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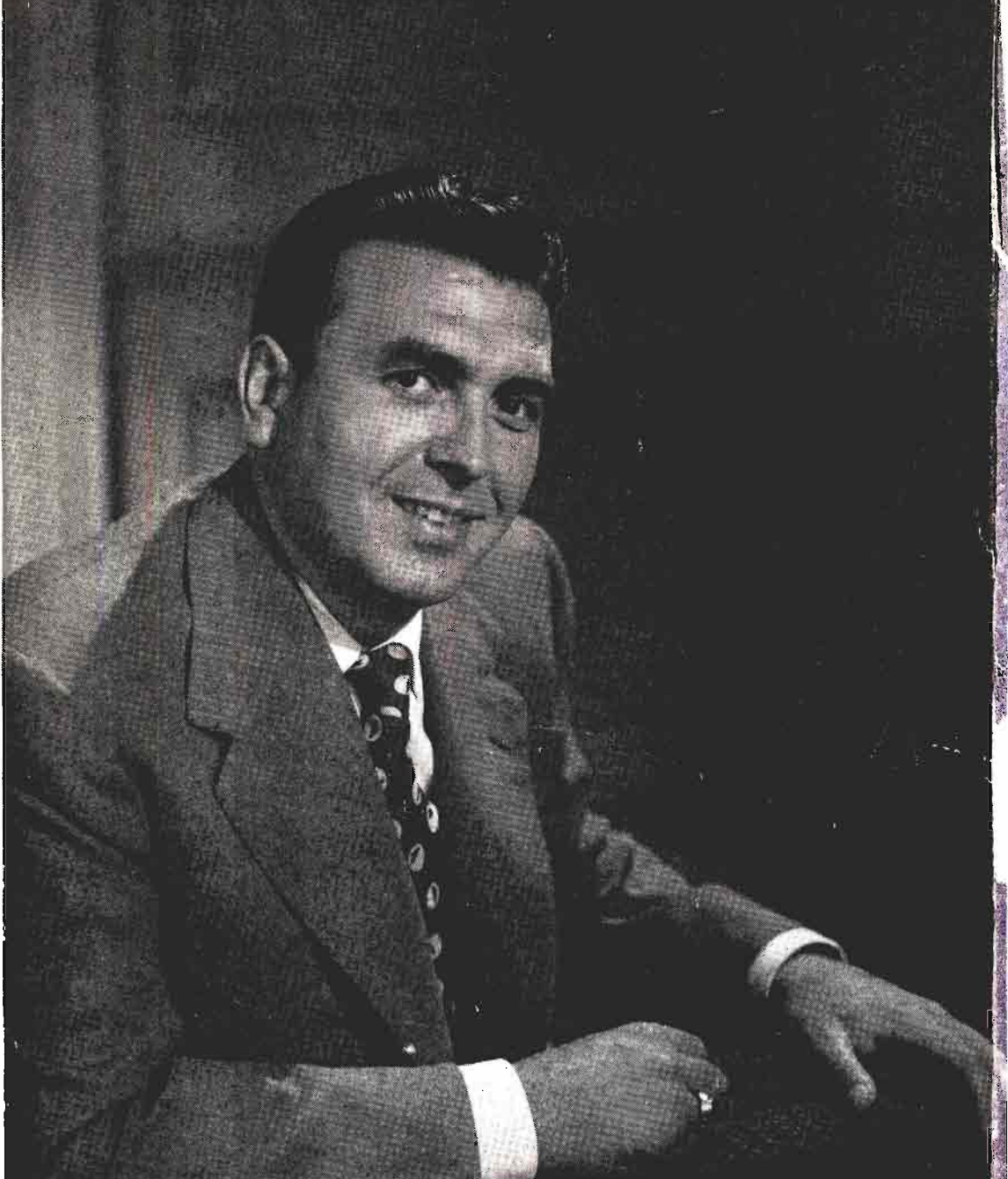


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**SIXTEENTH ANNUAL EDITION**

**JACK ALICOATE**  
*Editor-in-Chief*

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-  **WPTZ** Philadelphia
-  **WBZ-TV** Boston
-  **WNBK** Cleveland
-  **WNBW** Washington
-  **KPTV** Portland, Ore.
-  **WRGB** Schenectady-Albany-Troy





# FOREWORD

**T**HIS, the sixteenth edition of RADIO ANNUAL is a volume dedicated to the accomplishments of the broadcasting industry—the dramatic story of your success in widening the field of communications.



**A** GAIN this year, as in the past, we have had the whole hearted support of all segments of the industry is compiling an up-to-the-minute factual record of the achievements of the radio broadcasting during the past year.



**T**HE story of radio's progress in 1953 is a vibrant one, for never before have broadcasters put their shoulders to the wheel with greater zeal in selling the effectiveness of radio as an advertising medium.



**T**O all of you we express our appreciation of your support in making this edition the most comprehensive reference volume in the history of the broadcasting industry.

*JACK ALICATE*  
*Editor in Chief*

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FOR:

AM-FM-TELEVISION

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



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1953

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## **HARRY WISMER**

Broadcasting and Telecasting  
**TOP SPORTING EVENTS**  
ACROSS THE NATION

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# U P

1350 radio stations from coast to coast receive from United Press an average of more than 40 news programs and news features every day—in addition to scores of extra shows of seasonal and special topical interest throughout the year. And some 200 kinds of sponsors buy them. The U.P. bureau nearest you is ready to present further information promptly.

## United Press news programs for radio

TYPE	TITLE	MINUTES	DAYS
<b>BASIC NEWS</b>	World News Roundup	15	Weekdays, 7 times; Sun., 6 times
	The World in Brief	5	Weekdays, 14 times; Sun., 11 times
	The World in a Nutshell	1	Weekdays, 7 times; Sun., 6 times
<b>SPORTS</b>	Speaking of Sports	5	Monday through Saturday
	The Sports Lineup	5	Every day
	The Sports Roundup	5	Twice Daily
	Great Moments in Sports	5	Monday through Saturday
	Sizing Up Sports	15	Sunday
<b>FOR WOMEN</b>	In the Woman's World	5	Monday through Saturday
	Mainly for Women	5	Monday through Friday
	Women in the News	5	Monday through Friday
	Your Home	5	Saturday
	Names in the News	5	Monday through Friday
	Time Out	5	Monday through Friday
	In Your Neighborhood	5	Monday through Saturday
<b>HUMAN INTEREST</b>	In Movieland	5	Saturday
	Flashback	1	Monday through Friday
	United Press Almanac	1	Every day
	Do Tell	5	Sunday
	In Their Own Words	5	Sunday
	Let's Take a Trip	5	Saturday
<b>FARMING</b>	On the Farm Front	5	Every day
	Daily Farm Market Survey	5	Monday through Saturday
	Rural Roundup	5	Tuesday through Saturday
	Today's United Press Commentary	5	Every day
<b>COMMENTARY &amp; REVIEW</b>	Korean Story	5	Monday through Friday
	Under the Capitol Dome	5	Monday through Saturday
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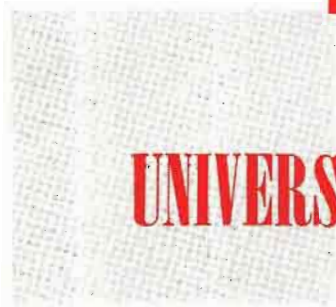
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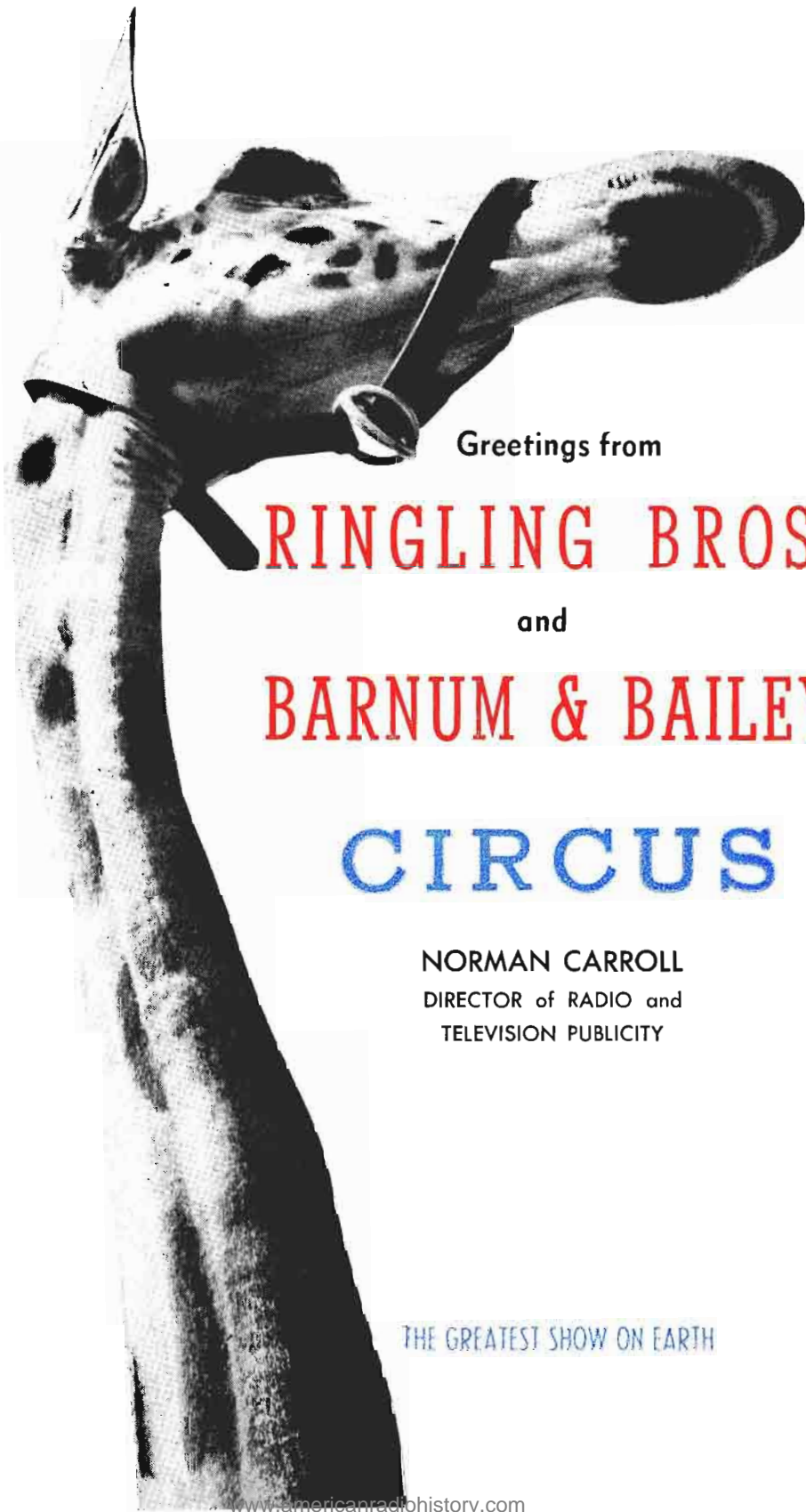
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# AM, TV, FM ALL ON MARCH

## Interest Rekindled In FM As Each Medium Gains

By PAUL A. WALKER, Chairman  
*Federal Communications Commission*

AS FAR AS broadcasting is concerned, 1953 should see a continued expansion of TV primarily, with more small day-time AM stations squeezing into the standard broadcast band, and prospect of rekindled interest in the hardly scratched possibilities for FM.

The rocketing attention to TV, which had its impetus in the removal of the freeze last year, has since been augmented by many new station grants, the first transcontinental inaugural telecast and other popularizing events. Figures vary from week to week, but the post-freeze TV grants are now more than twice the number of the previously existing TV stations. Every state will soon have one or more TV authorizations, and new non-commercial educational TV facilities should grow proportionately.

Many day-time AM stations of modest power continue to wedge into the congested AM spectrum, with the result that more than 2,500 AM stations now hold authorizations, and several hundred applications for new AM facilities are pending.

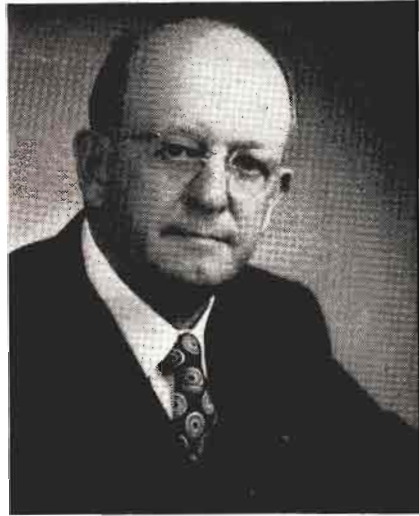
Also, new interest is being evinced in FM. Though many FM construction permits have been surrendered since 1948, the number of licensed FM stations has shown a net increase each subsequent year. At the present time, more than 700 FM stations are authorized, of which number more than 100 are non-commercial educational outlets attracted largely by opportunity for economical low-power operation.

But the actual number of programming stations is not the only thing the broadcaster should be interested in. Radio authorizations on the books of the Commission now, for the first time, exceed the 1,000,000 mark. Many of these affect the broadcaster directly or indirectly.

For example, more than 1,500 authorizations are for operation of auxiliary broadcast services, such as remote pick-up, studio-transmitter links, and experimental and developmental facilities.

Then there are nearly 700,000 authorizations for radio operators of different classes to operate broadcast and other radio stations. Non-broadcast radio station authorizations now exceed 225,000. They cover many more portable and mobile transmitters. And the 115,000 amateur radio operators constitute a training ground for future manpower requirements of the radio industry.

In addition, the common carrier regulation is of vital concern to the broadcaster, because it is a factor in what he pays for program relay, whether it be by microwave or coaxial cable or ordinary telephone lines.





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**Royal Canadians**  
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**F. W. ZIV CO. TRANSCRIPTIONS**  
**DECCA RECORDS**  
**C O N C E R T S**

**NUMBER ONE WITH FANS AND EDITORS**

Publicity: DAVID O. ALBER ASSOC., Gene Shefrin

# CHALLENGE -- AND SUCCESS

## A Tribute To Success Of '52; Challenge Of '53

By HAROLD E. FELLOWS, President

National Association of Radio and Television Broadcasters

**T**HE broadcast media appear destined for their most successful year in 1953. This prediction derives from careful study of economic trends, and from conferences with broadcasters in markets of every size throughout the nation—realistic, shirtsleeve sessions wherein the industry's positive and negative factors were discussed frankly and fully. On these bases, I foresee greater listening and viewing, keener competition for audiences and markets, increased revenues—and more responsibilities and problems—in the year ahead.

Broadcasting thrived in 1952. Radio's net time sales of more than 464 million dollars (after discounts and commissions), according to recent industry estimates, set a record for the medium, reaffirming its claim as the most economical mass advertising method yet devised. Its coverage was also greater than ever before. With 110 million receivers in circulation, all but two per cent of the public had access to radio.

Despite the three-year construction "freeze," finally lifted in mid-April, 1952, the net sale of time by television stations and networks totalled nearly 289 million dollars for the year.

A billion dollars' worth of business for the two media in 1953 does not appear too wild an estimate.

Income, however, is by no means the sole criteria of broadcasting's worth. Radio and television in 1952 cooperatively staged one of the most successful campaigns ever launched; and through it they sold an intangible—"good citizenship" to the hilt. Participating wholeheartedly in the nationwide "Register and Vote" campaign staged by the National Association of Radio and Television Broadcasters in conjunction with the American Heritage Foundation, radio and television solicited—and delivered—a record vote of more than 60 million ballots in the Presidential election, a drive which enlisted the co-operation of all networks as well as 3,090 local and TV stations.

The lifting of the TV "freeze"—probably the most significant single industry development in 1952—instituted a boom which appears likely to continue for sev-



eral years. In January, 1952, there were only 107 operative TV stations and 15 million receivers in circulation. By the end of the year the number of stations had risen to 129, due to spirited bidding for allocations as the public demanded complete national coverage, with 20 million sets in circulation.

Barring any cut-backs necessitated by increased defense production, it isn't unreasonable to believe that another one hundred stations will be on the air by the end of this year, or that the sets-in-circulation will soar to nearly 30 million. Before discounting this as a fantastic prediction, recall if you will, that the majority of past television estimates have proven to be models of conservatism!

While NARTB studies and surveys point to a successful year for radio and television, it must be added that they also indicate problems ahead for both.

There are unmistakable signs of upward trends in operating costs for AM, FM and TV. Although a five-to-ten percent increase in total retail trade is expected, wage increases and rising equipment and servicing costs also loom, and intelligent operating economies must be practiced in order to buoy per-station income. Standardizations of equipment and techniques are constantly being developed as an aid to economical operation, and management is striving for greater efficiency of personnel, as well.

A tendency toward a "buyers" market in most consumer goods indicates the probability of expanded advertising budgets, and broadcasters will compete intelligently and aggressively for an equitable proportion of this additional income. The likelihood that the excess profits tax will be terminated or relaxed by June 30 also augurs well for the profits picture.

The labor situation is another area of concern. Union membership drives seem to be accelerating; and with the increasing interest evidenced in fringe benefits and profit-sharing programs by these groups, it is not likely that many union contracts will be renewed automatically or without change. Congress indicates an inclina-

*(Continued on Page 775)*

# JACK BENNY



# TV LEADING INDUSTRY RISE

## Radio Figures Also Soaring To Record Heights

By FRANK BURKE.

Editor, *Radio-Television Daily*

**R**ADIO and television business was good in 1952 and if predictions are accurate it will be even better during 1953. This optimistic outlook is not the dream of a soothsayer. It's predicated on facts and figures during the past year and projections for the year ahead.

Television is on the threshold of tremendous expansion as new markets open up and the demand for telecasting equipment and receivers exceed the output of production lines. The wise ones say that the industry will produce around 6,500,000 sets during 1955 with a total retail value of around \$2 billion. Other millions will be spent for transmitters, studio equipment and camera-chains as more stations go on the air.

The radio picture, too, looks promising. Today, according to BAB figures, there are 112,000,000 radio sets in operation in U. S. homes. In addition, 27 million car radios are in daily use. Production schedules of leading manufacturers continue to be high for all models of radio receivers with table and car radios leading in popularity.

Turning from the manufacturing picture to the business of broadcasting, it is estimated that the radio net time sales for 1952 was over 465 million dollars as compared to 451 million in 1951. Spot sales and region networks showed the greatest increase in time sales with the volume of network sales reported to be down as compared to 1951.

An all-time high of \$17,462,216 in television billings for December brought total network TV gross charges to \$180,794,780 for 1952, according to Publishers' Information Bureau's monthly report. The past year's total compares with \$127,989,713 in 1951, \$40,778,885 in 1950 and \$12,294,513 in 1949.

The programming pattern in radio has been interesting. News, as always, has been an easy sale and music programs have been next in popularity. However, recorded dramatic and mystery shows with good merchandising tie-ups have been increasing in popularity.

In television, variety programs, quiz,



forums and news rate high in the estimation of the viewers. The filmed programs are increasing in numbers; and this year will see an even greater percentage of the programming on films. This is especially true in secondary markets where limited program budgets make it necessary to by-pass live talent shows and present movies, short subjects and kines to the viewers.

Trade organizations continue to become more active, with the National Association of Radio and Television Broadcasters under President Harold E. Fellows doing a good job for the radio and TV broadcasters. Two other organizations which have made great contributions to the broadcasters the past year are Broadcast Music, Inc., and Broadcast Advertising Bureau. BMI and BAB, which conducted successful sales and programming clinics last year, plan to pool their efforts this year and will jointly sponsor radio clinics under auspices of state associations this summer. These meetings, timed not to conflict with NARTB district meetings, hold promise of engendering even more enthusiasm in radio sales for the year 1953. It is significant to note that radio and television time sales on the local level increased immeasurably the past year and will probably continue to rise during 1953.

Other associations also having made valued contributions to the industry the past year include the Radio Television Manufacturers Association and Better Business Bureau. Both took an active part in establishing ethical practices in the sales and servicing of television sets during the past year.

The varied activities of industry organizations have without question done much to sustain interest in commercial radio and to aid in the expanding television broadcasting field. They have worked hand in hand with networks and stations in keeping communications to the fore as advertising media. That they have succeeded is indicated from the business outlook for 1953.



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**1953**

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# The Who's Who of '52

As Selected by Nation's Radio-TV Editors

*Radio*

*Television*

— MAN OF THE YEAR —

**ARTHUR GODFREY**  
CBS-Radio

**BISHOP FULTON J. SHEEN**  
Du Mont TV

— WOMAN OF THE YEAR —

**EVE ARDEN**  
CBS-Radio

**LUCILLE BALL**  
CBS-TV

— DRAMATIC SHOW OF THE YEAR —

**THEATER GUILD**  
NBC-Radio

**ROBT. MONTGOMERY PRESENTS**  
NBC-TV

— COMEDY SHOW OF THE YEAR —

**JACK BENNY**  
CBS-Radio

**"I LOVE LUCY"**  
CBS-TV

— VARIETY SHOW OF THE YEAR —

**"THE BIG SHOW"**  
NBC-Radio

**"SHOW OF SHOWS"**  
NBC-TV

— MUSICAL SHOW OF THE YEAR —

**FIRESTONE HOUR**  
NBC-Radio

**FRED WARING**  
CBS-TV

— COMMENTATOR OF THE YEAR —

**EDWARD R. MURROW**  
CBS-Radio

**JOHN CAMERON SWAYZE**  
NBC-TV

— DOCUMENTARY OF THE YEAR —

**"THE PEOPLE ACT"**  
CBS-Radio

**"VICTORY AT SEA"**  
NBC-TV

— QUIZ SHOW OF THE YEAR —

**GROUCHO MARX**  
NBC-Radio

**"WHAT'S MY LINE"**  
CBS-TV

— SPORTSCASTER OF THE YEAR —

**BILL STERN**  
NBC-Radio

**MEL ALLEN**  
NBC-TV

— CHILDREN'S SHOW OF THE YEAR —

**"LET'S PRETEND"**  
CBS-Radio

**KUKLA, FRAN & OLLIE**  
NBC-TV

— SONG HIT OF THE YEAR —

**"YOU BELONG TO ME"**  
BMI

**"WISH YOU WERE HERE"**  
ASCAP

Red Skelton

# TV SURGE HIGHLIGHTED '52

## Video-Equipped Homes Increased 40% In Year

By BRIG. GEN. DAVID SARNOFF, Chairman of the Board,  
*Radio Corporation of America*

TELEVISION greatly extended its service area and enlarged its stature as one of America's major industries in 1952. Television-equipped homes increased from 15 million in 1951 to nearly 21 million at the end of 1952—a gain of 40 per cent.

New opportunities for continued expansion of television and all phases of electronics took definite shape this year in the development of the latest marvel of science, the transistor. This tiny device, which performs many of the functions of electron tubes, has reached a stage of development that demonstrates the profound influence it will have on the future of electronics and communications. Its further development will greatly broaden the base of the electronics art, enabling it to expand into many new fields of science, commerce and industry.

The two most significant steps in television progress during the past year were: the licensing of new stations permitted by lifting of the TV station "freeze," and the opening of UHF (ultra-high frequencies) for television broadcasting.

Today forty-seven per cent of American families have television sets, and more than sixty-five per cent of the population is within range of one or more TV stations. At mid-December, 117 TV stations were on the air. Construction permits had been granted to 135 others, many of which plan to be in operation during 1953.

As a result, new markets will open as television broadcasting service spreads. An indication of what may be expected is found in the plans of the RCA Service Company to open thirty-four additional service branches in 1953. In the international field, RCA has supplied equipment for fifteen television stations in Canada, Brazil, Cuba, Hawaii, Dominican Republic, Mexico, Venezuela and Italy.

Further progress has been made during the year with the RCA compatible color television system and its tricolor tube.

During 1952 RCA and NBC engineers have been field testing color television standards evolved by the National Television System Committee, which is com-



prised of experienced engineers of the industry. When the field tests have been completed and the information evaluated and applied, the Federal Communications Commission will be petitioned to review the subject of color television and to set standards which will permit commercial broadcasting of compatible color. The field tests have also produced further evidence of the practicability and desirability of a compatible system for service to the public, that is, a system which permits owners of existing television sets to receive color programs in black and white without any change whatever in their sets.

Television's great impact on American life was brought into sharp focus during the national political campaign. It played a vital role in presenting the candidates to the people and in getting out the vote. Historians as well as politicians will be busy for some time to come evaluating the full extent of the influence of television in politics, and evolving strategy for its most effective use in future campaigns.

Throughout 1952 the older arts, including radio, the press and motion pictures, felt the added touch of television. Each medium has stimulated the other to further improvement and greater service. For example, the motion picture series "Victory at Sea," produced for television by the National Broadcasting Company in cooperation with the United States Navy, has brought into the homes of the nation documentary proof of the defeats and triumphs of World War II and the heroism of our fighting men at sea, on land and in the air.

The live-talent telecasts of "Opera in English," originated and developed by the NBC, have provided a new dimension and significance to this field of entertainment and education. Among the "Operas in English" have been "Amahl and The Night Visitors," "Billy Budd," and "Trouble in Tahiti."

As further evidence of the creative efforts of the NBC in program pioneering, Robert E. Sherwood, noted dramatist, has been engaged to write nine original plays for television, the first of which is sched-

*(Continued on Page 83)*



**PICTURES — TELEVISION — RADIO — RECORDS**  
**AND**  
**JIMMY DURANTE MUSIC PUBLISHING CO., INC.**

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



# STOCKS IN REVIEW

## 1952

Compiled from daily listings published in  
RADIO TELEVISION DAILY



**T**HIS rapid-glance survey of leading radio and television industry stocks show how they stood at the beginning of each quarter of 1952 and on January 1, 1953. The figures used are for the first business day following the first calendar day of each quarter where the first day of each quarter did not fall on a regular working day.



### NEW YORK STOCK EXCHANGE

	Dec. 31	Apr. 1	Jul. 1	Oct. 1	Dec. 31
ABC .....	11 <sup>3</sup> / <sub>8</sub>	11 <sup>1</sup> / <sub>4</sub>	9 <sup>1</sup> / <sub>8</sub>	9 <sup>7</sup> / <sub>8</sub>	9 <sup>3</sup> / <sub>4</sub>
Admiral Corp. ....	26 <sup>3</sup> / <sub>4</sub>	26 <sup>7</sup> / <sub>8</sub>	28	30 <sup>3</sup> / <sub>8</sub>	30 <sup>1</sup> / <sub>2</sub>
Am. Tel. & Tel. ....	156 <sup>1</sup> / <sub>4</sub>	154 <sup>1</sup> / <sub>2</sub>	154	152 <sup>7</sup> / <sub>8</sub>	159 <sup>3</sup> / <sub>8</sub>
CBS A .....	34 <sup>1</sup> / <sub>4</sub>	37 <sup>5</sup> / <sub>8</sub>	34 <sup>1</sup> / <sub>4</sub>	36 <sup>3</sup> / <sub>4</sub>	39
CBS B .....	34 <sup>1</sup> / <sub>8</sub>	37 <sup>3</sup> / <sub>4</sub>	34 <sup>1</sup> / <sub>4</sub>	36 <sup>5</sup> / <sub>8</sub>	39 <sup>1</sup> / <sub>8</sub>
Gen. Electric .....	59 <sup>1</sup> / <sub>2</sub>	58 <sup>3</sup> / <sub>8</sub>	62 <sup>7</sup> / <sub>8</sub>	63 <sup>3</sup> / <sub>8</sub>	72 <sup>3</sup> / <sub>4</sub>
Philco .....	27	29 <sup>3</sup> / <sub>4</sub>	33 <sup>1</sup> / <sub>4</sub>	33 <sup>1</sup> / <sub>2</sub>	35 <sup>1</sup> / <sub>4</sub>
Philco Pfd. ....	82	86	89	84	87 <sup>1</sup> / <sub>2</sub>
RCA Common .....	23 <sup>1</sup> / <sub>2</sub>	27 <sup>1</sup> / <sub>4</sub>	26 <sup>5</sup> / <sub>8</sub>	27 <sup>1</sup> / <sub>4</sub>	28 <sup>3</sup> / <sub>8</sub>
RCA First Pfd. ....	72 <sup>1</sup> / <sub>2</sub>	77	74 <sup>1</sup> / <sub>8</sub>	75 <sup>3</sup> / <sub>4</sub>	80 <sup>1</sup> / <sub>4</sub>
Stewart-Warner .....	19 <sup>1</sup> / <sub>2</sub>	18 <sup>3</sup> / <sub>4</sub>	19 <sup>7</sup> / <sub>8</sub>	19 <sup>7</sup> / <sub>8</sub>	22 <sup>1</sup> / <sub>8</sub>
Westinghouse .....	39 <sup>7</sup> / <sub>8</sub>	36 <sup>5</sup> / <sub>8</sub>	39 <sup>1</sup> / <sub>2</sub>	42	47 <sup>3</sup> / <sub>4</sub>
Westinghouse Pfd. ....	96	99	98	99 <sup>7</sup> / <sub>8</sub>	99 <sup>1</sup> / <sub>2</sub>
Zenith Radio .....	67 <sup>1</sup> / <sub>2</sub>	78	82	81 <sup>1</sup> / <sub>4</sub>	81



### NEW YORK CURE EXCHANGE

Du Mont Lab. ....	16 <sup>3</sup> / <sub>4</sub>	17	16	17 <sup>1</sup> / <sub>8</sub>	16
Hazeltine Corp. (Split in '52).	42 <sup>1</sup> / <sub>2</sub>	39 <sup>5</sup> / <sub>8</sub>	43 <sup>1</sup> / <sub>4</sub>	24 <sup>7</sup> / <sub>8</sub>	25 <sup>1</sup> / <sub>2</sub>
Nat. Union Radio. ....	3 <sup>5</sup> / <sub>8</sub>	3	3 <sup>1</sup> / <sub>8</sub>	2 <sup>7</sup> / <sub>8</sub>	2 <sup>3</sup> / <sub>8</sub>



### OVER THE COUNTER

	Bid	Ask	Bid	Ask	Bid	Ask	Bid	Ask	Bid	Ask
Stromberg-Carlson ..	12 <sup>1</sup> / <sub>4</sub>	13 <sup>1</sup> / <sub>2</sub>	14 <sup>5</sup> / <sub>8</sub>	15 <sup>7</sup> / <sub>8</sub>	14 <sup>3</sup> / <sub>4</sub>	16 <sup>1</sup> / <sub>4</sub>	17 <sup>3</sup> / <sub>4</sub>	19 <sup>1</sup> / <sub>4</sub>	17 <sup>1</sup> / <sub>2</sub>	19



## RED BUTTONS

# PRODUCTION NOW AT PEAK

## RTMA Expects \$4,000,000,000 Total In 1953

By JAMES D. SECREST, Executive Vice President  
Radio-Television Manufacturers Association

**T**HE radio-TV-electronics industry achieved a new production peak in 1952 and looks forward to bettering that record in 1953 in the manufacture of both civilian and military equipment.

An estimated 6,096,279 TV sets and 9,711,236 radios were produced in 1952 with a combined value at the factory level of about \$1.3 billion. Seven million of the radios were home sets and portables; the remainder were auto sets. Deliveries of electronic equipment and parts to the Armed Services in 1952 were valued at \$2.5 billion, while sales of transmitting and communications equipment and replacement parts accounted for another \$250 million or more.

Thus the combined dollar volume achieved by the industry in 1952 exceeded \$4 billion. At its World War II peak, the industry's military production rate was at the annual rate of \$3.5 billion, and its highest peacetime volume was \$1.9 billion in 1950.

The 1952 record of industrial production was made possible by substantial expansions in plant facilities since the outbreak of the Korean War and the early adoption of conservation techniques which greatly reduced the industry's consumption of scarce metals in the manufacture of radio and TV sets.

Termination of the "freeze" on new TV station construction in mid-1952 marked a turning point in the post-war history of commercial television. It made possible a nation-wide TV service and the opening of TV markets in virtually every city and town of the United States during the next few years.

Resumption of the issuance of TV construction permits by the Federal Communications Commission had an immediate effect on the dormant transmitter industry and gave receiver manufacturers some sales stimulus during the second half of 1952 and a greater psychological "lift" in anticipating 1953 business. The growing popularity of a second TV receiver in the home also stimulated sales in established markets.

With the renewal of TV station licensing, Ultra High Frequency (UHF) television got its first try-out and quickly



proved its ability to provide service equal to that of the VHF stations in primary viewing areas and with less susceptibility to man-made interference.

Set manufacturers began immediately to make available UHF converters, tuners, and other reception facilities and to redesign a portion of their receivers for dual TV reception of both VHF or UHF stations.

Substantial progress was made by the industry in developing a system of color telecasting which can be received in monochrome on most present TV sets. The National Television System Committee, under the direction of Dr. W. R. G. Baker, Director of the RTMA Engineering Department, worked out the new color signals and prepared for field tests of the proposed system in 1953.

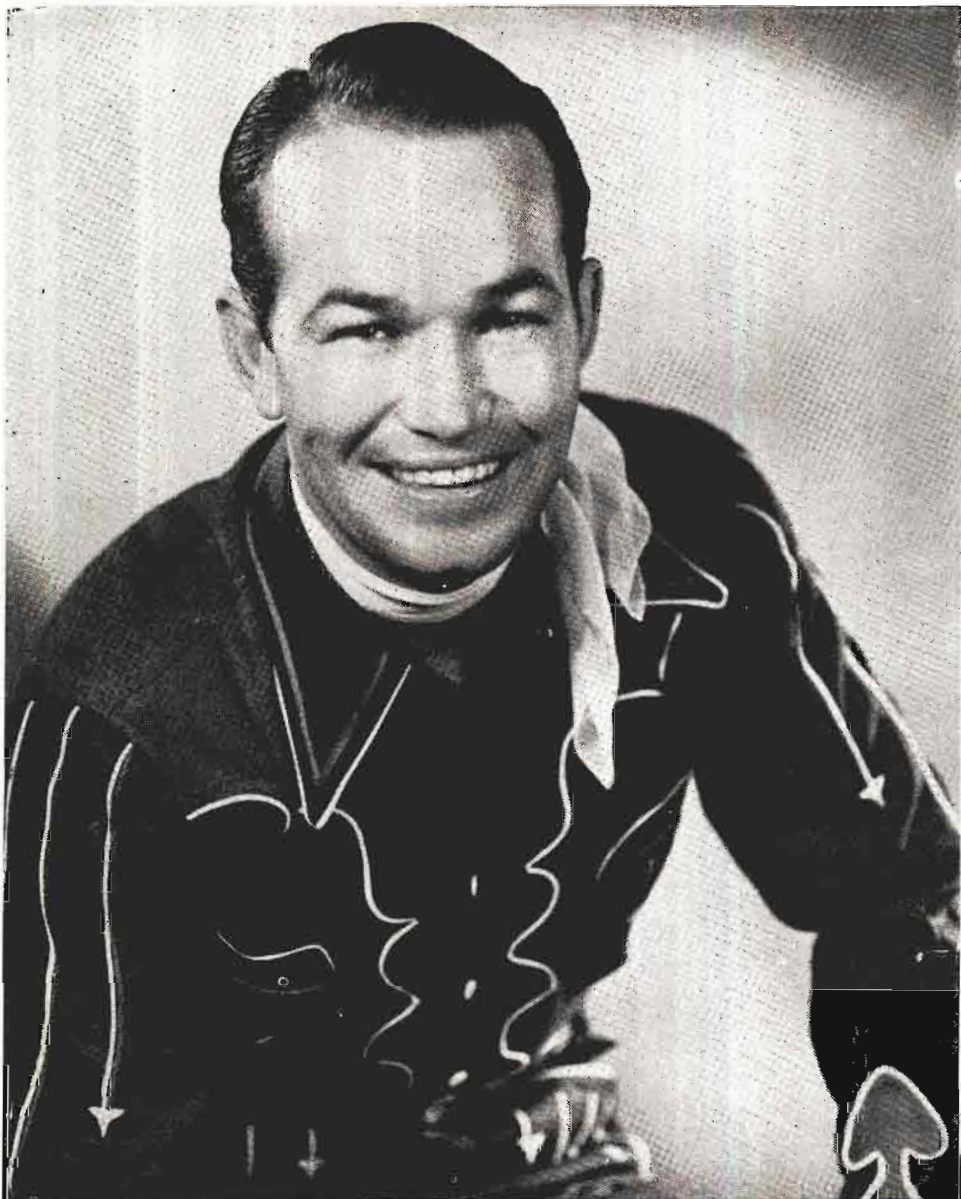
Further tests of equipment and approval by the Federal Communications Commission will be necessary before this color television can become a commercial reality.

Under pressure of fulfilling both military and civilian requirements, the electronics industry greatly expanded its plant facilities in 1952. Likewise, factory employment rose about 20 percent and, according to the U. S. Employment Service, exceeded 400,000 for the first time since World War II.

Despite material shortages, the industry by means of high production and conservation held prices well below ceilings established by the Office of Price Stabilization. Screen sizes of television receivers continued to increase and other improvements were added. Consequently, values reached a new high.

The outlook for the electronics industry in 1953 is very encouraging. While estimates vary, it seems likely that from 75 to 100 new TV stations will go on the air this year. Many of these will be in virgin markets. Others will make television more desirable in areas where TV programs have been limited to one or two stations. All will add to the potential TV audience.

Manufacturers expect to produce and sell not less than 6,500,000 TV sets and more than 10 million radios in 1953. At the same time they will meet all military requirements.



# SPADE COOLEY

"THE SPADE COOLEY SHOW" — TV

*Decca Records • Santa Monica Ballroom • Motion Pictures • Standard Transcriptions*

# SONG HITS OF 1952

(January 1, 1952 to January 1, 1953)

The 35 song hits with the largest radio and television audiences listed below in order of the total ACI points received in the ACI surveys during 1952. (Songs in stage or film productions are indicated. Songs currently active are marked with an asterisk. Songs whose activity began on the ACI surveys during the fall of 1951 are noted by the 1951 date.)

SONG TITLE AND PUBLISHER	TOTAL ACI POINTS	NUMBER OF WEEKS ON ACI SURVEY
Any Time (Hill & Range)	33,960	33
*Wish You Were Here (Chappell)	27,732	26
Blue Tango (Mills)	26,904	35
*You Belong To Me (Ridgeway)	25,170	21
Cry (Mellow)	23,829	21
Be Anything (But Be Mine) (Shapiro-Bernstein)	23,600	24
Slow Poke (1951) (Ridgeway)	22,540	18
Please Mister Sun (Weiss-Barry)	22,063	22
Be My Life's Companion (E. H. Morris)	21,227	23
Walkin' My Baby Back Home (DeSylva-Brown & Henderson)	20,991	31
Kiss Of Fire (Duchess)	20,046	24
Wheel Of Fortune (Laurel Music)	19,496	21
Singin' In The Rain (Robbins)	17,009	27
I'm Yours (Algonquin)	16,379	24
Blacksmith Blues (Hill & Range)	16,012	21
Lover (Famous)	15,763	39
Tell Me Why (Signet)	15,648	18
*Somewhere Along The Way (United)	15,507	27
Undecided (1951) (Leeds)	14,948	20
Forgive Me (Advanced)	14,938	23
*Because You're Mine (Feist)	14,926	20
*Glow-Worm (E. B. Marks)	14,116	19
*Jambalaya (Acuff-Rose)	13,880	20
Auf Wiederseh'n Sweetheart (Hill & Range)	13,772	19
I'll Walk Alone (Mayfair)	13,517	23
Zing A Little Zong (Burvan)	13,302	21
Half As Much (Acuff-Rose)	13,167	23
*I Went To Your Wedding (St. Louis)	13,164	19
Little White Cloud That Cried (Spier)	12,688	15
A Guy Is A Guy (Ludlow)	11,500	19
Am I In Love (Famous)	11,418	19
Down Yonder (1951) (La Salle)	11,396	17
Delicado (Remick)	11,337	21
I Could Write A Book (T. B. Harms)	11,046	20
I Hear A Rhapsody (Broadcast Music)	10,981	17

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**BILL NIMMO**

Announcer — M.C.

**"The Jackie Gleason Show"**

**"Pabst Blue Ribbon"**

CBS-TV

*Management*  
CHARLES CONAWAY

# *Best Wishes*



**DEAN & JERRY**



# A. W. R. T. SCOPE WIDENING

## Projects Now Carried Out On A National Scale

By DORIS CORWITH, President

*American Women In Radio and Television*

**T**HE strength of any organization is based on the soundness and integrity of its objectives, the loyalty and contributions of its members, and its value to society. As AWRT comes to the close of its second year, an accounting to the industry is a welcome privilege.

The 1952 AWRT Convention in Detroit, under the chairmanship of Edythe Fern Melrose, of WXYZ and WXYZ-TV, brought 300 members together from all parts of the U. S. for three days of business meetings, panel discussions, formal speeches and gala entertainment. New officers elected to serve until April 1954 were Doris Corwith, NBC, president; Dorothy Fuller, WBET, eastern vice president; Alice Friberg, WCYB, southern vice president; Elizabeth E. Marshall, WBEZ, central vice president; Mollie Morse, KFMB, western vice president; Jane Dalton, WSPA, secretary-treasurer. These officers, together with five directors, whose terms expire in 1953, form the AWRT board of directors. To them is given the administrative responsibility for our organization.

We closed our organizing Convention in New York City in April 1951 with 358 members. At the end of 1951, we had 621 on our membership rolls. December 1952 found 655 active and 106 associate members of AWRT, a total of 761. These women represent all phases of our industry.

Membership includes subscription to our monthly publication, **NEWS AND VIEWS**. It contains articles of interest to our members, chapter news, personal items, and keeps us abreast of developments affecting the broadcasting and television industries.

Local chapters of AWRT are growing and flourishing. Among the most active are those in New York City, Washington, St. Louis, Chicago, Detroit, Atlanta, Los Angeles, and San Diego. State meetings have been held in New York, Connecticut, Pennsylvania, Michigan, Illinois, and Georgia. Regional groups in New England and The Heart of America have regular get-togethers on a large scale, and invariably well attended.

AWRT established in 1952 an Informa-



tion Services Committee which answers inquiries of all kinds. The New York City Chapter has instituted a Contact Service Committee which will assist all our members in making contacts when they visit New York.

Projects have been carried out on a national scale this year under the general theme, "Women Are First-Class Citizens." We cooperated in the observance of United Nations Day, through the industry committee under the chairmanship of Harold Fellows, president of NARTB.

Our members have been strongly urged to use every possible means to get out the vote. More recently we have asked them to interest themselves in the needs of our public schools: more and better teachers, more and better buildings and equipment, and closer relationship between the school authorities and the public. Some of our chapters are engaged in local projects. For instance, the New England Chapter is working with the Massachusetts State Division of Child Guardianship to encourage wider acceptance of the Foster Home Plan, with the slogan, "Give a Child a Home." In New York State, the chairman and her co-workers set up a booth for women broadcasters at the New York State Fair, which attracted wide and favorable attention.

Plans are now moving forward for the 1953 Convention in Atlanta, Georgia, April 30-May 3. Edythe Meserand, of New York City, AWRT's first president, serves as director, and Marguerite Ewing Schott and Hazel Marsden, both of Atlanta, as co-chairmen. All activities will take place at the Atlanta Biltmore Hotel. At this Convention, five directors will be elected, the constitution and by-laws will be revised, work sessions and panels of distinguished representatives of the industry will be presented. A post-Convention tour of Miami and Havana has been planned through the fine cooperation of the officials of the Florida resort and the colorful capital of Cuba.

The officers, directors and members of AWRT are proud to be an active part of the great radio and television industry. We look forward to 1953 as a year of challenge and growth.



*Exclusive Representative:*  
Ted Ashley Associates

*Press Relations:*  
Solters-O'Rourke Associates

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# TEN TOP RADIO-TV NEWS EVENTS OF 1952

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*The RADIO-TELEVISION DAILY selections of the top ten news events of 1952 and outstanding radio-TV broadcasts follow:*

- 1—The election of President-Elect Dwight D. Eisenhower.  
•
- 2—Political Conventions in Chicago.  
•
- 3—The H-Bomb Developments.  
•
- 4—Death of King George VI of England.  
•
- 5—Captain Carlsen and the Flying Enterprise.  
•
- 6—Korean War and Truce Negotiations.  
•
- 7—The Corruption in Government Disclosures.  
•
- 8—The Steel Strike and Government Seizure.  
•
- 9—Midwest Floods.  
•
- 10—President-Elect Eisenhower's Korean Trip.  
•

## **Outstanding Broadcasts**

- NBC TV—"Victory at Sea."  
•
- CBS TV—Ed Murrow's "See It Now" from Korea.  
•
- ABC TV—"Crusade in the Pacific."  
•
- Mutual—Coverage of the World Series.  
•
- Du Mont TV—Bishop Fulton J. Sheen.

*Kate Smith*

# MANUFACTURING MARK SET

## Federal Demand A Factor In Record Production

By FRANK M. FOLSOM, President,  
*Radio Corporation of America*

THE radio-television industry, operating throughout 1952 under the impetus of ever-growing demands from both the Government and the general public, achieved new all-time records in production, merchandising, and servicing of electronic equipment.

As the year closed, the annual "going rate" of the industry was estimated at \$5 billion. Present analyses of market potentials indicate a continuing upward trend in 1953, with the industry rate approaching \$6 billion during the latter part of the year.

Equipped with the greatest production capacity in its history, the radio-television industry is successfully meeting the dual requirements of manufacturing for the national defense and the domestic market. In RCA, this is largely due to the outstanding teamwork of employees and the splendid cooperation of suppliers.

While defense production formed the bulk of the industry's output in 1952, television continued to be the major factor in the civilian field. The 6,000,000 television receivers produced during the year added more than \$1 billion to the industry's gross income.

America's overwhelming acceptance of television as one of our most powerful mediums of entertainment, culture, and news is shown by the fact that, in the last six years, the public's investment in TV receivers alone amounts to more than \$9 billion. This represents an unparalleled achievement. It involved the manufacture and distribution of approximately 23,000,000 television sets, of which nearly 21,000,000 are in use today.

In 1953, it is expected that between 150 and 200 new UHF (ultra-high frequency) and VHF (very-high frequency) stations will go on the air. Approximately 5,000,000 additional families will thereby be brought into television's range of service for the first time. On the basis of this expectation, plus the replacement market, it is believed the industry will distribute approximately 6,250,000 new television sets during the next year.

Along with television's growth, the pub-



lic's interest in radio broadcasting continues firm. The industry distributed more than 9,000,000 radio sets in 1952, and expects to produce a similar number in the coming year.

As one of the principal manufacturers in the industry, RCA Victor produced as many radio and television home instruments in 1952 as Government allocations of materials permitted. The greatest demand in the television field was for 21-inch receivers.

The public's desire for larger screen sizes is growing, and this trend probably will result in substantial sales of 27-inch receivers by the end of 1953. In radio, the trend is to small sizes with high performance. Miniaturization of component parts and tubes is enabling us to meet this demand in radio.

In the field of defense production, RCA made an outstanding record throughout the year.

With the increasing interest in larger screen sizes for television receivers, the replacement market is rapidly developing as an important factor in television merchandising. At the same time, there is a growing number of television families with two or more receivers in their homes.

Throughout 1953, the expansion of television service will focus greater attention than ever before on UHF. While the number of VHF stations will continue to increase, many communities will be served by both VHF and UHF.

The rapidly expanding UHF television market is a direct outgrowth of RCA's experimental "proving ground," at Bridgeport, Conn., where the practical problems of UHF were solved and virtually the entire industry tested its receiver designs. Largely as a result of these experiments, the "freeze" on television broadcast station construction was broken in 1952, and the broadcasting industry hailed the highly successful inauguration of the first post-freeze VHF station in Denver, Colo., and the first commercial UHF station in Portland, Ore. The contributions of RCA and RCA Victor engineers in bringing television to these new markets included

*(Continued on Page 87)*



**SAM LEVENSON**

**"THIS IS SHOW BUSINESS"**

**CBS-TV**

# Top Ten News Selections Of Networks for 1952

The networks' evaluation of the top ten news stories follows:

## — NBC —

General Eisenhower's Presidential victory and the campaign.  
The truce stalemate in Korea and the continuing hostilities.  
The death of King George VI of Britain and the accession of Queen Elizabeth II to the throne.  
The steel strike and government seizure.  
The airplane crash at Moses Lake.  
The saga of Capt. Carlsen and the freighter Flying Enterprise.  
Prison riots in several states (New Jersey, Michigan and Illinois).  
New labor leadership arises after the deaths of William Green and Philip Murray.  
President-elect Eisenhower's Korean inspection trip.  
First live TV pictures of an atom bomb explosion, together with first reports of the explosion of the new hydrogen bomb at Bikini.

## — CBS RADIO —

The sinking of the freighter Flying Enterprise off Falmouth, and the rescue of Capt. Kurt Carlsen.  
News of the death of King George VI of England.  
Air tragedy at Elizabeth, N. J., causing heavy casualties.  
New Hampshire primaries in which the strength of Eisenhower and Kefauver first became apparent.  
Missouri floods causing unprecedented property loss.  
First eyewitness report on atomic tests at Yucca Flats, Nevada.  
General Eisenhower's homecoming.  
Presidential conventions in Chicago.  
Presidential election.  
Eisenhower trip to Korea.

## — CBS TV —

Election of Eisenhower.  
The Cold War, including failure of Korean truce talks.  
The increasing threat of inflation.  
Development of the H-Bomb.  
Death of King George.  
Captain Carlsen and the Flying Enterprise.

The Nixon Case.  
The corruption in government disclosures.  
The Supreme Court ruling in the Steel Case.  
The rise of nationalism in Africa and the Middle East.

## — MUTUAL —

General Dwight D. Eisenhower is elected President.  
Republican Party regains control of the Federal Government.  
War overrides peace attempts for Korea.  
Queen Elizabeth II ascends British Throne.  
Corruption and Communism exposed in National Government.  
Desert revolts blast governments in Moslem lands.  
Steel seizure.  
Floods surge over Midwestern valleys.  
Prisoners riot in jails.  
Captain Kurt Carlsen struggles to save the Flying Enterprise.

## — ABC RADIO —

The election of President-Elect Eisenhower.  
Efforts for truce in Korea.  
Dismissals of Morris, McGrath.  
The Supreme Court ruling on the Steel Seizure.  
The Flying Enterprise Disaster.  
The Prison Riots.  
The Death of King George.  
The Abdication of King Farouk.  
The Schuster Killing.  
The Yankees' Defeat of the Dodgers.

## — ABC TV —

The election of President-Elect Dwight D. Eisenhower.  
The National Conventions in Chicago.  
The Flying Enterprise Disaster.  
The Death of King George.  
The H-Bomb Explosion.  
The Koje Prison Riots.  
The Midwest Floods.  
The Seizure of the Steel Industry.  
The Issue of Corruption in Government.  
The Czech Purge.



TONY MARTIN



# TV—AND CANADA POLITICS

## Citizen Protests Bring Easing Of Gov't Edicts

By T. I. ALLARD, General Manager,  
Canadian Association of Broadcasters

TELEVISION became a hot political issue in Canada during 1952 and remains so in 1953. Developments forced the Government to modify its previous policy of a complete monopoly of television in Canada by the government-owned Canadian Broadcasting Corporation. The modification, however, has gone only half way, and the struggle for development of the new medium in Canada continues.

The Government found its original policy of permitting only its broadcasting agency, The Canadian Broadcasting Corporation, to enter television, under fire from its own party. A meeting of the National Liberal Federation in Ottawa in the fall of 1952 passed a resolution demanding that the Government immediately permit the development of television by independent, or non-government capital. The National Liberal Federation is the parent body of the Liberal Party which at present holds the reins of government in Canada. The Federation's resolution reflected grass roots sentiment throughout the country, particularly in the four Western Provinces and the four Atlantic Provinces. These parts of the country had no television at all, not even that provided by the Government's monopoly, and the chorus of protest had grown to a roar.

In the two central Canadian provinces the CBC provided limited television services with one station in Toronto and one in Montreal. Each of these operates approximately four hours per evening, the Montreal station in both English and French. Manufacturers are dissatisfied with the slow rate of television receiver sales in Montreal where the CBC service aroused no great enthusiasm. In Toronto, consistent surveys showed an average of 80% of viewers consistently tuned to U. S. television stations which come into the Ontario metropolis.

The Canadian Association of Broadcasters, representing the non-Government stations of Canada, took every step in its power to point out to the Government the great dangers of a state television monopoly and the fact that private capital was



ready to provide service in many Canadian cities at no cost to the public treasury. These facts were also consistently placed before the public which saw no reason why Canada should not permit those who wanted to risk their capital in bringing television to Canadians, to do so.

As a result of rising public indignation, the Government decided to modify its policy. As matters now stand the CBC monopoly will be broken in any

area where CBC does not have or immediately contemplate a television station. CBC already has stations in Toronto and Montreal and has announced its intention of proceeding quickly with telecasting stations in Ottawa, Quebec City, Halifax, Winnipeg, Vancouver, and perhaps London and Windsor. It will, thus, still continue its monopoly in all of Canada's major cities. However, private capital will be permitted in other areas and there are about half a dozen of these where television might be economically feasible.

The present modification of policy has not come anywhere near satisfying public opinion and it seems likely that the government policy will be further modified, especially if this turns out to be an election year, to permit entry by private capital into television, even in the larger areas so far exclusively reserved for the CBC. Some potential applicants are reluctant to enter a serious application in view of the fact that the regulations under which private television stations will operate have not yet been announced. There is fear in the minds of some potential applicants that these might be so stringent as to make profitable or merely break-even operation impossible.

A great deal of interest is being taken in the possibilities of various forms of wired television, particularly in the ranks of the movie industry in Canada.

Meantime, every legitimate step will be taken by the Canadian Association of Broadcasters to permit Canadians to have television service on a competitive basis which would mean supplementing Canadian Broadcasting Corporation stations with independent service at no cost to the public treasury.



**MEL ALLEN**

# TRIBUTE TO SOUTHERN CAL.

## SCBA Exalts Area, Giving Facts And Figures

By **NORMAN NELSON**, Managing Director,  
*Southern California Broadcasters Association*

**B**EFORE getting into subject of Southern California radio, let's take a moment for definition of "Southern California." A simple definition would be the geographical one: eleven southern-most counties of the state. Tulare county to north, Mexican border to south.

To one who is not acquainted with Southern California, it is hard to imagine this large area as a single mass market. Those who have watched the area develop recognize how, with each year, this becomes more true. California in its growth spreads out, not up. Communities that were separated by orange groves just a few years ago are now connected by industrial and residential areas. Geographical description is too simple, however. Pages could be written to describe this mass market of 6,442,000 people.

Such description would necessarily contain such expressions as: (1) A population greater than Chicago, Detroit, and St. Louis combined. (2) Increase in population since 1940 has been 63.7 per cent while U. S. has had an 18 per cent increase. (3) 1951 total effective buying power of \$11,100,121,000 represents a 275 per cent increase since 1940. (4) Retail sales for 1951 were \$7,113,881,000, larger than total retail sales of Chicago, Cleveland and Milwaukee combined. (5) Retail sales per capita of \$1104 compared to U. S. average of \$976.00. (6) Effective buying power per capita is \$1723, compared to U. S. average of \$1423. These are just a few of the things that would have to be said about this mass market and its people who earn more and spend more.

Now, what about radio for 1953? Based on facts of what has actually happened to radio since the advent of television, radio in Southern California during 1953 will reach more people than ever before. Since the pre-television year of 1946, the number of radio homes has increased 33.6 per cent. Today, there are 2,096,600 radio-equipped homes in the area. Naturally, the first thought that comes to mind is: "The homes are there, but are the radios turned on?"

Let's look at some indisputable facts and determine what size audience radio really has. In 1946, Nielsen shows that 4.65



hours per day per home were spent listening to radio. In January, 1953, Nielsen shows that only 3.44 hours per day were spent listening. That's a drop of 26 per cent in listening per home. That's a big loss—we don't like it, but it's true.

The average person is thinking about the radio picture today stops right there—and that is where he makes his big mistake. Radio's audience in Southern California continues to be as big as it has ever been, for the simple, but logical reason that while each home is listening 26 per cent less, there are 33.6 per cent more homes listening. A little less listening per unit—but many more units. Which would you rather have; three quarters or ten dimes?

Bear in mind that the audience which has been discussed so far does not include any out-of-home listening. California, because of its very nature, has higher percentage of out-of-home listening than anywhere else in the country.

It used to be that a great many advertisers were writing off nighttime radio in television homes. Let's examine the facts. According to Pulse of Los Angeles, radio listening from 12 noon to 12 midnight in TV homes has consistently increased since 1950. Average quarter-hour TV homes using radio in 1950 was 14.3 per cent. Even then, nighttime radio was pretty healthy in TV homes. But today 18 per cent of all television homes had radio on during the average nighttime quarter-hour. That's an increase of 22.4 per cent since 1950.

Let's compare radio's 11.8 per cent rate increase for a 33 per cent increase in radio homes, with what has happened to newspapers during same period: today, there are five metropolitan newspapers in Los Angeles with total circulation of one per cent less than the total circulation of four papers that existed in 1946. The advertiser must pay 50 per cent more than he did in 1946 to reach 99 per cent as large an audience.

When the housewife does her marketing today, she compares price of one product against another and prices of one store with those of another store. When you buy advertising, compare one medium with another, and if you do, you'll look twice at radio, and buy.

# 20th Year DON McNEILL'S BREAKFAST CLUB



*SWIFT & CO.*

*PHILCO*

*O-CEDAR*

*BOBBI-*

*WHITE RAIN*

-----  
**ABC**  
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# GET IT DONE VOLUNTARILY

## The Basic Idea Behind The Advertising Council

By HOWARD J. MORGENS, V.P. in Charge of Advertising,  
*The Procter & Gamble Company*

**T**HE Advertising Council is based on a simple and fundamental idea. It is based on the idea that—if you can inform the American people and constantly remind them of the many vital tasks which must be accomplished in the public interest—the people themselves will take the necessary action voluntarily. Through the Advertising Council, business in general and the advertising industry in particular, have succeeded in using the great force of advertising to get things done the voluntary way.

There is, after all, one concept or one fact that is of tremendous importance in the world today. It is the very difficult and disturbing fact that a great many people today believe that the way to get things done is to turn more and more to state direction and control instead of relying on the voluntary action of free citizens.

On a global scale, of course, this fact splits the world into two ideological camps. The world today is in effect half slave and half free—a condition which Lincoln said could not long endure. The communists see the individual wholly as a creature of the state subject to its complete direction. We believe in the dignity and in the free action of individuals.

The basic fact, in other words, is that there are two ways of accomplishing things. One is the voluntary way and the other is the way of compulsion. The reason that business supports the Advertising Council so enthusiastically is that it actually gets things done the voluntary way. And each time the voluntary way works, America moves another step away from state direction and compulsion and all its dangers to our political and economic liberties.

Let me give you a few examples of the kind of thing I am referring to—examples of the Advertising Council at work.

When World War II was only a few months old, bills were introduced into Congress making savings compulsory as a wartime measure. These bills were never enacted into law because seven successful war loans made them unnecessary. The Treasury Department has given large credit for these successes to the Advertising Council campaigns.



A bill to draft nurses was not needed because the Advertising Council's recruitment campaign resulted in a tremendous increase in the voluntary enrollment of nurses. We didn't need "work or fight" laws. Women were recruited from their homes by the millions to "man" the war plants. "Rosie, the Riveter" was more than a song; it was part of a huge "manpower" advertising campaign.

At the war's end, the Advertising Council was not demobilized like so many other war-born agencies, because it was felt that this powerful mechanism for informing and persuading the masses of people in this country would be needed to help solve the country's new problems in the voluntary way. Here are examples of the Council's post-war work:

On September 10, 1951, the Advertising Council began a campaign to step up donations of blood. Stockpiles were almost exhausted and donations were running at about 12,000 pints a week. In the first week of the campaign, donations almost doubled. In 12 weeks, all of the blood was being donated that could then be processed—approximately 75,000 pints a week. This program still is functioning well.

When the country faced a critical shortage of steel scrap, the steel industry and the government asked the Council to conduct a campaign urging factories to turn in their old idle metal. Such a volume of scrap flowed to the scrap yards that soon the crisis was over.

Donations of space and time are matched by donations of professional advertising service. Virtually every large advertising agency in the country has served without charge in helping to prepare the advertisements used in one or more campaigns.

Looking at the past and present successes, it is readily apparent that the Advertising Council will certainly continue to be effective in helping to solve critical national problems the way we Americans can and should solve such problems — the voluntary way without danger to our freedom and without loss of our individual initiative.

# LOCAL AND SPOT RADIO UP

## Figures Tell The Story Of Continued Popularity

By **FREDERIC W. ZIV, President.**  
*Frederic W. Ziv Company*

**O**NLY a short time ago, radio was being stabbed in the back and tossed aside. At the very least, even if it survived, it was going to be reduced to a slightly foolish and impotent older brother of television, with its big electronic muscles.

Well, let me give you a few statistics: The current Nielsen Coverage Service, covering all 3,072 U. S. counties, shows that Americans are listening to 70,-175,670 radio sets, that 98% of all U. S. homes have radios, that radio homes total 43,940,460, that there are 3.5 persons in every radio home, and that 25 million families throughout the nation own car radios.

Did you know that radio time sales in 1952 reached \$464 million, (bigger than ever before) \$7,896,000 bigger than 1951, that local sales were up 7.1%, spot sales were up 4.1% and network was down 13.1%?

Equally interesting is the report that more money was spent for radio than on television in last Fall's Presidential campaign! \$3,111,000 for radio and \$2,951,000 for television.

In other words, when the chips were down, radio came through like a champion. Because radio ate so high on the hog for many years without much of an effort, many people assumed that radio had forgotten how to use merchandising, exploitation, advertising, promotion and showmanship, and that, naturally, with TV booming, the industry would cave in and that radio sets would carry nothing but news, time signals and the daily weather reports.

Well, it didn't happen. Radio didn't cave in. Radio fought back for the attention of the American public, for its rightful share of the advertiser's dollar, and for its space in the journals of the land. Radio used imagination and showmanship.

I am really proud to say that the Ziv Co. radio business is bigger than ever and that our production, advertising and promotion budgets have been increased for 1953. We are confident that this will be our greatest radio year.

There is still nothing wrong with radio that showmanship won't cure. When Matt Cvetcic threw a bombshell into Congress-



sional hearings as a Communist spy for the F.B.I. for seven years, we were fortunate enough to be able to arrange for his story to be told to the American people in the form of a dramatized radio series, "I Was A Communist For the F.B.I." That program is sold on over 600 stations.

There was also showmanship and a sense of news values when our people signed Tyrone Power to play the part of a U. S. Senator in "Freedom, U. S. A." People have never been more interested than they are now in what is happening in Washington, and not only did this program also sell extremely well, but we were the proud recipients of scores of letters from leading U. S. Senators, lauding us for producing a radio program that told exciting stories and at the same time performed a public service by educating listeners in the workings of Congress.

Senator Taft wrote:

"The American people are greatly interested in the work of our Congress as is testified by the thousands of visitors from every state who annually watch from the Senate and House galleries. I believe that a radio program of the type of 'Freedom, U. S. A.' can do much to interest more people in the workings of Congress. This is a good goal for it will help to bring about a better understanding of a most important branch of the government of our Republic."

Our latest presentation was a switch in showmanship. We tied in that musical Rock of Gibraltar, Guy Lombardo, with a giveaway of Gruen watches based on identification of his "mystery medley," and the program at this writing is heard on nearly 200 stations—this, despite the fact that we have been selling it for only two or three weeks.

In addition to getting \$2,500 worth of Gruen watches free to give to listeners who identify Lombardo's mystery medley, sponsors of the Guy Lombardo-Gruen program may obtain tune clue booklets to help listeners identify the mystery tunes, also newspaper ad mats, announcements, posters, streamers, shelf-talkers, bottle hangers, table tents, and publicity, exploitation and promotion manuals, and other material.

This is what I mean by backing up showmanship with merchandising. And this is what still makes radio the advertiser's best buy.



**YOUR**  
**SHOW**  
**OF**  
**SHOWS**

**"YOUR SHOW**

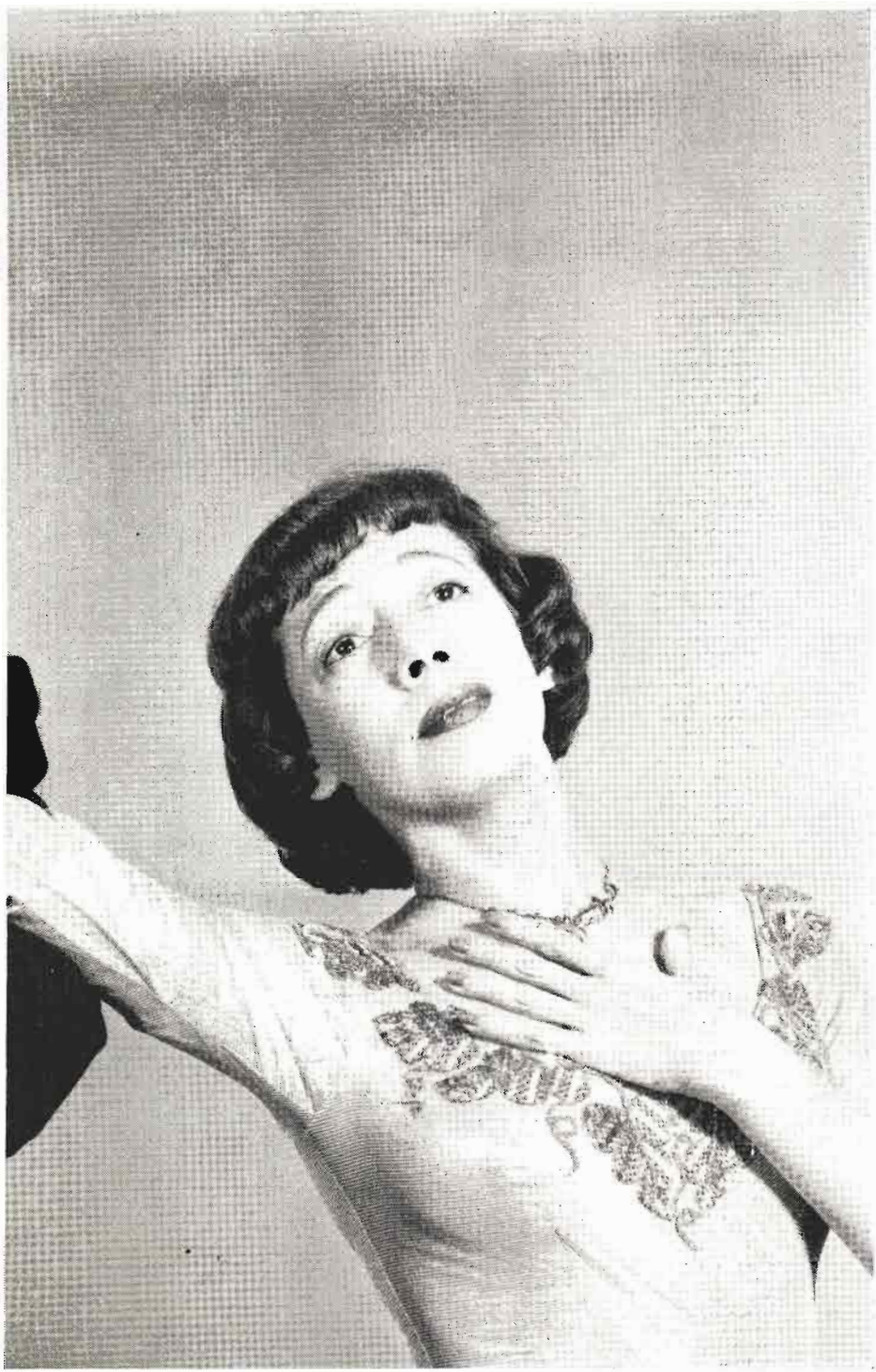


**SID CAESAR**

**"O Boy O Boy"**



# OF SHOWS''



**IMOGENE COCA**

*"What a Beautiful Gesture"*

"YOUR SHOW OF SHOWS"



CONCERT — OPERA — SYMPHONY

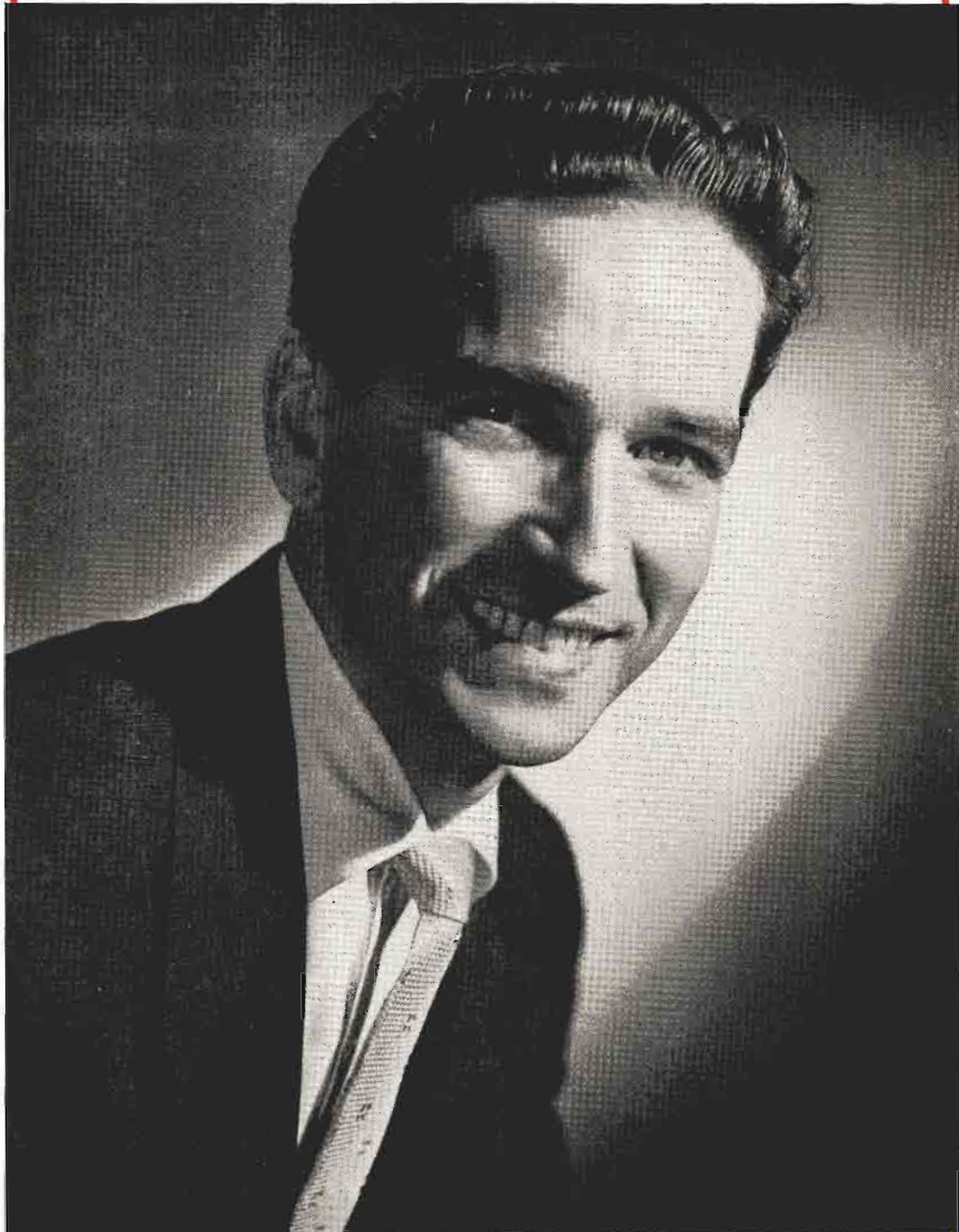
NBC - Radio

NBC - TV

*Personal Representative*

GEORGE "BULLETS" DURGOM

**"YOUR SHOW OF SHOWS"**



**JACK RUSSELL**

# "YOUR SHOW OF SHOWS"

MEL TOLKIN - LUCILLE KALLEN - MEL BROOKS - TONEY WEBSTER

Writers

of

"Your Show of Shows" NBC-TV



**BILLY  
WILLIAMS  
QUARTETTE**

# "YOUR SHOW OF SHOWS"



**CARL REINER**



**HAMILTON  
TRIO**

*"Your Show of Shows"*

**PAT HORN**

**GLORIA STEVENS**

**BOB HAMILTON**

**"YOUR SHOW OF SHOWS"**



**CHARLES SANFORD**

MUSICAL DIRECTOR

OF

MAX LIEBMAN'S "YOUR SHOW OF SHOWS"

NBC-TV

**"YOUR SHOW OF SHOWS"**



**Max Liebman**

Producer-Director

"Your Show Of Shows" — WNBT

# C.A.B. SERVICE DIVERSIFIED

## Opposition To Government Controls Productive

By D. MALCOLM NEILL, Chairman of the Board  
*Canadian Association of Broadcasters*

**T**HE Canadian Association of Broadcasters had an extremely active year in 1952. Its membership increased to 117 stations and 37 associates. Action was required from the Association on a wide variety of problems, and many of these met with successful results.

During the year the Canadian Broadcasting Corporation announced a new set of controls for broadcasting in Canada. Included amongst these was a provision that fixed percentages of programming material were to be of "original Canadian production." This is the first time in the history of broadcasting in the world that any such limitation has been proposed.

As the result of vigorous representations by CAB, the proposals have been withdrawn for re-drafting and CBC has promised consultation.

CAB has always emphasized the fact that Canadian radio broadcasting stations should be free to operate under the law like other publishers of the Dominion.

Equally vigorous representations by CAB succeeded in partial reversal of the CBC's policy of monopolizing television in Canada. Non-government capital will now be permitted to develop television service in any city where CBC does not have a television station. Although this is a step forward, the present policy of monopolizing the larger centres for CBC television is not a good one and efforts to have this situation corrected are continuing.

In 1952 the Copyright Appeal Board awarded CAPAC (ASCAP) a copyright fee scale of 1¾% of station revenue. Hitherto the fee scale had been 7c per licensed receiving set. The dollar increase amounted to roughly \$300,000.

The Association has appealed this award on principle to the courts, contending that the Copyright Appeal Board do not have the power to fix a fee based on percentage of revenue. Meantime representations to the Copyright Appeal Board for a downward reduction of scale, regardless of the basis used, are vigorously continuing.

The subject of listener surveys engaged the Association's attention during 1952, and it is now proposed to set up an independent research director, who will audit



and gauge the validity of all programming-popularity research.

Arrangements were made for an industry-wide pension plan, allowing all member stations to join forces in a pension plan for employees, thus offering substantial savings. Other forms of industry-wide insurance are being explored.

Member stations of the Association were permitted during 1952 to form a one-time national network for the first time in recent Canadian history. The broadcast was a special salute from the private stations to Queen Elizabeth II on the occasion of her first birthday as Queen of Canada. The broadcast itself was highly successful. Apart from drawing tremendous favorable comment, it clearly demonstrated that the privately owned stations can produce material of network calibre and handle network operation.

The broadcast was released also by several United States networks.

The Association took an active part in civil defense planning, especially in the communication field and is actively engaged in a study of the practicability of editorial policy for broadcasting stations.

This civil defense activity is an outgrowth of, and an enlargement on, the program instituted last year to meet any emergency, no matter how caused. Broadcasting, according to this plan, will aid in providing information, maintaining civilian morale and giving instructions to the defense population of the Dominion.

An adaptation of BMI's teen-age book parade is now under way and is attracting favorable attention from parent groups, editorials and listeners generally.

A wide variety of new services to members was introduced during the year, including specific suggestions on sales, promotion, programming, the effective collection and compilation of statistics, a review of economic trends and like services.

The Association's chief accomplishment, however, was establishing by the process of repetition in the minds of most Canadians the basic fact that broadcasting is publishing and there is reason, therefore for treating the broadcast form of publication in exactly the same fashion as the printed forms of publication.





**Burr Tillstrom with  
Kukla, Ollie and Fran Allison**

**5 YEARS ON TV  
5 YEARS WITH RCA  
VICTOR**

**KUKLA, FRAN  
and OLLIE**

*Musical Director*.....Jack Fascinato  
*Producer*.....Beulah Zachary  
*Director*.....Lewis Gomavitz  
*Costume Designer*.....Joseph Lockwood  
 NBC Television Network



**DICK STARK**

# NEWS—AUDIENCE BUILDER

## Value To Radio Extends To TV, RTNDA Finds

By TOM EATON, President

*Radio-Television News Directors Association*

**N**EWs via radio and television continues to make great strides. More and more stations in both media are realizing that their best way to get additional listeners and viewers is to add news operations manned by trained news personnel.

The Radio-Television News Directors Association which was organized in October of 1946 at Cleveland as the National Association of Radio News Directors, has done much in its short history of seven years to prove to management that stations can best increase their revenue through news by winning respect, loyalty, prestige . . . and LISTENERS OR VIEWERS.

The RTNDA's object is to help not only the newsmen and women do a better job, but to assist management in holding their listeners and viewers.

Surveys made by the RTNDA during the past three years have shown that many stations throughout the nation are selling all of their news shows with very little difficulty, and as a matter of fact many radio and TV stations report that they have waiting lists of clients who want to sponsor good news shows.

At its seventh annual convention in Cleveland last December the name of the newsman's organization was changed from the National Association of Radio News Directors to Radio-Television News Directors Association so as to include newsmen of both media. At the same time the RTNDA voted to set up five regional vice presidents who would work to create greater interest in news operations in their areas and to assist stations in sound and economical ways of organizing news-rooms.

The members of RTNDA have long realized that radio and television news must have the very best in trained personnel. The officials of the organization have always kept their doors open to schools and universities who have students desiring to know more about radio and television news. At an early date the RTNDA will have a committee of veteran newsmen available for lectures or talks at schools in their communities.

The RTNDA has done much during the



past three years to help newsmen get into places with their tape recorders and cameras. The association's Freedom On Information committee is ever alert to see that newsmen of the radio and TV media are not penalized, by being barred from the so-called press conferences. The committee has members in Washington and other key cities whose duty it is to see that radio and television news people get equal access to the news.

The RTNDA also has a wire service study committee which works with the various wire services, making studies of the various stories carried on the wires. The committee, which is headed this year by News Director Richard Oberlin of WHAS and WHAS-TV, Louisville, Ky., comes up with suggestions which will help improve the services to the radio and TV stations.

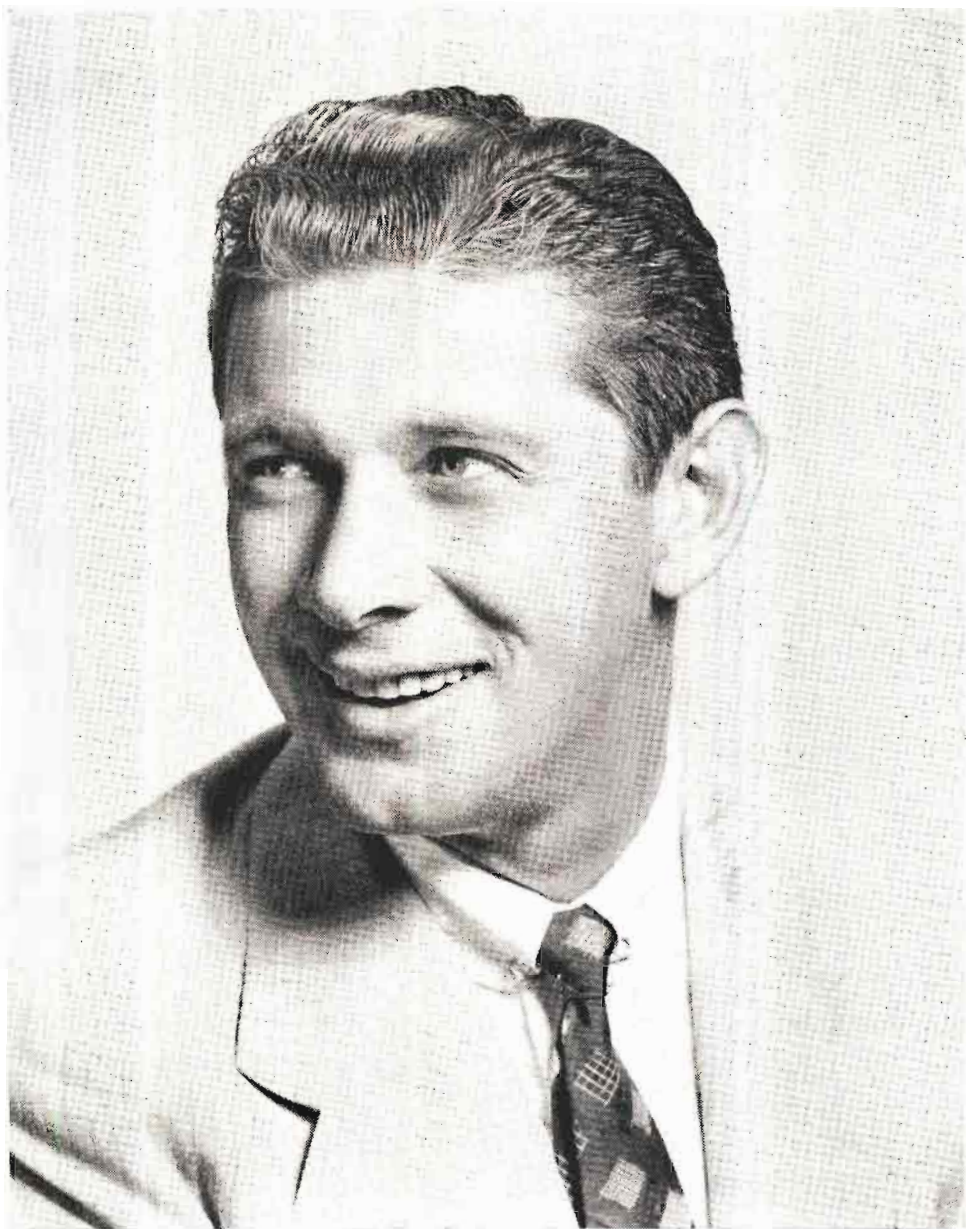
The top awards for radio and television news are presented each year to the winners in the RTNDA's competition by the Medill School of Journalism, Northwestern University. Evanston, Illinois. Baskett Mosse is in charge.

This year RTNDA and Northwestern are going to sponsor seminars on News for both Radio and TV at Evanston. The most experienced newsmen in radio and TV will be on hand as the instructors.

The RTNDA Bulletin is published each month with the cooperation of the School of Journalism, State University of Iowa, Iowa City. Sample copies will be furnished managers and newsmen who write to the RTNDA's Executive Secretary Burleigh Downey, WKAR, Michigan State College, Lansing, Mich.

Managers and non-members are always welcome to attend the annual conventions of the organization. This year's convention will be held in Washington, D. C., and it appears that the program will be the best in the history of the newsmen's association.

Many of the leading managers and owners of stations in the radio and television field have given their stamp of approval to the RTNDA and know that the organization's first objective is to help its members and their stations present the best in radio and TV news programs.



# JAN MURRAY

MEET YOUR MATCH — N.B.C.

SUNDAY — 7 - 7:30

EASTERN STANDARD TIME

# TV NOW "COMING OF AGE"

## Vital Problems Must Be Faced, Decisions Made

By **THAD H. BROWN, JR.**, Director Television Department,  
*National Association of Radio and Television Broadcasters*

**T**ELEVISION, literally, will begin to "come of age" in 1953. There will be vital decisions made within every segment of the industry, and the results therefrom will commence to delineate the ultimate dimensions of the medium.

The Federal Communications Commission has already exceeded the 200 mark in the issuance of post-freeze grants, a great majority of which are in the UHF channels. This unprecedented acceleration of action by the Commission is being matched by many of the permittees, who, with station construction immediately under way, are estimating inaugural operation dates hitherto thought impossible. Truly, an adequate one-word definition of television broadcasting today is—"speed."

Both the FCC and the industry are demonstrating ever-increasing faith in the UHF channels, not only engineering-wise, but in the economic aspects as well. It seems apparent, therefore, that 1953 will witness the first tests of the feasibility of UHF, not only in those markets where UHF stations are first on the air, but also where the new station will meet competition of established, pre-freeze stations.

The addition of these new grantees, and the shifting competitive aspects engendered by their operation, will bring into clearer focus the needs, requirements and demands of program availability. There will begin to develop the answer to the presently unresolved question of the equitable ratio between "live" and network programming and programming by film and kinescope.

As part and parcel of the programming question, the industry will face decisions regarding the availability of program sources for television broadcast. One of the most precedent-setting cases on this point, and one which will reverberate for years to come, is presently being argued in the Federal District Court in Philadelphia under the title of the National Professional Football case. Indeed, it is more than that; the vigor with which the Justice Department prosecutes the case—and the end result—will go far to establish whether or not many of the events people expect to witness by television in their homes at no cost will be reasonably



available to them in the future.

Another question within the industry revolves around a date—June 2, 1953. That date marks the first anniversary of the allocation of channels by the FCC for non-commercial educational use. Some permittees of these channels have not yet taken action to utilize the grants; and the question is—what will become of such channels when the year of grace has passed? Will the Commission extend the deadline, or

can commercial applicants petition to have these allocations thrown open to bidding by commercial interests? The FCC has not yet declared policy in this area.

Its critics to the contrary, television worked cooperatively and successfully with educational institutions of the nation to compile an excellent record of achievement in the field of education during the year just closed. And on its own, the sight-and-sound medium certainly set a new standard of mass education through its coverage of the conventions of the Republican and Democratic parties, the presidential campaign and the inaugural ceremonies that followed. Through the lenses of the TV cameras millions witnessed history in the making.

A major step toward self-improvement was taken by the industry with the promulgation of the NARTB Code of program standards. The Code was developed voluntarily within the industry as a means of better serving the public, and it is subscribed to presently by nearly one hundred individual stations and the four networks.

One of the primary objectives of television in the year ahead will be that of gaining free access to coverage of public events—particularly sporting events and legislative hearings. Broadcasters hold the unanimous belief that the public is entitled to such programming, and will make every effort to open these doors to television.

Though many other problems, and some solutions, are forecast in 1953 before Congress, the FCC, the markets and the laboratories, the foregoing are among those that come immediately to mind as major factors in the development of nationwide television broadcasting.

**ROBERT MONTGOMERY**

**Presents**

**YOUR LUCKY STRIKE THEATRE**

**and**

**THE JOINSON'S WAX PROGRAM**

**NBC - TELEVISION**

**MONDAYS 9:30 - 10:30 PM EST**

# TV SURGE HIGHLIGHTED '52

By BRIG. GEN. DAVID SARNOFF

*Continued from Page 43*

uled to be broadcast during the Spring.

Sales of radio sets continue to increase, enhanced by technical refinements and attractive designs. At the beginning of 1952, there were more than 105 million radio sets in the United States, including 25 million radios in automobiles. During the year, more than 9 million new sets were produced by the industry. Portable sets, because of their efficiency and convenience have gained in popularity and will continue to do so. Clock-radios and book-size receivers in light-weight plastic cases beautifully designed in a variety of colors have contributed to the novelty and usefulness of such instruments and have increased the public demand for them.

The popularity of the "Victrola" phonograph and recorded music continues to grow. Today there are 26 million phonographs in the United States as compared with 8 million in 1946. New, simplified and improved record-changers, smaller non-breakable records, new electronic techniques in recording, and attractively designed albums have all helped to increase the demand for phonographs and records.

The "45" records and 33 1/3-rpm Long-Play records have spearheaded the advance. Among the new developments in 1952 was the RCA Victor "EP" (Extended Play) "45" record which plays up to eight minutes a side, or a total of 16 for each 7-inch disk.

Modern record players provide the public with turntables that literally are concert stages with a catalog of music in every classification.

There is plenty of evidence at hand to show that television will by no means be limited to its present operations. The uses of TV in education are manifold. It may well be that the volume of business that can be developed in industrial television and electronics as well as television in education, will one day be larger than the volume of business now being done in the field of TV entertainment.

For security reasons the latest developments of electronics for defense cannot be discussed. It may be observed, however, that electronics is one of the most important building stones in that technology. Science links defense and industry as a bulwark on land, on sea, under the sea and in the air. Radar, robot planes, airborne television, electronically con-

trolled missiles and other devices now are vital elements in our military plans.

In recent years, a vast new field for exploration and development called "electronics of solids" has opened in the scientific world. So impressive are the developments, and so important the potentialities for the future, that scientists are acknowledging the electronics of solids as one of the most dramatic steps in technical progress.

The United States is fortunate in having a radio-television industry made up of so many competent organizations. The keen competition among them spurs continued effort on the part of all and stimulates scientific and economic advances matched by no other country.

These competing organizations, through their individual efforts, give the United States preeminence in all phases of radio, television and electronics. For defense, this industry provides superior equipment developed and produced by American ingenuity and craftsmanship. The finest radio-television instruments and services in the world, and at the lowest cost, are made available to the American home. In achieving this, the industry provides employment for hundreds of thousands of people and contributes substantially to the high standards of living enjoyed in this great country.

It is difficult to predict and unwise to limit the possibilities of the future in such a world-wide field of operations. In science, however, we are certain that progress will continue. The basis of our confidence is our faith in technology and in the ability of Americans to apply their talents in science, research, engineering and labor. The readiness of the American public to accept new ideas as well as new services and products is stimulating to all of these forces that operate within modern industry.

We must recognize, however, that progress, in its larger sense, depends upon other factors as well as upon science and invention. We must strive to achieve world peace, preserve our freedom and maintain our American way of life. These are the main essentials that call for our spiritual as well as our physical improvement. We enter the coming year with renewed hope.



*VANESSA: Wayne, Woman, and Song*

Latest instrumental composition is "The Magic Touch" from "More About Love," the Versailles restaurant's hit musical for which lyrics and music were written by

**BERNIE WAYNE**



# FILM—BACKBONE OF VIDEO

## Growing Demand Felt For Screened Programs

By JOHN L. SINN, President,  
Ziv Television Programs, Inc.

**T**HERE is no better report on the status of filmed television today than the fact that three of Ziv's films are each being shown on about 70 stations.

It's not a question of whether stations will telecast filmed or live shows—they *need* filmed shows. In many markets we are selling packages of six or eight programs.

Only this week I received a letter from a midwest educator who lamented the fact that although television has now come to his city, he will never see the many wonderful programs which have been broadcast over the national networks in the past few years. Because they were live they were as ephemeral as any sight or sound, which, once seen, vanishes forever. If all programs were on film, the new station in this man's area would be able to select the best and he and his neighbors would be able to sit back and watch entertainment that a king couldn't buy.

And this is true every time and every place where a new television station goes on the air.

In addition to the wonderfully entertaining programs that would be available, it would be a great public service for each new television station as it goes on the air to show on film the great news events, current events, sports, interviews, campaigns, political conventions, and the other significant history of the past five or six years. If it only started with the great political conventions in Philadelphia in 1948, say a wonderful, important daily or weekly feature could be shown the local audiences to bring them up to date on what television has been showing since that time.

This would not only be a great public service, it would also be an excellent instrument for local promotion. For example, this program could also be shown during the day at special school assemblies, and at other special, attention-getting groups. Because it would be on film, such flexibility and permanence would be possible.

We know that listeners don't know, or don't care, whether they are watching live or filmed television. Not only in the case



of historical features which I mentioned above, but also for dramas, comedies, interviews, press conferences or even news. In other words, everything, certainly all news events, should be filmed as well as telecast live, not only for posterity but also for the man who happens to be busy in his office or driving his truck when the news event took place and who would love to see it that night.

In addition to the advantages film offers to stations, film is equally important to agencies, sponsors, writers, performers and technicians—more and more of whom are insisting they will work only in film. For their own varied and individual reasons, ranging from the artistic to the economic, these people are finding film the best medium for television programs.

These people like the ease and freedom they can get with film. They like films' exciting range from illusion to realism. The actors like the comparative freedom from the director's stopwatch as well as the reduced chance of ending up in a hospital; the writers like being able to create a scene that doesn't have to be played inside chalk marks; technicians like the opportunity film affords for perfection; sponsors and agencies like knowing what they are buying; producers and distributors like being able to place the programs on many stations; directors like the artistic liberty and freedom of creation they are permitted—and above all, audiences love the wonderful things that can be done on film, the plays and stories that could never be told except on film, the great illusions they can watch on film, and the security of knowing that no matter what is happening, anywhere, if there is a film camera anywhere around, sooner or later they can see it, too, on their television screens.

We don't want to debate the relative merits or advantages of film and live. Both are indigenous to television and each must certainly do its best to give the audience the programs it wants. We do point out, however, that there are increasing numbers of the creators and performers and sponsors who find film the perfect medium for them.



CHARLOTTE MANSON

RADIO

TV

MU. 3-6600

# MANUFACTURING MARKET

By FRANK M. FOLSOM

*Continued from Page 57*

not only the design and construction of these transmitters, but advances in receiver design and the design and installation of new combination UHF-VHF antennas by the RCA Service Company.

Both VHF and UHF provide excellent telecasting service, but, because of the added frequency range, new dual receiving equipment must incorporate the best possible technical design. This type of equipment includes combination VHF-UHF receivers, as well as conversion units for sets already in use. Our objective is to continue to provide excellent reception in the home at all stages of television's growth. In this connection, RCA has continued its engineering development of compatible color television as a future additional service to the public.

A major contributor to television's present stature, the National Broadcasting Company—a service of RCA—completed its twenty-sixth year in 1952. In both radio and television programming, NBC continued to offer new, high-calibre shows to the public. The network led all others in volume of business. For the first nine months of 1952, NBC radio and television sales totaled \$92,093,592. Television scored a marked advance over previous years, with a sales total of \$97,793,752 at the end of the third quarter of the year.

The most important developments in phonograph records in 1952 were those which helped to provide record buyers with "more music for less money." The pattern was set by RCA Victor's introduction of two major advances—Extended Play, which doubles the playing time of single 45-rpm records, and the "Bluebird Classics" albums. EP records make it practical to record—complete on one side—hundreds of shorter classical works which did not fit logically on previous records and, also they considerably reduce the cost of popular music albums. There has been an excellent response to the high-quality classical recordings issued on the new, low-priced "Bluebird" label.

One of the most significant releases during the year was RCA Victor's recording of the Ninth Symphony of Ludwig Van Beethoven under the direction of Arturo Toscanini with the NBC Symphony Orchestra. The list of great opera merchandise was strengthened with the addition

of the full-length recordings of Puccini's "La Boheme," Verdi's "Il Trovatore," Puccini's "La Tosca," Moussorgsky's "Boris Goudenoff," as well as albums offering the highlights from Bizet's "Carmen," Donizetti's "Lucia di Lammermoor," Mozart's "Idomeneo" and the celebrated "Amahl and the Night Visitors," which made a sensationally successful debut over NBC-TV.

A recapitulation of sales figures reveal that the top show albums for the year were "Wish You Were Here" and "New Faces."

By the end of 1953, the sale of 78-rpm records probably will amount to less than 25 per cent of the market, having been replaced by the newer, unbreakable, and easier-to-handle 45 and 33 1/3 rpm speeds. With the increased number of turntables now in use, including new three-speed players, and with the growth of interest in music apparent throughout the country, the phonograph industry can look forward to the greatest sales in its 75-year history.

The growth and expansion of the radio-television and electronics industry is an outstanding example of American industry's capacity for teamwork.

For our civilian population, this teamwork meant more and better television and radio sets, records, transmitting and industrial equipment, and all the other products that have enabled the people of our country to achieve their high standard of living.

For our Armed Forces, it meant military equipment and technical assistance to help keep our country strong and free.

Big companies and small companies worked together to make the products needed for our civilian use and defense. At RCA, for example, nearly 5,000 independently-owned companies helped supply the materials and services needed to manufacture finished products. Three-fourths of these suppliers are classified by the Government as small business firms, and they receive approximately half of the dollar volume of all RCA purchases.

The electronic symbol is a bright and guiding star that challenges science and industry to advance into new fields of endeavor, to create, and to improve with quality and efficiency as the standards.



**ROY ROGERS**  
**"King of the Cowboys"**  
**AND TRIGGER**  
**"Smartest Horse in the Movies"**

Current Picture:  
"Son of Paleface"  
A Paramount Picture  
in Technicolor  
Commercial Tie-Ups  
Roy Rogers Enterprises  
1418 N. Highland Ave.  
Hollywood 28, Calif.

Television & Radio — NBC Network  
Sponsor, Post Cereals

Recordings — RCA Victor  
Exclusive Management  
Art Rush, Inc.  
1418 N. Highland Ave.  
Hollywood 28, Calif.

Public Relations  
A. L. Rackin  
1418 N. Highland Ave.  
Hollywood 28, Calif.

# RADIO-TV'S PATRIOTIC ROLE

## Election Service Drew People Closer To Nation

By TOM FITZSIMMONS, Associate Editor  
*Radio Annual and Television Year Book*

ON JANUARY 20, 1953, Dwight David Eisenhower was sworn in as the 34th President of the United States. Approximately 60,000,000 voters cast the ballots which chose the wartime leader and his youthful running mate, Richard M. Nixon, over their distinguished Democratic opponents, Adlai E. Stevenson of Illinois and Sen. John Sparkman of Alabama.

The election of the Republican candidates marked the culmination of what was undoubtedly the most intensive radio and television campaign in the short but exciting history of these two industries. a campaign which pointed up impressively the unmatched superiority of these two media in reaching the homes and the firesides, the hearts and the minds, of the American people.

Both General Eisenhower and Mr. Stevenson waged spirited, sincere and essentially dignified campaigns in seeking the highest honor within the gift of the people, the former emphasizing the homey, man-to-man approach, with Mr. Stevenson impressing the viewer and the listener by his almost Churchillian command of the English language.

While both candidates sought to appeal primarily to the common sense of the voters, showmanship *per se* was employed effectively by both camps. The assistance of some of the foremost entertainers was enlisted by each party. While the "stunts" were at times lacking slightly in dignity considering the importance of the office involved, the value of their aid was conceded by both political organizations.

Drama was utilized skillfully by both sides, but in this department the Republicans undoubtedly had an edge, with the "Oscar" in this division going probably to the broadcast-and-telecast wherein Mr. Nixon explained the existence and source of his campaign funds, and included in his address a complete recapitulation of his personal finances as well as other details regarding his home and family life which went straight to the hearts of his audience.

Drama, also, there was in the six-and-one-half-hour "telethon" by Gov. Thomas E. Dewey of New York over WOR-TV on election eve. Making his first appearance



of the day at 6 a.m., he was televised at least 15 minutes of each hour until 9:45 p.m., at which time he took over completely, remaining on camera until midnight, during which time he answered innumerable questions and introduced such "guest stars" as John Roosevelt, Clare Booth Luce, Mrs. Wendell Willkie and Mrs. Fiorello La Guardia. The "telethon" was sponsored by the New York State Republican Committee.

To adequately comprehend the magnitude of the vast campaign which surged to its climax last January 20, one must, logically, start at the beginning. That beginning was marked at a date some six months before the election when radio and television joined hands in a "Get Out the Vote" drive which bore fruit a half year later in what was aptly termed "the greatest single expression of public opinion in the history of the nation."

More than 3,000 radio and TV stations participated in the get-out-the-vote drive in a co-operative effort sparked by the NARTB in association with the American Heritage Foundation and aided mightily by the state broadcaster organizations. Robert K. Richards, assistant to Harold E. Fellows, president of NARTB, was in charge for the association, with John H. Smith, Jr., as campaign co-ordinator.

Chairman of the industry committee for the drive was John F. Patt, president of the Goodwill Stations. Members of the committee included: Roger W. Clipp, WFIL, Philadelphia; Frank Fogerty, WOW-TV, Omaha; Kenneth D. Given, WLBJ, Bowling Green, Ky.; Paul Moroney, WTIC, Hartford, and Joseph Wilkins, KFBB, Great Falls, Mont.

Both the NARTB and AHF supplied radio and TV stations with campaign "kits" containing a wealth of suggestions, including text for announcements as well as ideas conceived especially for clubs and commercial organizations. These suggestions were used *in toto* or were utilized as a basis for other ideas put into practice by local community groups.

In commenting on the outstanding success of the get-out-the-vote campaign, Mr. Fellows, speaking as president of NARTB, declared: "There are three particularly  
(Continued on Page 798)



# JOHN GART

COMPOSER - CONDUCTOR

## *As Networks Told the Election Story*



*NBC commentators shown in Studio 8-II are, reading clockwise: Bill Fitzgerald, W. W. Chaplin, George Hicks, Bill Weinstein, Bob Murphy, Crompton Savington and H. V. Kaltenborn.*



*Studio-TV-One, ABC's impressive election night news center on West 66th Street was a beehive of activity as returns came in.*



*Key man for CBS on election night was Bob Trout, shown at the mike above. Wells Church, CBS director of news, stands behind Trout.*



Peggy Lee



# TV FILM—FACT, NOT TREND

## Now A Positive, Activated And Vital Institution

By CHARLES B. BROWN, Vice President.  
Bing Crosby Enterprises, Inc.

A FRIEND asked recently, "What is the *trend* in film for television?" Upon checking the word *trend* in our Webster, we found that "*trend*" means ". . . an underlying or prevailing tendency or inclination to drift. . . ." Upon this basis, there is no trend to film in television since the move to film is a positive planned, activated movement rather than an unpremeditated, uncontrolled drift into film production.

Actually, the question of whether live shows or programs on film are best can never be an unqualified question because some programs, like special events, most quiz programs and others are best live while other certain programs are always best on film.

As we see it, the why of film growth in television, however, is not one of sheer production values alone, rather it is that film is the solution to four fundamental problems only one of which has anything to do with respect to program production quality as such. There are four problems. With the readers' indulgence, we should like to expand each of these four elements into a few brief paragraphs.

(1) *Program Quality and Suitability*: Full turn illusion as in dramatic programs can best be done on film for many reasons obvious to all. Fluffs can be edited, retakes are always possible and the fearful physical toll of continuous tension is eliminated. The week in and week out demands on live programs featuring a central character or cast is already too well known to require embellishment. Illusion can run the entire gamut of human expectation. A desert scene is just what it purports to be and the rapport of viewer with the unfolding story is doubly insured because of the sweep and scope of realism. No adjustment to scenic inadequacies is necessary.

The second problem is: *Time Zone Differences*. Nothing can be devised to move the unmovable; time differential with a visual medium simply offers an unscalable obstacle to live TV other than special events of major significance. Seven o'clock Central Time is difficult for top-budget shows, but six o'clock Mountain Time and five o'clock Pacific Coast Time is out of the question. The viewer cost per dollar



differential will not be accepted as a regular matter by any sponsor paying the tab for nighttime type program particularly when he can so simply solve his problem by spotting his program in these western markets at suitable time periods.

Number three on our list is: *National Marketing Problems*. Advertising strategy, in my opinion will be applied more than ever before to meet the specific and peculiar merchandising and

sales problems of each particular organization in given markets. Mass advertising will, of course, still be an important factor, but "directive-placement" of advertising funds will be both a common term and a policy in the rough competitive selling days ahead.

(4) *Local Advertising Requirements*. Retail accounts will use television as they have never used local media other than newspapers in the past. Department stores, always slow to use anything but newspaper space, will be among television's strongest local supporters.

From the standpoint of the film producer, the most encouraging sign is the desire of more national, regional and local advertisers to place business on a minimum of 39 and quite often a 52-week basis. The service and sales impact of a television film program can be much more effective if longer term buying is possible because story properties can be planned, written and/or purchased with long-term values in mind both as to writer interest and story content.

Besides these intricate values, there is continuing viewer growth potential of the longer lived program.

Lastly, local advertisers or national advertisers using local markets desire program product which is equal to the best in network programming. There is obviously not sufficient high-level talent available for local programming thus, the only certain answer is a film program which alone can bring to the local viewer, during local station time, a standard of program performance which will secure and hold a viewing audience of sufficient size to pay the investment off with profit to spare.



**RALPH PAUL**

"STRIKE IT RICH"  
CBS-TV

"ALDRICH FAMILY"  
NBC-TV

"BOB TROUT NEWS"  
CBS

# WILL 'PRICE' KILL LIVE TV?

## Tele Film Producer Scans Present And Future

By **PETER M. ROBECK**, General Manager  
*Consolidated Television Sales*

**"L**IVE" network television is pricing itself out of the market. The sound financial future of the entire industry lies in top-notch filmed programs sold and resold at the local and regional level.

From a sales standpoint, therefore, the future of firms such as ours, which sells and distributes filmed television programming, is exceedingly and increasingly bright. New stations are opening both in this country and abroad.

The advertisers in each new market area thus being opened, and the new stations themselves, need good filmed programs and are great potential sources of revenue to the sales agents and producers. Business is good now, and it will get even better.

My guess is that approximately \$50,000,000 will be spent during 1953 to produce filmed television programming. Some of these programs are earmarked for single sponsorship at the national level. Others are being produced for sales at the local and regional levels to stations, advertising agencies, and either national and regional advertisers for "spot" coverage, or to local merchants.

The success stories of stations and sponsors who have been buying filmed "open end" television programs insures that our future will continue to be bright. Advertisers have discovered this is the best dollar-for-dollar buy available, a fact brought home to them by the enthusiastic reaction of the viewers who more and more are realizing the unmatched advantages of filmed programs.

There is no need to cite here the many advantages of filmed programming over live. By now the entire industry recognizes that film affords great flexibility in production, and that "open end" film permits maximum flexibility in programming, so that the largest possible viewing audience can be attracted to watch the show and the "commercial."

These over-all "advantages" of film are, of course, great plus factors in helping firms like ours complete sales. Gradually even the most severe critics of film are coming to realize that the technical improvements of the past few years enable film to be received with as much clarity as any "live" show. By now, the best



behind-the-scenes brains in the film industry are working in television - producing, writing, filming, scoring and editing television programs.

Naturally there are rotten apples in the film barrel, just as there are in the "live" barrel. But on the whole, "film" has grown up and become a healthy, husky young man, AND a powerful sales tool.

The problems, then, confronting the firms concerned with the selling of "open end" filmed shows are twofold:

1) To obtain distribution rights to sell produced programs which have a mass audience appeal.

2) To sell and properly distribute and service such programs.

The "key" persons are the salesmen in the field. They must have not only the programs to sell, but the experience needed to properly advise and help buyers obtain maximum benefits from the product. They must be able to point the way for the stations to effect sales to advertisers, and be able to point the way for advertisers to properly do the job in their communities through the use of television.

In our case, we insist that our salesmen have a wide media background, and that they confine their operations to a limited area so that they can best service the needs of the customers, as well as our needs.

To be of mutual service, both to customers and to ourselves, the salesman must keep abreast of the times in this rapidly changing industry. He must be at once a consultant and a researcher, a seller and an aid to the buyer. He must keep his finger carefully on the pulse of the television public in order that he may detect and interpret each trend.

As a concluding note, the market is excellent now for the sale of filmed programs to be re-run in cities where they already have been shown. Available figures prove that some re-run programs obtain a larger viewing audience than they had on first run! This is a healthy sign which bodes well for the future of the industry, since the assurance of re-run revenue is enabling producers to devote larger budgets to the production of better programs.



We thank the many TV stations, advertisers and agencies for their honored requests for Joe Palooka on TV.

Pressure of events and the wish to cooperate with the Armed Forces, Red Cross, Charities and others in their requests has held up our opportunity to get the show ready. It won't be long now!

Again Sincere  
Thanks,

**HAM**  
**FISHER** AND  
JOE PALOOKA

# AS WALL STREET SEES US

## Average Gains Shown, With Prospects Excellent

By ROBERT M. GREBE, Night Editor,  
*Radio and Television Daily*

**W**ILL 1953 be the peak year for radio and television manufacturers? It is questionable, taking a backward glance at the industry, that the peak was reached in 1952.

Inasmuch as Federal Communications Commission did not lift the TV freeze until April, and waited three more months before issuing the first TV grants, expansion of television did not really get under way until the latter half of the year. Thus, set sales in markets previously unserved by video, did not really develop until the last few weeks of the year.

With many new stations taking to the air in 1953, indications would seem to point to the fact that the real boom is yet to come. Delays in expansion of course may be caused by the threat of war and rearmament, but with any degree of normality, 1953 may be the year.

In addition to the manufacturing phase, the approval of the merger of the American Broadcasting Company and United Paramount Theaters is certainly of interest. With new capital, ABC threatens to move into the top brackets. Whether or not that development will come this year or next, or at some later date, remains to be seen.

One manner of evaluating the gains of the industry during the year of 1952 is looking at the trends of the various stocks on the New York Exchange. It is not a perfect picture however, since many of the concerns listed are engaged in other fields of endeavor other than the manufacturing of radio and television equipment and sets. But it does give a clue.

Stock prices of major radio-TV and electronic companies during 1952 showed little more than average gains in most instances, and in some cases, showed declines. For the most part, they followed general market trends, in spite of the lifting of the TV freeze and other industry factors.

Of special note is the fact that two firms, both involved in the merger of the American Broadcasting Company and United Paramount Theaters, showed declines. Du Mont Labs., starting the year at 16¾, wound up 1952 at 16, after minor fluctuations. ABC itself fell from 11¾ in January to 9¾ at year's end.

Other leaders in the field failed to show anything unusual, indicating that the full effects of the FCC "thaw" on television is yet to be felt by the indus-

try. Major gainers were Zenith Radio, moving from 67½ to 81 during the year and General Electric, from 59½ to 72¾ on December 31. Both concerns, it may be noted, are involved in the appliance field, which could mean that their prices were due to other factors.

Other majors showed the more average gains. These include, Admiral, from 26¾ to 30½; Philco common, 27 to 35¼; RCA common, 23½ to 28¾; Stewart-Warner, 19½ to 22¾; and Westinghouse, 39¾ to 47¾.

CBS A and B stock showed similar gains. A stock rose from 34¼ to 39 and B rose from 34¾ to 39¾. The latter stocks gained despite generally adverse factors affecting the CBS color TV system, on which the company has spent heavy sums.

AT&T, partially affected by coaxial cables and lines supplied to the industry, rose from 156¼ to 159¾.

Another means of checking the gains or losses of industries in the year is through the year-end statements. For the most part, electronics manufacturers reported record or near record income for the year, while net incomes were proportionately lower. The latter was attributed by most of the concerns to increased taxes.

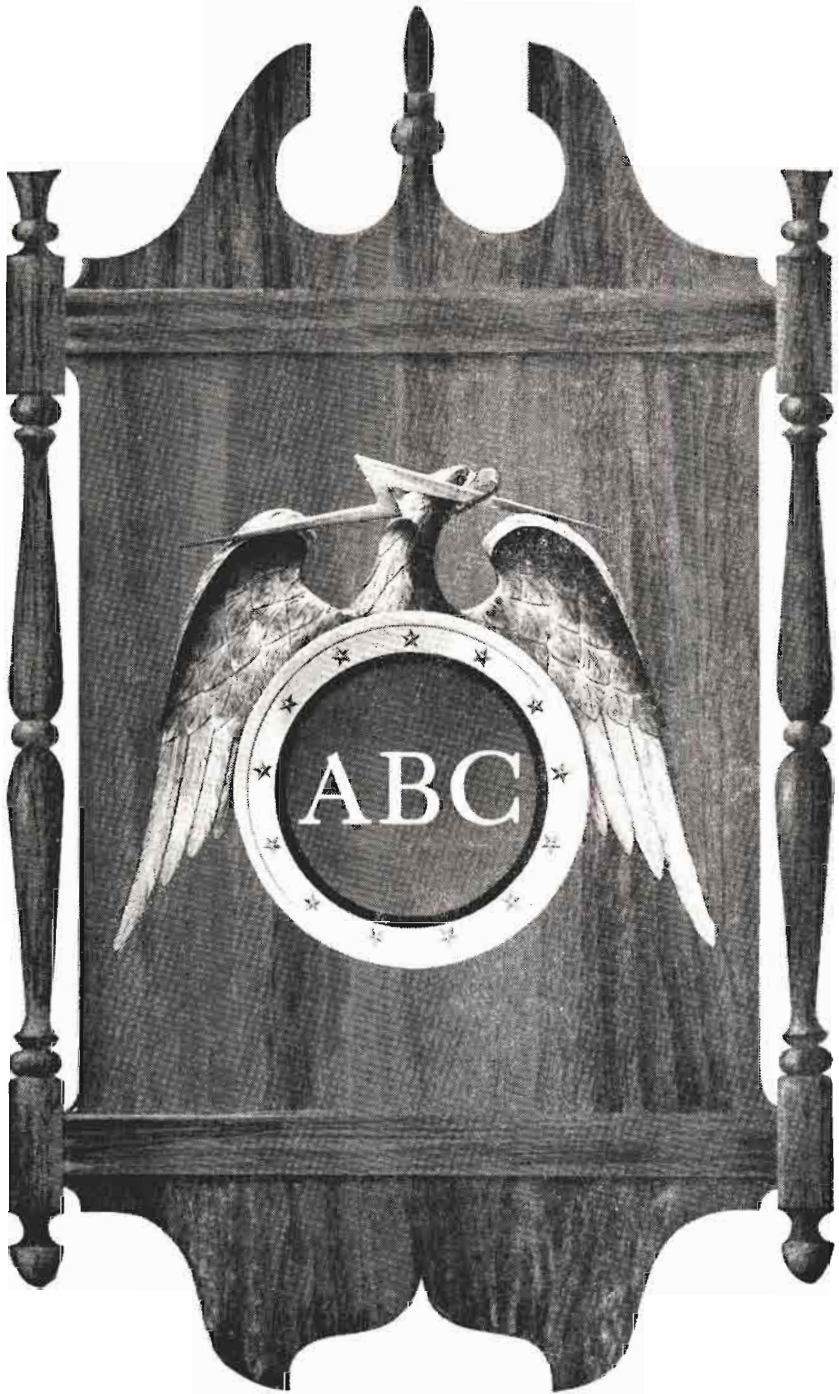
RCA gross income, for example, jumped 16 per cent in 1952 over the previous year to a new high of nearly \$694-million, but at the same time, profits went from some \$31-million in 1951 to only slightly more than \$32 million in 1952.

Total sales by Westinghouse Electric rose 17 per cent in 1952 over 1951 to nearly \$1.5 billion. But net income showed only a six per cent increase to about \$38.6 million.

And General Electric sales jumped 13.1 per cent in 1952 over 1951 to \$2.6 billion while net earnings rose 9.8 per cent to nearly \$152-million.

Perhaps the law of diminishing returns was at work, perhaps it was the higher taxes or some other factor. Yet the gains were not enough to be of great importance when one considers the lower dollar value since the start of the Korean conflict.

With the rapid expansion of TV across the country, the foundation has been laid for new peaks. Given favorable conditions to operate (eased material controls, lower taxes, etc.) the industry could make 1953 far greater than 1952 and perhaps lead the way to an even better 1954.



# Sign of Good Business

Here's a sign that *ABC means business* in radio...

It's the symbol of the *new ABC*... and a sign that big things are in the air!

New programs are being developed. New talent will be attracted. New facilities are going to be added. ABC now has a powerful combination of added experience and showmanship to make its leading position even stronger.

Yes, *ABC means business*. If you are an advertiser, *this is* the time to put ABC radio in your plans!

**ABC** RADIO NETWORK

# Radio and Television

# TELEPHONE NUMBERS

## in NEW YORK

### AM Radio Stations

WABC	SUSquehanna	7-5000
WBNX	MElrose	5-0433
WCBS	PLaza	1-2345
WEVD	PLaza	7-0880
WFAS	WHite Plains	9-6400
WGCB	FReeport	9-1400
WHLI	OLympia	8-1100
WHJM	Circle	6-3900
WINS	BRyant	9-6000
WKBS	OYster Bay	6-2500
WLIB	ORegion	9-2720
WMCA	Circle	6-2200
WMGM	MURray Hill	8-1000
WNCB	Circle	7-8300
WNEW	PLaza	3-3300
WNYC	WHitehall	3-3600
WOR	LONGacre	4-8000
WOV	Circle	5-7979
WQXR	LACKawanna	4-1100
WWRL	NEWton	9-3300

### FM Radio Stations

WABC-FM	SUSquehanna	7-5000
WAFB-FM	TEmpleton	8-5400
WCBS-FM	PLaza	1-2345
WFAN-FM	WHite Plains	9-6400
WGHF	LEXington	2-4927
WGNR	New Rochelle	6-1460
WHLI-FM	OLympia	8-1100
WMGM-FM	MURray Hill	8-1000
WNBC-FM	Circle	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	MURray Hill	8-2600
WATV	BARclay	7-3260
WCBS-TV	PLaza	1-2345
WNBF	Circle	7-8300
WOR-TV	LONGacre	4-8000
WPIX	MURray Hill	2-6500

### National Networks

American Broadcasting Co.	SUSquehanna	7-3000
Columbia Broadcasting System	PLaza	1-2345
Keystone Broadcasting System	PLaza	7-1460
Mutual Broadcasting System	PEnnsylvania	6-9600
National Broadcasting Co.	Circle	7-8300

### Station Representatives

ABC Spot Sales	SUSquehanna	7-5000
Avery-Knadel, Inc.	JUDson	6-5536
Hil F. Best	LEXington	2-3783
John Blair & Co.	MURray Hill	9-6084
Blair-TV, Inc.	MURray Hill	2-5644
Guy Bolam	ALgonquin	4-7881
The Bolling Co., Inc.	PLaza	9-8150
The Branham Co.	MURray Hill	6-1860
Burn-Smith Co., Inc.	MURray Hill	2-3174
CBS Radio Spot Sales	PLaza	5-2000
CBS TV Spot Sales	PLaza	5-2000
Henry I. Christal	MURray Hill	8-4414
Thomas F. Clark Co., Inc.	MURray Hill	3-4266
Clark-Wandless-Mann, Inc.	ORegion	9-1575
Continental Radio Sales	LEXington	2-2450
Donald Cooke, Inc.	MURray Hill	7-7270
Davney & Co.	MURray Hill	7-5365
Everett-McKinney, Inc.	PLaza	9-3747

Forjee & Co., Inc.	PLaza	5-8501
Free & Peters, Inc.	PLaza	9-6022
Melchor Guzman Co., Inc.	Circle	7-0624
H-R Representatives, Inc.	MURray Hill	9-2606
Headley-Reed Co.	MURray Hill	3-5467
George P. Hollingbery Co.	BRyant	9-3960
The Katz Agency, Inc.	PLaza	9-4460
Joseph Hershey McGilvra, Inc.	MURray Hill	2-8755
Robert Meeker Associates, Inc.	MURray Hill	2-2170
National Bestg. Co. (Spot-Local Sales)	Circle	7-8300
Pan American Bestg. Co.	MURray Hill	2-0810
John E. Pearson Co.	PLaza	8-2255
John H. Perry Associates	ELdorado	5-3197
Edward Petry & Co., Inc.	MURray Hill	8-0200
Radio Representatives	MURray Hill	8-4392
William G. Rambeau Co.	MURray Hill	6-5940
Paul H. Raymer Co., Inc.	PLaza	9-5570
The O. L. Taylor Co.	MURray Hill	8-1088
The Walker Representation Co., Inc.	MURray Hill	3-5830
Weed & Co.	MURray Hill	7-7772
Adam J. Young, Jr., Inc.	MURray Hill	9-0006

### Advertising Agencies

Anderson & Cairns, Inc.	MURray Hill	8-5800
N. W. Ayer & Son, Inc.	Circle	6-0200
Badger & Browning & Hersey, Inc.	Circle	7-3719
Ted Bates & Co.	JUDson	6-0600
Batten, Barton, Durstine & Osborn	ELdorado	5-5800
Benton & Bowles, Inc.	MURray Hill	8-1100
The Biow Co., Inc.	PLaza	9-1717
Franklin Bruck Advertising Corp.	Circle	7-7660
Calkins, & Holden	PLaza	5-6900
Campbell-Ewald Co., Inc.	MURray Hill	8-3190
Cecil & Presbrey, Inc.	MURray Hill	8-1234
Compton Advertising, Inc.	Circle	6-2800
Cunningham & Walsh, Inc.	MURray Hill	3-4900
Dancer-Fitzgerald & Sample, Inc.	ORegion	9-0600
D'Arcy Advertising Co.	PLaza	8-2600
Doherty, Clifford & Shenfield, Inc.	BRyant	9-0445
Danahue & Coe, Inc.	COLUMbus	5-4252
Doremus & Co.	WORTH	4-0700
Dowd, Redfield & Johnstone	MURray Hill	8-1275
Roy S. Durstine, Inc.	Circle	6-1400
Erwin, Wasey & Co., Inc.	LEXington	2-8700
William Esty & Co.	MURray Hill	5-1900
Federal Advertising Agency, Inc.	MURray Hill	8-4200
Foot, Cone & Balding	MURray Hill	8-5000
Albert Frank-Guenther Law	CORtlandt	7-5060
Fuller & Smith & Ross, Inc.	MURray Hill	6-5600
Gardner Advertising Co.	COLUMbus	5-7000
Geyer Advertising, Inc.	PLaza	5-5400
Grey Adv. Agency, Inc.	CHICKering	4-3900
Hirshon-Garfield, Inc.	MURray Hill	8-8900
Charles W. Hoyt Co., Inc.	MURray Hill	2-2000
Duane James Co., Inc.	PLaza	3-4848
Kastor, Farnell, Chesley & Clifford, Inc.	ORegion	9-4440
The Joseph Katz Co.	MURray Hill	8-1223
Kenyon & Eckhardt, Inc.	MURray Hill	8-5700
Abbott Kimball Co., Inc.	PLaza	3-9600
Kudner Agency, Inc.	Circle	6-3200
Al Paul Lefton Co., Inc.	VANDerbilt	6-4340
Lennen & Newell, Inc.	MURray Hill	2-9170
Marfree Adv. Corp.	LONGacre	4-7190
Marschalk & Pratt Co.	VANDerbilt	6-2022
J. M. Mathes, Inc.	LEXington	2-7450
McCann-Erickson, Inc.	JUDson	6-3400
Emil Mogul Co., Inc.	COLUMbus	5-2487
Morey, Humm & Johnstone, Inc.	BRyant	9-5950
Morse International, Inc.	ORegion	9-4600
George R. Nelson	Circle	5-5430
Peck Adv. Agency, Inc.	PLaza	3-0900
Pedlar & Ryan, Inc.	PLaza	5-1500
Fletcher D Richards, Inc.	JUDson	6-5400