.D.—56	18,700
KUMV-TV (N,A)	
WILMINGTON, N.C.—72	99,100
WECT (A,N,C)	
WINSTON-SALEM-GREENSBORO, N.C.—86	404,300
WSJS-TV (N); WRMY-TV (A,C)	
WORCESTER, Mass.	††
WWOR-TV (N)	
YAKIMA, Wash.—83	**†46,000
KIMA-TV (C,N); KNDO-TV (A)	
(KIMA-TV operates satellites KLEW-TV, Lewiston, Idaho, KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash., KNDO-TV operates satellite KNDO-TV, Richland, Wash.)	
YORK, Pa.—55	†40,500
WSBA-TV (A)	
YOUNGSTOWN, Ohio—74	†172,500
WFMJ-TV; WKBN-TV (C); WKST-TV (A)	
(Includes CATV Homes)	
YUMA, Ariz.—81	28,700
KIVA (C,N,A)	
ZANESVILLE, Ohio—77	†19,300
WHIZ-TV (A,C,N)	

* Market's coverage area being re-evaluated
† U.H.F.
†† Incomplete data.
††† New station; coverage study not completed.
* U.S. coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.
† Market being held as it has reached 95% TV penetration

TV MARKETS

1-channel markets.....	132
2-channel markets.....	69
3-channel markets.....	54
4- (or more)- channel markets.....	17
Total U.S. Markets.....	272
Commercial stations U.S. & possessions.....	540

Remarkable
ROCKFORD BELONGS IN YOUR MARKET MIX

STIR UP SALES BUY WREX-TV THE HOT BUY EVERY MONTH

GET THE FACTS FROM OUR PERSPIRING REPS

H.R. TELEVISION, INC.

WREX-TV CHANNEL 13 ROCKFORD

J. M. BAISCH
Vice Pres. & Gen. Mgr.



ONE YEAR, TWELVE ISSUES LATER

WITH this issue TELEVISION MAGAZINE completes a year of operation under the ownership of Broadcasting Publications Inc. It seems a suitable occasion to borrow this page for a review of the magazine's progress.

A statement of purposes by the new management was carried in the January 1961 issue. In part it read:

"We intend it [TELEVISION] to be the kind of magazine that the subject of its interest deserves. Television—the art form, the divertissement, the business, the advertising medium, the communications force—deserves a magazine that provides thoughtful observation and perhaps a measure of help in the painful, fascinating, creative process of television evolution. . . .

"In some respects television evolution proceeds almost too rapidly to be chronicled in orderly perspective. Programs are created and discarded, stars explode and fade, advertisers move into the medium and out of it, regulations and practices are shaped, reshaped, replaced in a bewildering profusion of restless change. Of hard necessity there are publications—and TELEVISION's associated magazine, the weekly *Broadcasting*, is their leader—that make it their job to keep abreast of the elements of change as they occur. They are news publications, and their function is indispensable, but they can do little more than stay even with the news. Rarely can they wade out of the mainstream long enough to study where the stream has come from or speculate thoughtfully about where it may lead.

"We count it TELEVISION's job to inspect television from a distance that will permit a broader view. As a monthly, TELEVISION can take the time to sort the significant from the superficial, the lasting from the transitory, the excellent from the commonplace."

Since the appearance of that statement we have had no cause to change our minds about the direction we set out to follow. Indeed, the soundness of our editorial aims has been confirmed by both quantitative and qualitative measurements.

In the 12 months of our operation paid subscriptions have tripled. They continue to come in—without artificial promotion—at a steady rate that indicates a growth curve of indefinite extension. The quantitative measurement of paid subscriptions would by itself be gratifying. We have additional grounds for encouragement in a qualitative survey of advertising agency readers that has recently been done (our advertising sales department will announce it shortly).

By a substantial margin TELEVISION was voted the preferred magazine among those of its general type for features, news in depth and editorials. It was also the majority choice for the magazine in which the agency respondents would prefer to have their names mentioned favorably or a by-line article published.

As editors, we are naturally cheered by such indications of endorsement. We take them as a mandate to do better what we originally set out to do. As was said in another part of our January 1961 statement of purposes:

"It is our intention to edit TELEVISION for an audience that comprises all people who contribute work or money to television and who are serious enough about it to spend an hour or two a month enlarging their knowledge of TV.

"It will be an audience with enlightened tastes, a strong sense of style, an eagerness to examine the new without summarily discarding the old.

"The magazine that serves that audience must have similar characteristics.

"Developing those characteristics will not be easy, but we think it can be done. The hard job of doing it will be made pleasurable by our association with the men and women who supply the creative leadership of television in all its astonishing diversities."

The past year of development has turned out as we predicted, full of hard work made pleasurable by good associations. We cannot close the year without a word of gratitude to all those who have given us their confidence.



**WLBW
TV**

**The *new* Channel 10
is now on the air**

At 3:01 a.m. on November 20, the nation's newest television station signed on in the No. 1 market of the nation's fastest growing state.

Completely new, from latest RCA transmitter and associated studio equipment, to the most modern and strongest tower and antenna in Florida.

More than a year has been devoted to program planning and personnel training, to back up the audience-accepted schedule of ABC-TV's basic affiliation.

For availabilities, contact any H-R Television, Inc. office.

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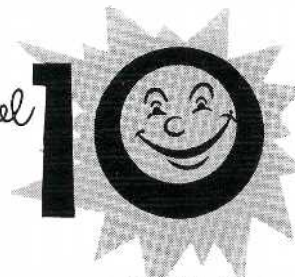
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Thomas A. Welstead VICE PRESIDENT—SALES

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**WLBW-TV
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"MR. PEPPERMINT" — a wholesome children's hour exemplifies


the
**QUALITY
 TOUCH**




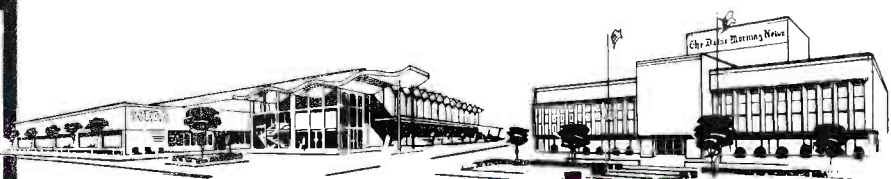
Network caliber with the plus features that only local programming can provide! A brainchild of Jerry "Mr. Peppermint" Haynes and director Vern Dailey, this refreshing early morning children's hour has captured the fancy of the pre-school set to such an extent it whips all competition in every time period. When "Mr. Peppermint" makes personal appearances... clear the deck! When he endorses a product... his small-fry "Gumdrops" clear the shelves.

And it is all handled in best of taste. Special sets take them on cruises to far-a-way lands. His animal friends instill a love and understanding of nature. His affectionate manner endears all, including the mothers.

Yes, this one is available for spot carriers or segment sponsorship. If you want that "quality label" associated with your campaign just say, "Open Sesame, Mr. Petryman"!

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 channel 8 

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