

**RADIO**

**ANNUAL**

**TELEVISION**

**YEAR BOOK**

**1957**



LOOK! ZIV

NO. 1 NO. 2 NO. 3 NA

IN TWO CONSECUTIVE

"HIGHWAY PATROL"

Starring BRODERICK CRAWFORD



NATIONALLY

NO. 1 SYNDICATED PROGRAM  
Pulse Multi-Market Survey Covering 10 or More Markets

"The Man Called X"

Starring BARRY SULLIVAN



NATIONALLY

NO. 2 SYNDICATED PROGRAM  
Pulse Multi-Market Survey Covering 10 or More Markets

"I LED 3 LIVES"

Starring RICHARD CARLSON



NATIONALLY

NO. 3 SYNDICATED PROGRAM  
Pulse Multi-Market Survey Covering 10 or More Markets

# SHOWS RATE

# TIONALLY!

## PULSE\* REPORTS!

\*TELEPULSE MULTI-MARKET SURVEYS

**AUG. 1956**

22-MARKET AVERAGE

**17.8**

**SEPT. 1956**

22-MARKET AVERAGE

**17.9**

**AUG. 1956**

14-MARKET AVERAGE

**16.8**

**SEPT. 1956**

14-MARKET AVERAGE

**17.8**

**AUG. 1956**

21-MARKET AVERAGE

**16.1**

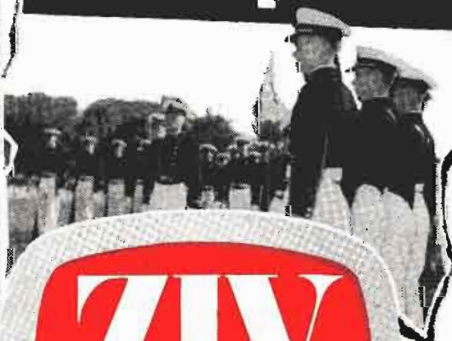
**SEPT. 1956**

19-MARKET AVERAGE

**17.3**

**NOW! READY!**  
**ZIV'S NEXT BIG**  
**RATING**  
**WINNER!**

**"MEN OF**  
**Annapolis"**







# DENNIS JAMES

*Representatives:*

WM. MORRIS AGENCY

**RADIO DAILY  
TELEVISION DAILY**

presents the

**1957**  
**TWENTIETH ANNUAL EDITION**

**RADIO ANNUAL**  
**and**  
**TELEVISION YEAR BOOK**

**CHAS. A. ALICOATE**  
Editor-in-Chief

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**RADIO DAILY CORP., 1501 Broadway, New York 36, N. Y.**





advertisers  
who  
look  
for  
lightning-fast  
results  
are

**SOLD**

**ON  
SPOT**

**Capital Airlines and its agency, L. Edwin Ryan, are Sold on Spot as a basic advertising medium.**

To get its fast-growing Viscount service off and winging in a new market, Capital Airlines relies on Spot Radio. Ten days before a new Viscount flight schedule goes into operation, Capital opens full blast with a six-week saturation schedule. A hard-hitting, year-round campaign follows, precision-timed to reach the businessman who must travel. Early in the morning, late in the afternoon, early *and* late in the evening, Spot *sells* the businessman on the economy, luxury and speed of Capital's Viscount flights.



Left to right:  
 Sam Hunsaker, Acct. Exec.,  
 Lewis Edwin Ryan Adv.;  
 Joel S. Daniels, Jr., Adv. Mgr.,  
 Capital Airlines;  
 James W. Austin, V.P., in charge of  
 Sales & Traffic, Capital Airlines;  
 William J. Green, Director Radio-TV,  
 Lewis Edwin Ryan Adv.;  
 Marty Pollins, Radio Sales  
 Representative, NBC Spot Sales

Sells? In July, 1955, Capital inaugurated a new Viscount service between Washington and Chicago. By October, 1956, they had tripled the service and zoomed from less than 20% to more than a 50% share of a greatly-expanded market! In Washington, and in Chicago, as in every on-line city served by NBC Spot Sales, Capital uses NBC Spot Sales-represented stations.

Here's how James W. Austin, Capital's Vice-President in charge of Sales and Traffic, sums it up:

"Capital's problem is to sell seats and to sell them right now, to cover the market completely and to provide the flexibility

we need in each market. Spot Radio is a 'must' in our advertising program."

If you're looking for lightning-fast results for your product or service, look to . . .



Representing these leadership stations

- HARTFORD-NEW BRITAIN—WNBC
- NEW YORK—WRCA, WRCA-TV
- SCHENECTADY-ALBANY-TROY—WRGB
- PHILADELPHIA—WRCV, WRCV-TV
- WASHINGTON—WRC, WRC-TV
- MIAMI—WCKT
- BUFFALO—WBUF

- CLEVELAND—WHK
- LOUISVILLE—WAVE, WAVE-TV
- CHICAGO—WMAQ, WNBD
- ST. LOUIS—KSD, KSD-TV
- DENVER—KOA, KOA-TV
- SEATTLE-TACOMA—KOMO, KOMO-TV
- LOS ANGELES—KRCA
- PORTLAND, ORE.—KPTV
- SAN FRANCISCO—KNBC
- HONOLULU—KCU, KONA-TV



**FOR WORLD-WIDE NEWS ...**

**FOR CLEAR, COMPREHENSIVE**

**COVERAGE ...**

The image shows two large, stylized letters, 'A' and 'P', side-by-side. They have a textured, brownish-red appearance, resembling a coarse fabric or a weathered metal surface. The 'A' is a simple, bold, sans-serif capital letter. The 'P' is also a bold, sans-serif capital letter with a rounded top and a vertical stem.

**FOR**

**RADIO and TELEVISION**

50 ROCKEFELLER PLAZA, NEW YORK 20, N. Y.

4



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# Foreword



WITH this volume RADIO-TELEVISION DAILY presents to the radio and television industry and the field of electronics THE RADIO ANNUAL and TELEVISION YEAR BOOK of 1957. Backed by twenty years of intensive effort and the complete support and co-operation of every branch of the industry, this book has become universally recognized as the standard guide and reference work of the electronic field.



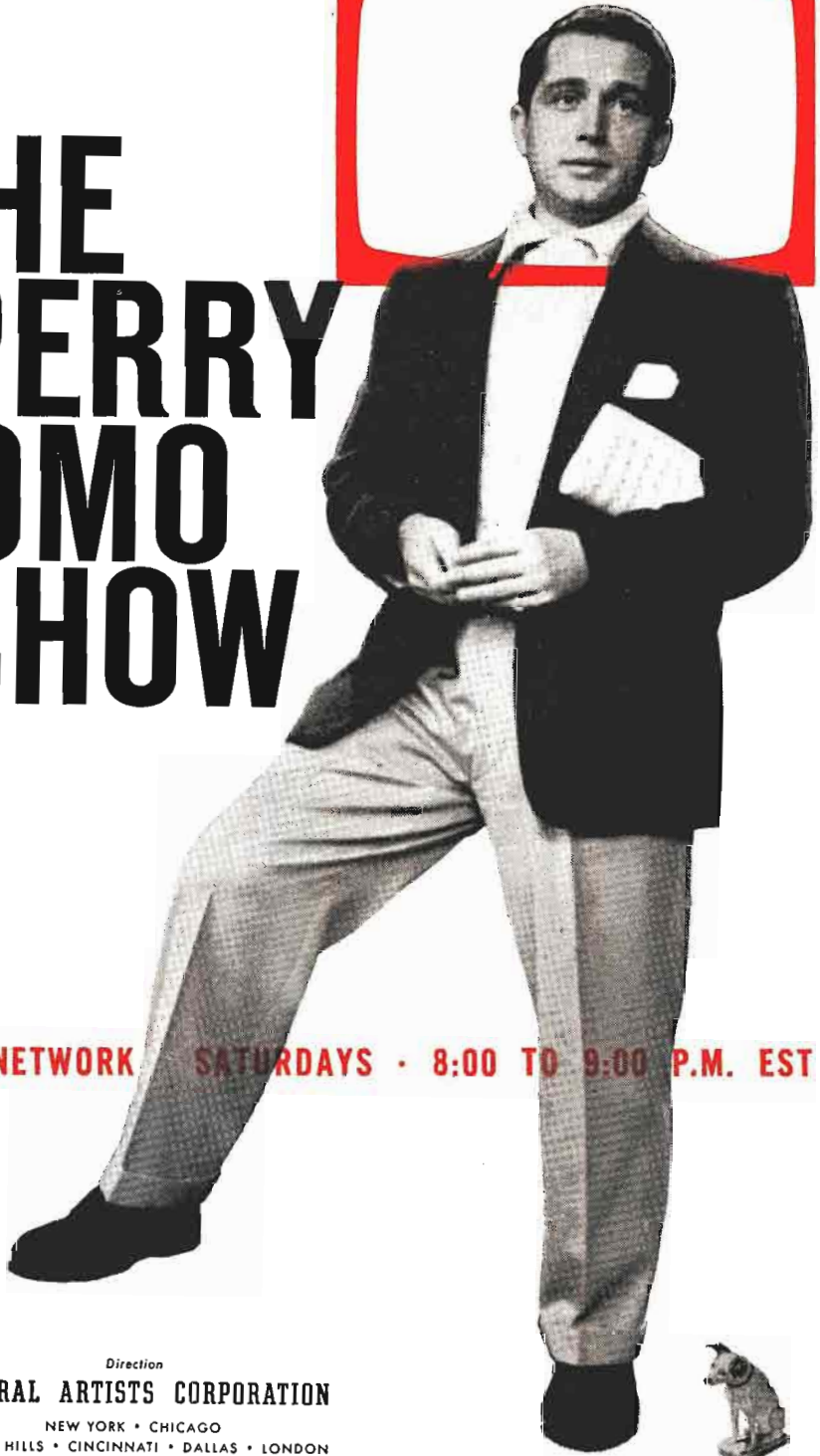
GLANCING backwards for the moment we see nineteen hundred and fifty-six as the greatest milestone in the many years of progress in this great industry. With its tremendous stations everywhere, its enormous investments, its millions and millions of viewers and listeners, its international prestige and its wholesome force for good, radio and television compellingly stands today as the giant of the amusement and public service kingdom. Color on TV for more general use is just over the hill and it is not unlikely that a third dimension will be knocking at the door soon.



TO those from every corner of the country and every branch of broadcasting who have contributed and co-operated in the compiling of statistics and information in the following pages, RADIO-TELEVISION DAILY is indeed grateful.

*Chas. A. Alicante,*  
Publisher

# THE PERRY COMO SHOW



NBC-TV NETWORK SATURDAYS • 8:00 TO 9:00 P.M. EST



*Direction*  
**GENERAL ARTISTS CORPORATION**

NEW YORK • CHICAGO  
BEVERLY HILLS • CINCINNATI • DALLAS • LONDON





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1957

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**HARRY WISMER**

Broadcasting and Telecasting

**TOP SPORTING EVENTS**

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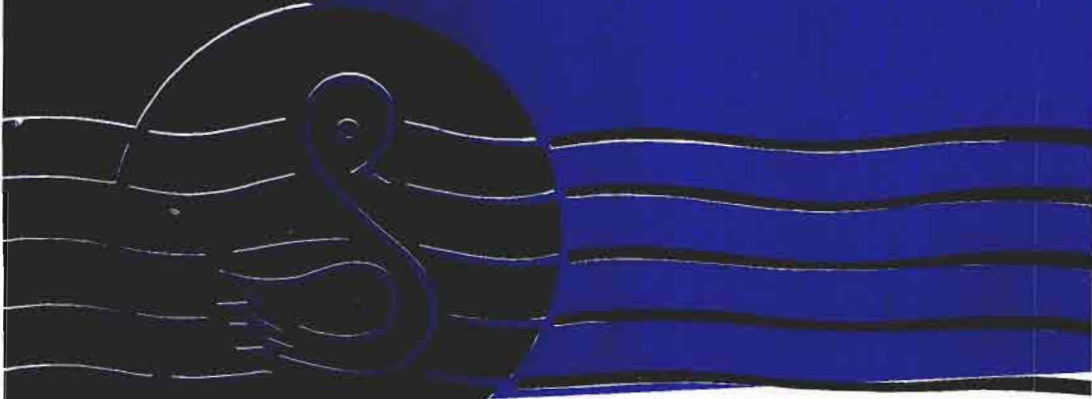
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*"The Symbol of  
Quality Musical Commercials"*



# GOLDSWAN PRODUCTIONS, INC.

*Always on the* **SPOT**

730 5th Avenue  
New York, N. Y.

Circle 7-2388



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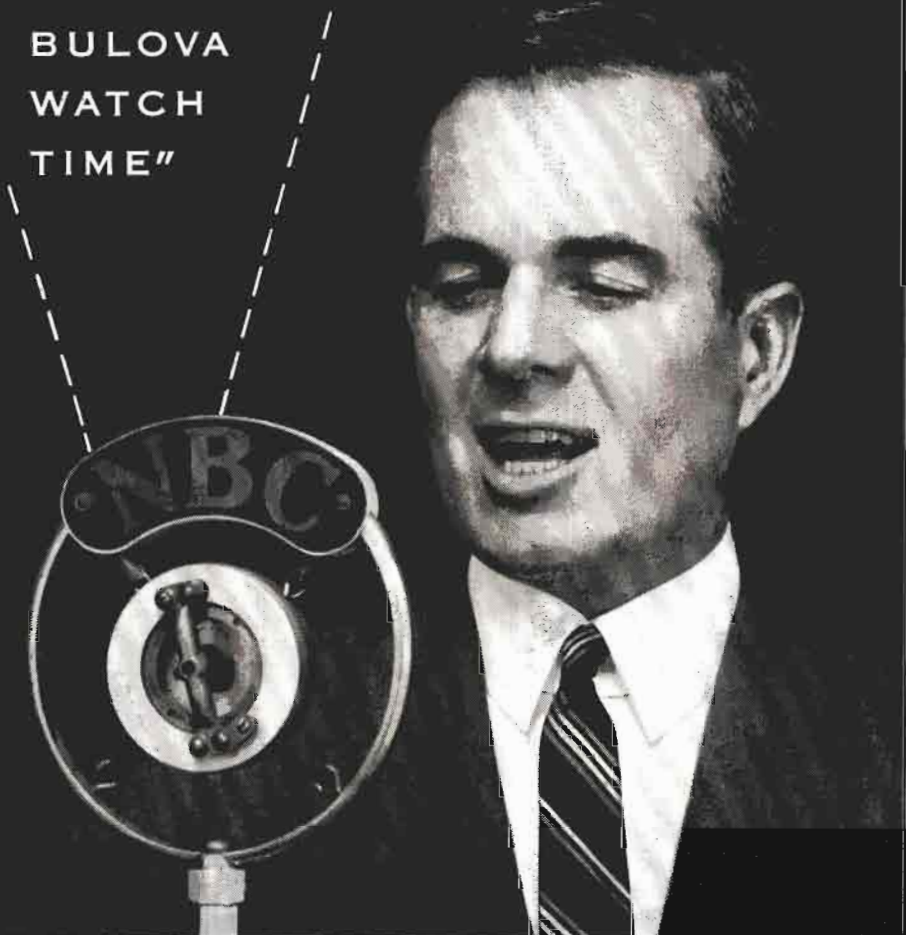
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# "9 P.M. B-U-L-O-V-A

BULOVA  
WATCH  
TIME"



This . . . the world's most famous commercial time signal was first heard in 1927! It became the announcement most familiar to the radio audience . . . just as today Bulova is seen most often on television.

The first commercial announcement ever made on television — 2 P.M., July 1, 1941, over WNBT, New York, was also sponsored by BULOVA. Now — Bulova has over 96 million spot impressions weekly; almost 114 million impressions on the Jackie

Gleason Show and other top network programs!

As a pioneer user of radio and television spots, Bulova salutes the stations which have served it so well, and wishes them continued prosperity!

**B · U · L · O · V · A**  
WATCH COMPANY, INC.

Bulova Park, N. Y.

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# "LES PAUL & MARY FORD AT HOME"



LES PAUL & MARY FORD "AT HOME" TV SHOW

**GAC**

**Capitol**  
RECORDS

**Gibson Guitars**

*Personal Management*  
GRAY GORDON-MEL SHAUER  
TEmpleton 8-2746

37 WEST 57th STREET  
NEW YORK 19, N. Y.

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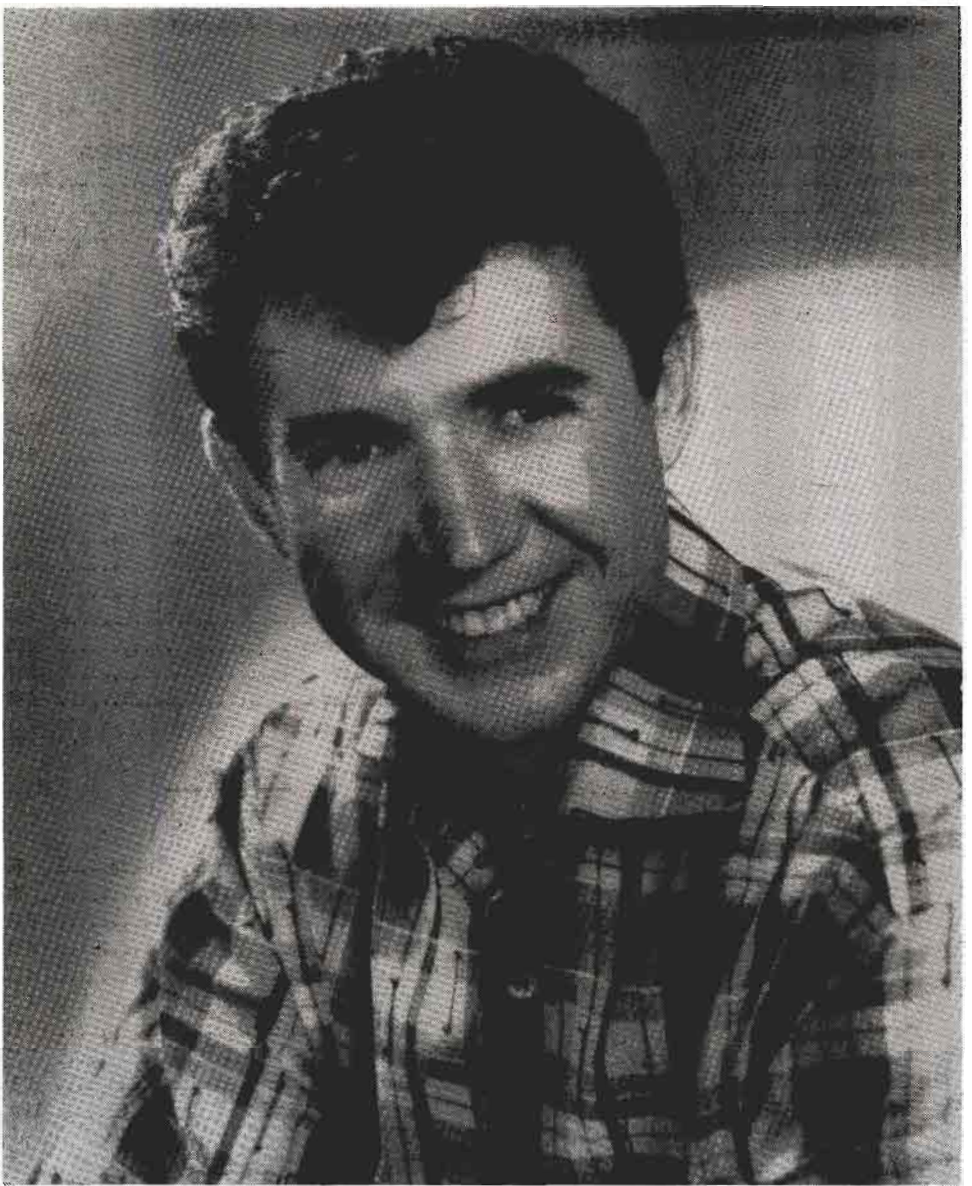
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## SONNY JAMES

*Personal Manager:*

**Ed McLemore**  
Riverside 8-4374

**Cadiz & Industrial Blvd.**  
Dallas, Texas



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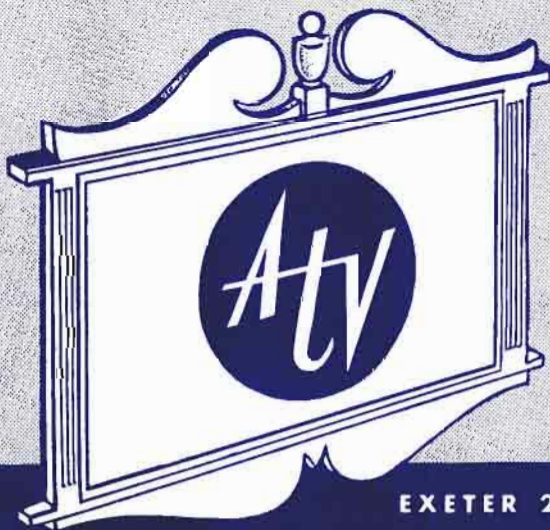
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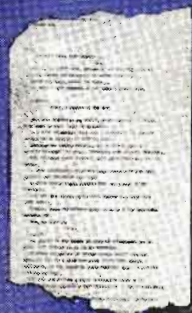


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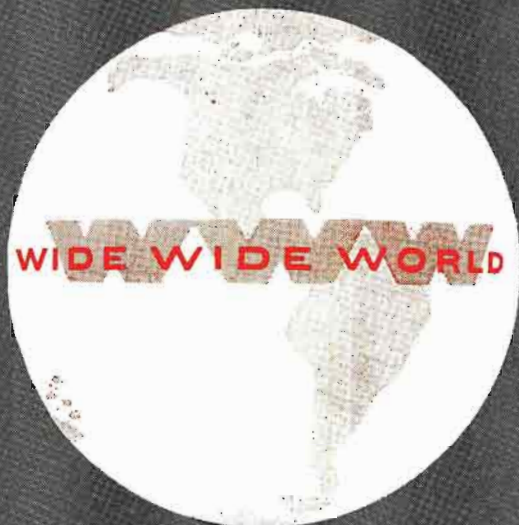




**Barry Wood**



**Herbert Sussan**



**Gerald Green**



**Garry Simpson**

# FCC REPORTS ON RADIO-TV INDUSTRY FINANCIAL FIGURES

Financial figures for the radio-television industry released by the Federal Communications Commission indicate a continued increase in total revenue. Combined radio and television profits in 1955 are reported at 48.5% above the preceding year. Among the interesting financial particulars reported, though, is the fact that the four nationwide radio networks and three regional radio networks (including nineteen owned and operated stations) had total revenues 11.6% below that of 1954. The total of the country's other radio stations reported a revenue increase of 3.9%.

## BROADCAST REVENUES, EXPENSES AND INCOME OF NETWORKS AND STATIONS OF RADIO<sup>1</sup> AND TELEVISION BROADCAST SERVICES 1954-1955

Service	1955	1954 (\$ Millions)	Percent Increase or (Decrease) in 1955
<b>Total Broadcast Revenues</b>			
Radio .....	\$ 453.4	\$ 449.5	0.9
Television .....	744.7	593.0	25.6
Industry Total .....	\$1,198.1	\$1,042.5	14.9
<b>Total Broadcast Expenses</b>			
Radio .....	\$ 407.4	\$ 407.7	(0.1)
Television .....	594.5	502.7	18.3
Industry Total .....	\$1,001.9	\$ 910.4	10.1
<b>Broadcast Income (before Federal Income Tax)</b>			
Radio .....	\$ 46.0	\$ 41.8	10.0
Television .....	150.2	90.3	66.3
Industry Total .....	\$ 196.2	\$ 132.1	48.5

<sup>1</sup> Includes AM and FM broadcasting.

Note: 1955 regional data cover the operations of 4 nationwide networks and 3 regional networks, 2,704 AM and AM-FM and 38 independent FM stations. 1954 data are for the same networks and 2,555 AM-FM and 43 independent FM stations. 1955 TV data cover the operations of 4 networks and 437 stations; (3 networks after September 15, 1955 when Du Mont ceased network operations). 1954 data are for 4 networks and 410 stations.

Best Wishes  
From



Guy Lombardo  
and  
His Royal Canadians

25 Consecutive Years At The Roosevelt Hotel  
50,000,000 Decca Recordings  
TV-Won Industry Award For  
"Best Non-Network Music Film Series"  
An MCA-TV Film Syndication Presentation



# Analysis of U.S. Stations in Operation

## AM Stations

1956	Licensed & Operating	CP's	Total Authorizations
January 1	2824	111	2935
February 1	2834	120	2954
March 1	2841	123	2964
April 1	2858	115	2973
May 1	2872	118	2990
June 1	2890	118	3003
July 1	2896	124	3020
August 1	2922	119	3041
September 1	2939	112	3051
October 1	2958	106	3064
November 1	2969	121	3090
December 1	2987	121	3108

## FM Stations

January 1	540	17	557
February 1	538	16	554
March 1	539	13	552
April 1	536	12	548
May 1	534	13	547
June 1	532	15	547
July 1	530	16	546
August 1	530	19	549
September 1	525	20	545
October 1	527	19	546
November 1	528	20	548
December 1	528	22	550

## TV Stations

January 1	482	108	590
February 1	484	105	589
March 1	485	106	591
April 1	488	109	597
May 1	489	114	603
June 1	495	112	607
July 1	496	113	609
August 1	499	116	615
September 1	507	113	620
October 1	507	113	620
November 1	509	114	623
December 1	511	117	628

Source: FCC



## RETMA Figures on Radio and Television Set Factory Shipment—1956

	<i>AM-FM Radio</i>	<i>Table Models, Over \$15 AM-FM, FM</i>	<i>TV, UHF Tuner</i>	<i>Other TV</i>
January .....	995,519	14,835	83,344	527,921
February .....	984,317	17,346	74,758	446,389
March .....	1,070,877	15,995	74,123	482,994
April .....	928,598	15,074	43,134	359,176
May .....	864,776	14,653	40,496	225,088
June .....	1,006,514	18,218	76,954	446,420
July .....	730,477	8,367	84,062	500,113
August .....	872,029	21,107	98,777	555,704
September .....	1,398,170	22,850	120,020	881,571
October .....	1,368,890	25,457	124,857	720,710
November .....	1,428,717	19,901	107,199	511,657
December .....	1,665,416	22,832	99,260	492,472



# HOPE



1957

# CHEVROLET

# NETWORK TELEVISION GROSS TIME CHARGES

## Network Television

	<i>Nov. 1956</i>	<i>Nov. 1955</i>	<i>% Change</i>	<i>Jan.-Nov. 1956</i>	<i>Jan.-Nov. 1955</i>	<i>% Change</i>
American .....	\$ 6,619,109	\$ 6,496,236	+ 1.9	\$ 70,026,679	\$ 45,091,856	+55.3
Columbia .....	19,866,463	16,866,314	+17.8	203,124,982	171,931,960	+18.1
DuMont .....	..	..	..	..	3,102,708	..
National .....	17,678,312	15,489,279	+14.1	170,305,798	147,373,918	+15.6
Total .....	\$44,163,884	\$38,851,829	+13.7	\$443,457,459	\$367,500,442	+20.7

## 1956 Network Television Totals

	<i>ABC</i>	<i>CBS</i>	<i>NBC</i>	<i>Total</i>
January .....	\$ 6,382,046	\$ 17,820,455	\$ 14,695,116	\$ 38,897,617
February .....	6,418,210	16,928,361	13,845,000	37,191,571
March .....	6,747,928	17,884,976	15,955,688	40,588,592
April .....	6,173,922	17,688,950	15,136,596	38,979,468
May .....	6,639,132	18,260,894	15,710,403	40,610,420
June .....	6,119,917	17,935,789	14,186,929	38,242,635
July .....	5,532,030	18,481,719	13,733,765	37,747,514
August .....	6,842,292	19,430,748	16,323,549	42,596,589
September .....	5,673,910	18,399,872	14,889,920	38,963,702
October .....	6,878,183	20,446,755	18,150,520	45,475,458
November .....	6,619,109	19,866,463	17,678,312	44,163,884
December .....	6,699,450	20,395,400	17,666,721	44,761,571
Total .....	\$76,726,129	\$223,520,382	\$187,921,123	\$488,167,634

Effective September 15, 1955, DuMont Television Network changed from a national network to a local operation.

Source: Publishers Information Bureau, Inc.

*BEST WISHES*



**MR. TELEVISION**



# MONTHLY COMPARISON OF NATIONAL SPOT RADIO TIME SALES

	1956*	1955†	% Change
January .....	\$10,758,000	\$ 9,031,000	19.1
February .....	11,643,000	9,384,000	24.0
March .....	12,349,000	10,756,000	14.8
April .....	10,278,000	9,828,000	4.6
May .....	12,396,000	9,631,000	28.7
June .....	11,791,000	9,238,000	27.6
July .....	10,719,000	8,474,000	26.4
August .....	11,207,000	8,707,000	28.7
September .....	11,683,000	10,004,000	16.8
October .....	16,004,000	12,231,000	30.8
November .....	16,708,000	12,286,000	36.0
December .....	13,386,000	10,830,000	23.6
<hr style="width: 20%; margin: 0 auto;"/>			
Total for the Year .....	\$149,921,000	\$120,400,000	24.5

\* Revised estimates.

† Final figures for year.

Index, National Spot Radio, October 1956, 143.2, using 1954 FCC figures as base year.

Source: Station Representatives Association, Inc.



*Liberace*  


*George Liberace!*



## Political Campaign Costs on Radio-TV

<i>Network</i>	<i>Democrats</i>	<i>Republicans</i>	<i>Free Time</i>	
			<i>D.</i>	<i>R.</i>
ABC-TV .....	\$ 288,461	\$ 170,682	15 min.	15 min.
ABC Radio .....	38,874	19,070	15	15
CBS-TV .....	495,455	916,148	180	228
CBS Radio .....	93,818	66,110	247	260
NBC-TV .....	413,525	646,243	400	471
NBC Radio .....	26,647	49,694	323	439
Mutual Radio .....	16,956	9,771	15	0
Non-Network (TV) .....	1,549,000	2,004,000	..	..
Non-Network (Radio) .....	1,196,000	1,500,000	..	..
(Networks only)				
Totals .....	\$4,118,736	\$5,381,718	19 hrs., 55 min.	23 hrs., 40 min.

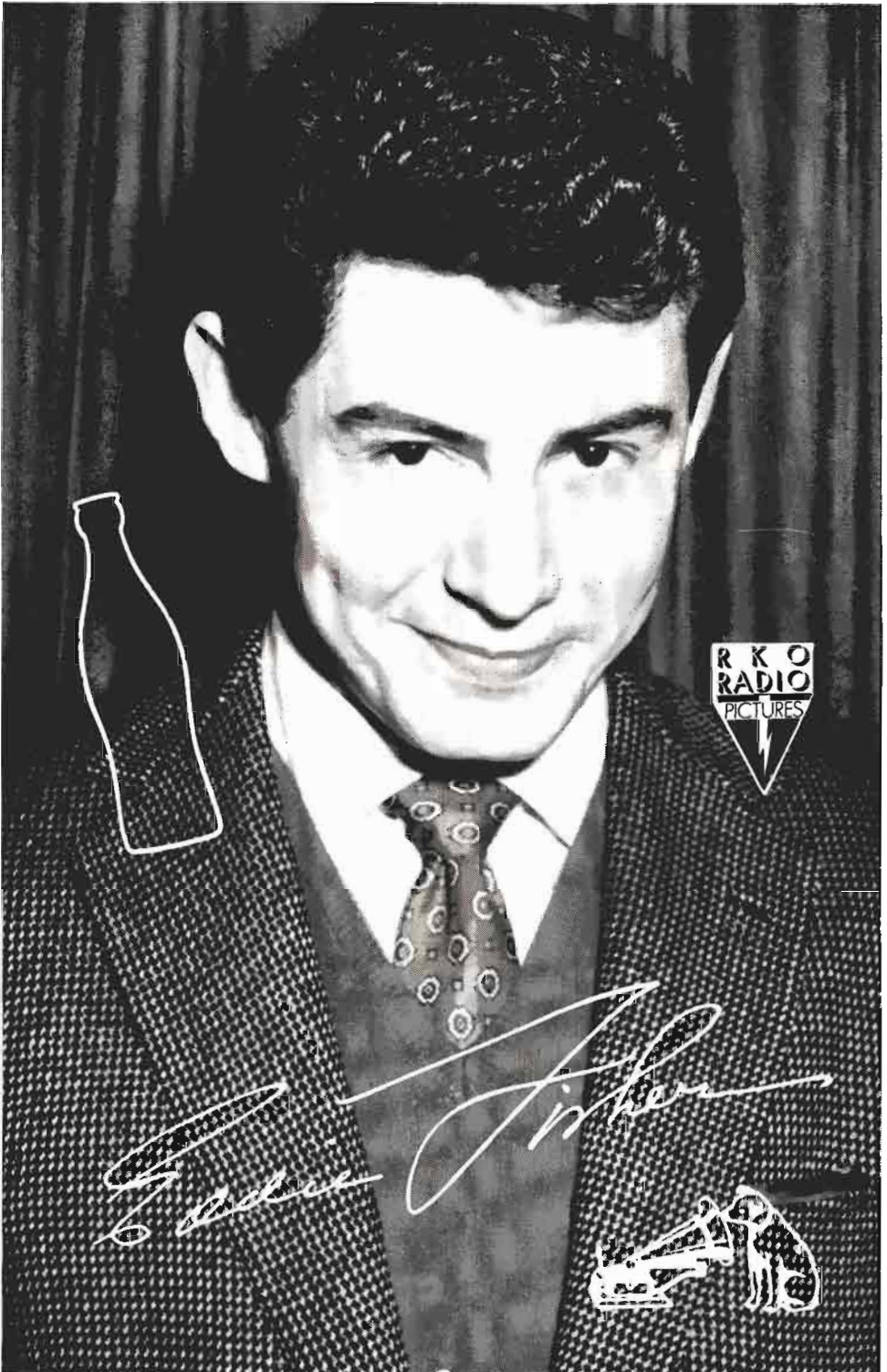
Source: Senate Privileges & Elections Subcommittee Report.

## Political Campaign Costs on Radio-TV by State

<i>State</i>	<i>Radio</i>		<i>TV</i>	
	<i>Dem.</i>	<i>GOP</i>	<i>Dem.</i>	<i>GOP</i>
Alabama .....	\$ 3,050	\$ 1,658	\$ 5,522	\$ 292
Arizona .....	17,657	10,802	39,672	14,854
Arkansas .....	6,494	2,597	7,545	1,635
California .....	82,946	77,074	116,357	181,592
Colorado .....	22,179	28,350	15,030	33,293
Connecticut .....	22,321	47,517	26,663	38,676
Delaware .....	6,128	10,430	3,320	4,495
Florida .....	26,686	18,169	46,610	37,606
Georgia .....	18,158	1,898	11,938	6,214
Idaho .....	10,659	11,055	7,765	14,821
Illinois .....	90,849	87,454	101,143	105,089
Indiana .....	26,569	45,980	58,455	80,025
Iowa .....	28,121	25,643	23,215	20,650
Kansas .....	16,862	22,093	25,495	31,993

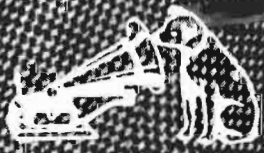
(Continued on Page 45)





R K O  
RADIO  
PICTURES

Robert Fisher



# Political Campaign Costs on Radio-TV by State

<i>State</i>	<i>Radio</i>		<i>TV</i>	
	<i>Dem.</i>	<i>GOP</i>	<i>Dem.</i>	<i>GOP</i>
Kentucky .....	26,698	22,362	15,902	23,040
Louisiana .....	11,220	9,534	16,160	15,859
Maine .....	4,548	4,847	5,634	9,103
Maryland .....	19,707	22,535	25,317	35,036
Massachusetts .....	41,475	58,217	54,063	97,358
Michigan .....	43,608	91,771	87,988	171,173
Minnesota .....	38,454	41,533	41,032	42,080
Mississippi .....	1,370	1,258	3,134	1,299
Missouri .....	30,478	20,668	42,110	37,435
Montana .....	24,104	28,981	11,607	14,482
Nebraska .....	5,747	4,163	4,782	9,871
Nevada .....	8,090	9,133	9,962	10,589
New Hampshire .....	1,195	3,378	924	6,132
New Jersey .....	7,148	24,110	4,544	1,860
New Mexico .....	26,931	20,470	28,974	18,657
New York .....	71,303	110,075	133,158	96,200
North Carolina .....	7,895	5,559	5,405	6,548
North Dakota .....	6,059	8,859	14,393	13,582
Ohio .....	45,426	91,142	46,544	160,391
Oklahoma .....	12,622	11,149	16,864	23,983
Oregon .....	53,195	73,008	55,090	59,599
Pennsylvania .....	77,950	92,729	124,316	162,402
Rhode Island .....	6,581	4,576	23,119	13,381
South Carolina .....	3,193	669	6,135	850
South Dakota .....	8,591	10,565	13,144	13,986
Tennessee .....	7,363	12,959	8,566	19,329
Texas .....	43,250	60,658	46,012	108,219
Utah .....	4,384	13,441	7,711	22,929
Vermont .....	2,208	2,615	2,202	4,942
Virginia .....	10,196	14,535	5,441	9,846
Washington .....	55,084	47,898	85,482	65,315
West Virginia .....	28,355	41,063	22,876	17,959
Wisconsin .....	11,886	36,296	22,487	53,478
Wyoming .....	3,504	7,168	1,233	1,288
District of Columbia.....	1,415	8,630	6,658	15,042

Source: Senate Privileges & Elections Subcommittee Report.





# FCC Report on Broadcast Revenues of FM Stations

<i>Item</i>	<i>1955</i> <i>Number of</i> <i>Stations</i>	<i>Amount</i> <i>(\$ Millions)</i>	<i>1954</i> <i>Number of</i> <i>Stations</i>	<i>Amount</i> <i>(\$ Millions)</i>
-------------	--	---------------------------------------	--	---------------------------------------

### *Total FM Broadcast Revenues*

#### FM Stations Operated by:

##### AM licensees:

Reporting no FM revenues . . . . .	332	—	355	—
Reporting FM revenues . . . . .	123	\$0.9	130	\$1.1
Non-AM licensees . . . . .	38	1.0	43	0.8
Total FM Stations . . . . .	493	1.9	528	1.9

### *Total FM Broadcast Expenses*

#### FM Stations Operated by:

Non-AM licensees . . . . .	38	\$1.4	43	\$1.4
Industry Total . . . . .	—	(1)	—	(1)

### *FM Broadcast Income* *(before Federal Income Tax)*

#### FM Stations Operated by:

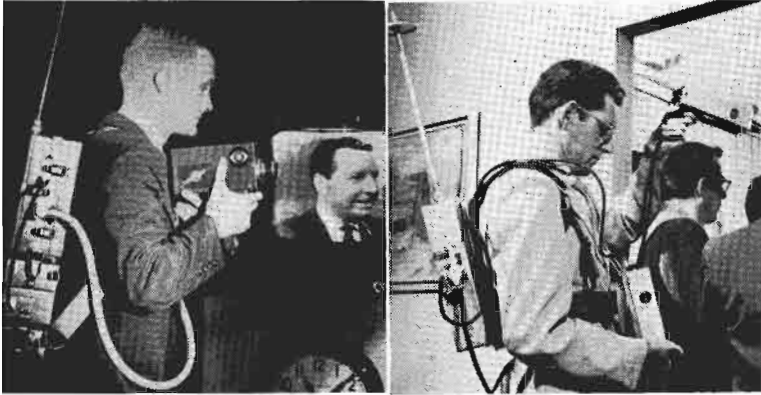
Non-AM licensees . . . . .	38	(0.4)	43	(0.6)
Industry Total . . . . .	—	(1)	—	(1)

( ) Denotes loss.

(1) In view of the difficulty in a joint AM-FM operation in allocating FM operation expense separately from AM station operation expense, licensees of such stations were not required to report FM station expense separately. As a result, FM industry totals for expense and income are not available. AM-FM licensees, however, were requested to report separately the revenues, if any, attributable to FM station operation if such data were readily available. In only a few instances did AM-FM licensees state they were unable to segregate the FM revenues.



# SIGNIFICANT DEVELOPMENTS IN TV BROADCASTING—1956-1957



A prime technical development of the past several months has been the employment of miniature-sized TV equipment. Shown above, left, is the CBS INTEC French developed portable which weighs 36 pounds including power supply, generator, and transmitter. At the right, the RCA portable TV station with a four pound camera and a 15 pound transmitter.



A major story of the year has been television's fight to gain entry to court-room hearings, from which cameras have ordinarily been barred. Above, Gabe Pressman, roving reporter for WRCA-TV, New York, leaving New York City Council hearings after protesting the exclusion, and attempting to remain.





# **JIMMIE DURANTE**

**MANAGEMENT:**  
**WILLIAM MORRIS AGENCY**  
**NEW YORK — CHICAGO — HOLLYWOOD**

# FAILURES OF ADVERTISING AGENCIES

## 1934-1956

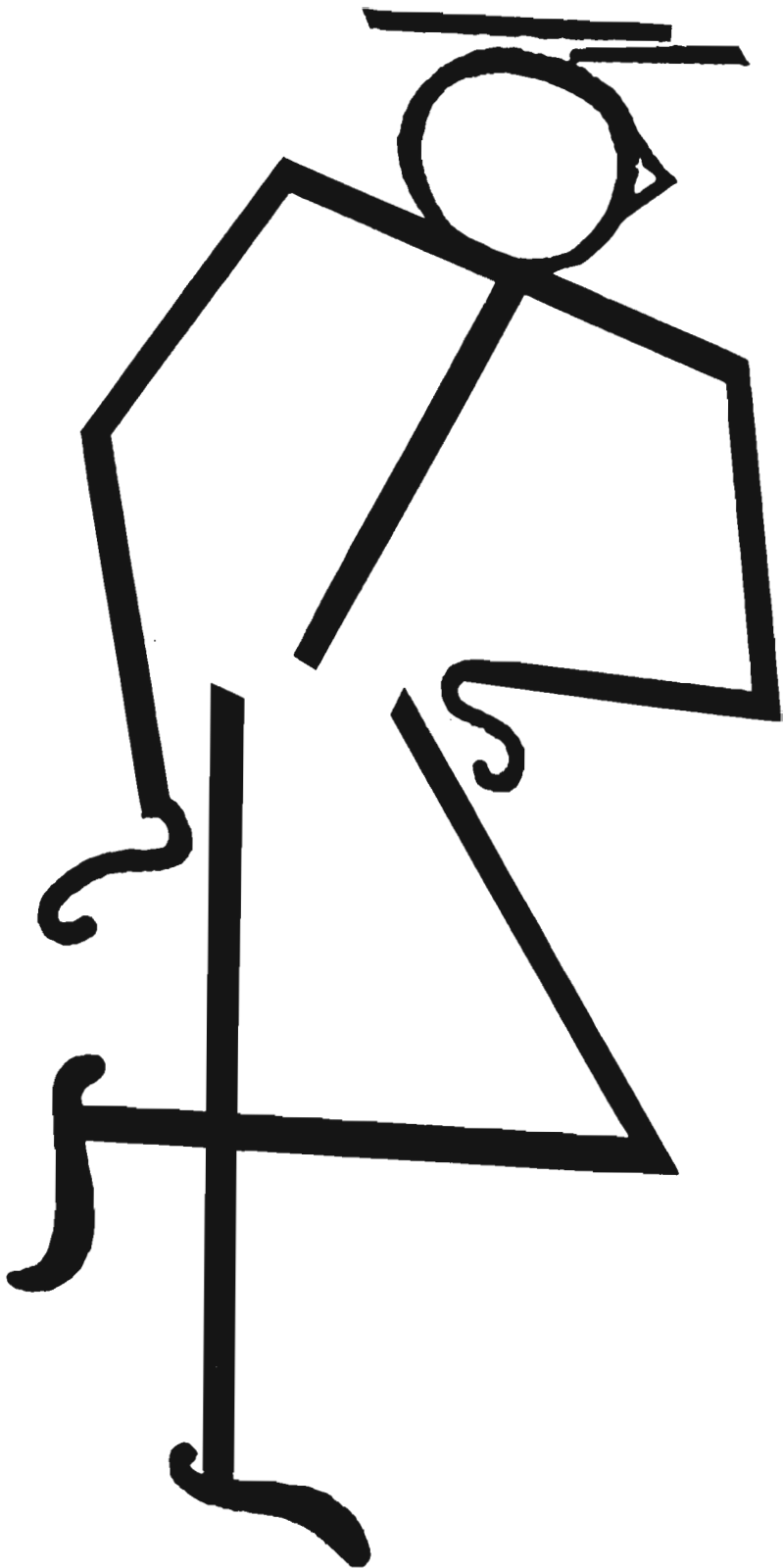
<i>Year</i>	<i>Number</i>	<i>Liabilities</i>
1934	52	\$1,061,000
1935	32	1,218,000
1936	22	418,000
1937	16	297,000
1938	34	284,000
1939	46	414,000
1940	43	1,056,000
1941	16	205,000
1942	19	130,000
1943	6	111,000
1944	—	—
1945	1	4,000
1946	6	145,000
1947	12	304,000
1948	24	793,000
1949	34	746,000
1950	38	1,167,000
1951	34	1,043,000
1952	19	531,000
1953	24	466,000
1954	34	1,265,000
1955	31	815,000
1956	32	1,519,000

### Comparative Failure Trends

	<i>Percentage Change Number</i>	<i>1955-56 Liabilities</i>	<i>Av. Liability Per Failure in 1956</i>
Total Businesses, All Lines.....	+ 16	+ 25	\$44,356
Total Commercial Services.....	+ 18	+ 33	39,162
Advertising Agencies .....	+ 3	+ 86	47,469

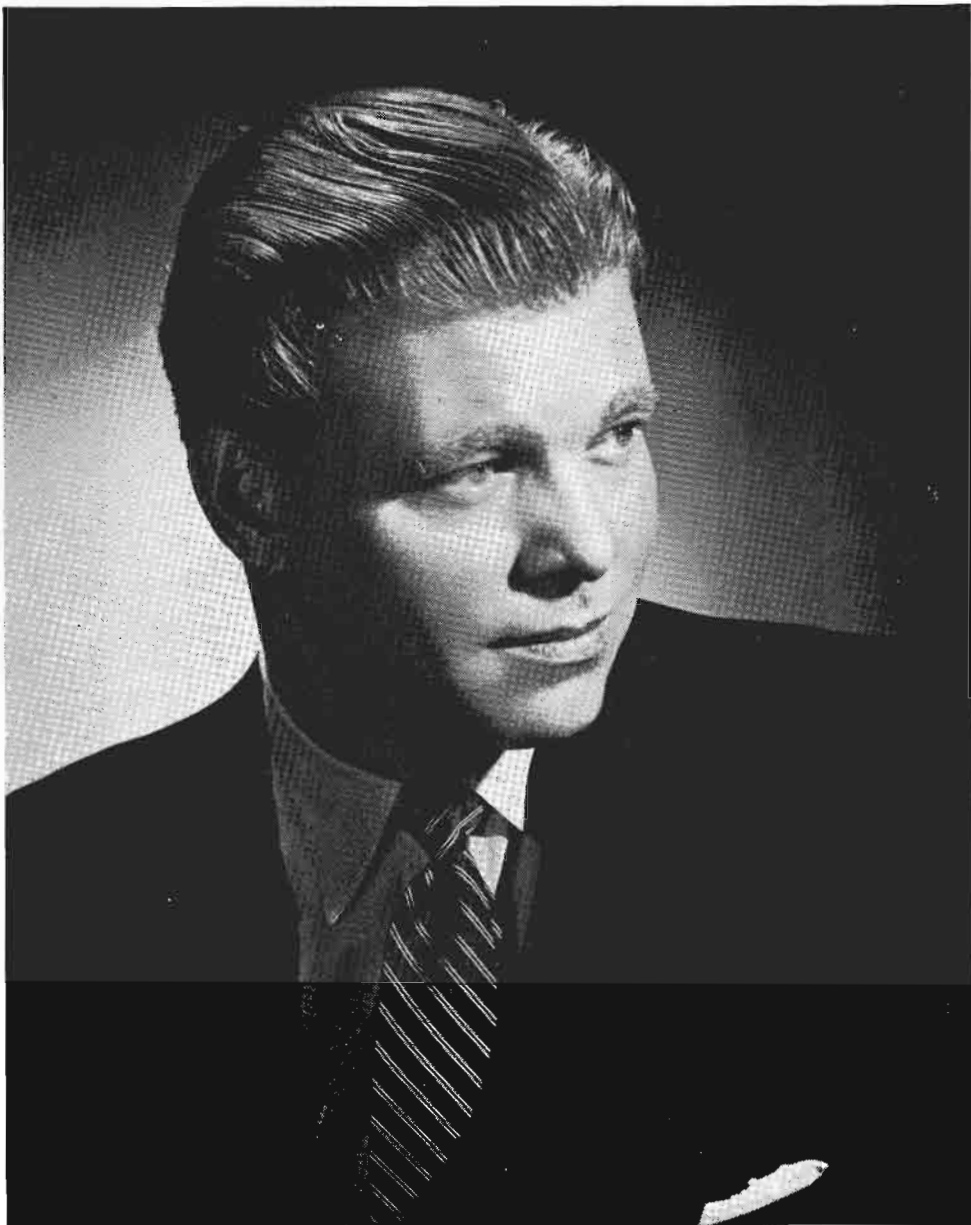
Source: Dun & Bradstreet, Inc.

N.B. This record includes those businesses that ceased operations following assignment or bankruptcy; ceased with loss to creditors after such actions as execution, foreclosure, or attachment; voluntarily withdrew leaving unpaid obligations; were involved in court actions such as receivership, reorganization, or arrangement; or voluntarily compromised with creditors.



**JACKIE GLEASON ENTERPRISES**





## **JACK LESCOULIE**

announcer for

JACKIE GLEASON

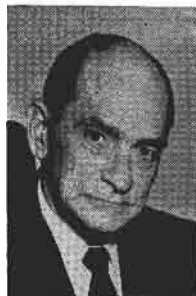
DAVE GARROWAY

BUICK

The  
**DANNY THOMAS**  
Show

**ABC-TV**

# FCC Outlines Some Current Developments and Problems



By  
GEORGE C.  
McCONAUGHEY  
Chairman  
Federal Communica-  
tions Commission

## (1) *Brief Survey of Broadcasting*

**I**n the broadcast field AM stations now total 3,125, of which 3,005 are on the air. Commercial FM station authorizations have decreased to 554, with 529 operating. However, the number of non-commercial educational FM authorizations has risen to 141, of which 125 are in operation.



Commercial TV station authorizations now total 631 (426 VHF and 205 UHF). Of this number, 472 commercial TV stations are on the air (382 VHF and 90 UHF). In addition, 38 stations (all UHF) which went off the air still retain operating authorizations. TV stations holding construction permits number 121 (77 UHF and 44 VHF). These figures do not include new TV translator stations, of which 21 have been authorized to extend TV service to remote areas and five are already functioning. Of 46 noncommercial educational TV station grants (27 VHF and 19 UHF), 23 are on the air (18 VHF and 5 UHF).

Over 90 percent of the population is now within range of at least one TV station, 76 percent can receive two or more TV stations, and 60 percent can get three or more TV stations. More color TV programs and color TV sets are available.



In order to make UHF transmission more compatible with that of VHF, the Commission has initiated an immediate research and development program to increase the coverage of UHF stations, is acting on proposals to eliminate local VHF channels in UHF areas and, at the same time, assign more VHF outlets to other localities. Also, it is considering the possibility of ultimately shifting all or a geographical proportion of TV operation to the UHF band. Proposals for "boosters" and "subscription" TV service, and extended authority over community TV systems, are also receiving its attention.

The Commission expects to complete its special study of radio and TV network broadcasting by June 30, 1957.

## (2) *Problems of the Commission in 1957*

The close of last year found the Commission head-on with many problems posed by the growth of the nation's electrical communication facilities. They extend beyond broadcasting to other services bursting at the seams and interests demanding space in crowded parts of the spectrum.

New techniques may make it possible to double-up on some popular frequencies, while

new equipment holds promise of operating on still higher bands. However, the complicated problems involved in "single sideband," "split channel" and "over-the-horizon" transmission, as well as extension of the microwave facilities, require exacting engineering consideration.



At the same time, the mushrooming of transmitters coupled with the mounting popularity of electronic gadgets is causing an unprecedented amount of interference which is difficult to control.

In broadcasting, the AM band is so congested that only small local daytime-only stations seem able to shoehorn in. Commercial FM continues to lose stations numerically. In trying to help resolve UHF problems in TV, the Commission is deluged with conflicting deintermixture and other proposals which further complicate the situation.

Competition and interference considerations require one out of every three applications for new TV and AM stations go to hearing.



Also, court dictum now requires the Commission to hear, with priority, practically all protests to grants made without hearing. This not only bogs down the Commission's processes but holds up new services to the public.

If Commission procedures are considered slow, this is due largely to the extra steps that higher authority requires it to take. The FCC is saddled with more procedural time-consuming requirements than any other Federal agency. In particular, it needs relief from a 1952 amendment to its act which goes far beyond standard government procedure by precluding the Commission from consulting its own staff experts on problems involved in certain proceedings.

Despite a workload that has doubled and become more complex in the past few years, the Commission personnel remains numerically unchanged and overworked.

But whether or not the Commission is able to catch up with its work schedules, there is every indication that the electrical communications industry will, in practically every line, continue its present high rate of expansion and development.





**MEL ALLEN**

# Exciting Future Of Broadcasting Is In Impact On American Thought



By  
**HAROLD E.  
FELLOWS**  
President & Chairman  
of the Board  
N.A.R.T.B.

I'M sure it should be my design in this article to talk about the various accomplishments and problems of the National Association of Radio and Television Broadcasters during 1956 and to make some prediction of our program for the future.

However, I should like to take the liberty at the outset of making a few general comments about broadcasting itself, in both its video and aural aspects.



The most dramatic evidence of what television means to America is the estimated 1,481,570,000 home hours viewed each week by the public during the past year. And radio has reached such a point of saturation that people now listen not only in every room of their homes, but in cars, in their places of business, in their outdoor activities—in fact, everywhere they go.

Public comprehension of the vital role of both radio and television was enhanced by the observance of separate national weeks for each medium in 1956 and we hope this year's celebrations — May 5-11 for Radio and September 22-28 for TV — will be even more successful.

In the production sense, the past year has been a rich one indeed — bringing us again the national political conventions and the subsequent coverage of the campaigns themselves, and, in early 1957, by the inauguration.



The truly stupendous effect of this instrument of political life of today and tomorrow is rather difficult for any of us to comprehend. Television and radio today have dispelled some of the "fog" and the electorate's capacity to choose on the basis of merit—both in the case of candidates and issues—has been enhanced immeasurably.

In retrospect, we saw quite an advance in the field of entertainment during 1956. Some particularly fine Hollywood films have reached the home screen, adding to the riches television offers the public. Surely this new source of programming will give impetus to continued improvement in the "live" product. Competition has been a keystone in progress in this nation from time of genesis, and I don't doubt that this same factor will hold true in television broadcasting, as we know from experience that it did in radio.

We have seen the names of people in our own family of activity emblazoned in the headlines of our own trade papers — those who, in the background, have contributed so

much to the objectives toward which we aspire.

During the past year, the National Association of Radio and Television Broadcasters, representing an all-time high of 2,126 members, seemed to attain a better understanding of its industry's principles and plans in a very significant place — on Capitol Hill in Washington. The various hearings that were conducted by the Senate Interstate and Foreign Commerce Committee and the House Judiciary Committee and others, served only — although they seemed to be perhaps aggravating at the moment — to shed light that reflected some glory on the industry. I believe they helped us more than they hurt us.



In 1956 we saw organized TASO — the all-industry effort to contribute some practical analysis to the problem of full service in television, all of this at the suggestion of the Chairman of the Federal Communications Commission, the Honorable George C. McConaughy. TASO represents at the least a healthy evidence of industry cooperation with government — and at the most, we hope, a step in the direction to the solution of one of the most difficult problems broadcasting has ever faced.



There have been numerous "background" conferences between the Association and its executive personnel with broadcasters on such diverse subjects as music licensing, public relations, news broadcasting, standards and ethics, copyright, legislation, and even such subjects as changing the name of the Association back from the NARTB to the NAB. All of these conferences, leading eventually to recommendations to the policy-setting boards of the Association and the subsequent adoption of procedural plans, reflect the serious purpose of men working together.

We look forward to 1957 and the succeeding years as times of excitement and great development in both radio and television, and those of us at NARTB are happy that in some way we have a part in this adventure that lies ahead.



## Robert Q. Lewis

*Exclusive Management:*  
Ashley-Steiner, Inc.

*Press Relations*  
Solters, O'Rourke & Sabinson



# FCC Report on Broadcast Revenues, Expenses, and Income — 1954-1955

<i>Item</i>	<i>1955</i>	<i>1954</i> <i>(\$ Millions)</i>	<i>Percent Increase or (Decrease) 1955</i>
<i>Total Broadcast Revenues</i>			
4 Nationwide networks and 3 regional networks (including owned and operated stations) <sup>1</sup>	\$ 78.3	\$ 88.6	(11.6)
Other radio stations <sup>2</sup> .....	375.0	361.0	3.9
Total .....	\$453.3	\$449.6	0.8

<i>Total Broadcast Expenses</i>			
4 Nationwide networks and 3 regional networks (including owned and operated stations) <sup>1</sup>	\$ 72.4	\$ 80.4	(10.0)
Other radio stations <sup>2</sup> .....	335.0	327.3	2.4
Total .....	\$407.4	\$407.7	( 0.07)

<i>Broadcast Income (before Federal Income Tax)</i>			
4 Nationwide networks and 3 regional networks (including owned and operated stations) <sup>1</sup>	\$ 5.9	\$ 8.2	(28.0)
Other radio stations <sup>2</sup> .....	40.0	33.7	18.7
Total .....	\$ 45.9	\$ 41.9	9.5

<sup>1</sup> Includes the operations of 21 network owned stations in 1954 and 19 network owned stations in 1955.

<sup>2</sup> Includes 2,577 AM, AM-FM or Independent FM stations in 1954 and 2,724 in 1955.





# JIMMY NELSON — DANNY O'DAY HUMPHREY HIGSBYE

and

## FARFEL

PERSONAL MANAGEMENT

**LOUIS W. COHAN**

7 WEST 24th ST.

NEW YORK, N. Y.

WA 9-0670

DIRECTION

Press Representative:

**Ted Nelson Assocs.**

730 - 5th Ave. — N.Y.C.

CI 6-8470



## Automobile Radio Set Sales—1956

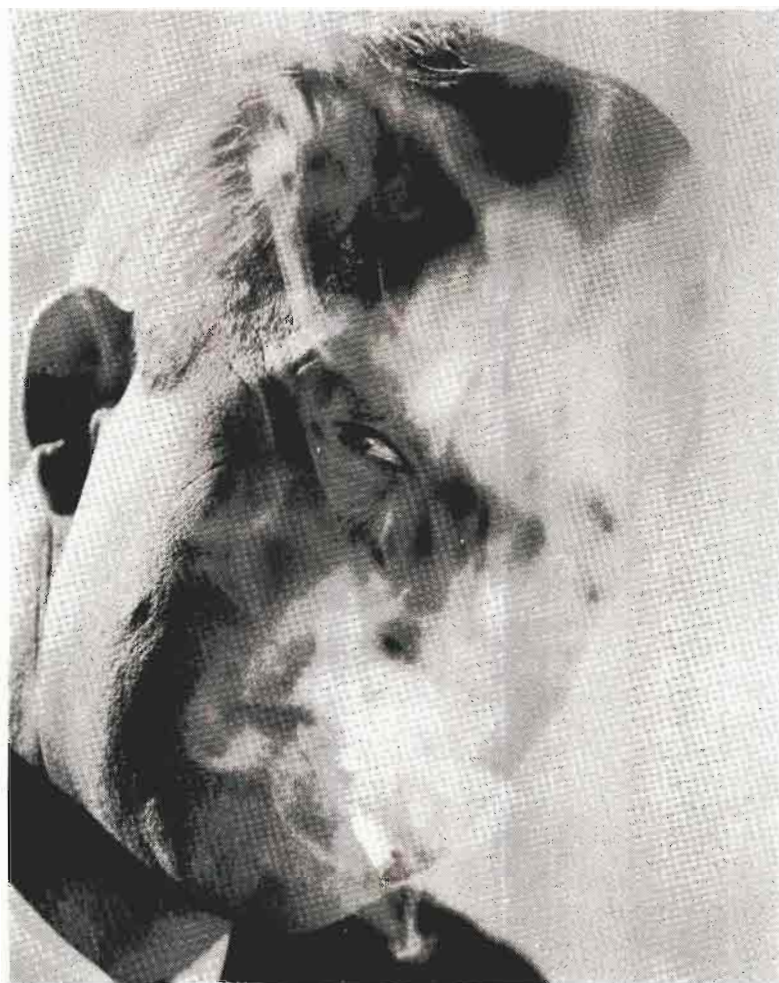
January .....	519,648	July .....	198,565
February .....	437,611	August .....	198,037
March .....	478,272	September .....	349,790
April .....	299,253	October .....	547,818
May .....	282,611	November .....	609,139
June .....	296,256	December .....	840,359
Total .....		5,570,409	

Source: RETMA figures

## Department of Commerce Report on Broadcast Industry Wages

	Average Employee Income	Total Employee Income	Expenditures Radio-TV Set Repairs	No. Engaged Radio-TV Production
1955 .....	\$6,333	\$465,000,000	\$664,000,000	74,000
1954 .....	6,029	430,000,000	600,000,000	72,000
1953 .....	5,889	379,000,000	533,000,000	65,000
1952 .....	5,559	355,000,000	476,000,000	61,000

**I'VE GOT MY EYE ON YOU!**



**DICK STARK**

*Exclusive Representative*  
MARTIN GOODMAN  
65 West 54th St.

Photo By  
Hans Namuth



# 1957—A Year of Opportunity and of Great Success for Radio



By  
DONALD H.  
MCGANNON  
President

Westinghouse Broad-  
casting Company, Inc.

**O**PPORTUNITY, they say, knocks but once. This certainly doesn't seem to be the case with radio, where opportunity's knock is sounding loud and clear for 1957.

Radio, which represented the beginning of the electronic era, responded so vigorously to the first knockings of opportunity that it became the focal point of entertainment within the home, and developed a public taste for entertainment and education to a degree never before known. Radio set density and penetration reached phenomenal heights, and its ability to sell goods and services contributed in large measure to the expansion of the entire national economy.



Then along came television, which took over the living room and scored so heavy an emotional impact that many are still convinced that it has started radio on the way out—though the fact is that radio is bigger today, in terms of advertising dollars spent and of sets in use, than it was in its so-called heyday a decade ago. In 1945, at the end of wartime and before there was any national television set density, broadcasting industry leaders felt they never had it so good, with a gross revenue for the year of \$425,000,000. In contrast, in 1955, when radio broadcasters in many cases complained of the great inroads made by television, radio's gross revenue was \$121,000,000 higher than the 1945 level. The 1956 figures are not in as of this writing, but the estimate is that they will be approximately the same as the 1955 gross.



But radio has taken on a new and far more personal form, and in that transformation the feature act and the highly produced show have given way to programming designed not so much for the listening of family groups but to entertain, inform and serve the individual. Radio has become the companion medium that goes with us everywhere, to the beach or the playground, to the summer cottage or on a Sunday drive. It goes with us to the beach chair in the back yard, to the work bench, to the garage. The changing character of radio listening is demonstrated by the continuing high sales figures for radio sets, with particular emphasis on portables and automobile radios underscoring the medium's role as a personal companion. And the changing character of radio listening is demonstrated further by the steady decline in audi-

ence for network programming and the corresponding decline in network revenues, in contrast with the increase in audience for locally-originated programming and the climb in local and national spot business.



For our part, we at Westinghouse Broadcasting Company have taken action during 1956 to make the most of the profound changes that have taken place and are taking place in radio. After many months of research and study, discussion and consideration, we arrived at a decision to operate our WBC radio stations locally, without network affiliation. In the light of our history of pioneering in the establishment of networks, and of our long and happy associations, this was a difficult decision, but one we felt was necessary. It is still too early for a mature appraisal of the results of our move, but such indications as we have up to now are favorable. October 1956, for example, was the best month, in gross billings, in the entire history of WBC radio. Westinghouse further indicated its faith in the future of the new radio by its purchase of WIND, Chicago, one of the nation's great independent stations.



We intend to continue to explore every new method we can devise to give better service to the people of our principal and surrounding communities, recognizing the difficulty of finding the middle course that will accomplish the noble while attracting ever larger audiences. We cordially invite and urge others in radio broadcasting to join with us in thinking and planning and dreaming—and acting—toward the greater future of radio.

Broadcasters can give radio and broadcasting a greater prestige and position through the service the medium can render. With thoughtful, resilient and, above all, enthusiastic planning, I am absolutely convinced that 1957 can and will be for radio . . .

A year of challenge;

A year of great success;

A year of opportunity;

A year in which we will bring a new dimension to radio.





**SID CAESAR**

[www.americanradiohistory.com](http://www.americanradiohistory.com)

**CARL REINER**



**HOWARD MORRIS**

## EARL WILD

PIANIST-COMPOSER

CI. 6-3225      117 W. 58 St.

Rep. Genia Cherkassky



## WILLIAM LEWIS

TENOR

SINGING STAR

"CAESAR'S HOUR"

CI. 6-3225      117 W. 58 St.

Rep. Genia Cherkassky

# ALL-AMERICAN FAVORITES OF 1956

## TELEVISION

### MAN OF THE YEAR

PERRY COMO

### WOMAN OF THE YEAR

DINAH SHORE

### DRAMATIC SHOW OF YEAR

PLAYHOUSE 90

### COMEDY SHOW OF THE YEAR

PHIL SILVERS SHOW

### MUSICAL SHOW OF YEAR

PERRY COMO SHOW

### COMMENTATOR OF YEAR

EDWARD R. MURROW

### DOCUMENTARY OF YEAR

SEE IT NOW

### QUIZ SHOW OF YEAR

\$64,000 QUESTION

### SPORTCASTER OF YEAR

MEL ALLEN

### COLOR PROGRAM OF YEAR

JACK AND THE BEANSTALK

### BEST FILMED SERIES

PROJECT 20

### CHILDREN'S SHOW OF YEAR

MICKEY MOUSE CLUB

### VARIETY SHOW OF YEAR

ED SULLIVAN SHOW

### VOCALIST OF THE YEAR

MALE—PERRY COMO

FEMALE—DINAH SHORE

## RADIO

BOB HOPE

PAULINE FREDERICK

CBS RADIO WORKSHOP

JACK BENNY

VOICE OF FIRESTONE

ROBERT TROUT

UN TASK FORCE

YOU BET YOUR LIFE

MEL ALLEN

### BEST NEW PROGRAM IDEA

NBC BANDSTAND

### BEST TRANSCRIBED SERIES

BIOGRAPHIES IN SOUND

NO SCHOOL TODAY

BREAKFAST CLUB

MALE—EDDIE FISHER

FEMALE—GISELLE MacKENZIE

### SONG HIT OF YEAR

CANADIAN SUNSET

FRIENDLY PERSUASION





Monday - Friday

**"The Tennessee Ernie Ford Show"**

NBC-TV

Thursday

**"The Ford Show"**

NBC-TV

Everyday

**Capitol Records**

# 1956 NETWORK NEWS SELECTIONS

The networks' evaluations of the top ten news stories follow:

## — ABC RADIO AND TV —

- 1—Crack in the Iron Curtain; de-stalinization, unrest in USSR and satellites; crisis in Hungary and Poland.
- 2—Middle East crisis, all inclusive, nationalization, invasion.
- 3—Desegregation in South.
- 4—Personal victory of President Eisenhower.
- 5—Andrea Doria sinking.
- 6—Contracting air space as denoted by Grand Canyon collision.
- 7—Business boom in U. S.
- 8—Marine training accident at Parris Island.
- 9—Don Larsen's perfect game.
- 10—Kelly-Rainier Wedding.

## — CBS RADIO —

- 1—Revolt in the satellite countries.
- 2—Suez crisis.
- 3—Political conventions.
- 4—President's decision to seek re-election.
- 5—Campaigns and election.
- 6—Andrea Doria-Stockholm collision.
- 7—Desegregation in the South.
- 8—United Nations in crisis.
- 9—Weinberger kidnapping.
- 10—Kelly-Rainier wedding.

## — CBS-TV —

- 1—Middle East Crisis.
- 2—Revolt in the Soviet Satellite states in Europe.
- 3—Role of United States in the Middle East and satellite crises.

- 4—President Eisenhower's illness and his decision to run again.
- 5—Presidential campaigns and President Eisenhower's re-election.
- 6—Sinking of the liner Andrea Doria.
- 7—Grace Kelly wedding.
- 8—Integration in the South.
- 9—Don Larsen's perfect no-hit game in the World Series.
- 10—The commercial air disaster over the Grand Canyon.

## — MBS —

- 1—Conventions and elections.
- 2—Year long situation in Middle East, culminating in attack.
- 3—Both weddings of year, Margaret Truman and Grace Kelly.
- 4—Sinking of Andrea Doria.
- 5—Desegregation in South.
- 6—Decision by Ford Motor Co. to put stock on open market.
- 7—Steel strike.
- 8—Communist attacks on Stalinism including revolts.
- 9—Don Larsen's no hitter.
- 10—Olympic games.

## — NBC RADIO AND TV —

- 1—Desegregation in South.
- 2—President's operation.
- 3—Andrea Doria sinking.
- 4—Conventions and elections.
- 5—Action in Egypt.
- 6—Hungary crisis.
- 7—Grace Kelly wedding.
- 8—Don Larsen's no-hitter.
- 9—Grand Canyon plane crash.
- 10—De-Stalinization Movement.



# JAN MURRAY

"TREASURE HUNT SHOW" — ABC-TV

*Management:*

WILLIAM MORRIS AGENCY



# TOP TEN RADIO-TV NEWS EVENTS OF 1956

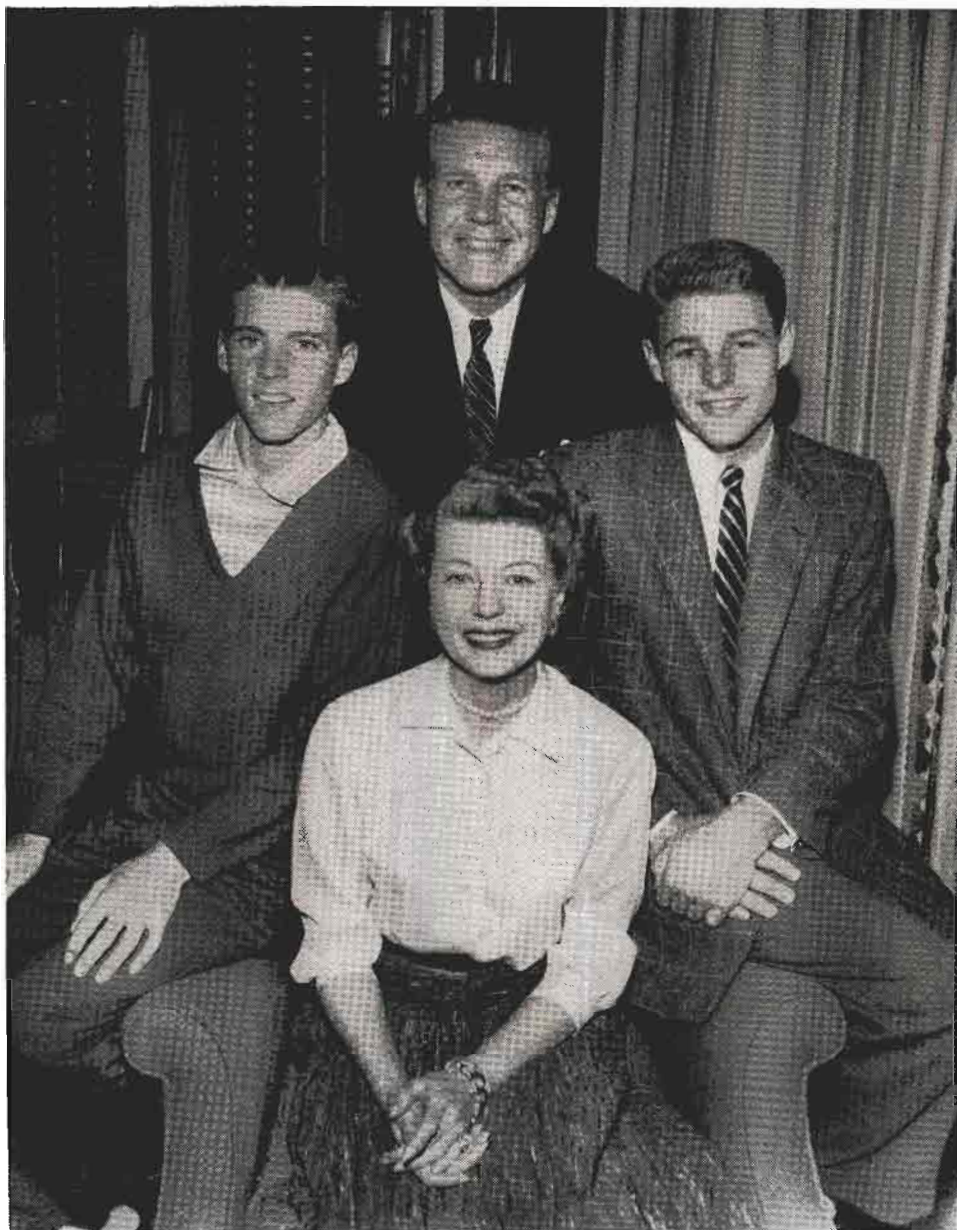
RADIO-TELEVISION DAILY's *selections of the top 10 news events of 1956, covered by radio and TV follows:*

- 1—President Eisenhower's decision to run for office.
- 2—Campaign and Elections.
- 3—Andrea Doria sinking.
- 4—Desegregation in South.
- 5—Don Larsen's perfect World Series game.
- 6—Revolt in satellite countries.
- 7—Kelly-Rainier Wedding.
- 8—Grand Canyon air collision.
- 9—Middle East crisis.
- 10—DeStalinization movement in USSR.

## *Outstanding Broadcasts*

- ABC RADIO—Metropolitan Opera broadcasts.
- ABC TV—"Omnibus" history of Musical Comedy.
- CBS RADIO—"Christmas Sing With Bing."
- CBS TV—"Secret Life of Danny Kaye."
- NBC RADIO—"Biographies in Sound."
- NBC TV—"A Night to Remember."
- MBS—Account of Blocking of Suez Canal.





The Adventures of Ozzie and Harriet televised every week over the ABC-TV network.

# FCC Reveals Growth of Broadcasting

*Editor's note: In its 22nd annual report to Congress, released late in 1956, the FCC traced the number of authorized, licensed and operating broadcast stations since 1949. The following chart shows Commission statistics from 1949 to 1956:*

Year	Grants	Deletions	Pending applications	Licensed	CP's on air	Total on air	CP's not on air	Total authorized
<b>COMMERCIAL AM</b>								
1949	200	55	382	1,963	43	2,006	173	2,179
1950	194	70	277	2,118	26	2,144	159	2,303
1951	116	35	270	2,248	33	2,281	104	2,385
1952	60	25	323	2,333	22	2,355	65	2,420
1953	187	23	250	2,439	19	2,458	126	2,584
1954	148	29	226	2,565	18	2,583	114	2,697
1955	161	18	304	2,719	13	2,732	108	2,840
1956	197	18	389	2,871	25	2,896	121	3,020
<b>COMMERCIAL FM</b>								
1949	57	212	65	377	360	737	128	865
1950	35	169	17	493	198	691	41	732
1951	15	91	10	534	115	649	10	659
1952	24	36	9	582	47	629	19	648
1953	29	79	8	551	29	580	21	601
1954	27	54	5	529	24	553	16	569
1955	27	44	6	525	15	540	12	552
1956	31	37	10	519	11	530	16	546
<b>EDUCATIONAL FM</b>								
1949	18	7	9	31	3	34	24	58
1950	25	4	3	61	1	62	20	82
1951	19	6	2	82	1	83	12	95
1952	12	2	2	91	1	92	12	104
1953	13	1	3	106	0	106	10	116
1954	9	2	1	117	0	117	6	123
1955	7	3	1	121	3	124	3	127
1956	13	1	5	126	0	126	10	136
<b>COMMERCIAL TV</b>								
1949	15	7	338	13	56	69	48	117
1950	0	8	351	47	57	104	5	109
1951	0	0	415	81	26	107	2	109
1952	0	1	716	96	12	108	0	108
1953	381	6	572	101	97	198	285	483
1954	174	81	200	104	208	402	171	573
1955	67	58	127	137	321	458	124	582
1956	60	25	128	186	310	496	113	609
<b>EDUCATIONAL TV</b>								
1952	0	0	1	0	0	0	0	0
1953	17	0	29	0	1	1	16	17
1954	13	0	17	0	6	6	24	30
1955	5	1	14	1	10	11	23	34
1956	7	0	11	1	19	20	21	41

Any seeming discrepancy in the relation of grants and deletions during the year to total authorizations at the close of the year is due to reinstatement of some deleted authorizations and other considerations impossible to detail in this general table.

**MICKEY  
ROONEY**

**Personal  
Management:  
RED DOFF**

# Color Television Takes Shape As A Reality For RCA In 1957



By  
**DAVID SAROFF**  
Chairman of the Board  
Radio Corporation of  
America

**T**HROUGHOUT 1956 many statements were made publicly about the position of color television in the United States. Some of these were made by well-intentioned people interested in the progress of a new art and the promise of a new industry. Others were made by those whose objective is to retard the progress of color television in order to serve their short-term puprposes. In every pioneering industry there are those who prefer to see the other fellow undertake the risks of initial investments and do the spade work while they watch and wait. Sometimes they even try to impede the progress of the pioneer.



For RCA, which has pioneered in worldwide radio communications, in radio broadcasting, in black-and-white television, in electronics and compatible color, such man-made roadblocks do not represent a new experience. We recall, for example, that when RCA pioneered and established black-and-white TV, there were those in the industry who labelled us as "Televisionaries" and the head of one company asserted publicly that "television is economically so unsound that it will never succeed." As late as 1946, an officer of the same company testified before the Federal Communications Commission, "We are not making and do not plan to make any black-and-white receivers." But several years later, after RCA had demonstrated, beyond peradventure, the great success of TV and that the public embraced it eagerly, these same folks jumped on the bandwagon.



History often repeats itself, and I suspect that the same pattern will emerge in color TV as did in black-and-white TV. Today, we hear arguments in some quarters that it will be years before color can reach the stage of profitable operations. Moreover, some other irresponsible statements have been made that in its efforts to establish and promote color television as a new and regular service to the public, RCA in 1956 poured untold millions of dollars into this undertaking. I feel that the interests of the industry generally would be constructively served if the record of the actual facts of the situation were made public. Accordingly, here is the record, and here are the facts.

RCA introduced, for the first time, simplified large-screen 21-inch compatible color TV receivers for the Fall of 1955. During the remaining few months of that year, a small quantity of these sets was produced and sold;

the major portion was sold in 1956. By the end of last year we had sold and delivered 102,000 of these 21-inch color sets. During this period we also sold and delivered color picture tubes, color components and equipment. The total factory billing price of all these color sales amounted to approximately \$58,000,000.

After accounting for last year's costs of color developments and improvements, the extra costs of training personnel, of advertising and promotion campaigns involved in launching a new product and service, and the costs of providing color programs on the air, the net loss (after Federal taxes) of all RCA color activities for 1956 amounted to approximately \$6,900,000. This is certainly a reasonable expenditure to lay the foundation for a business that promises substantial profits in the near future.



This year will witness acceleration on all fronts of color TV as a new dimension in entertainment, education, news and sports, as well as advertising and merchandising.

RCA's goal for color television in 1957 is to produce and sell 250,000 color sets, to double the number of color programs on the air, to attract sponsors to the new and productive medium, and to encourage others in the industry to enter the field. Barring unforeseen circumstances, we expect, on this volume to earn, during the second half of 1957, a modest profit on the color sets and color tubes we sell. Thereafter, profits from operations in all branches of color TV should be substantial.



RCA is firmly convinced that color television will provide a greater and more interesting service to the public, a profitable business for broadcasters, manufacturers, distributors and dealers, and a rewarding medium for advertisers. The future of television is in color.

For 1956, the RCA volume of business totaled approximately \$1,125,000,000 — an increase of about six per cent over 1955. This was the second time in its 37-year history that RCA exceeded the one billion dollar figure.





## MIMI BENZELL

*Personal Management:*  
WALTER GOULD

OXford 7-3129

## Growth of Television Film Built On Imaginative Leadership



By  
FREDERIC W. ZIV  
Chairman of  
the Board  
Ziv Television  
Programs

**T**HERE is one thing we at Ziv TV have learned to expect in the telefilm industry—it is the kind of dynamic business that isn't going to stand still for anyone. Our thinking and our planning must grow as the industry grows, and be prepared to meet challenges we would not have dreamed of a few seasons ago.

For example, we have set a \$12,500,000 production program of telefilms for syndication and network release in 1957. Part of this, of course, is continuing production this year on our telefilm series now on the air, such as "West Point," "Men of Annapolis," "Dr. Christian" and "Highway Patrol."



However, we realize that we must constantly plan and create new forms of telefilm entertainment. New programs, like "Harbor Command" starring Wendell Corey, are due to go into production, and altogether a total of 10 pilot films are on the drawing boards or in various stages of preparation.

Although we accept production of this scope as being part of our regular business, we occasionally remember—with something of a shock, I will admit—that a production program of the size we anticipate this year is the kind of production spending that was going on in the entire television industry combined just a few short seasons ago.



Production quality is not a lucky accident. Last year, to maintain a consistent quality level, we found we had to increase our telefilm production budgets an over-all average of 27%, as compared with budgets for similar situations the previous year.

Chiefly, these stepped-up costs to us, as producers, have come about through extra location costs of housing, transportation, overtime and residual payments to crews and talent, and the stepped-up prices of the raw materials of film production.

The ranks of our personnel, particularly creative film makers and technicians, is constantly growing. Last year, the number of members in the Ziv TV employee family swelled by nearly one-fourth. Outstanding producer-director-writer teams joined forces with us bringing their valuable fund of production know-how and special skills gained in years of TV and motion picture work. Our plans call for continued expansion of our creative staffs.

Our growth has been one of diversification, too. We now produce telefilms, and market them, to an astonishingly wide variety of customers. We sell to national advertisers, for placement on TV networks and major regional campaigns. We sell to regional advertisers. We sell to purely local firms who demand the utmost in program quality for use at the local level. We sell to stations, who in turn offer programs to their own lists of advertisers.



And, we market our telefilms, largely voiced with special sound-tracks in foreign languages, overseas. We have found that audiences in foreign lands have much in common with our U. S. audiences—they want to be entertained on TV. That's why we've found widespread acceptance for Ziv TV shows in such countries as Great Britain, France, Italy, Belgium, Monaco, West Germany and Switzerland in Europe; in Japan, the Philippines and Australia in the Orient; and to Mexico, Cuba, Guatemala, San Salvador, Venezuela, Dominican Republic, Puerto Rico, Brazil and Argentina in the Latin and South American areas.

There has been plenty of competition, as there is in any healthy business activity. But we feel the competition has served a strong purpose for us in sharpening our creative thinking, and creative marketing of our film product.



We are optimistic about the challenges facing our industry today. There is evidence that multi-market telefilm advertisers, those in the national and regional brackets, will spend more than \$125,000,000 for syndicated telefilms and telefilm time slots this year, with millions more due to be spent by purely local advertisers seeking the same high program quality. We are confident that we will play a major role in such telefilm plans.

At the same time, we are increasingly aware of the responsibilities that come with such an important role. You must keep raising your standards, setting new objectives, striving for better methods to create better film products to maintain a leadership position.

**Hearty Congratulations to  
LAWRENCE WELK  
and His Television Sponsors  
DODGE and PLYMOUTH!**



**"The LAWRENCE WELK Show . . . by far the outstanding buy.  
...A virtual give-away!...reaches a big audience... (even)  
more conspicuous for efficiency (direct sales results)!"**

*Billboard's FIRST A.R.B. Cost Per Thousand Survey Covering Men, Women and Children (January 26, 1957, edition)*

**(HOMES-DELIVERED CATEGORY)**

**FIRST** . . . Lawrence Welk Show (Dodge-ABC) Cost Per Thousand Homes . . . . . \$1.10  
**FIRST** . . . Lawrence Welk Show (Dodge-ABC) Cost Per Thousand Men Viewers . . . 1.12  
**FIRST** . . . Lawrence Welk Show (Dodge-ABC) Cost Per Thousand Women Viewers .92

**(COMEDY, VARIETY & MUSIC SHOWS)**

**FIRST** . . . Lawrence Welk Show (Dodge-ABC) Cost Per Thousand Homes . . . . . \$1.10  
**FIRST** . . . Lawrence Welk Show (Dodge-ABC) Cost Per Thousand Men Viewers . . . 1.12  
**FIRST** . . . Lawrence Welk Show (Dodge-ABC) Cost Per Thousand Women Viewers .92

**(AUTOMOTIVE & PETROLEUM SPONSORS)**

**FIRST** . . . Lawrence Welk Show (Dodge-ABC) Cost Per Thousand Homes . . . . . \$1.10  
**FIRST** . . . Lawrence Welk Show (Dodge-ABC) Cost Per Thousand Men Viewers . . . 1.12  
**FIRST** . . . Lawrence Welk Show (Dodge-ABC) Cost Per Thousand Women Viewers .92

**GABBE, LUTZ, HELLER & LOEB**

Personal Management

1626 N. Vine Street  
Hollywood 28, Calif.  
Phone: HOLLYWOOD 9-1993

119 West 57th Street  
New York, N.Y.  
Phone: CIRCLE 5-7998

# Television Sales Challenge Leaves Plenty Of Room For Wise Choice



By  
NORMAN E. CASH  
President, Television  
Bureau of Advertising

**T**HERE'S no guesswork in television, only change.

In this expanding economy, up-dating, trend-discerning and fact-analyzing are the handmaidens of research, and if they are to keep the pace they must be prepared to accept the new, the hitherto unknown and—yes, even the unexpected. This is the attitude and approach we at TvB have brought, and are continuing to bring, to the Bureau's projects, and much of our findings have demonstrated that yesterday's dogma is not necessarily today's fact, nor will a current truism be tomorrow's dictum.



Yet, much of what is already known and documented is useful. Accumulated knowledge gives perspective to the present and affords a signpost for the future. Applied to advertisers' media selection, the practical use of this philosophy has served to take the element of chance out of TV. With what is known, the productive purpose of providing a base for decision is at hand; with the constant addition of new information, a signpost pointing the direction for more effective use of the medium is assured.

Since 1949, when commercial TV really got off the ground, advertisers' investments indicate that *choice* of TV is a matter of "which direction" rather than 'why.'



The choice (happy title) is as far removed from chance as the first dollars invested in 1949 are from the booming bucks of 1956 . . . and the projection for '57 is ample confirmation that this is truly choice without chance.

Here's how it stacks up:

In network, starting with 1949 (in terms of millions of dollars) the "choosers" invested: \$29; \$85; \$180; \$256; \$320; \$422; \$540; \$640 . . . and we figure on \$720 million in '57. (Would you like to be an advertiser using network facilities who, when using

other media found his sales plateauing, and after his first introduction to TV increased his sales by 300 per cent? We refer to the TV endorsement by Revlon).

In spot, again starting from 1949 (in millions): \$9; \$31; \$70; \$94; \$145; \$207; \$260; \$325 . . . and in '57 it'll probably go to 389 million. (If you're further interested in the power of spot, we commend you to the successes of such brands as Lestoil, Viceroy, Kools, Robert Hall, Rayco and the omnipresent Tea Council).

In local, here's that story, in millions: \$19; \$55; \$81; \$103; \$140; \$180; \$224 . . . and we look to \$366 million in '57.

Summing up this felicitous trio, from 1949, we find these totals (in millions): \$57; \$170; \$332; \$453; \$606; \$809; \$1,025 . . . and an estimated \$1,475 million for '57.



You will note that local hasn't, as yet as many "choosers" as the other two (there are notable exceptions, leaders in their fields and markets such as Montgomery Ward, Sears Roebuck, Sibley's of Rochester). That's only because they haven't caught up with what the others know. But they're learning, and TvB is devoting energy and time to further this education. In fact, we're so bullish about local, we're figuring the greatest percentage increase (36 per cent) for 1957 over 1956 will be in that area.



To recap: almost 5,000 national and regional advertisers will have used television . . . and the more we know and learn about the medium, the less we know of *any* risk for the advertiser. This is about as fortuitous a setting for sales as man has ever devised.





Julius La Rosa

# Statistics Reveal Growth of Radio-TV in Latin America



By  
A. M. MARTINEZ  
Executive  
Vice-President  
Caribbean  
Networks, Inc.

IN the relative short period of one year, the radio and television industry in Latin America has taken huge steps. There seems to be a revival of radio at hand and television is fast getting to be a big brother.

For the first time in several years, Latin America showed a substantial increase of radio homes—20% more radio homes over 1955, or about 2,250,000 new homes which never had a radio set previously. In general terms the increases were greater in countries like Argentina (1,850,000), Brazil (3,838,000), Colombia (470,000), Cuba (1,100,000), Dominican Republic (98,000), Guatemala (68,500), Mexico (1,125,000), Nicaragua (69,000), Puerto Rico (440,000), Salvador (225,000) and Venezuela (500,000) where television has been doing well. All in all, there are some 11,500,000 radio homes today. The number of new radio stations has increased but only by 8%—the reverse of previous years when the number of radio stations increased rapidly.

The television picture is very sketchy at this writing but is summarized below:

Country	Stations	TV Homes
Argentina	1	70,000
Brazil	6	316,000
Colombia	3	50,000
Cuba	9	260,000
Dominican Republic	1	8,000
El Salvador	1	8,500
Guatemala	2	8,000
Mexico	10	230,000
Nicaragua	1	3,000
Puerto Rico	3	156,000
Uruguay	1	1,000
Venezuela	6	85,000

Of these 44 stations, 4 started in 1950, 4 in 1951, 7 in 1952, 6 in 1953, 6 in 1954, 5 in 1955 and 12 started in 1956. So you can see that 1956, compared with any previous year, showed an increase of more than 100%. At this stage there are 1,200,000 television homes concentrated in a few markets.

In the matter of radio and television programs, the following percentage figures will show, on the basis of one month's programming, the differences among 3 countries picked at random:

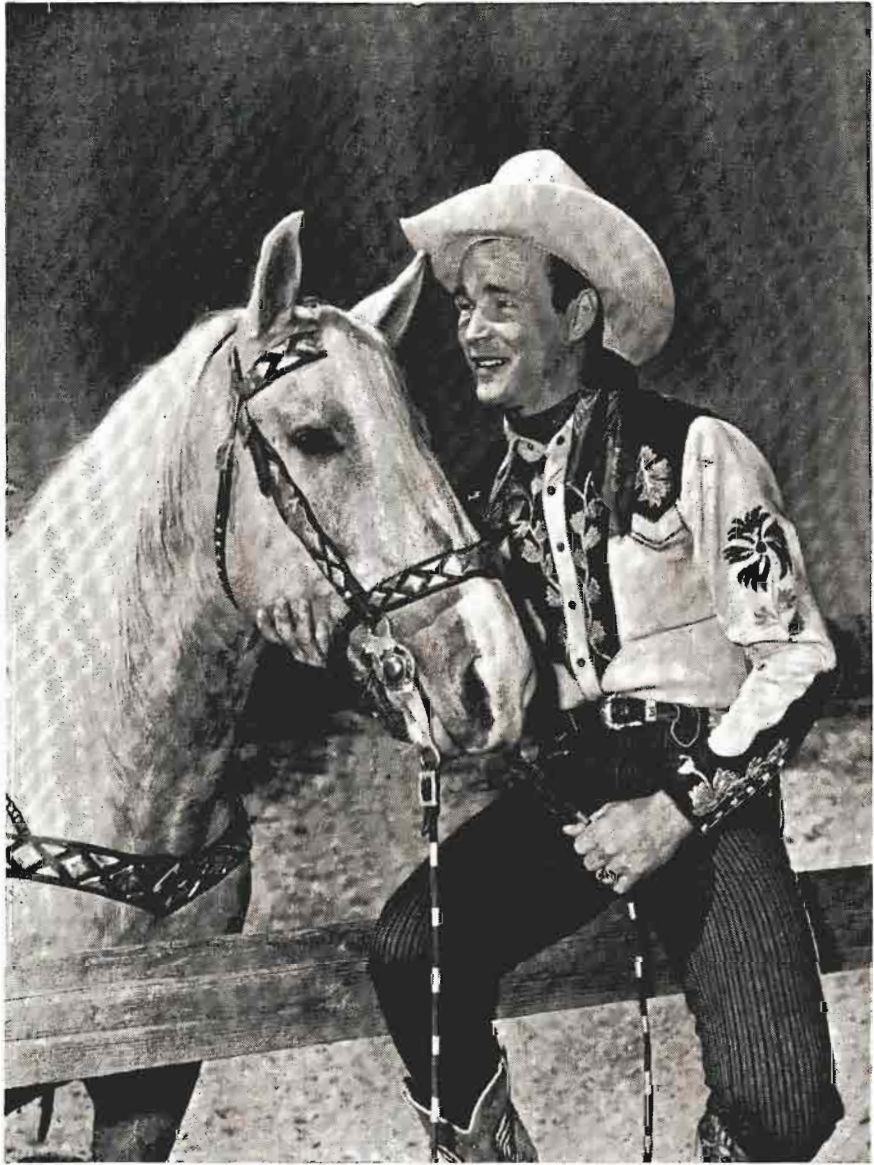
## Radio Programming — Percentage

	Cuba	El Salvador	Panama
Adventure	—	—	7.7
Comedy	7.3	2.8	2.6
Disc Jockies	—	1.2	2.6
Drama—Soap Opera	36.7	30.2	35.2
Popular Music	13.5	52.8	29.8
News	15.2	3.8	12.0
Variety	17.6	1.2	6.7
Quiz	—	3.6	.4
All others	9.7	4.4	3.0
	100.0	100.0	100.0

## Television Programming — Percentage

	Cuba	El Salvador	Puerto Rico
Adventure	—	4.8	1.4
Comedy	6.9	—	1.4
Children	3.2	22.2	7.4
Cooking	6.4	—	5.3
Drama	12.8	7.2	3.9
Educational	4.3	—	—
Long Feature Films	12.1	44.4	31.3
News	16.5	7.1	3.5
Quiz	5.3	—	3.5
Sports	12.2	3.2	1.8
Western Films	—	1.6	9.2
Variety	16.5	7.9	26.0
All others	3.8	1.6	5.39
	100.0	100.0	100.0

It is estimated that the radio and television budgets for 1957 are in the neighborhood of \$49,000,000—an increase of 25% over 1956. Of this total, 59% is allocated to radio and 41% to television. Because of television's tremendous impact, and the fact that the advertiser can reach between 6 and 8 people per home, the budgets for 1957 show the larger increase.



**ROY ROGERS**  
**“King of the Cowboys”**  
**AND TRIGGER**

Television—NBC Coast-to-Coast

Sponsored by Post Cereals

A Division of General Foods

Recordings—Bell Label and Little Golden Records

*Exclusive Management*

*Public Relations*

*Commercial Tie-Ups*

ART RUSH, INC.

A. L. RACKIN

ROY ROGERS ENTERPRISES

**357 No. Canon Drive — Beverly Hills, California**



# Progress in Solving Problems Is Marked by CBC in 1956



By  
E. L. BUSHNELL  
Assistant  
General Manager  
Canadian Broadcasting  
System

**B**BROADCASTING in Canada has progressed, in 1956, through what may prove to be its biggest year.

As this country enters its 21st year of national network broadcasting, it has a service which reaches a population scattered over one of the largest countries in the world. Ninety-five percent of the population of roughly 16,000,000 is within range of national radio service and about 86 percent is now within range of Canadian television.

This has been no easy job, and it has been complicated by the fact that Canada is a two-language country. We have five networks: Trans-Canada and Dominion in English-language radio; the French radio network, and the English and French television networks.



These networks, very similar to those in the United States, are made up of publicly-owned CBC stations and privately-owned stations, with the CBC operating the networks. The operations require public money in addition to advertising revenue because of the size of the country and the costs of program production in two languages. Another complication is that Canada, which invented the world system of time zones, has six of them to contend with—two more than the United States.

It is against this background that we are proud to record the following progress: at the beginning of 1956, 77 percent of all Canadians were within range of Canadian TV. We closed the year, as mentioned above, with about 86 percent. Forty-seven percent of all Canadian homes had television sets a year ago. Today more than sixty percent of Canadian households own television. The total number of TV sets in use in Canada today is 2,680,000, of which 650,000 were purchased by Canadians during 1956.



In radio the figures eclipse those for television. During the past year 675,000 radios were sold in Canada, an increase of 65,000 over 1955.

Television, which is barely more than four years old in this country, now is available in every sizeable centre. There are 41 television stations. This number is necessary to reach a population which might be reached by one station alone in a centre such as New York City. Such is the challenge of TV in this country.

The past year saw the extension of the

microwave network westward as far as Winnipeg—making possible instantaneous transmission to 18 stations from Winnipeg to Quebec City—as well as the linking together of four stations in the Maritimes.



In programming, too, it was a year of change and development. Canadians watched the first television coverage of a Canadian political convention. Experienced gleaned from coverage of U. S. political conventions helped make it a striking success. Canada's football classic, the Grey Cup Game, which a year before came to central Canada from Vancouver by courtesy of U. S. network facilities, this year went from Toronto to Vancouver by the same route.

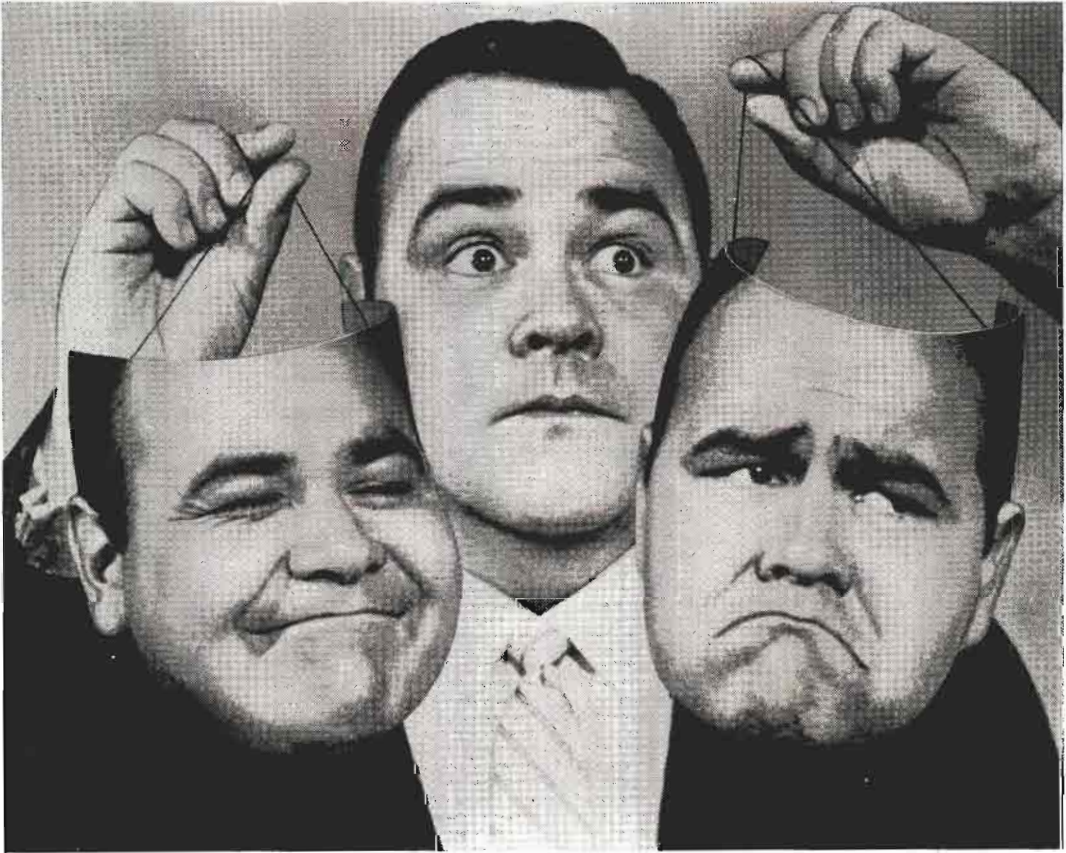
In radio, Canadians saw the first major change in programming in several years as CBC program planners adjusted network radio to meet its new role alongside television. The Canadian system involves co-operation with privately-owned stations, which assist in obtaining national distribution for CBC-produced programs.



While this was going on, the CBC marked twenty years of national network broadcasting on November 2nd, 1956. We feel that the accomplishments of Canadian broadcasting in 1956, and indeed over the past twenty years, reflect the interest of Canadians everywhere in their national system. But the year will be remembered more for one important event than for all its physical development in Canadian radio and television.

This event was the Royal Commission on Broadcasting, which sat throughout the greater part of the year. The three-man commission, headed by R. M. Fowler, President of the Canadian Pulp and Paper Association, held sessions in all regions of Canada, visited the United States and studied European systems. We feel it is significant that we should have this long and careful look at some of the problems confronting us in radio and television at a time when both media are developing so rapidly all over the world.





# JONATHAN WINTERS

The Jonathan Winters Show  
NBC-TV

Exclusive representative Martin Goodman  
65 W. 54th St., N. Y.

# Problem of Prime Time Slots For Syndicated Film Discussed



By  
DAVID V. SUTTON  
Vice President in Charge  
MCA TV Film Syndica-  
tion Division

ALTHOUGH syndicated film had another successful year in 1956, the impression continues to exist that the securing of good availabilities for syndication is impossible or too difficult to justify the results. It is not our contention that this phase of syndicated TV is especially easy, but I believe all of us would subscribe to the theory that no facet of the industry is free from complications.



It is a myth that prime time for syndicated film programs cannot be obtained. Our experience has proved that prime time *is* available in many markets. It remains only for the advertising agency, working closely with the program distributor, to make an all-out effort to line up the desirable evening hours. Like every other type of total push, it can and does pay off. The results of prime playing time are so significant saleswise to the sponsor and the station that it is worth the extra effort to secure good time.

MCA TV recently introduced a new half-hour film series for syndication, "State Trooper," which was purchased by Falstaff Brewing Corp. for 71 markets covering 28 states from Florida to California. Its agency, Dancer-Fitzgerald-Sample, paying no heed to idle trade talk, set about lining up the best time available on the stations involved. It succeeded in nailing down better than 91% Class A time in all of its markets. Sixty-five of these time segments fell into the 7:30-10:30 p.m. category, and six were placed in 6:30-7:00 and 7:00-7:30 p.m. slots, which are also considered prime time in many markets.



This fine schedule is not to be considered an isolated case. Agencies also have been able to secure prime time for such other syndicated favorites as "Soldiers of Fortune," "The Rosemary Clooney Show," "Dr. Hudson's Secret Journal," "Man Behind the Badge" and "The Adventures of Kit Carson," to name a few. Other syndicators, as well, have enjoyed good programming schedules with many of their outstanding shows.

The clearing of prime time for any type of television program is, of course, a real problem for agencies and stations alike. The competition for coveted time is strongly influenced by the networks' placement of high-rating, expensive programs and by outstanding feature films.

So the problem is indeed a real one, but it is certainly not an insurmountable one. Just

how Dancer-Fitzgerald-Sample went about securing 91% "A" time must remain their secret, but there are certain evident techniques which might bear retelling at this point:

1. An agency has a better chance to win prime time if it offers a station a solid 52 weeks of programming. Common sense will tell us that a 13-week contract, which pulls a show off the air perhaps at the very time when it is building up its viewing audience, is not wise prime-time programming.



2. Other things being equal, a higher quality show has a greater chance to snare good viewing time than a quickie with its poor production values and down-beat rating potential. It is the responsibility of the producer to make sure that the product which he produces is of such quality that it can play against the stiffest competition in preferred time. Most stations face their greatest competition during the prime time period.



3. A half-hour syndicated show, with total family appeal, and which meets the requirements of long contract and high quality, is a good bet for station acceptance in the best time. These filmed programs show consistent high ratings even when slotted against much-ballyhooed feature pictures, in marginal time. In more desirable time slots, they do even better. In Houston, to quote one example, the November (1956) ARB showed the syndicated "Rosemary Clooney Show" scoring 21.8 in a 6:30-7:00 p.m. time period to rank third among all syndicated film shows. "City Detective," aired from 8:00-8:30 p.m., ranked first among all syndicated film shows with a rousing 43.7 in Pensacola, according to the same survey. The same program, in its *third* run, ranked third among all syndicated film shows in Chicago with a 14.3 in a 9:30-10:00 time segment.

Every situation, of course, presents its own problems. However, the securing of prime time does not have to be one of the big ones. If you're willing to go out and do something about it, it can be done.

NOW **TV** AND **TOPS** AGAIN!

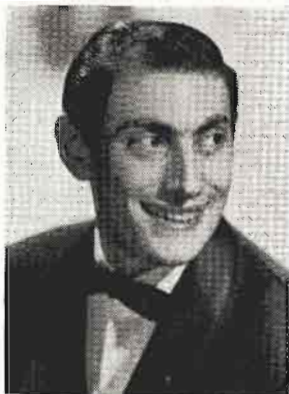


"JOE"

THE

**AMES  
BROS.**

Show  
on Film



"VIC"



"GENE"

**205 STATIONS**

**205 CITIES**

**205 REASONS**

why the AMES BROS.  
have been TOP  
VIEWING through-  
out the nation !



"ED"

Exclusively **RCA VICTOR RECORDS**

Personal Management  
**BILL FICKS**



# CARTB Expands, Plans For Future Along With Canadian Broadcasting



By  
T. J. ALLARD  
Executive Vice-President  
Canadian Assn. of  
Radio & Television  
Broadcasters

THE year 1956 was the busiest in C.A.R.T.B.'s 32 year old history. Our radio membership went up 6.6% and our television membership 12%, so that our association now represents 145 of the 160 independently-owned and operated radio stations and 28 of the 31 independently-owned and operated television stations in this country.



The most significant event in 1956 for the Canadian broadcaster were the hearings of the Royal Commission on Broadcasting, a government-appointed, three-man Commission which travelled across Canada, from spring until fall, hearing briefs concerning the future of Canadian radio and television broadcasting. The recommendations of the Commission were scheduled to be laid before the government some time in March, 1957.

In its briefs to the Commission, C.A.R.T.B.'s main requests were for: (1) the establishment of a separate regulatory board to ameliorate the situation whereby the government-owned Canadian Broadcasting Corporation is both competitor with, and regulator of, the non-government broadcasting stations; (2) the immediate licensing of non-government television broadcasting stations in all areas of Canada, including the main metropolitan centres which are now reserved exclusively for government-owned television; and (3) permission to form private networks.



The Canadian Association of Radio and Television Broadcasters was encouraged both by the press support we received for our case and by the number of organizations, Chambers of Commerce, Boards of Trade and women's groups, which endorsed our case in their own briefs before the Commission. Support was especially strong for our contention that television stations, operated by private enterprise, should be allowed to open in areas served at present only by the CBC television system.

The separate regulatory body was also endorsed by a good many organizations and individuals on the grounds that the existing situation where the CBC not only acts as

competitor for the same business and audience, while being subsidized by the government, but also acts in the capacity of judge and jury in decisions concerning the licensing and operating of privately-owned stations, and controls the only national networks allowed in Canada, is undemocratic.

As supplements to its briefs, C.A.R.T.B. also submitted to the Commission the results of polls taken by independent research organizations which showed that over 57% of voters favoured the separate regulatory board and that the government-owned TV monopoly was frowned on by 77.8% of the population.



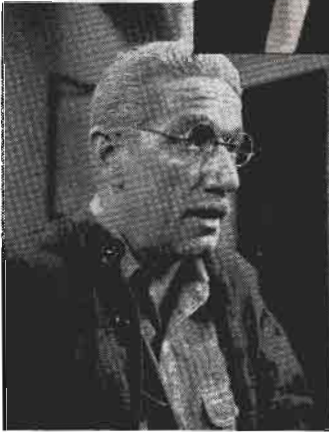
The Association also presented a brief to the Gordon Commission, a commission exploring Canada's economic future. The point was made before this latter commission that Canadian broadcasting could expand enormously, in the way that U. S. broadcasting has expanded, if government-imposed shackles were removed.

The Sales and Research office in Toronto expanded its research and statistical material supplied to agencies, advertisers, reps and stations this year, and has also undertaken negotiations with the main broadcast measurement organizations with the view to improving statistics in this field. The Television Seminar, inaugurated last year and due to be repeated annually from now on, was also a big success. Out of this Seminar, for one thing, came the initial plans for the C.A.R.T.B. Television Sales office which will be opened in Toronto early in 1957.



Canada has now reached the point of 96.7% radio saturation and about 80% TV saturation, but Canadians are still buying both radio and television sets at record rates. In 1956, Canadians bought 536,000 new radios and 484,800 new television sets.





Richard  
Boone

Tuesday, June 19, 1956  
Radio Daily - Television Daily

# TV Reviews

## "Lux Video Theatre" NBC-TV, Thursdays "A House Of His Own"

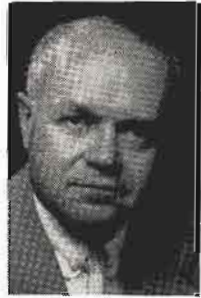
(Reviewed in Hollywood)  
Executive producer — Stanley Quinn;  
Producer — Cal Kuhl; Director — Norman  
Morgan; Unit Manager — Larry Fielder;  
Teleplay by — Loring Mandel; Story editor:  
— Richard McDonagh; Musical director —  
Rudy Schragar.

• Possibly the best show NBC TV  
one of the most powerful hour-long  
dramas presented on TV, "A House of  
His Own," proved a most auspicious  
launching of the "Summer Preview  
Series."

This Loring Mandel story, under  
option by Paramount Pictures, was  
a sensitive and provocative presen-  
tation of a contemporary problem—  
that of judgment and condemnation  
by press and public opinion versus  
action resulting from understanding  
and due process of law.  
No one facet of production stood  
out. It was a blending of artistic and  
technical skill to achieve a thor-  
oughly satisfactory dramatic expe-  
rience.

A new Richard Boone, unencumbered  
by scope, gave a moving performance  
as the brilliant and bitter man, impris-  
oned for 36 years for a crime com-  
mitted at the age of 17, who has  
consistently been recommended for  
parole and as consistently been  
blocked by the efforts of a civic-  
minded do-gooder, enacted with  
finesse and credibility by Mabel Al-  
bertson.

# Feature Film Library Releases Prove Challenge to Programmers



By ROGER W. CLIPP  
Vice President  
Radio and Television  
Division  
Triangle Publications,  
Inc.

THE year 1956 saw the sudden release of a tremendous number of major studio feature films for television use. As a result, public interest in feature films is at an all-time high, and the feature bonanza must rate as one of the top industry stories of the year.

Proper use of feature film libraries demands a "new look" in the basic framework of feature film utilization new methods of editing and cutting, new concepts in show-casing, elevated standards of production and commercial insertion. In short, purchasers of this new quality product have found it wise to reappraise their feature film programming from start to finish.



During the past six months, Triangle has purchased four major film packages released for television—the RKO, 20th Century Fox, MGM and Warner Brothers rosters. The utilization of this property to its best advantage required a new perspective on feature films—one in keeping with the quality of these outstanding features.

Owning the rights to a film library of this scope is not unlike suddenly acquiring rights to the services of Perry Como, Bob Hope, Jackie Gleason and Walt Disney. With such a roster of attractions we would have to throw out the old philosophy of "fit the product to the availability" and set about revising our basic scheme of programming and product handling to gain the full measure of value inherent in what we have bought.



We are dealing with a product finer than any ever before offered on local television. These films represent the best work of an entire industry for a period of twenty-five years. We can transpose them to television *only* if we are absolutely consistent in our treatment of them. We cannot afford to dissipate the values of a good product with haphazard handling, or with old techniques devised for the inferior features of yesterday's TV.

Operational patterns which have been developed have guided the program development of all four Triangle television stations. A careful analysis of the programming of feature films before the purchase of these major libraries revealed the need for revisions. What was adequate programming policy for the old films was inadequate to meet the demands of the new. Lack of prime

time slots for features, scheduling of features in fringe time periods, and the excessive editing required to fit the films into a standard format were all out of step with current needs.

We decided that our top executives would benefit from an education in the needs of the product. For several weeks our key personnel devoted long hours to film previewing and "skull sessions" analyzing the basic issues of the problem and drafting concrete proposals for revamping the program day to fit the new needs. Out of these sessions came four basic decisions that form the heart of the Triangle feature policy.



First: Wherever possible, use prime weekend time for feature display. Saturday evening and Sunday afternoon shows were scheduled and their consistently high ratings have justified this invasion of what was once considered "network only" time.

Second: Lengthen the programs. Most of the really fine films in the library are too long to fit into a "regular" 90 minute format without excessive editing. Our weekday features were extended to 120 minutes, evening films are run complete to conclusion. In those few periods on the schedule where no more than 90 minutes is available, only shorter films are scheduled.

Third: Advance the start of the nighttime films to an earlier hour. Where feature films were once programmed only to extend the program day, good features draw big audiences, and are handicapped by an 11:15 or 11:30 PM start. Our films starts have now been moved into the formerly "untouchable" 10-11 PM time period.



Finally: Re-run policy. Since the film library is not a transient thing, but rather something which will figure heavily in operations for ten years or more, proper exposure sequence is important. If the same films are repeated too frequently, the impact of the films is lost. Naturally the films are run in a preference sequence, with the more valuable time periods getting first call on top films.

*Complete facilities for :*

television

theatrical

commercial

industrial

*films*

motion picture center

846 north cahuenga boulevard

hollywood 38, california

*Desilu*

Desi Arnaz, *President*

# IAAB Plays Active, Vital Role in Latin American Broadcasting



By  
**RICARDO VIVADO**  
President  
Inter-American Ass.  
of Radio Broadcasters

IAAB represents the private and free radio broadcasting of the American Continents. It is formed by the Associations, Chambers and Federations of Radio Broadcasters existing in the countries of the Continents, from Canada and the United States down to those in the extreme south, which, in turn, comprise nearly five thousand radio and television stations.

Its aims, among several, are to defend the principles of democracy, in particular those relative to freedom of speech and of information, and the system of private and free enterprise for radiobroadcasting; to promote the broadcasters' collaboration with activities of public interest; to contribute towards raising the cultural level of the people through technical perfection and better programs and the intellectual and artistic exchange between all broadcasters of America; to establish norms of professional ethics to be upheld by all people participating in broadcasting.



IAAB has intervened before the governments of Argentine, Costa Rica and Paraguay in connection with matters of high interest. Before the first, asking for return of radiobroadcasting to private hands; before the second, to ask for the issue of concessions to private individuals for the installation of TV stations; and before the third, to request the release of a broadcaster and lifting the closure of his station. It has addressed the recently elected Presidents of Ecuador and Bolivia, to offer its cooperation and technical assistance, in order that radio broadcasting in these nations may have the necessary liberty, adequate structures and means to develop and perform the corresponding mission of public interest.



On the 4th of October, "Radio Day", IAAB celebrated its 10th anniversary, as it was founded on this same day in 1946 in Mexico City. The activities of the past ten years show that IAAB is an institution with solid principles and a perfectly cemented existence, which will be called upon to have

a valuable influence in the progress of continental radio broadcasting and in the unification and the realization of its ideals of perfection and of service to the people.



IAAB's Central Office publishes a monthly news bulletin which is distributed to the associations, so that they may issue it to their stations, and is editing pamphlets with the same purpose. Three have already been distributed: "Private and Free Radiobroadcasting for the Argentine", which contains a memorial presented by IAAB to the President of the Argentine, his excellency Pedro E. Aramburo; "Freedom of Information in the Countries of America", in which a chapter from the report of the Board at its meeting in Lima is reproduced on this matter; the texts of the Constitution of the countries of the Americas on freedom of thought; and President Eisenhower's speech at the 1955 Convention of NARTB "Broadcasting Stations Must Have a Soul" advises on the management of a radio station. There is another pamphlet in the press on guidance for the organization of broadcasting associations, and two more shortly ready for publication.



The organization has maintained active, cooperative contact with the U.N., OAS and UNESCO. It was invited by OAS to send a special observer to the Inter-American Tourist Convention, which took place in San José de Costa Rica in April of 1956, and by UNESCO to participate in the conference on educational films for TV held in Tangiers and Paris.

IAAB is in full activity and preoccupied with its 5th General Meeting held in the first days of May of this year, which will mean a new impulse and a decided advance.





Burr Tillstrom's  
**KUKLA, FRAN  
and OLLIE**



with **Fran  
Allison**

Produced by BEULAH ZACHARY

Directed by LEWIS GOMAVITZ

Assistant to Burr Tillstrom—JOSEPH LOCKWOOD

Music by CAESAR GIOVANNINI

# Increased Telefilm Product Gains Advertisers' Approval



By  
JOHN L. SINN  
President  
Ziv Television  
Programs

WHEN we began to produce and distribute television film shows just a few short years ago, we had two objectives in mind—to create top-quality film programming, and to do all we could to aid advertisers who wanted flexibility in their TV campaigns.

The ratings we've scored on first-run shows and rerun films tell the story of audience acceptance of our programs in over 300 cities in this country.



Telefilms are now established as a basic part of the means at advertisers' disposal for reaching huge audiences with a minimum of circulation he doesn't need or want.

We are happy and proud to have on our client roster, which now stands at over 2,800 by the way, many of the blue-chip names in the advertising field: Proctor & Gamble, Chesterfield, Schaeffer Pen, National Biscuit Co., Pabst Blue Ribbon, Pet Milk, Budweiser Beer, Sealy Mattress, Swift & Co., Raleigh Cigarettes, General Cigar, Emerson Drug and many more regional advertisers such as Fuller Paint Co., Ohio Oil Co., Olympia Brewing, Kroger Stores and Ballantine Brewing.

Many of these advertisers are using spot-placed telefilms to solve specialized marketing problems they face. It may be a question of boosting a sagging sales curve in a particular area that is lagging behind others. It may be a question of reinforcing advertising impact already at work in a market, or series of markets, where magazine readership is low or a network show is carried in poor time on a delayed basis. It may be a test campaign to launch a new product, and to test new commercials, within the frame of a first-rank show that commands large and loyal audiences.



But many advertisers have bought telefilms for large regional or near-national spreads—such as the recent purchase by Hamm Brewing of our "Harbor Command" series for 55 markets, the Carnation Milk-Fuller Paint purchase of "Men of Annapolis" for some 20 West Coast markets, the P. J. Ballantine renewal of "Highway Patrol" for the Eastern seaboard—for another reason. To these advertisers, the syndicated telefilms they've bought are not supplementing anything; they are the primary spearhead of major advertising campaigns involving millions of dollars in program costs, time charges, and promotional budgets.

To meet this steady demand, we are undertaking our biggest production program, one that is budgeted at \$12.5 million. We feel this alone is a tremendous vote of confidence in the outlook of the television film industry, and in the outlook for choice time periods on top stations in which advertisers can air their telefilm programs.



One of the backstage secrets of the success of our telefilms with advertisers and audiences alike, we feel, is the fact that each Ziv TV teleseries launched in the syndication market in the past several seasons has been accompanied by an extensive merchandising campaign. These pre-planned, blueprinted campaigns are being used increasingly; a recent checkup showed that a gain of over 40% had been scored in their use.

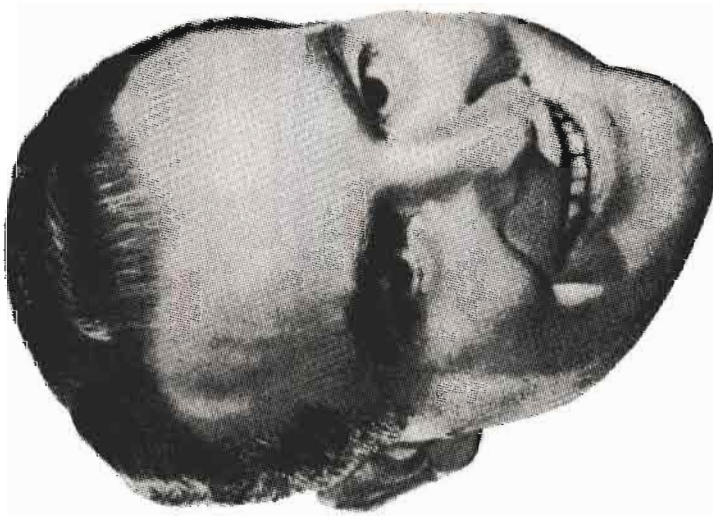
Even the best telefilm show is on a starvation diet if it has to exist in a promotional vacuum. Our advertisers have made sizable audience gains by utilizing Ziv-created merchandising aids, which range from window, store and lobby displays, to posters, cards, mailers, giveaways, premiums and contests. By even the most conservative estimate, nearly 20,000,000 viewers are being reached each week all over the country with the total weight of promotional campaigns being put behind all of the Ziv TV shows.



We've noticed another trend in the last season or two which seems to clinch the case for advertiser acceptance of syndicated telefilms. There has been a noticeable swing toward purchasing of telefilms directly by major agencies and advertisers, until nearly 70% of our billings are with clients or their agencies—even though there have been striking gains made in the sale of telefilms to local stations of all sizes.

There is a broad pattern in all this. Television advertisers have gained considerable experience in the past decade. They have tested, watched, and measured TV. The important role of telefilm advertising in the plans of all categories and sizes of advertisers is a tribute to the high scores won by telefilms in media evaluation.

these are **RALPH EDWARDS' TV SHOWS**



this is **RALPH EDWARDS**

**"THIS IS YOUR LIFE"**

Ralph Edwards, Creator,  
Producer, Narrator  
NBC-TV Wednesday, 10 P.M. E.S.T.

**"TRUTH OR CONSEQUENCES"**

Bob Barker, Emcee  
NBC-TV Monday through Friday  
11:30 A.M. E.S.T.

**"IT COULD BE YOU"**

Bill Leyden, Emcee  
NBC-TV Monday through Friday  
12:30 P.M. E.S.T.

Available Immediately

**"PLACE THE FACE"**

**"FUNNYBONERS"**

**"FORTUNE UNLIMITED"**

**"END OF THE RAINBOW"**

# Understanding Woman's Place in Broadcasting Means Profits



By EDYTHE FERN  
MELROSE  
President  
American Women in  
Radio and Television

**T**HERE are many places in the radio and television industry where women are seriously needed if we are to remain in a strong and prosperous position in the advertising world. The technical phases involving the sending of signals belong to the world of men. But how deeply have you thought about the receiving end of this dynamic advertising and its true relation to the woman's world?



Let's start out with things you already know, such as—"In 1954 women spent 236.5 billion dollars as purchasing agents for families. The purchases included everything from food to clothing, housing, recreation, medical care, cars, etc." (Fortune Magazine—"What Makes Women Buy.") TvB's survey states—"Women who shop for Food Have A BILLION-DOLLAR REACH . . . with more women between the age of 25-to-45 watching television than any other member of the family". What they prefer seeing is listed, with Women's Participating Programs one of the top five. But, there follows: "Comparatively smaller number of facts can be reported concerning these since fewer women's shows were available for sale". That was in 1954 and already it's '57. What's happened to women's programs since then sounds like a requiem!

Women's programs provide only one of the important places where women are needed in our industry, but, it's so important, let's continue to discuss it. Sending forth a strong signal to gain coverage is man's first concern and investment. Regardless of cost, investment has no value unless people dial that station's specific signal. So, man's first, and constant aim, is to win people for his signal.



But sheer numbers of people is never enough. Who is doing the dialing? Is this a potential purchaser? Sponsors reach the end of fiscal years. Here is where they must talk in terms of dollars, not exposures; profits, not merely people. Does your signal deliver merely people—or do the purchasing agents tune in for your signal? Can they, do they, spend money in response to desires and decisions sent out as information and suggestions via your signal, or the signal you may have used as an advertiser or time buyer?

Let's look at these potential "Pocketbook People" we hope we have on the receiving end. They are women. And look inside their pocketbooks there are billions for buying.

Doesn't all this make woman's place in this industry very simple? Plus her need and contribution in the normal, clerical field, she is invaluable in every facet of this industry which creates ideas, plans advertising campaigns, writes copy, produces programs or talks through our media as person-to-person to purchasing agents in skirts.



This is '57—a year when we must run our own industry by winning back the loyalty and purchasing power we may have lost because we failed to fulfill our mission in this media. There is great need for providing programs and information which women will find exciting, interesting, and dramatic because the programs help put a bit more interest, excitement and drama into their own lives.

As employees, women, with intelligence, aptitude, vision and imagination, can attract and help hold the billion-dollar purchasing agents.



Spend just one day studying a competitive medium. Study the woman's section of a good newspaper, the top magazine, then study the personnel. Those sections for women are colorful, exciting and have strong attraction for women, and they are planned by women. Good money was paid for it because the advertiser was convinced women, with money to spend, were turning those pages for ideas they found interesting, informative, exciting and persuasive.

Smart men must learn to work with women on the trial and error method just as they do when hiring men. If one woman didn't work out, don't throw up your hands and say, "We tried it." Shift, change, consult and advise until the entire organization is helping handle the problem. However, select a woman who talks like a woman, thinks like a woman (with good sense), who can help interpret women and one who still has retained sufficient glamour to inspire other women (and men). There's unlimited opportunity to place women in your industry where they can help you make unlimited money.





*Lee Graham*

## "Freedom" Committee Fights for Access to Public Information



By  
ROBERT D. SWEZEY  
Chairman, Freedom  
of Information  
Committee  
N.A.R.T.B.

FOR many practical broadcasters, I am afraid the phrase "freedom of information" has a remote and academic ring. As a matter of fact, however, the work of the NARTB Freedom of Information Committee is of basic and immediate importance, for in certain respects the success of that work will actually determine the future stature of radio and television. It is perfectly obvious that unless radio and television secure, with the particular tools of their trade, access to courtroom and legislative proceedings, public hearings, and the like, which is equal in all respects to that accorded the printed media, they will be precluded to a large degree from doing the type of things they actually do best—the coverage of events of paramount importance as they occur.



Radio and television have a very fair and sympathetic argument. All they are asking is that they be given an equal break with other media. If they fail to obtain this, they will operate under a tremendous handicap in the news and special events field.

I have been impressed with the number and diversity of forums in which this question of equal access has arisen—Capitol Hill, state legislative proceedings, courts of all degrees, municipal councils, directors' and trustees' meetings of educational and other public institutions.

Much progress was made during 1956. One of our principal areas of dispute is with the courts, and more specifically with Canon 35 of the Judicial Ethics of the American Bar Association, which has been adopted in some twenty states and which provides categorically that television and radio, along with news cameras, are calculated to interfere with an orderly court procedure, and therefore should be barred. Successful demonstrations have now been made, in several states, of the possibility of the completely orderly and unobtrusive operation of radio and television equipment under actual trial conditions. This entire issue was effectively argued before the Supreme Court of Colorado, and the right of access established for the broadcasters in that state.



We have still to contend with a close-minded attitude on the part of some of the judiciary. This was recently illustrated in a San Diego County Court when the judge threatened to cite a station for contempt for interviewing discharged witnesses, and attempted to bar television personnel from

taking notes in the courtroom. A California Appeals Court ruled that the TV people might take notes at any public hearing so long as their actions do not interfere with orderly conduct of the proceedings before the court or its officers.

There is still hope that a Committee established several years ago, but recently reorganized, composed of representatives of the American Bar Association and of news media may be helpful in eliminating or satisfactorily amending Canon 35 to remove the wholly unfair and unwarranted restriction upon radio and television coverage.



The position of radio and television with respect to equal access to legislative sessions and committee hearings seems to be somewhat better established and recognized. There are now some sixteen states at least which permit us general access. Within the last few weeks the members of the Texas legislature voted 140 to 4 in favor of a rule change permitting radio coverage, live and recorded, and television coverage, live and film, of its proceedings, including sessions of the House and meetings of its Committees.

In each case in which progress has been achieved, it has been largely due to the work of local broadcasters who have promptly taken the action indicated.



It is a little disheartening to encounter decisions such as that recently made by a city council to permit no further broadcasting of its meetings because "members might make embarrassing grammatical errors." It is even more alarming to have a governor, in this particular instance the governor of my adopted state of Louisiana, place a complete ban on all radio and television reporters at his press conferences. Over a period of weeks the restriction has been alleviated to the extent that we can now take full notes and silent film. These situations merely serve to point up the importance and immediacy of our problem. There is but one answer—wherever there is a closed door or a closed mind we must work patiently and insistently until it is opened to us. Ultimately, I am sure we will win.



**THE WORLD**



The NBC Radio Network's "HOT LINE" Service, now in operation, gives new stature to radio news coverage. An open line, linking NBC Radio Central to every affiliate, is ready throughout the broadcast day. When news breaks anywhere in the world, immediate notice clears all stations automatically, to bring NBC Radio audiences instant word.

The NBC Radio Network brings the nation another exclusive service: NETWORK NEWS ON THE HOUR. Not just a rehash of wire services, each broadcast carries fresh news—live, direct reports by NBC correspondents around the world,

## ON A NEW "HOT LINE"



on-the-spot coverage of important local stories by Network Associate newsmen at NBC's affiliates. Throughout the entire week, the first five minutes of every hour keep America on top of the news.

The "HOT LINE" Service and NEWS ON THE HOUR form a one-two news punch that make the NBC Radio Station in every market THE source for swift, reliable, complete news coverage. This is the combination that is giving listeners more reason than ever to keep tuned through the day to NBC Radio.

Advertisers were quick to recognize the value of this vital development. Bristol-Myers purchased half of all the NEWS ON THE HOUR broadcasts; Brown and Williamson took the other half—to make one of the biggest radio network sales in years.

The dynamic energy of NBC Radio can generate sales for you, too. Your NBC Radio Network representative will tell you how. Call him today.

**NBC RADIO NETWORK**  
a service of 



## Radio and Television

# TELEPHONE NUMBERS

in New York

### AM Radio Stations

WABC	.....	SUsquehanna	7-5000
WBXN	.....	MElrose	5-0333
WCBS	.....	PLaza	1-2345
WEVD	.....	PLaza	7-0880
WFAS	.....	WHite Plains	9-6400
WGBB	.....	FRooseport	9-1400
WHLI	.....	OLympia	8-1100
WHOM	.....	CRicle	6-3900
WINS	.....	BRyant	9-6000
WKBS	.....	PLioneer	6-6700
WLIB	.....	MONument	6-1800
WMCA	.....	MU	8-1500
WMGM	.....	MURray Hill	8-1000
WRCA	.....	CRicle	7-8300
WNEW	.....	PLaza	3-3300
WNYC	.....	WHitehall	3-3600
WOR	.....	LONGacre	4-8000
WOV	.....	CRicle	5-7979
WQXR	.....	LAKawanna	4-1100
WWRL	.....	DEfender	5-1600

### FM Radio Stations

WABC-FM	.....	SUsquehanna	7-5000
WCBS-FM	.....	PLaza	1-2345
WFAS-FM	.....	WHite Plains	9-6400
WBFM	.....	LEXington	2-4927
WNRC	.....	New Rochelle	6-0800
WHLI-FM	.....	IVanhoe	1-8000
WMGM-FM	.....	MURray Hill	8-1000
WRCA-FM	.....	CRicle	7-8300
WNYC-FM	.....	WHitehall	3-3600
WOR-FM	.....	LONGacre	4-8000
WQXR-FM	.....	LACKawanna	4-1100

### TV Stations

WABC-TV	.....	SUsquehanna	7-5000
WABD	.....	LEhigh	5-1000
WATV	.....	BARclay	7-3260
WCBS-TV	.....	PLaza	1-2345
WRCA-TV	.....	CRicle	7-8300
WOR-TV	.....	LONGacre	4-8000
WPIX	.....	MURray Hill	2-6500

### National Networks

American Broadcasting Co.	.....	SUsquehanna	7-5000
Columbia Broadcasting System	.....	PLaza	1-2345
DuMont Television Network	.....	LEhigh	5-1000
Keystone Broadcasting System	.....	PLaza	7-1460
Mutual Broadcasting System	.....	LONGacre	4-8000
National Broadcasting Co.	.....	CRicle	7-8300

### Station Representatives

ABC Spot Sales	.....	SUsquehanna	7-5000
Avery-Knodel, Inc.	.....	JUDson	6-5536
Hil F. Best	.....	LEXington	2-3783
John Blair & Co.	.....	PL	3-4250
B'air-TV, Inc.	.....	TE	8-5800
Guy Bolam	.....	MURray Hill	5-1300
The Bolling Co., Inc.	.....	PLaza	9-8150
The Branham Co.	.....	MURray Hill	2-4606
Burn-Smith Co., Inc.	.....	MURray Hill	2-3124
CBS Radio Spot Sales	.....	PLaza	1-2345

CBS TV Spot Sales	.....	PLaza	1-2345
Henry I. Christal	.....	MURray Hill	8-4414
Thomas F. Clark Co., Inc.	.....	PLaza	5-0376
Continental Radio Sales	.....	LEXington	2-2450
Donald Cooke, Inc.	.....	MURray Hill	2-7270
Devney & Co.	.....	MURray Hill	7-5365
Everett-McKinney, Inc.	.....	PLaza	9-3747
Forjoe & Co., Inc.	.....	JUDson	6-3100
Melchor Guzman Co., Inc.	.....	CRicle	7-0624
H-R Representatives, Inc.	.....	OXford	7-3120
Headley-Reed Co.	.....	MURray Hill	5-8701
George P. Hollingsbery Co.	.....	OXford	5-5560
The Katz Agency, Inc.	.....	PLaza	9-4460
Robt. S. Keller, Inc.	.....	WA	4-6599
Joseph Hershey McGillvra, Inc.	.....	MURray Hill	2-8755
Robert Meeker Associates, Inc.	.....	MURray Hill	2-2170
NBC Spot Sales	.....	CRicle	7-8300
Pan American Bcstg. Co.	.....	MURray Hill	5-1300
John E. Pearson Co.	.....	PLaza	1-3366
John H. Perry Associates	.....	MURray Hill	7-5047
Peters, Griffin, Woodward	.....	YU	6-7900
Edward Petry & Co., Inc.	.....	MURray Hill	8-0200
Radio-TV Representatives	.....	MURray Hill	8-4340
William G. Rambeau Co.	.....	MURray Hill	6-5940
Paul H. Raymer Co., Inc.	.....	PLaza	9-5570
Venard, Rintoul & McConnell	.....	MURray Hill	8-1088
The Walker Representation Co., Inc.	.....	MURray Hill	3-5830
Weed & Co.	.....	PLaza	9-4700
Adam J. Young, Jr., Inc.	.....	PLaza	9-1810

### Advertising Agencies

Anderson & Cairns, Inc.	.....	MURray Hill	8-5800
N. W. Ayer & Son, Inc.	.....	PL	7-5700
Badger & Browning & Hersey, Inc.	.....	CRicle	7-3719
Ted Bates & Co.	.....	JUDson	6-0600
Batten, Barton, Durstine & Osborn	.....	ELdorado	5-5800
Benton & Bowles, Inc.	.....	MURray Hill	8-1100
Franklin Bruck Advertising Corp.	.....	CRicle	7-7660
Bryan Houston	.....	PLaza	7-6400
Leo Burnett	.....	MURray Hill	8-9480
Calkins, & Holden	.....	PLaza	5-6900
Campbell-Ewald Co., Inc.	.....	MURray Hill	8-3400
Harry B. Cohen	.....	OXford	7-0660
Compton Advertising, Inc.	.....	PL	4-1100
Cunningham & Walsh, Inc.	.....	MURray Hill	3-4900
Dancer-Fitzgerald-Sample	.....	OREgon	9-0600
D'Arcy Advertising Co.	.....	PLaza	8-2600
Doherty, Clifford, Steers & Shenfield, Inc.	.....	BRyant	9-0445
Donahue & Coe, Inc.	.....	COLUMbus	5-2772
Doremus & Co.	.....	WOrth	4-0700
Dowd, Redfield & Johnstone	.....	MURray Hill	8-1275
Roy S. Durstine, Inc.	.....	TEmpleton	8-4600
Erwin, Wasey & Co., Inc.	.....	OX	7-4500
William Esty & Co.	.....	OXford	7-1600
Foote, Cone & Belding	.....	MURray Hill	8-5000
Albert Frank-Guenther Law	.....	COrrlandt	7-5060
Fuller & Smith & Ross, Inc.	.....	MURray Hill	6-5600
Gardner Advertising Co.	.....	COLUMbus	5-2000
Geycr Advertising, Inc.	.....	PLaza	1-3300
Grant Advertising	.....	OX	7-5800
Grey Adv. Agency, Inc.	.....	PLaza	1-3500
Charles W. Hoyt Co., Inc.	.....	MURray Hill	2-2000
Duane Jonas Co., Inc.	.....	MU	7-0270
Kastor, Farrell, Chesley & Clifford, Inc.	.....	PLaza	1-1400
The Joseph Katz Co.	.....	MURray Hill	7-0750
Kenyon & Eckhardt, Inc.	.....	MURray Hill	8-5700
Abbott Kimball Co., Inc.	.....	YU	6-7800
Kudner Agency, Inc.	.....	MURray Hill	8-6700
Al Paul Lefton Co., Inc.	.....	MURray Hill	9-7470
Lennen & Newell, Inc.	.....	MURray Hill	2-5400
MacManus, John & Adams	.....	PLaza	9-3221
Marschalk & Pratt Co.	.....	TE	8-8030