

Television Age

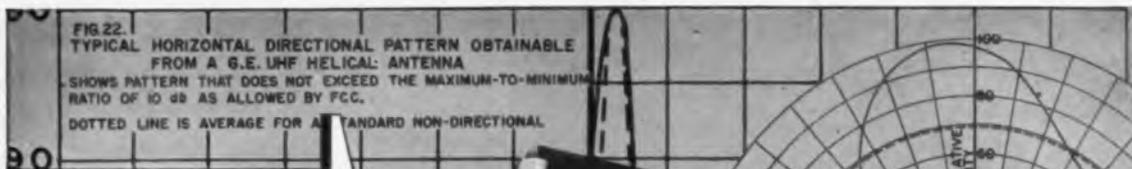
MARCH 1954; FIFTY CENTS

Featured in this issue: page 30

*The Rate Picture:
Figures and trends in this
important field*



LEO BURNETT:
A \$45 million reach
(see page 27)



Get your
**G-E 85-PAGE
 TV ANTENNA
 MANUAL**
 today!



**G-E Book First Practical Reference Source To
 Help You Select Antenna... Solve Coverage Problems!**

● Whether you're a station manager now on-the-air or about to go on... a chief engineer or new student in the television profession... be sure to read this comprehensive study of transmitting antennas and associated equipment. Its four sections cover VHF, UHF, Antenna Accessories, and Reference Data.

Theory and actual operation are in-

cluded... antenna patterns of many types are discussed... coverage problems, initial questions and the solution steps using FCC reference curves are clearly spelled out in a simplified manner. Antenna specifications, transmission line, waveguide and diplexer data have also been provided. This complete antenna book belongs in every television station library.

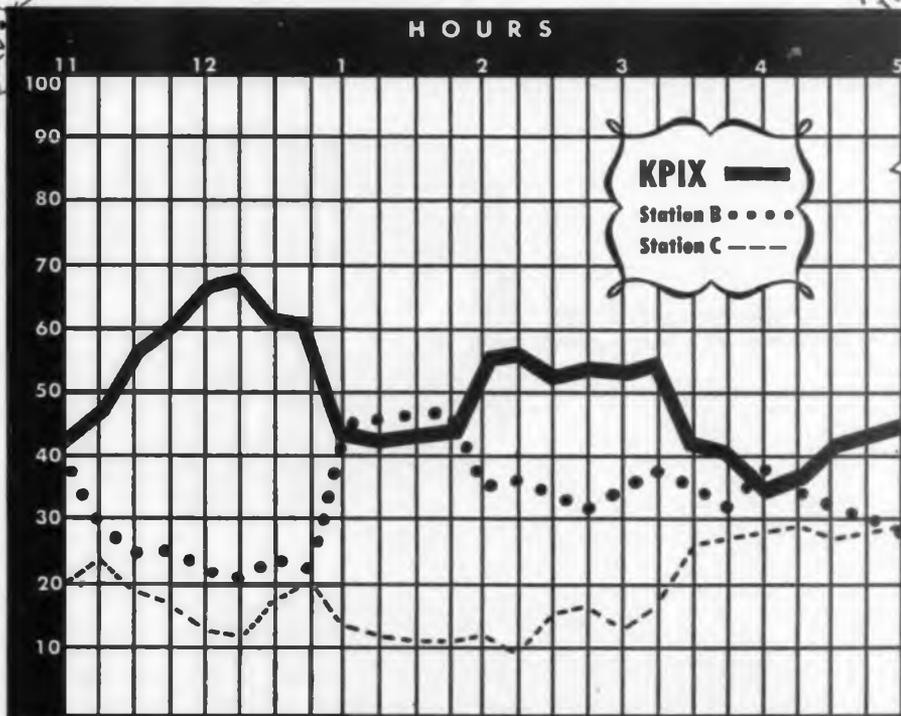
Yours for only \$1.50. Spiral bound, hard cover edition now available. Write
 General Electric Company, Section X7634, Electronics Park, Syracuse, New York.

GENERAL  ELECTRIC

ANYONE FOR CHARTS?



**This one shows how KPIX
is increasing its daytime
lead in San Francisco TV**



*
Monday
through
Friday
share of
TV audience

This chart is based on the December, 1953, Telepulse Report. The statistical-minded time buyer will find it an interesting study in superiority.

Talk it over with your Katzman ...



SAN FRANCISCO, CALIFORNIA

...affiliated with CBS and DuMont Television Networks

...represented by the Katz Agency

TELEVISION AGE is published monthly by the Television Editorial Corp. Editorial, advertising and circulation offices: 444 Madison Ave., New York 22, N. Y. Printing Office: 307-11 Main Street, Kutztown, Pa. Single copy: 50 cents. Yearly subscription in the U. S. and possessions: \$6; in Canada: \$7; elsewhere: \$8. Vol. I, No. 8. Acceptance under Section 34.64 P. L. & R. authorized.



here's **NEWS** ...yoto





Local TV newscasts are just about the most consistently
listened to programs in any market.

They rate right up there with the best of the network
programs. But what gets them their audience . . . *and holds
that audience . . .* is not only the national and international
news, important as it is. It's the news of the fire on South
Street . . . the fact that little Mary Jones has been found in
MacComb's swamp after being missing for five hours
. . . *the human interest items that happen right in
the listener's own back yard.*

Who too can use!

There's no better way of selling a product than
by the sponsorship of a local newscast. It has a regular
audience day in and day out. It's a receptive
audience . . . and it's a buying audience.

WSB-TV Atlanta	WABC-TV New York
WBAL-TV Baltimore	WTAR-TV Norfolk
WFAA-TV Dallas	KMTV Omaha
KOA-TV Denver	WTVH-TV Peoria
WICU Erie	WENS Pittsburgh
KPRC-TV Houston	WOAI-TV San Antonio
KARK-TV* Little Rock	KFMB-TV San Diego
KABC-TV Los Angeles	KGO-TV San Francisco
KSTP-TV M'p'l's-St. Paul	KOTV Tulsa
WSM-TV Nashville	KEDD Wichita

**In operation on or about April 15*

REPRESENTED BY

Edward Petry & Co., Inc.

NEW YORK - CHICAGO - LOS ANGELES - DETROIT - ST. LOUIS - SAN FRANCISCO - DALLAS



Television Age

VOL. I

NO. 8

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444 Letters to the Editor

444 Madison Avenue, New York 22

EDITOR:

I'm sure I speak on behalf of the entire agency membership of the National Advertising Agency Network when I say that TELEVISION AGE has endeared itself to all of us, lastingly, because of the article "Agency Chain Service" . . .

As the NAAN Steering Committee member in charge of the Advertising, Research & Public Relations portfolio, I know whereof I speak—for this is the best impartial piece of writing about NAAN that I have seen . . .

It was even pleasing to see myself quoted anonymously in the article (comment on public relations)! . . .

W. H. LONG

*The W. H. Long Co.
York, Pa.*

EDITOR:

You have probably already heard . . . about the enthusiasm of many of our members over the NAAN article which your publication carried in its January issue. I'd like to add my appreciation to theirs . . .

FRANK G. JAPHA
Executive Secretary

NAAN
St. Louis

EDITOR:

We enjoyed your story "Color Spreads Out" in the February issue with one major exception. You referred to the fact that there were 21 stations carrying the Tournament of Roses. There were 22 by actual count since this included WOOD-TV. We picked up the program via micro-wave relay and carried it in its entirety in a completely satisfactory manner.

WILLARD SCHROEDER
General Manager

WOOD-TV
Gran? Rapids, Michigan

EDITOR:

What happened to the chart marked "Frequency Ladder" in the AT&T story, February issue? It looked—as TELEVISION AGE usually does—like good

reading. But we couldn't make it out in our copy.

NORMAN HALL
San Francisco

EDITOR:

Please send me 200 reprints of the Ford story . . . We intend to distribute (them) to the dealers in this area. I know they will be extremely interested in your well written account of the Ford advertising operations.

ARCHER B. GREISEN
*J. Walter Thompson Co.
Cincinnati*

EDITOR:

I have seen several copies of your publication and have enjoyed most of them very much. I've noticed, however, that so far you've had very little to say about what really interests the television audience most—performers. How about a survey of some of the leading tv personalities to find out what they feel about their work on tv and how it's affected their careers as a whole?

LOUIS MUNSEN
*Halle Bros.
Cleveland*

EDITOR:

Although we have enjoyed most issues of your magazine a lot, the time has come for one complaint: why so many stories on color tv? It's relatively obvious by now that color is television's most significant recent development, but does that warrant as much space as you've been giving it?

JOSEPH FROELICH
*Ransom & Co.
Chicago*

EDITOR:

Just a line to tell you how much we appreciate the page in every issue of your book under the title of TELEVISION AGE Set Count, which enables us almost to keep up to date on the rapidly expanding number of television markets, stations and sets.

We know the amount of work this must entail and just thought you would like to know that one of your readers greatly appreciates this valuable help.

ROBERT S. MACDONALD
*Advertising Director
The Quaker Oats Co.
Chicago*

(Continued on page 8)

Letter from the Publisher

A Real Threat

Broadcasters have learned the hard way that freedom is a fragile commodity.

They are now witnessing another assault on a hitherto free area.

The license fee which the government is about to slap on tv and radio operators is an unappetizing piece of business.

What can the Administration hope to gain in revenue by attaching a fee to the station license?

Since the fee itself is deductible, the net amount of income to the government wouldn't buy a fleet of mail trucks.

What's more important is the establishment of the principle of the fee. This places another weapon in the hands of the bureaucracy to wield as it may against the broadcaster.

Suppose for a minute the government should decide to extract a fee from newspapers.

Every newspaper in the country would rise in righteous indignation to point out the dangers of such encroachment. But the license fee is sailing through with little or no opposition from the industry.

Suppose, too, that a Commission unsympathetic to the broadcasters should come into power. It has in its hands a potent threat which it could wield with telling effect. The power to tax would surely be in this instance the power to destroy.

To say that a license fee will give the broadcaster an equity in the license *per se* is not only naive, but such a position ignores the facts of history.

Any utility which has paid national, state and local license fees will tell you that the only right which payment of the fee carries with it—is the right for the fee to be used as another instrument of regulation.

And history shows, too, that once a tax is invoked it is almost impossible to repeal it. The amusement tax, which was adopted as a war emergency during World War I, was never repealed even in the lush days of the 20's.

And so the broadcasters are saddled with one more regulatory device. One more shackle has been attached to the country's transmitters.

And one bad tax suggests another. The bureaucracy never rests—it is always at work, expanding its power and making that power felt—however benevolent it appears initially.

Cordially.

S. J. Paul



**prime
profit
market**

WLEV-TV, in the heart of the rich Lehigh Valley, reaches a consistently prosperous industrial and farm market area—

1,047,110

people who spend

\$1,037,542,000

annually in retail sales.

For bigger sales . . . buy **WLEV-TV**. Top time available now. Write!

A Steinman Station

Represented by

MEEKER TV,

Incorporated

New York
Chicago

Los Angeles
San Francisco



KJEO-TV FRESNO, CALIF.

**Now offers
GREATER Coverage
SUPERIOR Reception**

Powerful new 12 KW transmitter
now in operation with ERP of
444,000 WATTS

Covers all Central California's
rich billion dollar market.



92,052 sets Jan. 1954
(90 mile contour area)

REPRESENTED NATIONALLY BY
THE BRANHAM COMPANY
Offices in Leading Cities

KJEO

CHANNEL 47
ABC-TV AFFILIATE

O'NEILL BROADCASTING CO.
FRESNO, CALIFORNIA
P. O. Box 1708 Phone 7-8405
J. E. O'Neill, President

Letters (Continued from page 6)

EDITOR:

... I have found your wonderful magazine, TELEVISION AGE, the only publication showing the economics of television ... I have been over here for seven years and feel that there is a tremendous amount of tv talent here on the continent, waiting to be discovered ...

DON ANGEL
*Don Angel Productions
Wiesbaden, Germany*

EDITOR:

I have been following the progress of TELEVISION AGE from its first edition and wish to compliment you on the marvelous job you are doing.

Your February issue was outstanding in its variety of interest and information. The format and layout is easy to follow, and with each successive issue I am more convinced that yours is truly the "magazine for tv"

BOB MESKILL
*Western Sales Manager
Everett-McKinney Inc.
Chicago*

EDITOR:

... I major in scene design here at Carnegie Tech and hope some day to make television my life's work. I have found your magazine to be excellent in all phases for keeping in touch with the industry while at college ...

BARRY BECKTER
Pittsburgh

EDITOR:

TELEVISION AGE is the finest looking magazine in our business. More than

that, it is intelligent, thorough and accurate. At the risk of getting mixed up in the double negative rule, I would say you don't dare not read TELEVISION AGE.

PHIL COHEN
*Sullivan, Stauffer
Colwell & Bayles
New York*

EDITOR:

... Enjoyed reading your "colorful" explanation of the AT&T operation in the current issue of TELEVISION AGE. But the biggest impact, for my money, was made by the map of the Long Lines facilities. It explained the complicated arrangement of interconnection so clearly that I routed my copy straight through our office. I have now, like many others, I am sure, posted it on my wall ...

CHARLES SWEENEY
Los Angeles

EDITOR:

I take strong exception to the statement that "the average woman isn't strong enough to take the gaff" of being a timebuyer, as printed in your February issue ("Are Timebuyers Obsolete?"). I am a woman timebuyer, employed in an eight-person department, and I work just as hard as—if not harder than—our male members. Without having more than the average woman's strength, I have endured "the gaff" quite easily for several years and expect to continue doing so for a long time to come.

There is at least one point in the article I can agree with, however: I am underpaid.

NAME WITHHELD

HANDY ORDER FORM

Television Age, 444 Madison Ave., New York 22, N. Y.

Please Enter My Subscription to **Television Age** for One Year—
13 issues—at only \$6.00—

Bill Me

Payment enclosed

Name

Company

Address

Home

or Office

City Zone State

Position

Television Age

- 27 **REACHING FOR THE STARS**
Leo Burnett climbs the television ladder to a stratospheric \$45 million business
- 30 **RATES: END OF THE SPIRAL?**
The long rise is not over—but the levelling-off point is in sight
- 32 **INSIDE THE PACKAGE PROGRAM**
How the "outsiders" have moved in
- 34 **MEET THE INDISPENSABLE MR. SWEZEY**
An industry "sparkplug", he also runs a highly successful station operation
- 37 **AS TIME GOES BY . . .**
The light of the Big Tube comes to the Dark Continent
- 41 **LADIES' DAY**
Facts and figures about the rapidly spreading women's programs
- 45 **POUNDING PRESSES**
Television is directly responsible for one of the greatest successes in publishing history

Cover: Anthony Saris

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All Through
Southern New England's
Profitable Markets
TV Dials Are Tuned
To **TEN**
Where Your Best
Prospects See
SEVENTEEN Equal
Live Shows A Day,
More Than On
Most Stations
In Any Area!

P.S.

Initiating programs, we
initiate sales. Never said
an egg yet! Roosters
can't lay eggs!



**If you are
selling products
to women,
check
HEADLEY-REED
for
availabilities on
the top
women's shows
on tv**

HEADLEY-REED TV

New York
Chicago
Los Angeles
Philadelphia
New Orleans
Atlanta
San Francisco



EAST

WSYR-TV	Syracuse	NBC
WTRI	Troy	CBS
WGLV	Easton	ABC, DuMont
WTPA	Harrisburg	NBC
WEEU-TV	Reading	NBC, ABC
WBRE-TV	Wilkes-Barre	NBC

MIDWEST

WEEK-TV	Peoria	NBC, CBS
KWWL-TV	Waterloo	NBC, DuMont
WNEM-TV	Bay City	NBC
KFEQ-TV	St. Joseph	CBS, DuMont
WIFE	Dayton	ABC, DuMont
WFMJ-TV	Youngstown	NBC
WKOW-TV	Madison	CBS

SOUTH

WALA-TV	Mobile	CBS, NBC, ABC
WRDW-TV	Augusta	CBS
WDAK-TV	Columbus	NBC, ABC
WSJS-TV	Winston-Salem	NBC
WCOS-TV	Columbia	ABC

HAWAII

KULA-TV	Honolulu	ABC, DuMont
---------	----------	-------------

Only the Best

With four television stations now transmitting in the Houston-Gulf Coast area, KPRC-TV remains **FIRST** in everything that counts. Houston's large, growing viewing audience (over 300,000 TV sets in the coverage area) consistently elects Channel 2 for the best in programming . . . the most and best in talent . . . tops in news and newsreel coverage . . . the best in performance!

Houstonians look to KPRC-TV for leadership . . . because Houstonians know KPRC-TV is **FIRST**.

For the *lowest* cost per thousand and the *highest* percentage of results, buy KPRC-TV. Call Edward Petry and Company, or write direct for availabilities.



FIRST

FIRST in coverage

FIRST in circulation

FIRST in ratings

FIRST in local live shows

FIRST in news

FIRST in public service

FIRST in merchandising & promotion

FIRST in physical equipment

STAYS *First*

FIRST

IN COVERAGE*

KPRC-TV serves the rich Gulf Coast market, which includes Houston and Harris County, the Nation's 12th ranking market in net effective buying power.

PRIMARY AREA 220 uv/m		SECONDARY AREA (Includes Primary Area) 30 uv/m	
Population	1,333,300	Population	1,695,000
Families	386,900	Families	490,600
Effective Buying Income		Effective Buying Income	
Net	\$2,265,815,000	Net	\$2,804,765,000
Per Capita \$	1,114	Per Capita \$	1,040
Per Family \$	3,887	Per Family \$	3,714
Retail Sales	\$1,570,808,000	Retail Sales	\$1,693,225,000
Rural Families	88,300	Rural Families	124,600

*Source: Sales Management's
Survey of Buying
Power 1953

KPRC-TV

NBC-ABC

CHANNEL 2 HOUSTON

JACK HARRIS, Vice President and General Manager
Nationally Represented by EDWARD PETRY & CO.



When it's time to sell it's

Teletune Time



Lola, Lloyd, Barbara

Here's a Monday through Friday participating program that offers hard hitting, daytime selling.

Teletune Time highlights music played by Toledo's popular Lola Smith at the console organ and sung by the lovely and talented Barbara Krall. Novelty touches are supplied by Lloyd Thaxton and Sanford, Lloyd's talking parakeet.

"The Mail Bag", a regular feature of *Teletune Time*, gives a personal touch which brings the hundreds of viewers closer to the inner workings of WSPD-TV.

Teletune Time is an action packed show in a market now boasting 279,029 television sets. Contact your nearest Katz agency or call ADams 3175 in Toledo.

WSPD



Represented Nationally by Katz
TOM HARKER, NAT. SALES DIR., 118 E. 57th STREET, NEW YORK

AM-TV
TOLEDO, OHIO



BUSINESS BAROMETER:

Local and national spot business off; network up: That's the result of TELEVISION AGE's regular monthly survey of stations in every revenue bracket. The participating stations, as usual, reported their latest tabulated figures—the percentage increase or decrease in revenues during December, 1953 compared to the preceding month.

The survey once again included stations in every geographical area, stations with an annual income ranging from \$175,000 to more than \$5 million. Their total billings are \$80 million a year. Almost every outlet recorded a rise in network business; almost every one, on the other hand, experienced a dip in national spot take; and a substantial majority also said local business was off during the period covered.

This is the percentage picture: the reporting stations boosted their network revenues an average of 4.6 per cent; spot dropped 4.4 per cent; local, by 0.7 per cent.

In every income range but one—those grossing more than \$5 million annually (needless to say, only a tiny number of stations)—network business was up. By contrast, only in two groups—those grossing between \$100,000 and \$150,000 and those in the \$2.5-3 million bracket—did spot increase.

Worth noting: the higher income stations—with revenues from \$3 million to more than \$5 million—particularly felt a decline in local and spot business. Operators in the more modest classes came off better in these categories.

Network revenues thus continued on the upbeat prevalent for many months. (In last month's Business Barometer the rise was 6.6 per cent.) But this is the first reported decline in local and spot business also for many months. Why?

The explanation: November has come to be just about the peak month in the industry. A pattern is emerging. December shows a decline as contracts expire; it is also a "three-week" month—promotion expenditures in every media taper off sharply beginning about the 23rd as the big Christmas selling-period ends. The dip, therefore, is seasonal—and to be expected. It does not foreshadow a genuine falling-off in tv business.

Station reps, ad agencies and other industry insiders, in fact, agree that the current

economic "readjustment" or recession—whatever it is called—has not yet hit advertising expenditures. They're aware, of course, that business in general is off, but they also point out that any curtailment in promotion usually lags several months behind an industrial turndown.

Consensus: the television boom is still rolling along. A slackening is possible, but it hasn't showed up as yet. In fact, many are willing to bet it won't. Succeeding Business Barometers will tell the story.

LOCAL BUY:

The growing importance of regional tv advertising is becoming ever more apparent.

Many regional agencies—more every day—are moving into the multi-million-dollar class, mainly on the strength of highly lucrative tv accounts. And national firms are taking the lesson to heart. BBD&O, for instance, has opened a branch office in Dallas; D'Arcy has set up shop in Houston. Still others will invade "the hinterland." For servicing national accounts on a local basis is Big Business and getting bigger.

Actually, national advertisers have forced the move. They like the "regional approach", have discovered they get excellent results by appealing to local tastes and pride. Item: Budweiser has sky-rocketed its Texas sales by skillful, "grass roots" promotion. The agency is Tracy-Locke, now garnering a business of more than \$2 million in the southwest area. The same agency handles Borden's in Texas. In the southeast the same pattern appears. Item: Royal cleanser has boosted its sales sharply in that area; the agency is Lowe & Stevens of Atlanta. Because of such success stories, still other national advertisers are likely to turn to local agencies to handle their regional promotion.

Paralleling the growth of regional business—and the regional agency—has been the spread of the cooperative advertising agency networks. There are now seven of these, some of them stretching from coast to coast. Not the biggest, but probably the closest-knit, is the National Advertising Agency Network (TELEVISION AGE, January, 1954). Next month representatives of the 34 member firms will meet for seven days in Boca Raton, Fla., swap all types of information from how to land accounts to tv production.

You can look for this co-operative trend to continue. The smaller agencies find that sharing experience and know-how pays off.

In its 15th year— and **STILL GROWING!**

from

16 KW

832 feet above

average terrain

channel 4

Very

High

Frequency



to

93 KW

1020 feet above

average terrain

channel 6

Very

High

Frequency

On January 4, 1954, WRGB increased its power from 16 KW to 93 KW; its antenna height from 832 feet to 1020 feet above average terrain, and, at the direction of the FCC, switched from channel 4 to channel 6. Now transmitting with the maximum signal permitted by the FCC, WRGB still sells the rich capital district, as it has for more than 14 years, plus Northeastern New York and Western New England. The more powerful signal adds some 10,000 square miles and more than 500,000 people to the old coverage area that previously delivered 301,750 sets.

The General Electric Station
Schenectady, N. Y.

WRGB

CHANNEL 6

Represented Nationally by
NBC Spot Sales

HIGH...

is the total income (and buying ability) of the million families who live and work in our industrial heart of America. They spend over two and a half billion dollars yearly for things they want (and can increasingly afford)!

WIDE...

is the reach of WSAZ-TV, the *only* television station serving this whole area of 114 counties in five different states—a vast coverage with 100 kilowatts of effective radiated power on Channel 3.

and

Handsome...

is the word for WSAZ-TV's influence upon buying habits of TV families throughout its prosperous market...and handsome, too, are the results enjoyed by so many leading advertisers who have found how well it pays to place their messages on



T E L E V I S I O N

Huntington-Charleston, West Virginia

Channel 3—100,000 watts ERP—NBC-CBS-DuMont-ABC

Affiliate with Radio Station WSAZ.

Lawrence H. Rogers, Vice President & General Manager, WSAS, Inc.

Represented nationally by The Kats Agency



Marietta, Ohio, is another of the busy industrial communities within WSAZ-TV's area—site of The B. F. Goodrich Company's modern plastics plant. Koroseal polyvinyl materials, films, coated textiles, upholstery, floor coverings and other items originate here, produced by hundreds of skilled, well-paid workers.

Rate Story

While there will be rate increases in 1954, an exclusive TELEVISION AGE survey reveals that these increases will be milder and less frequent than heretofore. Some 38% of the stations plan to boost their rates this year, while 14.5% report they are undecided. Significant note: of the 365 stations on the air, only 53 are on full power. (See page 30.)

Storer Stock

Wall Street is watching carefully the activity of the Storer Broadcasting Company stock which has already climbed to 20½. It will soon declare its first quarterly dividend of 37½ cents and it is expected to yield better than \$1.50 a share this year.

New Figure

The Republicans may be grooming Sen. Charles E. Potter (R., Mich.) as their expert in tv-radio legislative matters. The Michigan veteran is Chairman of the Interstate & Foreign Commerce Subcommittee that has scheduled a hearing on FCC license fees to be held on March 16th. While the Senator admits he knows very little about tv-radio matters, he is anxious to learn. Meanwhile, the dominant figure on the Interstate and Foreign Commerce Committee still will be Sen. Edwin C. Johnson (D., Col.).

New Estimate

FCC Chairman Rosel Hyde now estimates close to 500 tv stations will be on the air by January 1, 1955.

Still Shopping

Time, Inc., says it is still "shopping" for additional television properties. Recently, representatives looked over the KLZ-KLZ-TV operation in Denver, but were scared off by the \$4,000,000 price tag.

Lee Report

FCC staffers who have been working closely with Commissioner Robert E. Lee the past few months report that the latest Eisenhower appointee is un-

derstanding of the administrative problems of the Commission, eager to learn, cooperative and easy to work with.

Operations Filter

Look for both R. J. Reynolds and American Tobacco to break with a new filter cigarette within the next couple of months. Reynolds has been consumer-testing a filter called Winston. Reason for the move: The phenomenal success of Kents and Viceroy's. The latter's sales have topped 10 billion units, and it is regarded by tobacco men as the fastest growing cigarette in America. Viceroy is a heavy user of spot tv.

Annual Report

P. Lorillard, in its annual report to stockholders, gives tv much of the credit for the largest sales record in the history of the company.

Shopping Around

Nash Division of Nash-Kelvinator Corp. is looking around for a nighttime network tv show. The Kelvinator Division is also shopping. After *Omnibus* goes off the air the latter part of this month, the company will stay in network tv with another program.

TV Pitch

The half-dozen agencies pitching at the Pearson Pharmacal \$2 million account are presenting tv program ideas to the prospective client, who spent 90% of its appropriation last year in tv with the *Lights Out* show and later *Hollywood Star Playhouse*, both on NBC. Decision on new agency is expected within a fortnight.

Here and There

Best Foods, through Dancer-Fitzgerald-Sample, expected to go heavily into tv . . . Look for the Association of American Railroads to transform its radio show, *The Railroad Hour*, into a nighttime variety show on tv . . . Procter & Gamble is considering dropping two daytime strip shows on radio to expand the line-up of its daytime tv programs.

Making the Wheels go 'round...



The multi billion-dollar sales volume produced
 annually for advertisers by Storer stations
 keeps industrial wheels turning in every
 part of the United States. To turn the
 wheels faster—turn to a Storer station.



STORER BROADCASTING COMPANY

WSPD-TV Toledo, Ohio	WJBK-TV Detroit, Mich.	WAGA-TV Atlanta, Ga.	KGBS-TV San Antonio, Texas	WMBL-TV Birmingham, Ala.
WSPU Toledo, Ohio	WJBK Detroit, Mich.	WAGA Atlanta, Ga.	KGBS San Antonio, Texas	WBRC Birmingham, Ala.
				WVA Wheeling, W. Va.

NATIONAL SALES HEADQUARTERS:

TOM MARKER, V. P., National Sales Director
 118 East 57 Street, New York 22, ELdorado 5-7690 • **BOB WOOD, Midwest National Sales Mgr.**
 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

8 out of 10 liked Ike best on kgbs-tv 5



*8 out of 10 viewers chose KGBS-TV5... when both San Antonio stations carried President Eisenhower's address on Monday, January 4th.

Again, Proof Positive of set-owner preference.



CBS • ABC • DUMONT

* January Pulse

Tom Harker, National Sales Director • 118 E. 57th, New York
National Representatives • Katz Agency

DELAYED REACTION. When Budget Director Joseph Dodge asked the government licensing agencies to put themselves on a pay-as-you-go basis by setting up a scale of fees for their services, his action went largely unnoticed. But when the FCC finally came up with its recommendation for a charge of \$325 per station application—applying to each construction per-



SEN. ED JOHNSON
He Reacted

mit, change in power, renewal of license and the like—the reaction was definitely noticeable.

Most of it came, significantly enough, from Sen. Johnson (Dem., Col.), “watchdog” member of the Interstate & Foreign Commerce Committee. First: he charged that the Communications Act specifies that a licensee does not have a proprietary interest in a frequency and that requiring a fee might encourage such a belief. Second: he introduced a bill permitting the FCC to charge “nominal” fees for services. Third: he called for committee hearings on the proposed measure.

“Big Ed” Johnson’s action was not as paradoxical as it looked. Purpose of the “nominal fee” bill was to force a showdown on what and how a charge should be set (Commissioner Frieda Hennock and others had objected that the FCC’s scale made no differentiation

between the class of station and the importance of the permit). The Senator wasn’t coming out flatly against any license fees; he simply wanted to provoke full hearings on the subject with government and industry comments and counter-suggestions.

HAPPY TUNE. The music would play on. Two prime sources of discord had been disposed of, and all was harmony—for a good while, at least. Almost simultaneously, the American Federation of Musicians, under the ebullient leadership of James Petrillo, and ASCAP came to terms with the networks in new long-term contracts. The first ran for five years, retroactive to February 1, 1954, and the second, retroactive to January 1, extended until the end of 1957. Both pacts represented a real



JAMES PETRILLO
He Settled

victory for the networks, who had stubbornly refused to give in under threats of musical tuneouts (TELEVISION AGE, December, 1953).

The musicians’ contract called for an immediate 10 per cent hike in pay, another such raise in three years; at the networks’ insistence the number of staff musicians remained unchanged. The AFL group dropped its demand for live music only on live programs.

The ASCAP agreement was equally

conciliatory. The composers’ organization had originally asked for a four-year continuation of the 1949-53 tv rates—2.75 per cent of network grosses plus 10 per cent, 2.25 per cent of station grosses plus 10 per cent. The industry had countered by insisting on a “substantial reduction.” Final terms: for sponsored network programs, 2.5 per cent of grosses; for stations, 2.05 per cent, a reduction of some 17 per cent. The percentage fee for sustaining shows would be based on the highest quarter-hour rate instead of the highest half-hour as previously. That meant another 26 per cent reduction.

The networks, for their part, were so sure that grosses would be high enough to bring ASCAP more revenue at the new, lower rates that they willingly added a guarantee. If, in any of the four years of the contract’s life, the licensing group didn’t equal its 1953 income, the webs would make up the difference by paying them that year at the old rate—or enough of it to meet the ‘53 figure.

COLOR CAUTION. A key industry prediction was coming true: The public introduction of color television had actually stimulated the sales of black-and-white sets. Several department



H. C. BONFIG
He Took Stock

stores around the country put multi-chrome receivers on display. The crowds came: They admired the image; they were dubious about the size of the screen (12½ inches); they shuddered at the prices (\$1,000 or more); and they bought large-screen bar sets. (Wanamaker's in New York sold one color receiver; Macy's, despite full-page newspaper promotion, sold none.)

Manufacturers were taking their cue from customers. All the major ones acknowledged that the only possible market for expensive 15-inch sets was the limited "carriage trade." Said Zenith's vice president H. C. Bonfig: "The 15-inch color set is already obsolete." Toward the end of the year, 19-inch receivers were expected to appear. Then, and not before then, color might emerge as an important commercial factor.

Meanwhile, Robert P. Benjamir, an ingenious 24-year-old engineer employed by Airtronic Research, Inc., Bethesda, Md., who couldn't afford a color set and wanted to watch multi-chrome, built himself a converter which he expected to put on the market in the spring for \$50-100. Several makers were negotiating with Airtronic for manufacturing licenses.

BATTER UP. The cry of "play ball" was once again abroad in the land. Under the warm skies of Florida, Arizona and California players of the 16 major baseball teams were shagging flies and limbering up pitching and throwing arms: Spring training was well underway.

But would the teams once again play ball on tv as in past years (to the tune of more than \$20 million in 1953)? After all, the baseball moguls had long talked of the sapping impact of television coverage on park attendance; the Supreme Court decision ruling the game a sport (TELEVISION AGE, December, 1953) apparently gave them a free hand to restrict telecasts at will. The answer: far from curtailing, the clubs were actually broadening their coverage in 1954.

Contracts between sponsors and teams were being signed almost daily. As before, beer, petroleum and tobacco companies would pick up the biggest tab. The latest sponsor scorecard read:



GEORGE MEDINGER
He Predicted

- Cleveland Indians:* (WXEL) Carling's beer and ale
 - New York Yankees:* (WPIX) Ballantine beer, White Owl cigars
 - Baltimore Orioles:* (WAAM-TV, WMAR-TV) National beer
 - Washington Senators:* (WAAM-TV, WTTG-TV) National beer
 - Philadelphia Athletics:* (WCAU-TV, WFIL-TV, WPTZ) Atlantic Refining, Chesterfields, Valley Forge beer
 - Boston Red Sox:* (WNAC-TV, WBZ-TV) Atlantic Refining, Chesterfields, Narragansett beer
 - Chicago White Sox:* (WGN-TV) Chesterfields, Hamm's beer
 - St. Louis Cardinals:* (WTVI) Budweiser beer
 - Brooklyn Dodgers:* (WOR-TV) Schaefer beer, Lucky Strikes
 - New York Giants:* (WPIX-TV) Chesterfields
 - Philadelphia Phillies:* (WCAU-TV, WFIL-TV, WPTZ) Atlantic Refining, Chesterfields, Valley Forge beer
 - Pittsburgh Pirates:* (WENS) Atlantic Refining
 - Chicago Cubs:* (WGN-TV) Chesterfields, Hamm's beer
 - Cincinnati Redlegs:* (WCPO-TV, WHIO-TV, WSAZ-TV, WKLO-TV) Burger beer
- Not all fans, however, would get a set-side view of their favorite big-leaguers. The Milwaukee Braves continued their 1953 policy of no coverage at all. And the Cleveland Indians, announcing a pact with Carling's for telecasts of 77 away games, blacked out all home contests. Said vice president George Medinger: "We're confident attendance will go up." Base-

ball and television interests alike would watch the experiment with keen interest.

DAYTIME DESIGN. The pattern of morning network programming was just about set. It included the "magazine" type of show, participations, personality programs and soap operas.

No longer did NBC-TV's *Today* have a lucrative corner on the dawn's early light (gross billings for the first quarter of this year: \$2.7 million). CBS Television had flung down the competitive gauntlet, with *The Morning Show* moving into the 7 to 9 a.m. period.

Scheduled to debut on March 15, the new program was billed as two hours of "entertainment and music features, news and essential information" such as time and weather. From 9 to 10 a.m. in the Mountain Time zone, the first hour would be repeated with news and weather information updated and live remote broadcasts substituted. Anchor man on *The Morning Show*: Walter Cronkite. The CBS Television program would be sold in five-minute segments with five minutes per half hour given to local stations. Commercials would run one minute each.

Meantime, NBC-TV's long-heralded *Home* ("the service magazine for women") bowed on March 1 in the 11 a.m.-noon slot. It was emceed by Arlene Francis. Saleswise, *Home* offered eight one-minute commercials plus a maximum of six 20-second product mentions per hour. Some 15 sponsors were already lined up.



WALTER CRONKITE
He Got a New Job

DO UNTO OTHERS, ETC.

... but do it first, unquote.



EVERY potential customer was an adversary to the old hoss-trader. Texans still remember the character who, unable to close a sale, expressed his feelings by yanking a non-buyer's beard. Hauled before the local judge, the trader broke up the courtroom by testifying:

"Honest, your Honor, I thought I was pulling the horse's tail."

These old fashioned salesmen wouldn't stoop to telling the truth—until the horse was sold. Informed that his ex-merchandise had dropped dead the day after purchase, one hoss-trader admitted:

"Don't know what to make of it; he never done that before."

...

In modern Amarillo, the sale of horses is limited—if "limited" can be applied to a market which produces \$350 million in annual cash income. The hoss-trader has been succeeded by businessmen of integrity, and we do mean "succeed": Amarillo gallops at

the head of the nation in per family retail sales.

With all this fodder around, folks who harness KGNC don't nag about sales. Spurred by 100,000 watts, our tv signal covers 30 Texas and New Mexico counties with a population of 398,700. KGNC-AM takes an even longer stride: 78 counties with nearly 2 million traders.

Our national reps, The Katz Agency, will gladly trot out additional statistics.



NBC and DuMONT AFFILIATE

TV: Channel 4. AM: 10,000 watts, 710 kc. Represented nationally by The Katz Agency



**Got something
to say?**



... tell it where they're waiting for you!

The secret lies in tested, established local participation programs commanding loyal audiences. In Rochester, you'll find the *most* and the *best* of these programs on the station that has a 4-year head start in TV in this market—WHAM-TV.

"HOME COOKING"

for instance: with Trudy McNall, 9:30 to 10 AM daily, Monday thru Friday. The *only* cooking show in Rochester TV, and one of the best anywhere! Try it and see. Participation, live or film, \$60.00.



WHAM-TV ROCHESTER, N. Y.'s FIRST STATION

Television Age

MARCH, 1954



*Leo Burnett climbs the
television ladder to a
stratospheric \$45 million*

business

Reaching for the stars

Two motifs hit you between the eyes when you walk through the Leo Burnett Company, Inc., advertising agency in Chicago. One is the company trademark—an outstretched hand reaching for stars. The other is a bowl of shiny apples on the reception desk.

The apples say "Welcome" and serve as a reminder of the agency's humble beginnings in the depression when skeptics mocked, "In a couple of months you'll be selling them in the street." The "Reaching for the Stars" hand symbolizes Burnett's business philosophy: "When you're reaching for the stars, you're not likely to come up with a handful of mud."

What has the hand reached? Count the stars.

Burnett opened shop in four rooms of the London Guarantee building on Michigan Avenue in 1935 with a staff of eight. The agency now employs 485, occupies the equivalent of

four floors, and still is literally bursting at the seams. Branch offices are located in New York and Hollywood, and Leo Burnett Company of Canada, Ltd., is in Toronto.

Billings in that first year from three accounts (Green Giant, Hoover, Realsilk) totalled \$954,880. Fifteen years later (1950) they had hit \$22.2 million, with 24 clients on the roster. In the last three years, due principally to television, the agency has been riding a rocket to the stars.

Billings during the period have more than doubled, with 1953's figure at \$45.4 million in the United States, more than \$1 million in Canada. Burnett handles 28 clients covering 15 different fields. Green Giant and Hoover, significantly, are still among them. Green Giant, which started off with around \$300,000, is now at the \$2-million billing level.

In 1936 Burnett's broadcasting business totalled \$331,936. Last year it reached a whopping \$24 million of which 70 percent was in television.

And what about the apples? The company annually gives away about 100,000, with Chicago receiving the biggest bite, 70,000.

Mr. Burnett, in fact, now heads the biggest independent advertising agency in Chicago. It is the youngest agency among the majors, and it is listed among the Big 10. He, probably more

much as does Mr. Peepers, he has been compared in appearance to a muscular librarian. The ultimate accolade of his profession—an "adman's adman"—is his, yet he doesn't look like a "big shot" and never sounds like one.

"The biggest problem of all," he said in a year-end letter to his staff, "is a human one—how to keep from acting big. When, God forbid, we become a 'slick' advertising agency, we won't be the same company, and I, for one, won't want to work here anymore."

Why has this agency reached its present size and reputation?

"We started with and have maintained a *creative* point of view. As we have grown, we developed a lot of specialized services, but rather than featuring these services as such we have regarded them as converging toward the central objective of selling goods through *ideas*—planning the sale when you plan the ad."

To what chiefly does Burnett attribute his phenomenal agency success?

"Ideas! Ideas! Ideas! Everybody in our shop is imbued with the importance of ideas. I can take some credit for that. I've been hammering that home all my life."

Do most ideas, as many say, come from the company's founder?

"Lord no! That simply is not true. I am perhaps a stimulator, a catalyst—but so are a lot of other people here. This is not a one man operation. Nothing this big could be."

At this point, Leo Burnett is likely to pull out his bulging "corny language" file. If he is a 24-hour-a-day note taker, he also has mastered the fine art of picking minds. His file bristles with aptly turned phrases—earthy phrases with interesting "nuances of expression" that come naturally out of the mouths of ordinary people and often get to the real core of the matter (or product).

"I listen to everybody and take notes. Particularly salesmen. They get close to people." Burnett's "corny language" file is just another weapon in the "eternal battle with stereotyped thoughts, language and pictures in our shop."

How big will Leo Burnett Company, Inc., get? "It all depends on how many people we can find who are imbued

with our concepts of an agency. If I can't get them (the experts), I won't take the new account. Definitely not. Life is too short for that!"

Burnett, who long ago established his reputation as a top-drawer print man, calls television the "most productive medium in terms of demonstrative selling power I've ever known." It was to be expected, therefore, that his firm should shift into high gear, as it did three years ago, with respect to television advertising.

In 1950 the broadcasting billing ratio was 23.5 percent for tv and 76.5 for radio. In 1951 the tv slice was 44 percent; in 1952, 62 percent, and last year, 70 percent. In these three years television business has leaped from about \$1.5 million to roughly \$17 million.

On its Own

The broadcasting operation is separated completely from print, and the television department has its own special writers, artists and production staff. One hundred and six persons are directly concerned with producing tv commercials.

At the apex of the broadcasting department is Vice President W. L. (Bill) Weddell, a master of the give-and-take school of doing business and a shrewd purchaser of time and talent. "He's unique," an agency spokesman says, "in that when he figures out some overall operation, virtually everybody up and down the line, in and out of the shop, is happy."

Weddell's right hand is David Dole, operations manager, a man blessed with a rare combination of an "organizational plus imaginative" mind. The table of organization then splits into two task forces, tv commercial planning and writing, headed by DeWitt (Jack) O'Kieffe, and production, with Lee Bland in the top slot.

Of Bland, in network radio for years, they say: "He is one of the best news and production men in the business—equipped with a good sense of advertising." Bland's lieutenants are Gordon Minter, head film production man located in the Hollywood office, and Glanville (Glan) Heisch, in charge of programs. Robert Richardson, under Minter, heads film commercial production in Chicago.

Under O'Kieffe, vice president in



Leo Burnett: Stars and apples

than any one man, is responsible for making Chicago an advertising mecca in its own right instead of a whistle stop on the main line to New York.

This man with the bushy brows and resolute lower lip is as far removed from the Hollywood and New York version of a typical advertising mogul as you can get. Burnett, who as Bill Tyler, his print and radio copy chief puts it, "bears the most enduring, unquenchable, well-tended torch that anyone has ever carried for the cause of advertising", is short (as giants go), self-effacing, genuinely courteous and shy.

Resembling a huckster about as



O'KIEFFE: "Creative fireball"



BLAND: "Sense of advertising"



DOLE: "Organizational mind"



WEDDELL: "Shrewd buyer"

charge of tv copy and a "creative fireball," are 12 writers and a special tv art group, the latter directed by Norman (Norm) Jonsson.

The broadcasting department is responsible to the agency's brain trust, the plans supervisory committee. This committee of vice presidents, in addition to Weddell and O'Kieffe, consists of Richard Heath, executive v.p.; William Young, creative; William Tyler, print and radio copy; and Andrew Armstrong, art. President Burnett presides.

About 100 film commercials are in production right now. The 1954 total estimate is placed at 340, or almost two per working day. The agency also expects to produce 4,400 live commercials this year.

Burnett is especially enthusiastic about "integrated" personal selling by tv stars. "A measure of the selling power of any medium is how fast it moves package goods," he said. "In television it is almost immediate. We announced a new cake mix on the Godfrey show Wednesday night and stores were jammed on Thursday morning."

Top Salesmen

He considers Arthur Godfrey, Art Linkletter and Garry Moore three of the top "personal salesmen in the country" who integrate selling in their shows with "authority and believability." Some Burnett accounts and "personal salesmen":

Godfrey—Pillsbury, Kellogg; Moore—Hoover, Uncle Ben's Rice, Kellogg; Linkletter—Pillsbury, Kellogg, Green Giant; Bob Smith (*Howdy Doody*) and Guy Madison (*Wild Bill Hickok*)

—Kellogg; Smilin' Ed McConnell—Buster Brown shoes; Mary Hartline, Claude Kirchner and Cliff Soubier (*Super Circus*)—Mars and Kellogg.

The agency's national spot commercial business last year was well over \$2 million. Biggest single campaign—the Tea Council.

Leo Burnett was born in St. Johns, Mich., the son of a dry goods store owner. At the University of Michigan (before World War I) he knew what he would become—a journalist. "I was going to be the editor and publisher of the *New York Times*," he chuckles. "Only Mr. Ochs didn't know it."

He did, however, become a reporter for the *Peoria (Ill.) Journal* at \$18 a week, which sometimes went as high as \$19 if he turned in a "hot" exclusive story. Then to Cadillac in Detroit in 1915, first as house organ editor and

soon as advertising manager. Leo signed up for the Navy's ensign training program and conscientiously (and typically) prepared for it by boning up on mathematics and Morse code. He landed at Great Lakes (Ill.) as a second-class seaman and toiled with conspicuous gallantry on a breakwater construction job in Lake Michigan for the duration.

"This undoubtedly caused a great deal of agitation among the German High Command and was probably responsible for the loss of Verdun," he later told his children.

(Burnett lives today on a 140-acre farm 40 miles northwest of Chicago and commutes daily.)

In 1920 he became ad manager for LaFayette Motors at Indianapolis, Ind., and a year later chief planner and copy writer for Homer McKee

(Continued on page 69)

The agency's television department has its own writers and artists



Rates: end of the spiral?



*The long rise
is not over—but
the levelling-off
point is in sight.*

What will happen to station rates in 1954? This is the picture: The long upward spiral that has seen charges jump by 400 per cent or more is not over—but the leveling-off point is in sight. A nationwide TELEVISION AGE survey shows that only 38 per cent of the stations definitely plan to boost their rates this year. Some 14.5 per cent report they are “undecided” while at least 3 outlets will actually lower fees.

Station men are obviously concerned over the possibility of pricing themselves out of the market. That explains the size of the group who are “undecided.” Competition, for one thing, is growing by leaps and bounds as more stations go on the air weekly. And then there is general uncertainty

over the economic weather as a whole—will there be a real recession or is the current phase simply an overdue adjustment? Television operators, like most other businessmen today, are hedging their bets.

One important factor assures some moderate rate rises are still likely to come. Only 50-odd stations throughout the country are now operating at full authorized power; of 31 outlets charging \$1,000 or more an hour, only eight are at full power. As power—and set reach—is stepped up, it is logical to expect rates to follow to some degree.

Confirmation of the levelling-off trend comes from station representatives, agencies and advertisers. A large rep reports, for instance, that one of his major stations raised its rates last August; previous hikes were in January, 1952, October '51, December '50, July '50, October '49 and November '48. Another outlet increased charges last October, December '51, May '51, November '50, April '50, September '49, March '49, September '48 and February '48. In both instances the frequency of raises has very noticeably slackened and the percentages have been smaller each time.

There is some criticism naturally of the steady climb which has frequently resulted in two or three rate jumps per station in a year. That, it should be pointed out, is only natural in any buyer-seller market. Complains a major advertiser: “How can you figure your budget for the year if rates will almost surely go up—and you don’t know how much—before the year is half over?” Rate protection in tv, he notes, extends for six months from the effective date of the new rate card, as against radio’s one year.

But the majority of television users—as of now—don’t think the medium

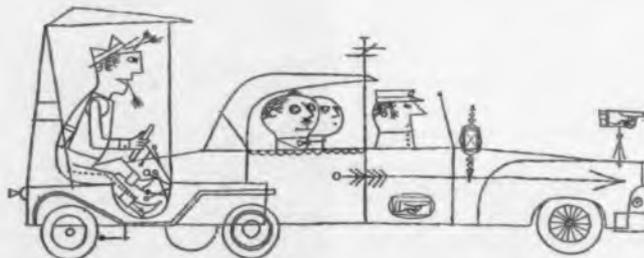
is overpriced. Naturally, they point out, a new station coming into a market with a small audience is too expensive initially (the usual rule of thumb is to increase rates by 50 per cent when set coverage rises 100 per cent). But, as the audience increases, it’s justified in hiking charges. As for the older, established outlets, they’re already “taking it easy”, issuing new schedules less frequently, keeping the rises smaller.

Value, Price and Homes

Some insiders think the importance of rates tends to be exaggerated. Says one rep: “The best buy is not always the cheapest.” Adds a media expert: “Value received comes first. Money is second. Two dollars per thousand homes delivered is usually considered a good buy—but it might be the wrong audience. If you’re selling a woman’s product, why throw your money away on an audience of men, even if it includes the women too?”

Station reps and media men, in fact, consider rates as only one factor of several to be considered. They take into account set coverage, the product to be pushed, the group to be sold, the local dealer set-up, the nature of the market. One of the biggest television users, for instance (Procter & Gamble), has announced a policy of not entering a market unless at least 75,000 sets can be guaranteed. Even so, that yardstick is not absolute.

The wide variation of rates—class A hourly charges range all the way from \$90 to \$4,800—also is likely to be over-emphasized. The fact is that most stations—some 60 per cent of those in operation at the beginning of this year—are in the lowest or \$90-\$300 bracket. About 11 per cent ask \$325-\$500 an hour; 15 per cent, \$540-\$750; six per cent, \$785-\$1,000; four



With networks applying the brakes, spot is catching up

per cent, \$1,000-\$1,500; three per cent, \$1,150-\$2,000—and a tiny one per cent are in the \$2,000-plus range.

Generally speaking, station fees for program segments as well as announcements are based on the hourly rates—though few local advertisers buy a whole hour. The formula is roughly: for a half hour, 60 per cent of the hourly charge; 15 minutes, 40 per cent; station breaks (one minute or 20 seconds), 20 per cent; 10's, 10 per cent. Rates for segments vary sharply accordingly—from less than \$20 for a 20-second spot all the way up to \$1,075.

Class A time itself varies considerably from station to station; it may start anywhere from 5 p.m. to 9:30 p.m., though the largest number of

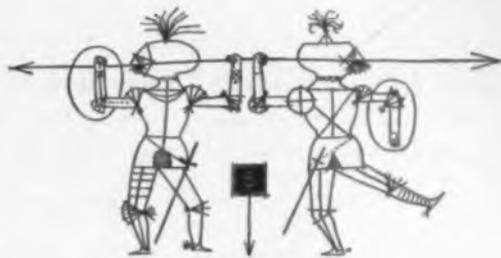
and geographical fluctuations in buying habits.

Today, for instance, some 110 outlets have lower spot than network rates. About 130—the largest group—offer the same rates, while only 60 ask a bigger bite. (When network rates are lower, the difference is about \$50-100; when higher, the spread is all the way from \$50 to \$1,200 more.) The fact that equalization shows definite signs of becoming the pattern is encouraging to many in the industry. They believe stations' clearest road to a prosperous national spot business is to stress flexibility, availabilities, choice of markets, clearances and the like.

The networks, meantime, are contributing to the narrowing gap. Their rates are going up less steeply; they are attempting to persuade their affiliates to "go slow" in raising network fees. "For one of our stations to raise his network rate, he's got to put up an awfully good case," said one network executive, "and chances are we'll get him to keep the size of it down, if not postpone it for a while."

Stations also show a growing awareness of the importance of careful—and logical—programming. Here, too, tv has profited from radio's experience. That medium for a long period programmed by a hit-and-miss system of chance. It was a matter of sheer luck which show followed which on a given night. Broadcasters learned the hard way that certain programs sold better in a sequence while others didn't. (As one advertiser puts it: "A good program next to another good program sells sets: the rates can then logically go up.")

Different rates for local and national advertisers continue to prevail. This, of course, is a practice that goes all the way back to the magazine and newspaper days of a half a century or more ago. It was followed by radio and is being carried over into tv. By doing so, stations say, they are simply facing up to the simple economic facts of life: A local advertiser doesn't sell to the complete audience; he is loath to pay the same fee as a national manufacturer.

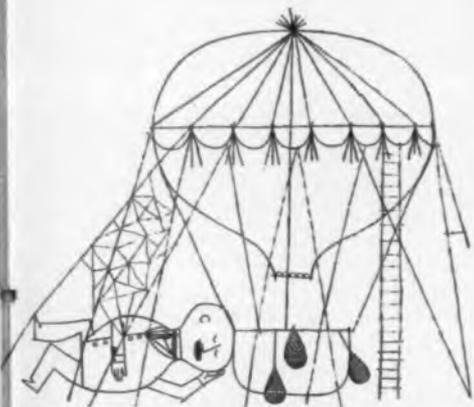


Tv rates are shielded for six months

This is also a practice understandably frowned on by agencies and station reps, who lose their commission when distributors and dealers of nationally advertised products buy time at lower rates directly from a station. Says one timebuyer: "It would be all right if the station would draw up a firm description of who a local advertiser is—and stick to it—but so often they don't." Comments another: "It opens up an area for pressure and could lead to a breakdown of the entire rate structure."

Nevertheless, there appears little chance that the differential between local and national advertiser rates will be eliminated. Too many stations regard local business as the underlying rockbed of their business.

This is part one of a two-part series on the overall rate picture. In an early issue, TELEVISION AGE will discuss and analyze the rate card itself, the pros and cons of standardization, what information should and needn't be included, and how to facilitate its use.

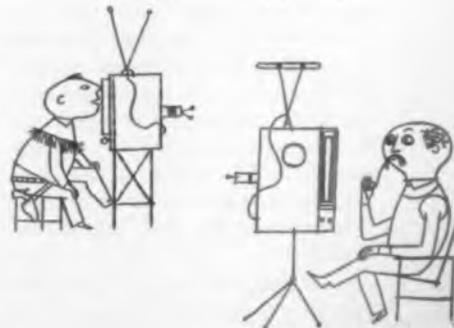


The air comes out of ballooning rates

operators set it at 6 p.m. Some 76 outlets carry the same Class A time schedules throughout the week; almost 300 change them—usually on the earlier side—on weekends. This is probably explained by the fact that during the baseball and football seasons—about seven months of the year—set usage is known to increase on weekends. (Television also differs from radio in that Class A time extends well up to eleven; in the older medium, time after 10 p.m. was hard to sell to national advertising.)

Closing the Gap

Meanwhile, the gap between spot and network rates is steadily narrowing. National advertisers are finding the advantages of regional and local campaigns more and more convincing; they can hit certain untapped markets, they can take advantage of seasonal



Rising set counts mean rising rates

How the "outsiders" have moved in



Inside the package program

"Packagers are necessary because they will stick with one idea and develop the hell out of it." The speaker: Dan Enright of Barry, Enright & Friendly, a packager himself (*Juvenile Jury, Life Begins at 80, Winky Dink and You*).

Mr. Enright might understandably be a bit prejudiced. But other segments of the television industry are equally ready to pay tribute to the independent operator who creates a show, sells it to a network, agency or sponsor, produces it and sometimes branches out into merchandising and promotion as well. Says Hubbell Robinson, Jr., CBS Television vice president in charge of network programs: "The demands of this business are so voracious you need all the people who can do the job." Adds Tom McDermott, director of tv production for Benton & Bowles: "We welcome package producers. Our business is to find shows, and naturally we're open to anyone who has new—and good—ideas."

As a matter of fact, agree networks, agencies and sponsors, packagers—and the package show—have rapidly become an integral part of the industry.

Today, for instance, some 40 per cent of all shows on CBS Television are owned and produced by outside interests. For ABC-TV the figure is 60 per cent; NBC-TV, about 35 per cent; Du Mont, 48 per cent. What lies behind such striking statistics? Why have packagers taken over such a large part of programming? How do they originate and "wrap up" a show? And finally, where do they go from here?

The Answers

First questions first. The rise of the packager stems from specialized circumstances:

1. The price—or cost—factor. Only networks can afford what producer Walt Framer (*Strike It Rich, The Big Payoff*) calls "Mink Elephants"—that is, the big, elaborate, expensive shows. Spending his own money and unable to spread the cost of any one show over many shows, the independent packager has to cut financial corners. He naturally specializes in low-budget panel, quiz and similar-type programs. He offers an "economy package", limited in size but large in appeal.

2. The idea or "gimmick". That is the packager's stock-in-trade. He deals

in the off-beat, the fresh approach, the twist. Giving personal attention to each project, the outsider can and does spend months developing a show that will pull simply because it is different.

3. A package show is a flexible piece of property. If a client is dissatisfied with a certain time slot or station coverage, he can "yank it" and at least try to shift it to another network and another spot.

It is important to note, in passing, that there are other types of package programs. There are those owned by the networks, in which all the elements—idea, development, sale and production—are fused. NBC-TV, for instance, has *Today* and *Camel Caravan*; CBS Television owns *Person to Person* and *Studio One*. Advertiser and agency may own a show jointly; *Man Against Crime* is the property of Camels and William Esty. Or an advertiser may control his program: American Tobacco has *Your Hit Parade*; Du Pont, *Cavalcade of America*; Kraft Foods, the *Kraft Theatre*, and so on.

4. A package show offers at least a sense of security. An agency is going out on a limb when it develops and offers a client a show; the advertiser, for his part, wants to insure his investment as much as possible. The tried-and-proven successful packager represents a comparatively safe bet. Says Mark Goodson of Goodson-Todman, probably the No. 1 outfit in the field (*What's My Line?, Judge for Yourself, The Name's the Same, Beat the Clock, Two for the Money, The Web*): "The sponsor, as soon as he agrees to buy a show, is stuck for a minimum of \$500,000 for 13 weeks. That adds up to \$2 million a year. That's quite a sum for a businessman to spend on the professional talent of some other guy. A novice is simply too big a risk."

5. Finally, the package show is convenient. There it is, all wrapped up—details of production, performance, talent taken care of—ready for the buying. The advantages to client and agency are apparent.

As in any other field, the outstandingly successful independent packagers are few and far between. There are, for instance, some 200 package-producing firms in New York, Chicago and Hollywood, but not more than a dozen are in the bigtime.



Suspense: *Treasury Men in Action*



Participation: Herb Shriner's *Two for the Money*



Panel: *Down You Go*



For Children: *Winky Dink and You*



The reason for that, too, is obvious—good, original formats are the exception. "An idea," says Bill Todman, "isn't worth two cents. It's what you do with it week after week that counts." The Walt Framer office receives every week 30 to 50 suggestions for programs. "One out of a thousand may contain the germ of something original," reports Mervin Framer, "but only one out of 10,000 can be sold." (Even so, Framer grosses more than \$40,000 a week.)

How it Happened

Chance plays a large part in the creation of successful new shows. Take the case of *What's My Line?* Goodson and Todman were already producing *Winner Take All*, *Hit the Jackpot* and *Beat the Clock*. Someone—identity long forgotten—asked them if they ever tried to guess the occupation of the guests appearing on their various shows. That immediately struck them as a possible format for a new program.

"Anyone who thinks putting an idea into a workable form is easy, is wrong," comments Goodson. He estimates that, on the basis of an eight-hour working day, the two producers spent over 31 working days or more than 250 hours in all whipping *What's My Line?* into shape. At first, the intent was to create a serious show; a psychiatrist and a personnel man were to be on the permanent panel. But after a few trial runs before sample audiences, Goodson and Todman realized the comic possibilities. It is, of course, as a top laugh show that *What's My Line?* has consistently held a position among the ten most popular programs.

Inspiration

The idea for *Winky Dink and You*, prime children's favorite, was also hit upon by chance. One day in August, 1952, Harry Prickett, then an art director at Cecil & Presbrey, was at home waiting for a certain commercial to appear on the screen. The agency had been told by a client that this was the kind of sales message he wanted. Prickett tacked some cellophane over the picture tube and as the commercial flashed on he hastily sketched the art work. In the midst of the process, it suddenly occurred to him

that here was the makings of a kids' show.

Prickett took his idea and enthusiasm to Barry, Enright & Friendly, and they liked it. Together with the artist, the package firm worked for close to five months; the result was *Winky Dink*, an animated pixie cartoon character. They then went to CBS Television and for the next nine months the network and Barry, Enright & Friendly tested transparent plastic mats which could be placed over a tv screen and crayons which could be used by children to draw Winky on the mat. After several tests and one kinescope financed by the network, the show was placed on seven stations on a sustaining basis. On over 50 stations now, some 25,000 weekly requests for kits—mats and crayons—at 50 cents each are being received. Sponsorship for the weekly half-hour program is reported imminent.

The Oldtimers

Many a television package show is, of course, a carryover from radio—just as many a top packager got his start in radio (such as Martin Stone represented by *Hoody Doody*, *Author Meets the Critics* and *Johnny Jupiter*; Goodson-Todman; Walt Framer; and Bernard J. Prockter with *Treasury Men in Action*, *Big Story*, *The Man Behind the Badge*). In the early days of tv, understandably enough, networks, agencies and clients were "desperate" for ideas for shows. Packagers who had scored on radio were welcomed with open arms—and sometimes open budgets.

In 1940 Louis Cowan, originator of *Down You Go*, *Of Many Things* and *Comeback Story*, was about to become a proud father. Naturally enough, his thoughts turned to children—how some are smarter than others, how parents are always saying that small fry are smarter than adults realize. Gradually, he evolved the concept of a radio show which would demonstrate just how much information children often have. Cowan asked his friends to recommend likely prospects, checked newspaper files for stories of children who had shown unusual ability, held auditions and came up with a panel of four. In that way, *Quiz Kids*, one of

(Continued on page 60)

Giveaway:
Bride and Groom



Robert Swezey: A busy man with a "bee in his bonnet"

Meet the indispensable Mr. Swezey

*An industry "sparkplug",
he also runs a highly successful
station operation*

A late worker in the building at 1771 N Street N. W., Washington, might be quite surprised to hear a mellow voice filling the air with the chorus of "The Whiffenpoof Song". Far from Morey's in New Haven, the "poor little lambs who have lost our way" are members of an NARTB committee, thrashing out some industry problem; the singer: long-time committee member and frequent chairman Robert D. Swezey.

It is neither the vocal nor the novel method of adjourning late-night meetings that have made Swezey, at 47, an almost indispensable fixture in the television picture. Rather it is what one of his colleagues calls "a bee in the bonnet" philosophy. Once he has decided a given problem needs solving, he leaves no stone unturned to do it. "They say if you want something done get a busy man to do it. That's Bob," says the co-worker.

In his 15 years in the field, Robert

Swezey has been a member of at least 20 industry committees which, to him, means *active* participation in the projects. He was almost personally responsible for the setting up of the Broadcast Advertising Bureau as a corporate entity as well as the integration of the television and radio associations into the NARTB. And if a tv advertising bureau modeled after the BAB comes into being and a scientific auditing system for measuring tv audiences is worked out, he can justly claim a lion's share of the credit for both. Both are his current "bees".

A Late Starter

Surprisingly, this industry sparkplug is a comparative newcomer to broadcasting. Swezey started his professional life as a lawyer and his first few years in radio were devoted to its legal side. Then, ten years ago, in the words of a fellow broadcaster, he "leaped from his last to something

bigger than his last." From the head of the law division at the Blue Network (now ABC) he moved to a position as vice president and general manager of Mutual. Seven years later he was named chairman of the NARTB's television board.

Robert Swezey began by practicing law in Boston. As a neophyte in the firm, he was given a large portion of minor divorce cases. His law library, which he brought to radio with him, consisted of one book—marriage and divorce requirements in the state of Massachusetts. Radio colleagues consulting him on broadcasting problems frequently handed him the book for reference when he didn't come up with a quick answer.

After two years with the Boston law firm, Swezey migrated to New York where he was legal assistant in research at the Chemical Bank & Trust Co. Later he worked for the Reconstruction Finance Corp. in New York,

the Home Owners Loan Corp. and Public Works Administration in Washington.

In 1938, the 32-year-old lawyer wrote a paper on freedom of speech on the air which he mailed to NBC. The network acknowledged receipt by inviting him to join its legal staff. Four years later, Mark Woods, then president, handpicked Swezey to be general counsel and secretary of the Blue Network. Shortly after NBC sold the Blue to Edward Noble of Lifesaver fame in 1944, Edgar Kobak, its executive vice president, went to Mutual as president and, much to the surprise of industry veterans, took the young lawyer along.

From then on Swezey's after-hours activities became more and more tied up with industry problems and his name became more and more familiar to station men across the country. Thus, it was not surprising that Edgar Stern, head of WDSU New Orleans, should think of Swezey when he launched his television enterprise in 1948. And it wasn't surprising that Swezey should accept the challenge and move his entire family down to the Crescent City.

When Swezey took the post of vice president and general manager of the WDSU Broadcasting Corp. early in '49, the television station was little more than a gleam in the collective eye of Stern and his son, Edgar Jr. (now WDSU president). There were a mere 1,200 sets in the area and offices were a few rooms in the Monteleone Hotel.

"We were playing with tv in a test tube," Swezey says. "It was the perfect business challenge. We had practically no programming and practically no audience." In five years the circle

WDSU's historic French Quarter offices



came full tilt. Until WJMR-TV, a uhf station, went on the air last November, "we were in the horrible position of trying to please all the people all the time. There were 80 network shows we just couldn't get into the market at all."

The Midas Touch

From a staff of 60 (including engineers and technicians), the WDSU-TV force has grown to 150; sets in the area are up from the original 1,200 to over 200,000. Headquarters now is the historic Brulatour mansion on Royal Street in the heart of the French Quarter. And profits have been rolling in since June 1951.

The fact that WDSU-TV started so small helped its growth (there are only

authority. Men who have worked with him say he concentrates on the points he considers important, refusing to quibble on smaller issues; he recognizes special spheres of knowledge, asks their opinions and encourages them to make contributions in the fields they know best. But even more important, they stress, he takes the time to find out, in the first place, what those fields are. Swezey phrases it a bit differently, but in effect says the same thing: "People have got to have authority if they're going to enjoy their work. We've got competent people here now and we give them their heads."

In his industry committee work, Swezey operates much the same way. As chairman of the NARTB TV board as



Local school children choristers sing Christmas Carols over WDSU-TV

four stockholders: Edgar Stern Jr., Swezey, commercial manager Louis Read and attorney Lester Kabakoff). "In network operations," explains Swezey, "if you got an idea you told the fellow over you and he told someone and then there'd be three or four conferences about it, and by the time it came back to you watered down, you'd lost your interest. Here two or three of us get in a room and somebody says 'Let's do this' and we do it."

Actually it's not that simple. One of the keynotes to the station's development is another Swezey characteristic—an interest and belief in people. He has a talent for organization and believes in the delegation of

well as the tv labor committee, and member of per-program, finance and by-laws committees, he encourages his fellow committeemen to do the talking. If he's not satisfied with their conclusions he "throws another piece of meat on the table and lets them argue some more." Any comment he himself makes, one member reports, "forwards the cause or he won't make it."

Though Swezey probably spends as much time away from New Orleans as he does in it, WDSU-TV thrives. Backed by a philosophy that a tv station should be a community institution as well as a business "ready to do

(Continued on page 73)



companions in progress

WWJ-TV and **NBC**

WWJ-TV celebrates its 7th Anniversary this month.

Beginning in 1947, and for almost two years, WWJ-TV was Michigan's *only* television station, the pioneer in building programming concepts and the desire for set ownership.

Affiliation with NBC-Television in January 1949 gave to Michigan viewers their first network programs. Ever since, audiences have welcomed WWJ-TV's local programs and the outstanding products of NBC showmanship, side by side.

WWJ-TV is proud to be part of television's expansion and development in the great Michigan market, and is equally proud of an abiding association with television's greatest leader and pioneer... **NBC**

At the start of its eighth year, WWJ-TV, Michigan's First Television Station, salutes the National Broadcasting Company . . . a stellar companion in progress.

In Detroit . . .

You Sell More

on channel

4 **WWJ-TV**

NBC Television Network
DETROIT

Associate AM-FM Station WWJ

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS • National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

As time goes by...

The light of the Big Tube comes to the Dark Continent

Casablanca was virtually unknown this side of the Atlantic until early 1943 when, almost simultaneously, the late President Franklin D. Roosevelt and Prime Minister Winston Churchill met there to set "unconditional surrender" terms for the Axis, and Warner Brothers introduced Rick's Place and "Play-it-again" Sam to moviegoers of the Western World.

Eleven years later the prospering tourist mecca of Morocco is making news again. It has just launched Africa's first television station. And, in a hemisphere in which communications, whether by wire or air waves, are usually government-owned and frequently government-operated, Television Marocaine (TELMA) will be commercial.

In the works for three years, TELMA has finally built its studio, installed its equipment (French, English and Swiss), and on March 1, brought the light of the Big Tube to the Dark Continent. Backed by such industrial giants as Cie de Navigation Paquet (a Mediterranean steamship line); Paramount Pictures' French affiliate, Pathe Afrique; Louis Dreyfus & Cie (the world's biggest grain dealers); Societe des Avions Marcel Dassault (major plane manufacturers); Luxembourg Radio; the Suez Canal company; Philips of Eindhoven; Lebon & Cie. (large French gas and electric firm) and TV Maroc, manufacturer and importer of English and French tv sets, it is capitalized at 750 million francs (\$2.1 million), the cost of the installation to date. The final figure, though, will probably reach one billion francs (\$2.86 million). Shares are 5,000 francs (\$12) each and the investors

expect to see returns by January, 1955.

For the first couple of months, TELMA will take no advertising, though sponsors on Radio Luxembourg and Radio Monte Carlo have already indicated interest in buying time. The station managers don't want to price their time too low, so they are holding off until they see the size of the audience and the response to the programs.

For the first few months, too, TELMA will cover only an 80-mile area. But by next September it expects to have a relay tower that will spread the signal another 100 miles, and by next spring more towers will add still another 100 miles to the station's coverage. Ultimately the telecasters hope to reach Tangier, some 350 miles away, and beaming the program from there to Spain is not an impossibility.

Programs, at first, will be fairly evenly divided between film and live. By autumn, TELMA hopes to have

changed that ratio to one-third film, two-thirds live. Shows will be in French and Arabic and, in six months, there will be special programs in English for the United States forces there. By then, too, TELMA plans to have two or three sound channels for each program so that the different languages will go out over the air simultaneously.

Television Marocaine's government license includes a 50-year "exclusive" guarantee (other would-be station operators must clear with TELMA). By law it is required to clear political, news and potentially controversial programs with the Moroccan government; commercials are limited to a maximum of 10 per cent of program time; and though public service programs are not "musts", TELMA plans several, including some educational hours for the 'uneducated natives.'

So far, there are no tv receivers in the country, though TV Marco has orders for a few thousand. It would like to add American models to its line but since the station will operate on the French definition of 819 lines, they would not be as practical for local audiences.

Tv Marco anticipates a thriving market even though sets are relatively high-priced. A 17-inch model costs 150,000 francs (\$430). In addition to the usual run of taxes on imports, there is a levy of 10,000 francs (\$29) on each set which, by government agreement, will go to TELMA to help it get on its financial feet.



march



ESTELLE PARSONS
special projects editor



MISS SIDNEY SMITH
home decoration editor



DR. ROSE FRANZBLAU
family affairs and child care editor



EVE HUNTER
fashion and beauty editor



POPPY CANNON
food editor



WILL FRIEDBECK
gardening and "how-to-do-it" editor



ARLENE FRANCIS
editor in chief

1st 1954

*remember this date.
In the future it will
be known as the day
that **H****OME** had
its premiere*

NBC television

a service of Radio Corporation of America

10:00 A.M. DING DONG SCHOOL 10:30 A.M. ONE MAN'S FAMILY 10:45 A.M. THREE STEPS TO HEAVEN 11:00 A.M. HOME

SUPERCHARGED...WITH TV

Champion of the people,
defender of truth, guard-
ian of our fundamental
rights to life, liberty and
the pursuit of happiness.

THE INSPIRED NEW SERIES THAT OUTSHINES THEM ALL FOR *DRAMA, ACTION, REALISM!*

Every action scene is authentic, staged in real honest-to-goodness locations... inside a real crime laboratory, a real detective bureau, a real communications center, a real interrogation room, a real courtroom, even real fire ruins when the script demands.

With Mr. D. A. you get superior entertainment... superior selling power. Every attention-arresting half-hour holds five golden opportunities for sponsor salesmanship. Already winning sales for advertisers in over 50 markets, Mr. D. A. is truly a dramatic selling force!

READY NOW IN

ZIV-COLOR

BRILLIANT, COMPATIBLE!

TV SELLING POWER!

ZIV'S Behind-The-Scenes Drama of Our Law Enforcers in Action!

“**Mr. DISTRICT
ATTORNEY**”

BRING HOLLYWOOD'S **DAVID BRIAN** HE LOOKS, HE ACTS, HE IS MR. D. A.

Each Half-Hour a Complete Story
TECHNICAL SUPERVISION THROUGH THE
COOPERATION OF THE LOS ANGELES
LAW ENFORCEMENT AGENCIES



ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK HOLLYWOOD



Performance in a Big way!

Yes, sir! Big-Top performance.

BIG! You bet. KSL-TV's mountain-top signal reaches into 39 counties in four western states.

TOP! Sure. The highest ratings and the largest audiences belong to KSL-TV programs, local and network.

For even bigger sales results in the Intermountain Market, use KSL-TV.

Affiliated with
CBS, ABC and
Dumont networks

KSL-TV

Salt Lake City

Represented by
CBS Television
Spot Sales

serving thirty-nine counties in four western states

1951	March						1951
S	M	T	W	T	F	S	
	1	2	3	4	5	6	
7	8	9	10	11	12	13	
14	15	16	17	18	19	20	
21	22	23	24	25	26	27	
28	29	30	31				

On the Agenda

- March 1-5:** National Education Assn., Dep't. of Audio-Visual Instruction, Oklahoma City
- March 4-5:** Radio tv conference, University of Oklahoma. Norman, Oklahoma
- March 5:** Annual radio & television conference, Michigan State College, East Lansing
- March 5-7:** National Federated Advertising Agencies, Statler Hotel, Los Angeles
- March 6:** Midwestern Advertising Agency Network, quarterly meeting, Sheraton Hotel, Chicago
- March 6-9:** Advertising Specialty Institute, spring specialty show, Palmer House, Chicago
- March 10-12:** American Assn. of Industrial Editors, Roanoke Hotel, Roanoke, Virginia
- March 15:** BMT program clinic, Vancouver Hotel, Vancouver, B. C.
- March 17-20:** Assn. of National Advertisers, spring meeting, The Homestead, Hot Springs, Va.
- March 22-24:** Canadian Assn. of Radio-TV Broadcasters, Chateau Frontenac, Quebec City
- March 23-27:** American Industrial Arts Assn., Los Angeles
- March 30-April 1:** Point of Purchase Advertising Institute, annual meeting, Statler Hotel, New York
- March 31:** Testimonial dinner for Justin Miller, Mayflower Hotel, Washington

Film Sales

With this issue TELEVISION AGE inaugurates another important monthly service—a list of recent sales of syndicated films. Local sponsors are given when available.

CBS TELEVISION FILM SALES, INC.

Amos 'n Andy

WNEM-TV Bay City, Mich. International Harvester Dealers

WCOC-TV Meridian, Miss.
WREX-TV Rockford, Ill.

Gene Autry

WGAN-TV Portland, Me.

Crown Theatre

WCOC-TV Meridian, Miss.
WGAN-TV Portland, Me.

Cases of Eddie Drake

WCBS-TV New York Carter Products, Inc.
WGAN-TV Portland, Me.

Holiday in Paris

WGAN-TV Portland, Me.
WKAQ-TV San Juan, Puerto Rico

Hollywood on the Line

WGAN-TV Portland, Me.

Files of Jeffrey Jones

WFBC-TV Greenville, S. C. Meyers-Arnold Dept. Store
WGAN-TV Portland, Me. Terrace Appliance Co.
WHIZ-TV Zanesville

Art Linkletter and the Kids

WITV Ft. Lauderdale Sudath Moving Vans
WCOC-TV Meridian, Miss.
WGAN-TV Portland, Me.

Annie Oakley

WILK-TV Wilkes-Barre Canada Dry Ginger Ale, Inc.

Daily News

WCOC-TV Meridian, Miss.
WGBI-TV Scranton

Range Rider

WBBM-TV Chicago

Strange Adventure

WGAN-TV Portland, Me.

GUILD FILMS COMPANY, INC.

The Liberace Show

WBAL-TV Baltimore Keebler Weyl Baking Co.
WAFB-TV Baton Rouge
WKNA-TV Charleston, W. Va. Murad Furniture Co.
KRLD-TV Dallas-Fort Worth
KBTV Denver Denver National Bank

*—Sold directly to sponsor

KVAL-TV Eugene, Ore.
WBAY-TV Green Bay

KCMO-TV Kansas City
KSWO-TV Lawton, Okla.
KFOR-TV Lincoln
KMID-TV Midland, Tex.
WALA-TV Mobile
KMTV Omaha
KPHO-TV Phoenix
WTOC-TV Savannah, Ga.
WARM-TV Scranton
KHQ-TV Spokane
WWLP Springfield, Mass.

WIBW-TV Topeka
KOPO-TV Tucson

Life With Elizabeth

WAFB-TV Baton Rouge
WNEM-TV Bay City, Mich.
WCLA Champaign, Ill.
KFOR-TV Lincoln
WTAR-TV Norfolk
WFIL-TV Philadelphia
• Rochester
WOAI-TV San Antonio
• San Francisco
WARM-TV Scranton
KHQ-TV Spokane

• Syracuse
WIBW-TV Topeka
WKTU Utica
WSJS-TV Winston-Salem
KTVA Anchorage, Alaska
KGMB-TV Honolulu, Hawaii

The Joe Palooka Story

WBEN-TV Buffalo
KFOR-TV Lincoln
WTMJ-TV Milwaukee
• Omaha
• San Francisco
KOMO-TV Seattle
• Tampa
WIBW-TV Topeka
WWOR-TV Worcester, Mass.

NBC FILM DIVISION

Badge 714

WABI-TV Bangor, Me.
WTTV Bloomington, Ind. Drewrys Ale & Beer
WGN-TV Chicago
CH. 22 Corpus Christi
KVAL-TV Eugene, Ore. First National Bank
WKY-TV Oklahoma City
KFMB-TV San Diego
KSLA-TV Shreveport
KEDD-TV Wichita
KIMA-TV Yakima

Captured

WGN-TV Chicago
KDAL-TV Duluth
WLOK-TV Lima, O.

U.S. National Bank
International Harvester
Dealers

Radstone Concrete Co.
Omaha National Bank

Third National Bank
Smith Funeral Home
Springfield Institute of
Savings

Godchaux Dept. Store

The Ohio Oil Co.

Swift & Co.

Daw Drug Co.
Pearl Brewing Co.
Jenkel-Davidson Optical
Roy Stauffer Chevrolet
Spokane Chevrolet
Dealers
Daw Drug Co.

Daw Drug Co.
Bell Bakeries, Inc.

Milk for Health
Foundation
Pabst Sales Co.
Roberts Dairy
Remar Baking Co.

Roberts Dairy

First National Bank

Shreveport Nu Enamel
Graybar Electric Co., Inc.

(Continued on page 62)



FIRST.....MPTV
FIRST.....MPTV
FIRST.....MPTV
FIRST.....MPTV
FIRST.....MPTV

BY A MARGIN OF NEARLY 3-1...

TV stations throughout the nation have voted MPTV #1 distributor of feature films! The results of Billboard's Second Annual TV Film Service Awards show Motion Pictures for Television:

- 1ST ...Best Sales Assistance!**
- 1ST ...Best Merchandising and Promotion Assistance!**
- 1ST ...Best Labeling and Film Leaders!**
- 1ST ...Film in Best Condition!**
- 1ST ...Fred Yardley (MPTV) Salesman Who Gives Best Service!**

And 178 "new stations" already have bought MPTV Feature Films as their first choice for attracting and pleasing their viewers and advertisers.

We wish to thank all the TV stations who have accorded us these honors... and at the same time pledge ourselves to continue the same high degree of service throughout all the coming years!

MOTION PICTURES
655 Madison Avenue, N. Y. 21, N. Y.



FOR TELEVISION, INC.
Feature Film Division

- E. M. Ezzer, Gen'l Mgr.**
655 Madison Avenue
New York 21, N. Y.
TEmpleton 8-2000
- Fred Yardley**
216 Tremont Street
Boston 16, Mass.
HAncock 6-0897
- Dick Felner**
155 E. Ohio Street
Chicago 11, Ill.
WHIteshall 3-2600
- Marv Lewis**
2211 Woodward Ave.
Detroit 1, Mich.
Woodward 1-2560
- Irv Feld**
3905 Travis St.
Dallas 5, Texas
Logan 2628
- John Cole**
9100 Sunset Blvd.
Los Angeles 46, Calif.
Crestview 1-8101
- Alex Metcalfe**
MPTV (Canada) Ltd.
277 Victoria St.
Toronto, Canada
Empire 8-8621

Ladies' day

*Facts and figures
about the
rapidly spreading
women's programs*

Never, as magazines suggest, underestimate the power of a woman. And they ought to know. Four of the ten magazines which lead all others in advertising revenue are earmarked "For ladies only." Of the top ten according to circulation, seven appeal only to a feminine readership.

Further proof that the touch of the little woman's hand has a strong pull on the nation's purse strings: 95 per cent of all department and food store income comes in from the housewife. That's logical enough, but women are responsible for spending—whether on used cars or farm land—80 per cent of the average family's income. That means that during 1952, women had



Daily kitchen shows . . .

"the say" on some \$233 billion of the \$292 billion national income.

Significantly, there are just about as many homes as there are women over the age of 21 in the United States, about 50 million. Well over half of these homes—58 per cent—are equipped with television. It's little wonder that women's programs carried on a local basis are noticed, watched and used by advertisers nationally.

"Since women definitely are the chief customers for household products," according to a spokesman for Lever Bros., "naturally, we want to keep the housewife's good will and keep her informed."

There are two kinds of women's programs—the feature show—consisting of women's news, chatter and interviews—and the kitchen show—usually a cooking demonstration. Neither is a spur-of-the-moment airing, but a fully developed production which requires at least three hours off-camera work by the m.c. for every half hour she spends on the air. These shows cannot be gauged by the ratings; the audience is a screened buying market. "We buy women's programs," says the timebuyer of one major New York agency, "because of the intense loyalty to the personality conducting the show. They can sell—it's been proved." And these services can be bought for an average of \$55 per participation.

Why does a woman's show pull? Since it's a steady program, running five times a week in a seldom changed time slot, its audience is firmly established. Confidence in the show has been proved by the fact it remains on the air, has obviously paid its freight. The program is purely local—backyard gossip without a fence—the kind of material women talk about. Since the format requires only curiosity—not concentration—from the audience, consumers are in an easy, receptive frame of mind for any commercial message. These messages are given in detail, with convincing authority and with local slanting by a knowledgeable director (who is frequently also a civic leader). Since the housewife can count on her as the only regular visitor each day, the listener grows to depend on her for contact with the outside and for buying suggestions.

Sensing a greater swing toward the use of women's programs, the timebuyer for another New York agency recommends them for effectiveness, low cost and flexibility. "The first thing we look for," says this timebuyer, a woman herself, "is the status of the program's m.c. in her community—just what she does in public relations away from the mike as well as at it." The next object is to learn the exact service that each program performs for its listeners. Finally, this agency asks for a measure of the program's results: a sales history, its daily mail count, or its pull on special offers. "All this lies beyond the program rating," the timebuyer explains, "and takes time to learn."

"We don't consider women's programs as just a fill, but as filling a



. . . or product demonstrations fill a need

definite need on the part of the listener," she continues. "And the elastic formats of most women's shows indicate that there are no limitations as to the product types they can sell, although food products undoubtedly supply the greatest number of success stories." The best evaluation of this agency's attitude toward women's programs is its "continuous and continued use of them—over a period of years."

To help readers in their analysis of these programs, TELEVISION AGE has polled all tv stations on their women's shows, conducted by women for women. The exclusive list begins on the next page.

TELEVISION AGE *List of Women's Programs*

The stations listed below have reported their women's shows, the program m.c., time of appearance and cost per participation.

- Abilene, Tex.**
KRBC-TV
What's New?
Ann Harper
Friday, 7-7:30 pm
\$32.00
- Adams, Mass.**
WMGT
none at present.
- Albany**
WROW-TV
Stop, Look & Cook
Elaine Droos
Mon.-Fri., 4:30-5 pm
\$50.00
- Albuquerque**
KGGM-TV
Woman's TV Club of the Air
Vergie Abeyta
Mon.-Fri., 4-4:15 pm
ID—\$9.00; 20 sec.—\$14.00
1 min.—\$21.00
5 min.—\$33.00
- KOAT-TV
none at present.
- KOB-TV
Marge White Visits Your Home
Mon.-Fri., 3:30-4 pm
\$30.00—1-time rate.
- Amarillo**
KFDA-TV
Panhandle Postscripts
Elizabeth Merchant
Mon.-Fri., 2:15-2:30 pm
\$24.50
- KGNC-TV
Food Fiesta
Joan Holland
Mon.-Fri., 2:15-3 pm
\$20.00—1-time plus
\$10.00 production
- Ames, Ia.**
WOT-TV
Your Home Hour
Selma Duncan
Tu. & Thur., 3-3:30 pm
Sustaining public service
- Atlanta**
WAGA-TV
Memo for Milady
Helen Parris
Mon.-Fri., 4:30 pm
\$60.00
- Perry's Kitchen**
Perry
Mon. & Fri., 11 am
\$60.00
- WSB-TV
Wayside Inn
Bob Van Camp; Ruth Kent
Mon.-Fri., 2:30-3 pm
\$65.00
- Today In Georgia**
Don Elliot, m.c.
Mon.-Fri., 9-10 am
\$39.00
- Augusta, Ga.**
WJBF-TV
TV Kitchen
Frances Hall
Mon.-Fri., 2:30-3 pm
Card rate.
- Austin, Tex.**
KTBC-TV
Katie's Kitchen
Marie Jensen
Mon.-Fri., 4-4:30 pm
Card rate plus \$7.50 per spot.
- Bakersfield**
KBAK-TV
Mom's Kitchen
Daisy Urner
Mon.-Fri., 4-4:30 pm
\$40.00
- KERO-TV
Fun in the Kitchen
Rayleen Merman
Mon.-Fri., 4-4:30 pm
\$30.00
- Baltimore**
WAAM
Shopping For You
Penny Chase
Mon.-Fri., 1-1:30 pm
& 5:30-6 pm
\$115.00—includes both shows.
- WBAL-TV
Homemakers' Institute
Mary Landis; Kitty Dierlsen; Mollie Martin
Mon.-Fri., 1:30-2:30 pm
\$50.00
- WMAR-TV
The Woman's Angle
Ann Mar
Mon.-Fri., 1-1:30 pm.
Mon., Wed. & Fri., 4-4:15
\$68.00
- Naney Troy's Food Show**
Thursday, 4-4:15 pm
\$68.00
- Baton Rouge**
WAFB-TV
TV Kitchen
Betty Yoder
Mon.-Fri., 4-4:45 pm
\$22.00—1-min. participation.
- Battle Creek**
WBKZ-TV
Maxine Elliott Show
Mon.-Fri., 3:30-4 pm
Card rate.
- Bellingham, Wash.**
KVOST-TV
none at present.
- Binghamton, N. Y.**
WBNF-TV
Stop, Look 'n' Cook
Helen Baldwin
Mon.-Fri., 11-11:30 am
\$55.00
- Birmingham**
WABT
Carousel
Mimi Dennis
Mon.-Fri., 12:15-12:30 pm
\$60.00
- WBRC-TV
Mary Badham's Hen Party
Mon.-Fri., 11:15-11:30 am
Rates on request
- Joan Meadows Show**
Mon.-Fri., 11:30-12 noon
Rates on request
- Boise**
KBOI
Woman's World
Jean Wesley
Mon.-Fri., 3:30-4:30 pm
\$22.50
- KIDO-TV
Maureen Conyers' Dinner Bell
Mon.-Fri., 3:30-4:15 pm
\$25.00
- Bridgeport**
WICC-TV
Beulah's Corner
Beulah Bestor
Mon.-Fri., 5:15-5:25 pm
\$20.00
- Buffalo**
WBEN-TV
Plain & Fancy Cookin'
Marian Roberts
Mon.-Fri., 11-11:30 am
\$60.00
- Girl Talk**
Mary Jane Abeles
Mon.-Fri., 9-9:30 am
\$60.00
- Meet The Millers**
Mr. & Mrs. William Miller
Mon.-Fri., 2:30-3 pm
\$95.00
- WBUF-TV
Anything Can Happen
Auntie Buff
Tu. & Thur., 5-5:30 pm
\$50.00
- Butte**
KOPR-TV
Channel 4 Club—With Joan
Joan McMahon
Tuesday, 6:45-7 pm
\$30.00
- Cedar Rapids**
WMT-TV
Miss Ruth Anne's School
Mon.-Fri., 4:30-5 pm
Per program—time plus
\$7.50
- Champaign, Ill.**
WCIA
Better Living
DiAnne Mathre
Mon.-Fri., 4-4:30 pm
\$35.00
- Charleston, S. C.**
WCSC-TV
Homemaking Is Fun
Marion Gordon
Mon.-Fri., 3:30-4 pm
Single anct.—\$30.00,
no discount, \$120.00 per
week, minimum 4 weeks.
- Charleston, W. Va.**
WKNA-TV
What's Cookin'?
Sara Harschbarger
Mon.-Fri., 4-4:30 pm
\$25.00
- Charlotte**
WAYS-TV
none at present.
- Chicago**
WBBM-TV
Shopping With Miss Lee
Lee Phillips
Mon.-Fri., 3:30-3:45 pm
\$175.00
- WBKB
Beulah Karney Show
Mon.-Fri., 10-10:30 am
\$150.00 per spot
- WGN-TV
A to Z of Cookery
John Zenker; Alida Drake
Mon.-Fri., 10-11 am
\$82.50—1 part. per wk.
- Your Figure, Ladies**
Paul Fogarty; Terry Georgian
Mon.-Fri., 9-9:30 am
\$82.50—1 part. per wk.
- Earl Nightingale Show**
Mon.-Fri., 11:30-12 noon
\$82.50—1 part. per wk.
- Hi Ladies**
Mike Douglas
Mon.-Fri., 12-12:45 pm
\$82.50—1 part. per wk.
- WNBQ
Bob and Kay
Kay Westfall; Bob Murphy, m.c.
Mon.-Fri., 12:30-1 pm
\$200.00 gross
- Cincinnati**
WCPO-TV
The Kitchen Show
Norma Anten
Mon.-Fri., 10:45-11:15 am
1 per wk.—\$55.00, 2 per
wk.—\$2.50, 3 or more—
\$50.00
- WKRC-TV**
Around the Town
Arleth Haeblerle
Mon.-Fri., 3-3:30 pm
\$70.00
- Wendy Barrie Show**
(See WHIO-TV Dayton)
- Cleveland**
WEWS
The Mixing Bowl
Rachel Van Cleve
Mon.-Fri., 9-9:30 am
\$100.00—frequency dis-
counts as earned.
- Women's Window**
Ethel Jackson
Mon.-Fri., 1-1:30 pm
Sold to one sponsor.
- Dione Lucas Show**
Friday, 11-11:30 am
Sold to one sponsor.
- WXEL
Alice Weston
Mon.-Fri., 11-11:30 am
\$75.00—less than 5 per wk.,
\$60.00—5 or more.
- Rena & Bob**
Rena & Bob Ledyard
Mon.-Fri., 12:30-1 pm
\$60.00—less than 5 per wk.,
\$50.00—5 or more.
- All For You**
Alice Weston
Mon.-Fri., 2:45-3 pm
\$75.00—less than 5 per wk.,
\$60.00—5 or more.
- Maggie Wolff**
Mon.-Fri., 3-3:30 pm
\$15.00—less than 5 per wk.,
\$60.00—5 or more.
- Colorado Springs**
KKTV
Kay's Kitchen
Kay Breckenridge
Mon.-Fri., 4-4:30 pm
\$29.00
- Columbia, S. C.**
WIST-TV
Family Kitchen
Emily Smith
Mon., Tu., Wed. & Fri.,
4-4:30 pm
\$50.00
- WNOK-TV
Kim's Corner
Kim DiFillippo
Tu. & Thur., 3:45-4 pm
\$34.00—1-time rate.
- Columbus, Ga.**
WDAK-TV
Mary Margaret's Scrapbook
Mary Margaret Byrne
Mon., Wed. & Fri., 7 pm
Card rate.
- WRBL-TV
Variety Shop
Lucia Hutchinson
Tuesday, 7:05 pm
Card rate.

Columbus, Ohio

WBNS-TV
Open House
 Renie Riano
 Mon., Wed. & Fri.,
 2-2:30 pm
 \$60.00

WTVN
Six Is Cookin'
 Betty Syx
 Mon.-Fri., 2:30-3 pm
 \$30.00

Wendy Barrie Show
 (See WHIO-TV Dayton)

Dallas
WFAA-TV
Julie Benell Show
 Mon.-Fri., 11-12 noon
 \$65.00

Danville, Ill.
WDAN-TV
 none as yet.

Danville, Va.
WBTV-TV
Southern Style
 Frances Cash
 Mon.-Fri., 4-4:30 pm
 \$2.00—1-min. participation,
 \$3.00—5 min. of program.

The Bird Cage
 Betty Smith
 Mon.-Fri., 4:30-5 pm
 \$2.00—1-min. participation,
 \$3.00—5 min. of program.

Davenport
WOC-TV
Today's Cooking
 Helene Dilger
 Mon.-Fri., 1-1:30 pm
 \$50.00 flat rate, or \$200.00
 per wk. for 5 per wk.

Especially For You
 Audrey Ann McGregor
 Mon.-Fri., 1:30-2 pm
 \$40.00 spot rate plus \$10.00
 (net) per participation.

At Home With
 Mary Louise Marshall
 Wednesday, 12:30-1 pm
 Spot rate plus \$10.00 (net).

Our Good Earth
 Mary Louise Marshall
 Monday, 12:30-1 pm
 Spot rate plus \$10.00 (net).

Dayton
WHIO-TV
Virginia Patterson Show
 Mon.-Fri., 9:30-10 am
 \$55.00 flat rate, no discount.

Wendy Barrie Show*
 Mon.-Fri., 4-5 pm
 \$200.00
 *fed simultaneously to
 WKRC-TV Cincinnati,
 WTVN Columbus.

Denver
KBTv
Menu Matinee
 Frances O'Connor
 Mon.-Fri., 1:30-2 pm
 \$55.50

Mile High Theater

Joan Shepard
 Mon.-Fri., 2-3:30 pm
 \$55.50

KFEL-TV
The Animated Cookbook
 Mary Madory
 Mon., Wed. & Fri., 1:30 pm
 \$50.00

What's New?
 Doug & Willi Taylor
 Mon.-Fri., 3-4 pm
 \$50.00

Diane's Kitchen
 Diane Thomas
 Tu. & Thur., 1:30 pm
 \$50.00

KLZ-TV
At Home With Jody
 Jody Noll
 Tu. & Thur., 1-1:30 pm
 \$55.00

KOA-TV
Home & Kitchen Show
 Yvanda Hammersley;
 Salome Hansen
 Mon.-Fri., 10:15-11 am
 \$50.00

Pete Smythe Show
 Mon.-Fri., 11 am-1 pm
 \$45.00

Detroit
WJBK-TV
Ladies' Day
 Chuck Bergeson
 Mon.-Fri., 3:30-4:30 pm
 Card rate.

WWJ-TV
Jean McBride Show
 Jean McBride
 Mon.-Fri., 2:30-2:45 pm
 \$100.00

WXYZ-TV
Charm Kitchen
 Edith Melrose
 Mon., Wed., Thur. & Fri.,
 11-12 noon
 \$200 (1-12) rate.

Charm Time
 Edith Melrose
 Tuesday, 11-12 noon
 \$200.00 (1-12) rate.

Elmira, N. Y.
WECT-TV
Kitchen Holiday
 Lee Pierce
 Mon.-Fri., 4:30-5 pm
 \$21.00—1-min. spot,
 \$79.00—half-hour show.

WTVE
In the Kitchen
 June Allen
 Mon.-Fri., 4-4:30 pm
 \$20.00

Around Town
 Sally Martin
 Mon.-Sat., 6-6:15 pm
 \$25.00

El Paso
KROD-TV
Adventures In
Homemaking
 Sue Turner; Evey Watson
 Mon.-Fri., 2:30-3 pm
 Applicable rate plus 10%

KTSM-TV

Today's Kitchen
 Joan Carter
 Mon.-Fri., 3-3:30 pm
 National "A" card rate,
 including talent.

Erie, Pa.
WICU
Women's Page of the Air
 Mary Lois Traphagen
 Mon.-Fri., 1-1:30 pm
 \$70.00 less frequency, plus
 production.

Evansville, Ind.
WFIE
Kitchen Kapers
 Nancy Thompson
 Mon.-Fri., 2:30-3 pm
 \$21.00

Fairmont, W. Va.
WJPB-TV
Listen Ladies
 Emily Peed
 Mon.-Fri., 3:30-3:45 pm
 \$16.00 per spot (limited to
 4 one-minute spots).

What's Cookin'
 Jane Parker
 Mon.-Fri., 3-3:20 pm
 \$17.50 per spot (limited to
 6 one-minute spots).

Fort Dodge, Ia.
KQTV
Eve's Kitchen
 Eve Rubenstein
 Mon.-Fri., 4:15-4:45 pm
 \$25.00—1-min. participation.

Fort Lauderdale, Fla.
WFTL-TV
Hi Neighbor
 Peggy Barry
 Mon.-Fri., 4-5 pm
 \$45.00

Shopping Around
 Darcy Sheen
 Mon.-Fri., 6:05-6:10 pm
 \$55.00

Florida Fashions
 Darcy Sheen
 Tuesday, 9-9:30 am
 \$55.00

Fort Smith, Ark.
KFSA-TV
TV Kitchen
 Jane Douglas
 Mon., Wed. & Fri.,
 3-3:30 pm
 Rates on request.

Kilowatt Kitchen
 Sue Kincannon
 Tu. & Thur., 3-3:30 pm
 Rates on request.

Jerry & Her Friends
 Jerry Winner
 Mon.-Fri., 4-4:30 pm
 Rates on request.

Fort Wayne, Ind.
WKJG-TV
 none at present.

Fort Worth

WBAP-TV
What's Cooking?
 Margaret McDonald
 Mon.-Fri., 1-2 pm
 \$50.00 flat rate.

Fresno
KBID-TV
Mary Maxwell's Kitchen
 Mon.-Fri., 3:30-4 pm
 \$35.00—1-time rate, subject
 to frequency discount.
KJEO
The Fran Quinn Show
 Mon.-Fri., 3:45-4 pm
 \$32.50

Grand Rapids
WOOD-TV
Chic Chat
 Carol Duvall
 Mon.-Fri., 2:15-3 pm
 \$5.00 plus talent fee, com-
 missionable

Greensboro, N. C.
WFMY-TV
What's Cooking Today?
 Cordelia Kelly
 Mon.-Fri., 1-1:30 pm
 \$60.00 flat

Carroll's Corner
 Carroll Stoker
 Tu. & Thur., 4-4:30 pm
 Card rate, frequency
 discount as applicable.

Open House
 Virginia Cribfield
 Wed. & Fri., 4-4:30 pm
 Card rate, frequency
 discount as applicable.

Greenville, S. C.
WCVL-TV
Date With Debbie
 Debbie Bradley
 Mon.-Fri., 4:45-5 pm
 \$20.00—1-time.

Hampton-Norfolk
WVEC-TV
Cook's Corner
 Margaret Walsh
 Mon.-Fri., 2:30-3 pm
 \$34.50

Harrisburg, Pa.
WTPA
Harrisburg Hostess
 Miriam Murphy
 Mon.-Fri., 2-2:30 pm
 Card rate plus \$5.00.

Harrisonburg, Va.
WSVA-TV
At Home With Lindy
 Virginia C. Lindamood
 Mon.-Fri., 5-5:15 pm
 \$30.00

Henderson-Evansville
WEHT
Over A Cup Of Coffee
 Marye Klaser
 Mon.-Fri., 3:35-4 pm
 \$15.00—card rate 1-min.,
 \$10.00—additional for
 talent (net).

Houston

KGUL-TV
This Afternoon
 Marge Crumbaker
 Mon.-Fri., 12:15-12:30 pm
 \$50.00

KNUZ-TV
What's Cookin'?
 Wilma Rutherford
 Mon.-Fri., 2:30-3 pm
 Earned min. rate plus
 \$12.50.

Window Shopping
 Mitzi Wayne
 Mon.-Fri., 3-3:30 pm
 Earned min. rate plus
 \$12.50.

KPRC-TV
JV Kitchen
 Jane Christopher
 Mon.-Fri., 11:30-12:15 pm
 \$72.50—1-time

Guys Next Door
 Carl Mann, m.c.
 Mon.-Fri., 1-1:45 pm
 \$72.50

Matinee
 Dick Gottlieb, m.c.
 Mon.-Fri., 4-4:30 pm
 \$72.50

Huntington, W. Va.
WSAZ-TV
Coffee Time
 Peggy Stephenson;
 Catherine Cummings
 Mon.-Fri., 9-10 am
 Card rate #7—\$60.00, 1-
 time rate; frequency dis-
 count, commissionable.

Hutchinson-Wichita
KTVH-TV
At Home With
 Helen Gard
 Mon.-Fri., 4-4:15 pm
 \$28.00

Indianapolis
WFBM-TV
Through The
Kitchen Window
 Irene Lindgren
 Mon.-Fri., (11-11:30 am,
 Mon., Wed. & Fri.; 10:45-
 11:30, Tu. & Thur.)
 \$100.00

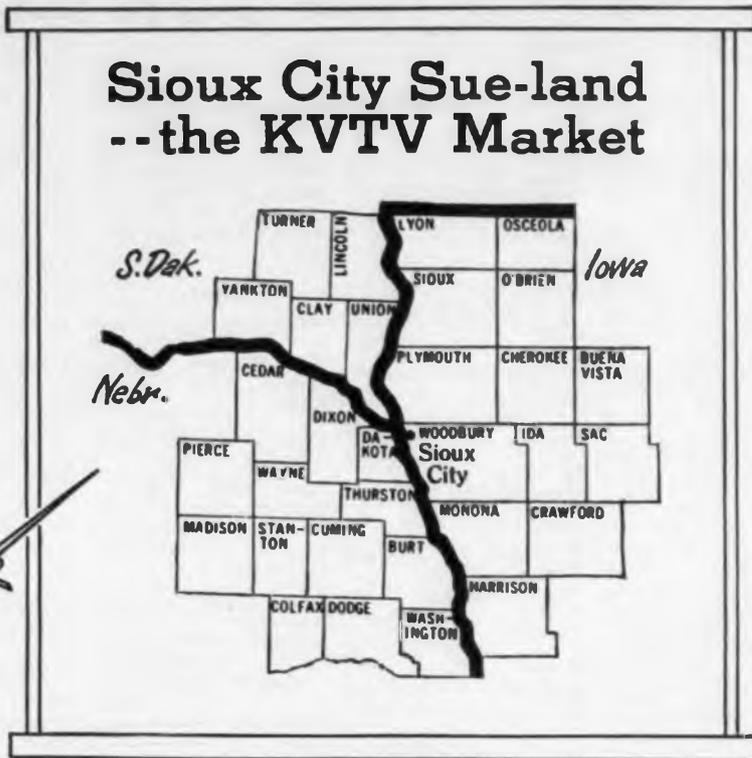
Cinderella Weekend
 Lynn Stevens
 Mon.-Fri., 2:30-3 pm
 \$75.00

Jackson, Miss.
WJTV
Open House
 Dale Baum
 Mon., Wed. & Fri., 4 pm
 \$40.00

Jacksonville, Fla.
WMBR-TV
Shopper's Guide
 Virginia Atter
 Mon.-Fri., 9-9:45 am
 \$40.00—1-time rate.
Come Into The Kitchen
 Nell Smith
 Mon.-Fri., 1-1:30 pm
 \$60.00—1-time rate.

(Continued on page 46)

Sioux City Sue-land -- the KVTV Market



31 farm-rich counties in Iowa, Nebraska and South Dakota

with 556,500 population, \$653 million in '52 retail sales,

and approximately 85,000 television sets as of January, 1954.

Reach Sioux City Sue-land via Channel 9 at minimal rates, maximal

interest. See our national sales reps, The Katz Agency,

for complete data.



CBS, NBC, ABC & DuMont
Represented by The Katz Agency

KVTV

Channel 9

SIOUX CITY, IOWA

KVTV, a Cowles Station, is under the same management as WNAX-570, the radio station that for 30 years has successfully served one of the world's major agricultural regions, the five-state area known as Big Aggie Land.

Pounding presses

*Television is directly responsible
for one of the greatest successes
in publishing history*

Found: a "foolproof" way to build a national magazine circulation overnight. The recipe: fill an insistent public need—such as for complete television program listings—and add a dividend in the way of feature articles, reviews and profiles. That's the formula of *TV Guide* which in less than a year has become one of the most successful circulation books in the publishing field. What's more, this success has been recorded during a period in which many national weeklies have been "hit and hit hard" by the impact of television.

Last month *TV Guide* was selling more than two million copies a week (1.95 million the week following the Arthur Godfrey-Julius La Rosa set-to) and that figure should top the 2.25 million mark shortly. That spectacular record reflects, of course, a definite phenomenon—the mushrooming interest in tv throughout the country. Nineteen regional editions of *TV Guide* are now flourishing; several new ones are in the works.

Logical Step

The idea for a national tv guidebook, so to speak, came from Walter Annenberg, head of Philadelphia's Triangle Publications (*Seventeen*, *Official Detective*, *The Philadelphia Inquirer*, *Racing Form*, *Daily Telegraph*). He had kept a watchful eye on the boom in national sales of sets. When the figure hit 20 million in December, 1952, Annenberg made his move.

He called in Merrill Panitt, television columnist for the *Inquirer*, and together they evolved a format for the new publication. They decided to put out a 24-page, four-color wrap-around

to be staff-produced at Triangle headquarters. The wrap-around, carrying feature material of national interest, would then be distributed to local outlets, where it would be bound around a locally-produced tip-in (averaging about 30 pages) that listed and described all the television programs to be seen in the area during the coming week. Local features could also be added as desired.

Consolidation

The plan was put into operation by buying out the four principal existing television guides (New York's *TV Guide*, Philadelphia's *TV Digest*, Chicago's *TV Forecast* and Washington-Baltimore's *TV Guide*). These had already built up a total circulation of 1.1 million. Annenberg set up another guide under direct ownership in Los Angeles and franchised five more in Boston, St. Paul, Cincinnati, Davenport and Wilkes-Barre.

With a solid circulation already established in the major eastern outlets, and a rapidly growing market in cities where tv was still somewhat of a novelty, Triangle was ready to inaugurate "the most complicated press job in history". The national section and the program listings for Philadelphia, Chicago and New York were run off by rotogravure in Philadelphia. The other local schedules were printed by offset, roto or letter-press in three other cities. When the first 15-cent issue hit the stands last April 3, Annenberg had an initial print order of 1.5 million and a guarantee of one million.

Since then he has started new guides in Detroit, Cleveland, San Francisco,

(Continued on page 77)



Women's Programs (Cont'd. from page 43)

Johnsua City, Tenn.

WJHL-TV
What's Cookin'?
 Kathryn Willis
 Mon.-Fri., 4:4-30 pm
 \$35.00

Johnstown, Pa.

WJAC-TV
 none at present.

Kalamazoo

WKZO-TV
Feminine Fancies
 Mary Fontanne
 Mon.-Fri., 1-1:30 pm
 Card rate plus 20% for live; \$10.00 film commission

Kansas City

KCMO-TV
Today's Woman
 Anne Hayes
 Mon.-Fri., 2:30-3 pm
 Card rate for 1 min., Class "C" time.

KMBC-TV
Happy Home
 Bea Johnson
 Mon.-Fri., 3:30-4 pm
 \$80.00 flat.

WDAF-TV
Betty Hayes' Kitchen Klub
 Mon.-Fri., 1:30-2 pm
 \$94.00

Lake Charles, La.

KTAG-TV
Cooking Is Fun
 Marion Laborde; Louise Hanchey
 Mon.-Fri., 4:30-5:15 pm
 \$12.50—1-min. rate

Coffee Interlude
 Agnes Finan
 Saturday, 4:30-5 pm
 \$23.75—1 min.; \$32.13—5 min.

Open House
 Dorothy Richey
 Wednesday, 7:30-8 pm
 \$62.50—10 min.

Las Vegas

KLAS-TV
Martin Black Show
 Mon.-Fri., 2:30-3:30 pm
 \$30.00, commissionable.

Lookin' At Cookin'
 Alice Seely
 Mon.-Fri., 4-4:30 pm
 \$25.00, commissionable.

Look Who's Here
 Beth Allen
 Mon.-Fri., 4:30-5 pm
 \$25.00, commissionable.

Lawton, Okla.

KSWO-TV
Maree's Kitchen
 Marie Ferguson
 Mon.-Fri., 2:30-3 pm
 \$18.00

Lewiston, Me.

WLAM-TV
A La Mode
 Sonia Fergue
 Tu. & Thur., 4:30-5 pm
 Rates on request.

Lima, O.

WLOK-TV
Marian's Matinee
 Marian Fletcher
 Mon.-Fri., 6-6:30 pm
 1-min. Class "B" spot rate.

Lincoln, Neb.

KFOR-TV
Eather Plans For You
 Esther Hagan
 Saturday, 5:15-5:30 pm
 \$32.50

Little Rock

KRTV
The Woman's Touch
 Charlotte McWhorter
 Mon.-Fri., 2-2:30 pm
 \$30.00, less frequency.

Longview, Tex.

KTVE
Holiday Kitchen
 Dera Arrington
 Mon.-Fri., 4-5 pm
 \$37.50

Los Angeles

KABC-TV
Mary Carter's Cookbook
 Janice Woods
 Mon.-Fri., 2-2:45 pm
 \$100.00 per participation.

Ladies' Matinee
 Jack Rourke
 Mon.-Fri., 3-3:30 pm
 \$100.00 per participation.

KCOP-TV
Chef Milani
 Mon.-Fri., 2-3 pm
 \$100.00—subject to "Saturation Package" discount.

Hollywood on TV
 Marilyn Hare
 Mon.-Fri., 3-5 pm
 \$50.00—10-sec. part.;
 \$55.00—20-sec. part.;
 \$80.00—1-min. part., all
 subject to "Saturation"
 discount.

KHJ-TV
Mama Weiss
 Mon.-Fri., 2-2:55 pm
 \$100.00

KNBH
Mary McAdou At Home
 Mon., Wed. & Fri.,
 1-1:30 pm
 \$725.00 per three 10-min.
 segments (time & talent).

Caroline Leonetti
 Tu. & Thur., 1-1:30 pm
 \$400.00 each 15-min.
 segment (time & talent).

Key To The Kitchen

Mike Roy
 Mon.-Fri., 1:30-2 pm
 \$25.00 per 1-min. part.

KNXT

California Living
 Mercedes Bates
 Mon.-Fri., 10:45-11:30 am
 \$140.00 subject to frequency
 discount.

KTLA

Tricks & Treats
 Corris Guy
 Friday, 3:30-4 pm
 \$175.00—10-min. segment
 with 2 60-sec. spots.

Handy Hints

Dorothy Gardiner
 Mon.-Fri., 6:45-7 pm
 \$150.00

Louisville

WAVE-TV
Flavor To Taste
 Shirley Marshall
 Mon., Wed., Thur. & Fri.,
 11-11:30 am
 \$66.00

WHAS-TV

Good Living
 Marian Gifford
 Mon.-Fri., 10-10:30 am
 \$70.00 base.

Lubbock, Tex.

KCBD-TV
Cook Book
 Jennie V. Wynn
 Mon.-Fri., 3:30-4 pm
 \$25.00 per spot.

Ladies' Matinee
 John Devine
 Mon.-Fri., 3-3:30 pm
 \$20.00 per spot.

KDUB-TV

Recipe Roundup
 Bette B. Miller
 Mon.-Fri., 3-3:45 pm
 \$25.00—1 min.; extra for
 slides, art work, photos if
 ordered.

Macon, Ga.

WETV
 none at present.

WMAZ-TV

Hospitality House
 Mon.-Fri., 2-3 pm
 \$20.00, subject to frequency
 discount.

Madison, Wis.

WKOW-TV
Luella's Guest
 Luella Mortenson
 Saturday, 5-5:30 pm
 \$35.00

Shoppers' Matinee

Joan Morgan
 Monday, 3-4 pm
 \$30.00—Class "B" 1-time
 frequency rate.

Memphis

WMCT
Shopping At Home
 Olivia Browne
 Mon.-Fri., 9:30-10 am
 \$25.00

Homemakers Program
 Carolyn Godman
 Mon.-Fri., 1-1:30 pm
 \$80.00

Miami

WTVJ
At Jackie's House
 (Miss) Jackie Pierce
 Mon.-Fri., 2:30-3 pm
 \$58.00—13-time rate.

Milwaukee

WCAN-TV
What's Cookin'?
 Mary Schmidt
 Mon.-Fri., 11-11:45 am
 Cost not specified.

Ladies' Aid

Mary Schmidt
 Mon.-Fri., (1:30-1:45 pm,
 Mon., Wed., Fri.; 2:30-2:45
 Tu. & Thur.)
 Cost not specified.

Minneapolis-St. Paul

KSTP-TV
Bee Baxter Show
 Mon.-Fri., 1:30-2 pm
 \$97.50

Fun For Your Money
 Jimmy Valentine, m.c.
 Mon.-Fri., 1-1:30 pm
 Cost not specified.

WMIN-TV

Talk Of The Town
 Meg Kingbay
 Mon.-Fri., 2-3 pm
 \$60.00 per show.

WTCN-TV

Man Around The House
 (Mr.) Rollie Bakken
 Mon.-Fri., 1:30-2 pm
 \$70.50

Minot, N.D.

KCJB-TV
Cis Hadley Show
 Mon.-Fri., 4:15-4:45 pm
 Time cost plus \$1.00 per
 min.

Mobile

WKAB-TV
 none at present.

Monroe, La.

KNOE-TV
Pantry Party
 Beth Brees
 Mon.-Fri., 2-2:30 pm
 \$40.00—1-min. 1-time spot,
 less frequency discount; re-
 duction to sponsors supply-
 ing own film or slides.

Montgomery

WCOV-TV
Dixie Homemaker
 Viola Hagen
 Mon.-Fri., 4-4:30 pm
 \$30.00, less frequency
 discount.

Nashville

WSIX-TV
What's Cooking?
 Lois Foxall
 Mon.-Fri., 12-12:30 pm
 \$42.50

WSM-TV

Kitchen Kollege
 Phila Rawlings
 Mon.-Fri., 1:30-2 pm
 \$52.50

Opry Matinee

"Grand Ole Opry" talent
 Mon.-Fri., 4-4:15 pm
 \$52.50

Newark

WATV
Shop, Look & Cook
 Ruth Bean
 Mon.-Fri., 1:30-2 pm
 \$135.00—1-time per wk.

New Britain

WKNB-TV
Adventures in Home Making
 Jeanne Porter
 Mon.-Fri., 4-4:30 pm
 \$42.50 per annct. (flat rate).

New Haven

WNHC-TV
Window Shopper
 Loys Malgren
 Mon.-Fri., 11-11:30 am
 \$33.00 less frequency
 discount.

New York

WABC-TV
The Ern Westmore Show
 Mon.-Fri., 12:30-1:25 pm
 \$250.00—1-per-wk. spot.

Dione Lucas

Cooking Show
 Mon.-Fri., 9:30-10 am
 \$170.00—1-per-wk. spot.

Maggi McNellis Show

Mon.-Fri., 1:30-2 pm
 \$170.00—1-per-wk. spot.

Nancy Craig Show

Mon.-Fri., 3-3:25 pm
 \$170.00—1-per-wk. spot.

WABD

Kitchen Fare
 Susan Adams
 Mon.-Fri., 11:30-12 noon
 \$200.00—1-time, frequency
 discount as earned.

Food For Thought

Virginia Graham
 Mon.-Fri., 12-12:30 pm
 \$300.00—combination
 major & minor part.

Claire Mann Program

Mon.-Fri., 1-1:30 pm
 \$200.00—part., frequency
 discount as earned.

(Continued on page 49)

Wall Street Report



Television stocks whirled, eddied and circled in the past month but investors didn't think they were worth more or less than a month ago—with one or two exceptions, notably General Electric.

It's now obvious that unless there is some sensational development in the industry, tv issues will, for the present, continue to receive secondary attention in the market. Nevertheless, company executives did not hesitate to paint rosy pictures for stockholders last month.

William Paley, chairman of CBS, for example, predicted the annual report due this month would show the highest net income in the company's history with per share earnings totaling \$3.75 per share or \$1 more than last year.

Stockholders of Emerson Radio & Phonograph were told they could look forward to increased sales in 1954. Last year the company's volume totaled \$75.9 million. However, they were not told to expect any increase in net earnings which last year were \$2.9 million, equal to \$1.54 a share. The company's expenses in gearing for color television set production will be a heavy drain on finances and profits. Multichrome will not be profitable until 1955.

General Electric's board chairman, Philip D. Reed, acted quickly to fend off dark thoughts on the future following the report that GE's January sales

had fallen below the level of January 1953. He said flatly that the company expected 1954 to be an "excellent year", and added that the advertising budget would be the largest in history. Since it has been estimated that GE spends about \$8 million annually on tv advertising, Mr. Reed's comments should bring cheer to stations and networks alike. Investors evidently continue to have as much faith in the future of GE as does Mr. Reed. In the past month the stock rose again to a high of 97 $\frac{1}{8}$ and buying continued strong at the month's end.

But it remained for the western representatives of the industry to paint the outlook in its brightest hues. H. Leslie Hoffman, president of Hoffman Radio & TV Corp., expected set sales this year to exceed those of 1953, and he attributed this to color tv, not in spite of it. Mr. Hoffman believed color would stimulate new interest in the industry and among consumers, creating more—not less—demand for sets.

Shrinking Inventories

To support his position Mr. Hoffman noted an increase in the number of tv dealers from 95,000 last year to 105,000 at present. As the industry entered February the sets in dealers' hands were about 5 per cent less than in 1953. Mr. Hoffman's contention that fear of excess set inventory is exaggerated seems to be borne out as

the weeks go by. Set inventories are shrinking at a rate of about 30,000 weekly from the 743,000-stock on hand at the first of February.

If television investors—and manufacturers—needed any other encouragement they could note the attitude of the British industry. Set production was at a record there last year when sales totaled 1.1 million sets. The new high was reached, it's generally conceded, because it was the first year in which large-scale replacement volume was a factor. It's been eight years since tv transmission was resumed in England, following the war, and the first sets were 9-inch screens. The British have set a goal of selling 5 million sets between 1953 and 1957 which, on the basis of wealth and population, should be a challenge to the American industry.

One manufacturer who seems ready to accept the challenge is Avco. Last month the company's Crosley division introduced a bantam-weight, 17-inch portable set to retail at \$139.95. It weighs only 55 pounds, occupies one third less space than most regular receivers and is aimed at being the "second set" in the family.

Color Problems

L. F. Cramer, Crosley's general manager, estimates set output this year at 5 to 5.5 million units and the industry generally seems to have accepted that range as being its best outlook. But it is also becoming clear that dark clouds are threatening to dim some of the brightness color tv was supposed to bring to the industry this year. Henry F. Argento, general manager of Raytheon, described the situation somewhat colorfully: "Color television is 1954's fastest growing baby—but it's a baby that will not come of age during 1954."

One factor that is causing estimates of color set output in 1954 to be revised downward is the tube. RCA's 19-inch color tube seems certain to be available this fall. The set makers prefer to wait and use that tube in their receivers—which means that in the first half of the year few companies will start any large-scale output. So, where output of up to 200,000 multichrome sets had been forecast, it is now being revised downward to the

(Continued on next page)

Wall Street (Continued)

75,000 to 100,000 level.

Whether the development of the Lawrence color tube, the CBS-Hytron color tube, or the Westinghouse color tube will be pushed at a faster rate and add to the industry's sources of supply can't be determined. These three producers have not made it clear when and in what quantities their tubes will be available. Chromatic Labs has said that its Lawrence tube (21 to 24 inches) will permit production of cheaper color sets, now ranging from \$1,000 up. But RCA's 19-inch tube threatens to make the expensive color tv set even more expensive by as much as \$500. That's putting sets in the class with the Cadillac car and dims—for a while—investor enthusiasm.

• Another corporation offered its securities to the public recently, Trad Television Corp. The company makes and sells projection tv receivers, home receivers and a wide variety of items in the field of electronics and radar. It also manufactures certain test equip-

ment as a subcontractor for RCA. The most promising item to intrigue speculative buying in this offering is the company's color saturator. It is a special piece of test equipment to be used by service or repair men in the installation of color sets. It permits individual adjustment of each of the primary colors on a receiver without the use of an outside color signal. At present such equipment costs several thousand dollars but Trad expects to produce it at popular prices for a large market—as large as the color market presumably.

Profit Due

The company's sales have ranged between \$1.5 million to \$2.1 million in the past two years—and losses were incurred in both years, ending February 28, 1953 and February 28, 1952. However a major fire hit the Trad plant in 1953 causing a setback. In the year ending February 28, 1954, the company will show a profit in the neighborhood of \$200,000.

The management of the company is

completely dominated by the three Trad brothers, Victor, George and Joseph. At present the company is offering 2,400,000 shares of its common stock at 12.5 cents per share. Its authorized capital stock consists of eight million shares of which 5,100,000 is issued and outstanding. The present offering of 2,400,000 is from the authorized but unissued stock.

Stock	1953-54 High-Low	Last Quote*
ABC-UPT	16½-12¾	16¼
ADMIRAL	32¾-18¾	19½
AVCO	8¾-4½	4¾
CBS	50½-38¾	46½
DU MONT	17¾-8¾	9¾
EMERSON	14-9¾	10
GE	98¾-66¾	96¾
MAGNAVOX	22¾-15¾	17¾
MOTOROLA	43¾-29¾	34¾
PHILCO	36¾-26¾	28¾
RCA	29¾-21	25
RAYTHEON	14¾-8	9
SYLVANIA	40-29¾	33¾
WESTINGHOUSE	57¾-39¾	54¾
ZENITH	84-62¾	66½

As of Feb. 24, 1954

TV comes to... CHATTANOOGA

Only U.S. major market without LOCAL TELEVISION

Population . . . 807,200
 Households . . . 216,500
 Income . . \$837,833,000
 Ret. Sales . \$573,994,000
(SRDS Consumer Markets, A & B contour area.)

70,000 TV HOMES
 † Local distributors estimate 1-1-54 set count of 50,000 and sales prior to air time 20,000 to 40,000 sets.

WDEF-TV

Channel 12

NATIONAL REPRESENTATIVES, THE BRANHAM CO.

105,200 Watts

Women's Programs (Cont'd. from page 46)

Letter to Lee Graham
Mon.-Fri., 2-2:30 pm
\$200.00—participation.
frequency discount as
earned.

WCBS-TV
Margaret Arlen Show
Mon.-Fri., 9-9:45 am
\$250.00

WPIX
Eloise McElhone Show
Mon.-Fri., 3-3:30 pm
\$300.00

Norfolk

WTAR-TV
Let's Cook
Lucille Clark
Mon.-Fri., 1-1:30 pm
\$69.00

WTOV-TV
Anabel's Kitchen
Anabel Noel Wheat
Mon.-Fri., 2:30-3 pm
\$30.00

Holiday House
Charles Williams
Mon.-Fri., 4-4:30 pm
\$30.00
Of Course It's Fun
Grace Sumner
Mon.-Fri., 3-3:30 pm
\$30.00

Oklahoma City

KTVQ
On The Home Front
Lee Thomas
Mon., Wed. & Fri., 6:45 pm
\$30.00

KWTV
Brooke Loving At Home
Mon.-Fri., 11:45 am
Rates on request.

WKY-TV
Cook's Book
Sibyl Johnson
Mon.-Fri., 1-2 pm
Card rate.

Guest Room
Prissy Thomas
Mon.-Fri., 4-4:30 pm
Card rate.

Omaha

KMTV
Your TV Home
Bettie Tolson
Mon.-Fri., 10-10:30 am
\$50.00

WOW-TV
Connie's Kitchen
Connie Cook
Mon.-Fri., 4 pm
\$75.50 flat per part. (mini-
mum 1 min.).

Kay's Karousel
Kay Wilkins
Mon.-Fri., 1:50 pm
Card rate #7—\$52.00, less
frequency discount earned.

Parkersburg, W. Va.
WTAP-TV
Kookin' With Katie
Kathleen Doonan
Mon.-Fri., 4-4:30 pm
Time plus \$2.50.

Peoria, Ill.
WEEK-TV
Cooking Is Fun
Virginia Hill; Barbara
Davis
Tues.-Fri., 1:30-2 pm
\$40.00

WTVH-TV
Woman's Page
Vi Boucher
Mon.-Fri., 4-4:30 pm
\$20.00—1 time only, \$5.00
talent fee per 1-min. spot.

Philadelphia
WFIL-TV
The Woman's Page
Violet Hale; Peggy Towne
Mon.-Fri., 2-2:30 pm
\$150.00—1 time; \$75.00—
"Ten Plan."

WPTZ
Let Skinner Do It
George Skinner
Mon.-Fri., 9-10 am
\$150.00—live including
rehearsal, film or slide.

Phoenix

KPHO-TV
Cook's Corner
Ruth Dunlop
Mon.-Fri., 3-4 pm
\$54.00

Pittsburgh
WDTV
Home Edition
Jean Connelly
Mon.-Fri., 10 am
\$105.00—1 min., no
frequency discount.

The Woman's Angle
Florence Doyle
Mon.-Fri., 9:30 am
\$100.00—no frequency
discount.

Ask The Girls
Kathryn Copeland
Tu. & Thur., 3:30 pm
Cost not specified.

WENS
Hope to start women's pro-
gramming in near future.

Portland, Me.

WCSH-TV
Visit With Agnes Gibbs
Mon.-Fri., 4-4:30 pm
\$50.00 net.

WPMT
Betty Hale Show
Mon.-Fri., 4:30-5 pm
\$35.00—1 time; \$27.50—
260 times.

Down East Kitchen
Edith Webber
Tu. & Thur., 2:30-3 pm
\$35.00—1 time; \$27.50—
260 times.

Portland, Ore.

KOIN-TV
Koin Kitchen
Betty Davis
Mon.-Fri., 11-11:30 am
\$90.00

Providence

WJAR-TV
The Nancy Dixon Show
Mon.-Fri., (9-10 am, Mon.,
Wed., Thur. & Fri.; 9:30-10
Tues.)
\$65.00 per spot.

Let's Go Shopping
Alice Jackson
Mon.-Fri., 1-1:30 pm
\$95.00 per spot.

Sugar 'n' Spice
Betty Adams
Mon., Wed., Thur., & Fri.,
2-2:30 pm
\$95.00 per spot.

The Olive Tinder Show
Mon.-Fri., 2:30-3 pm
\$95.00 per spot.

Pueblo, Colo.

KCSJ-TV
none at present.

Quincy, Ill.

KHQA-TV
Ann's Kitchen
Edith Ann Heitholt
Mon.-Fri., 3:30-4 pm
Cost not specified.

WGEM-TV
Once Upon A Time
Mary Harvey
Mon.-Fri., 5-5:30 pm
\$30.00-\$21.00, depending on
frequency.

Kitchen Party
Harriet Yount
Tu. & Thur., 3:30-4 pm
\$30.00-\$21.00, depending on
frequency.

Reading, Pa.

WEEU-TV
Nan Heckman Show
Mon.-Fri., 4-4:15 pm
\$20.00, less frequency
discount.

WHUM-TV
The Wise Shopper
Nancy Mills
Mon.-Fri., 1-1:30 pm
\$50.00

Reno

KZTV
Kitchen Fun
Margaret Elpern
Mon.-Fri., 4-4:30 pm
(sponsored Mon. & Thur.
only).
\$27.75 per wk.—2 shows.

Richmond

WTVR
Here's How
Eve Lane
Mon.-Fri., 2:45-3 pm
\$135.00 per participation.

Woman's Workshop
Virginia Mallory
Mon.-Fri., 2:45-3 pm
\$135.00 per participation.

Roanoke

WSLS-TV
What's Cooking?
Martha Kirchner; Gloria
Allen
Mon.-Fri., 1-1:30 pm
\$50.00

Rochester, N. Y.

WHAM-TV
Ladies' Fair
Ann Rogers
Mon.-Fri., 2:30-3 pm
\$60.00—1 time; 5%
discount, 26 times.

WVET-TV
Welcome Inn
Pat Sumberg
Tu. & Thur., 1:15 pm
\$40.00 per min.

Rockford, Ill.

WTVO
What's Cooking?
Jean Wilcox
Mon.-Fri., 3:30 pm
\$30.00

Rock Island, Ill.

WHBF-TV
Anne's Kitchen
Anne Smith
Mon.-Fri., 1-1:30 pm
\$50.00

Frankly Feminine
Pat Scott
Mon.-Fri., 3:30-4 pm
\$50.00

Rome, Ga.

WROM-TV
Between Us Girls
Dottie McKay
Wednesday, 7:30-8 pm
\$25.00

Roswell, N.M.
KSWB-TV
Teen Teasers
Helen McMillan
Monday, 6-6:30 pm
\$45.00—3 sponsors.

Pettycoat Profiles
Lorraine Hewes
Thursday, 5:30-6 pm
\$25.00—5 sponsors.

Hospitality House
Dorothy Forester
Tuesday, 6:15-6:30 pm
\$25.00—3 sponsors.

Saginaw, Mich.

WKNX-TV
For You
Helen Ryan
Mon.-Fri., 2:30-3 pm
Rate card #1, "B" time
rate.

St. Joseph, Mo.

KFEQ-TV
none at present.
present.

St. Louis

KSD-TV
To The Ladies
John Roedel
Mon.-Fri., 12-1 pm
\$225.00—per 15-min.
segment, less frequency
discount.

Homemaking With

KSD-TV
Wilma Sim
Mon.-Fri., 1:15-2 pm
\$350.00 flat per week, 5
participations; \$90.00 flat
per day, 1-4 participations.

KSTM-TV
Let's Visit Kay Morton
Mon.-Fri., 3:30-4 pm
\$55.00—1 time 1-min. spot,
less frequency discount;
\$140.00—15 min.

Ladies, This Is For You
Celia O'Brien
Mon.-Fri., 4:45-5 pm
\$55.00—1 time 1-min. spot,
less frequency discount;
\$140.00—15 min.

Salinas, Calif.

KSBW-TV
Hospitality House
Cay Hillegas
Mon.-Fri., 5-5:30 pm
\$42.50—Class "B" 5-min.
rate.

Salt Lake City

KDYL-TV
It's A Woman's World
Reva Beck Bosone
Mon., Tu., Wed. & Fri.,
3-3:30 pm
\$50.00

KSL-TV
Margaret Masters' Kitchen
Mon., Wed., Thur. & Fri.,
11:30-12 noon
\$50.00

Homemaker's Scrapbook
Lynn Arnold
Mon., Wed. & Fri., 12:15-
12:30 pm
\$35.00

San Antonio

KGBS-TV
Keyline Koffee Klub
(Mr.) Pat Boyette
Fri., 10-10:30 am
\$55.00 (frequency dis-
count), plus \$7.50 talent
fee if live.

(Continued on page 53)



YOU MIGHT CATCH A 247-LB. TARPON*—

**BUT YOU NEED WKZO-TV
FOR BEST TELEVISION RESULTS
IN WESTERN MICHIGAN!**

**WKZO-TV AREA PULSE
(27 COUNTIES)
SHARE OF AUDIENCE—MON.—FRI.—APRIL, 1953**

	8 a.m.- 12 noon	12 noon- 8 p.m.	8 p.m.- 12 midnight
WKZO-TV	62% (a)	52%	52% (a)
STATION "B"	26%	25%	25% (a)
OTHERS	12%	23%	23%

(a) Does not telecast for complete period and the share of audience is unadjusted for this situation.

Latest Pulse figures show that WKZO-TV gets more than twice as many Western Michigan and Northern Indiana viewers as the next station, morning, afternoon and night!

Latest Hooper figures show that WKZO-TV dominates the area around Kalamazoo-Grand Rapids, too—actually delivers 55% more evening viewers than the next station, twice as many morning viewers, four times as many afternoon viewers!

WKZO-TV is looked-at, listened-to most in over 315,000 television homes.

(80,000 WATTS VIDEO—40,000 AUDIO)

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

* In March, 1938, H. W. Sedgwick caught a tarpon this size in Mexico's Panuco River.



The Feltzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-TV — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA

Associated with
WMFD — PEORIA, ILLINOIS

Washington Memo

HERE TO STAY. There's a feeling here that the FCC's proposed schedule for tv station licensing fees is going to be a hard one to knock down.

An attack will be made all right but there are plenty of savvy people here who doubt that it will get anywhere.

Sen. Ed. Johnson (Dem., Colo.) is already riding into the fray with a demand for a full congressional hearing of the scheme that would cost a new tv station builder at least \$650 in license fees before he could go on the air. (See *Newsfront*, page 23.)

Mr. Johnson will almost certainly have his way because he's such an influential character in tv matters. But it's considered unlikely that the hearings will prove anything except what has been well known all along, namely, that no one system of fees can be fair to all and injure none.

If that's all the hearings demonstrate, if they fail to show that the FCC proposal has a serious flaw that wouldn't be contained in all systems, then the scheme is pretty sure to be approved as is.

The basic reason for this is that the fee system is not being put forward as something inherently good; it is being demanded instead by an Administration that is desperately in need of more revenues. Budget Director Joseph Dodge, instigator of the system, isn't primarily interested in charging fees, as such. He simply wants to leave nothing undone in his efforts to balance the federal budget.

Red Ink

This need is even greater now than it was a few months ago because Congress will very likely hand President Eisenhower more and deeper tax cuts than he wants for this fiscal year. So continued progress toward a balanced budget (still not in sight until fiscal 1955-56 at the earliest) depends more and more on how much economy the Administration can practice.

When Mr. Dodge directed imposition of license fees by all government regulatory agencies in November, he estimated that licensing activities cost

Uncle Sam about \$50 million and that he got only about \$20 million back. That's just \$30 million of unnecessary spending, said Mr. Dodge. Make licensing pay for itself, he ordered. To an economy-minded Congress, this point of view is going to make a lot of sense.

In response to the Dodge directive, the FCC publicized its tentative plan early last month and will accept comments on it until April 1. Though five of the seven Commissioners approved the fee schedule, while one dissented and one voiced some reservations, it is fair to say that none of them is enthusiastic about the idea. All would rather the fees weren't imposed.

Fair Charge?

Those who accept the fee idea as a necessary evil think a good case can be made for the figure of \$325 as a charge for each major application to the FCC. It is enough, they say, to defray the approximate cost of processing a station application, and it's not so much that it is a burden on the applicant.

It will be argued, and it already has been in some comments to the Commission, that it is unfair to charge just as much for an application involving a small market tv station as a major market operation. In response, framers of the proposal say it often costs more to process a request for a small station, and that there's no way of telling in advance. The same argument, they say, would be applicable to any flat fee—while a sliding scale of fees would be so complicated and costly that it would tend to defeat its own revenue-raising purpose.

Furthermore, the proponents note, the proposed fee may sound high but it doesn't really amount to very much in terms of the cost of organizing a station. Even the littlest outlet will cost the entrepreneur up into six figures, they say. His legal and engineering fees connected with his application will dwarf the license charge, they argue, even if, as may happen, an applicant must pay substantially more than the \$650 minimum. (He must pay at least



FROM THE CAPITAL OF ALABAMA



W C O V - T V
MONTGOMERY, ALABAMA

NOW
INTER-CONNECTED

Dollar-for-dollar, national advertisers are finding out that WCOV-TV is one of the most productive tv stations in the U. S.



Montgomery, Alabama

Channel 20

Nationally Represented by **PAUL H. RAYMER CO., INC.**

ABC - CBS - NBC - DuMont

Wash. Memo (Continued)

this amount because applying for a construction permit is basis for one charge and applying for permission to go on the air is another. If he modifies his application in the meantime, he will have to pay additional charges, but usually considerably less than \$325 for each change.)

Another standard complaint is that the fees should be connected somehow with the revenues of the station. Since a fee must be paid every three years, when operating permits are renewed, the big station that has revenues in the millions ought to pay more than the little fellow whose take is much less, it is claimed. The counter-argument here is that station operators who make a lot also pay high taxes, so the impact of the fees tends to be evened out in the end. Then, too, the fee is a deductible item, so that the small-revenue operator gets more benefit from this than does the big-income outfit.

Another, strictly legal, argument is not quite so easily met. Doesn't charging of a fee to a licensee give him ownership rights in the frequency he is permitted to use? The Communications Act forbids private ownership of any broadcasting channel. This is one of the things Sen. Johnson is aiming at. He has proposed a bill that would permit the FCC to prescribe "nominal" fees, with the idea that a very narrow definition of "nominal" would be put into the law.

The rebuttal on this point is that federal law now permits the government to charge for licensing activities, even if the Communications Act doesn't say anything about it. People who helped draw up the FCC proposal see no reason why the act shouldn't be changed as Mr. Johnson suggests, because they think the proposed fee is indeed "nominal." It has no relation, they note, to the actual value of the license to the operator and therefore cannot be considered as carrying with it any proprietary interest.

In any case, the fee backers admit, if it weren't for the revenue argument, the whole proposal would die. But they predict that, for Congressmen who think Economy is a better vote-getter than tv Protectionism, the revenue argument will prevail.

Women's Programs (Cont'd. from page 49)

Tommy Reynolds
Mon.-Fri., 2:30-3:30 pm
\$62.50 (frequency discount).

WOAI-TV
Guest Book
Carmen Phelps
Mon.-Fri., 1-1:15 pm
\$70.00

Menu Matinee
Carmen Phelps
Mon.-Fri., 1:15-1:45 pm
\$70.00

San Diego
KFMB-TV
What's Cooking?
Marge Hume
Mon.-Fri., 11-11:30 am
\$50.00

San Francisco
KGO-TV
Physical Charm
Jack La Lanne
Mon.-Fri., 11:35-12 noon
\$60.00

Mid Day With
Wanda Ramey
Mon.-Fri., 12-12:15 pm
\$60.00

Let's Go Shopping
Evangeline Baker
Mon.-Fri., 2:05-2:30 pm
\$80.00

Chef Cardinini
Mon.-Fri., 2:30-3:25 pm
\$80.00

Join The Gang
Lea Malloy
Mon.-Fri., 4:30-6 pm
\$80.00

KPIX
KPIX Kitchen
Fay Stewart
Mon.-Fri., 9:30-10:30 am
\$60.00—1-2 times per wk.;
\$56.00—3-4 times; \$52.50—
5 or more times.

KRON-TV
Exclusively Yours
Marjorie Trumbull
Mon.-Fri., 2:30-3 pm
\$80.00

San Luis Obispo
KVEC-TV
Mary Ann On Camera
Mary Ann Wheeler
Wednesday, 4:30-5 pm
\$32.50

Savannah
WTOC-TV
Hazel Franklin's Kitchen
Mon., Wed., Fri., 2:30-3:15
Tues. & Thur., 2:30-3 pm
1-minute rate plus \$5.00

Schenectady
WRGB
The Susan Kaye Show
Mon.-Fri., 9-9:30 am
\$60.00—1-min. participation;
less than 13 times,
subject to frequency
discounts.

Taste Time
Winifred McDowell
Mon., Tu., Wed. & Fri.,
1-1:30 pm
\$75.00—1-min. part.; less
than 13 times, subject to
frequency discount.

Seranton, Pa.
WGBI
What's Cooking?
Bebe Moran
Mon.-Fri., 3-3:30 pm
\$45.00

Seattle
KING-TV
King's Queen
Bea Donovan
Mon.-Fri., 2:30-3:15 pm
\$100.00

KOMO-TV
This Woman's World
Ruth McCloy; Mary Mills;
Katherine Wise
Mon.-Fri., 1:30-3 pm
\$100.00 ca., no discount.

Sioux City, Ia.
KVTV
Open House
Jan Voss
Mon.-Fri., 2-2:30 pm
\$30.00

Spokane
KHQ-TV
Elaine Grey's Kitchen
Mon.-Fri., 3:30-4:30 pm
\$45.00

KXLY-TV
Kitchen Kapers
Freddie Katims
Mon.-Fri., 2-2:30 pm
\$35.00—1 minute.

Springfield, Ill.
WICS
The Julie Craig Show
Mon.-Fri., 3-3:30 pm
\$165.00—commissionable
for 5 part. per wk. plus open
& close billboard credit.

Springfield-Holyoke,
Mass.

WHYN-TV
The Pattees—
Floyd & Betty
Mon., Wed. & Fri.,
1:45-2 pm
Cost not specified.

Yankee Doings
Dorothy Potter
Friday, 7:45-8 pm
Cost not specified.

Stockton, Calif.
KTVU
KTVU Kitchen
Vee Russell
Mon.-Fri., 3-4 pm
\$37.50

Syracuse
WHEN
Kay's Kitchen
Kay Larson
Mon.-Fri., 1-1:30 pm
Class "C" annct. rate.

Gal Next Door
Kay Larson
Mon.-Fri., 4-4:15 pm
Class "C" annct. rate.

WSYR-TV
Ladies' Day
Kay Russell; Paul Abbott
Mon.-Fri., 2-3 pm
\$72.00

Tacoma
KMO-TV
Mity Mike's Kitchen
Keith Heatherington
Mon.-Fri., 4-5 pm
\$65.00
KTNT-TV
KTNT-TV Home Show
Connie Page; Bob Gleason
Mon.-Fri., 10:30-11:30 am
\$55.00—national; \$34.00 and
\$40.00—local.

Texasarkana
KCMC-TV
Happy Home Show
Lady Jo Beals
Mon.-Fri., 4-4:30 pm
\$27.50

Toledo
WSPD-TV
Women's Window
Ginny Wood
Mon.-Fri., 10:30-11 am
\$85.00

Topeka
WIBW-TV
What's Cookin'?
Bea Smith
Mon.-Fri., 2:30-3 pm
Rates on request

Tucson, Ariz.
KOPO-TV
Visiting With Virginia
Virginia Mittendorf
Mon.-Fri., 3-4:15 pm
\$26.00 each.

Tulare, Calif.
KCOK-TV
Taylor Maid For You
Lynn Taylor
Mon.-Fri., 3:30-5 pm
\$40.00

Tulsa
KOTV
At Home With
Kathy King
Mon.-Fri., 8:30-9 am
\$40.00

Lookin' At Cookin'
Kay Atha
Mon.-Fri., 3-3:30 pm
\$60.00

Matinee
Steve Powell; others
Mon., Wed. & Fri., 2:30-
3 pm
\$60.00

Utica, N. Y.
WKTU
WKTU Homemaker
Mary Harvey
Mon.-Fri., 1-1:30 pm
\$60.00

Coffee Time
Martha Manners
Mon.-Fri., 2:30-3 pm
\$40.00

Washington
WMAL-TV
The Modern Woman
Ruth Crane
Mon.-Fri., 3 pm
\$60.00
WNBW
Inga's Angle
Inga Rundvold
Mon.-Fri., 2-2:30 pm
\$75.00—1-min. spot, gross
commissionable.

Kitchen Capboard
Phyllis Weaver
Mon.-Fri., 9-9:30 am
\$75.00—1-min. spot, gross
commissionable.

WTOP-TV
Foodcast
Donna Douglas
Mon.-Fri., 8:55-9 am
\$80.00—3-day rate; \$115.00
—5-day rate (talent only).

Donna Douglas
Mon.-Fri., 9:55-10 am
\$145.00—5-day rate; \$100.00
—3 days; \$75.00—2 days;
\$50.00—1 day (talent only).
90.00 per day—time for
both programs.

WTTG
Bazaar
Hazel Markel
Mon.-Fri., 2:30-3 pm
\$62.00 gross.

Waterbury, Conn.
WATR-TV
none at present

West Palm Beach
WIRK-TV
Kitchen Fare
Bea Gray
Thursday, 5:30-6 pm
\$25.00

Shopping With
Bernadine
Bernadine Webster
Wednesday, 5:30-6 pm
\$25.00

Wheeling, W. Va.
WTRF-TV
Kloss Inn
Bob Kloss; Barbara Curran
Mon.-Fri., 12:15-3 pm
Class "D" rates.

Calling All Carrs
Jan & Bob Carr
Mon.-Fri., 3:15-4 pm
Class "D" rates.

Wichita
KEDD
It's A Woman's World
Connie Welling
Mon.-Fri., 3-3:30 pm
\$35.00 gross each.

Wichita Falls, Tex.
KFDX-TV
Date With Dorothy
Dorothy Dooley
Mon.-Fri., 3-3:30 pm
Card rate plus 20% of base
rate for production.
KWFT-TV
no women's programs since
Jan. 29, 1954.

Wilkes-Barre, Pa.
WBRE-TV
Kitchen Magic
Lois Novah
Mon.-Fri., 2:30-3 pm
\$37.00—1-time per wk.;
\$35.00—3 times; \$33.00—5
times.

Today's Woman
Rory Miles
Mon.-Fri., 8:25-8:30 am
Class "D" rates.

Winston-Salem, N. C.
WTOB-TV
A Woman's Touch
Peggy Rhodes
Thursday, 4:30-5 pm
Card rate plus \$5.00.

Yakima, Wash.
KIMA-TV
KIMA's Homemaker
Beverly Brown
Mon.-Fri., 4-4:30 pm
\$25.00

York, Pa.
WSBA-TV
Kitchen Fair
Ruth Hall
Mon.-Fri., 3:45-4:15 pm
\$19.00

Ethel & Bob
Ethel Grey
Mon., Wed. & Fri.,
4:15-4:30 pm
\$19.00

Youngstown, O.
WKBN-TV
Home Cooking
Marion Resch
Mon.-Fri., 1:15-1:45 pm
Cost not specified.

This Life Of Ours
Ellamae Casteel
Tu. & Thur., 2:30-3 pm
Cost not specified.

Yuma, Ariz.
KIVA
Visiting in Kivaland
Peg Snyder
Mon.-Fri., 4-5 pm
\$27.50

Speaking of TV...

Rare is the person who doesn't have something to say about the ever-changing television scene. Recently these names and these views made news:

James C. Petrillo, president of the American Federation of Musicians:

Television is doing a job against us. You get a television set at home and you just sit there. You don't want to get out.

* * *

Fritz Gysin, director of the Swiss National Museum at Zurich, in a speech at the New York City Metropolitan Museum of Art:

Tv is the best link today between the museums and the public. It is a mass education means which can, properly handled, produce an individual experience.

* * *

Maurice Podoloff, president of the National Basketball Association, commenting on the large crowd attending a game in New Haven, Conn. between Boston and Baltimore:

It's professional basketball on tv that's doing it. These people saw their first professional game on the air and are here tonight seeing their first one in person.

* * *

Harry Henderson in an article in *Harper's Magazine*, on *The Mass-Produced Suburbs*:

Many couples credit television, which simultaneously eased baby-sitting, entertainment, and financial problems, with having brought them closer. . . . Some even credit tv with having "saved our marriage". One wife said: "Until we got that tv set, I thought my husband had forgotten how to neck."

* * *

Miss Gertrude E. Gscheidle, of the Chicago Public Library, in a letter supporting educational tv for Chicago:

Throughout the past year we have received many requests, following tv programs, for books mentioned, subjects discussed and plays presented. Tv can be a real ally of all agencies working with educational, recreational and inspirational needs of children and adults.

The "See" in Color

"Focus on Color TV" is the title of a new booklet, prepared by The Katz Agency, New York, to help station personnel explain color to advertisers. The publication is identified as a "status report" because "while the material was being assembled, color tv was undergoing rapid and continuous change". The booklet compiles and brings up to date the views, attitudes and estimations of industry leaders as revealed in public or press statements. It is not intended as a prediction on color progress by The Katz Agency itself. Key extracts follow:

At the station level: According to present thinking, color will come in three stages: First, relaying network colorcasts; second, local telecasting of films and slides in color; third, local telecasting of live material in color . . . AT&T rates for network color may run at least 25 per cent and perhaps 50 per cent higher than black-and-white charges . . . Magnetic tape equipment will cost about as much as color film apparatus. Real savings will come in producing and distributing (especially delayed shows) . . . Electronic gear (a slide and a film projector, two cameras) totals more than \$250,000 for color against \$80-85,000 for b&w . . . No "drastic" increase is expected for color production costs . . . Stations are divided on how to price color: One group believes in extra charges for use of extra (color) equipment; the other wants to include cost of color equipment in basic air time rates.

Color film and slides: Film producers, "going slow" in converting to color programs, are not sure that present color processes will show to best advantage over television . . . They are "convinced" that the market will be able to bear conversion costs, however . . . A good source of color programming will be post-1947 feature films—when released for tv . . . Benrus, Buick, Colgate-Palmolive, Ford, Lipton, Pall Mall and Wrigley are reported readying color films for spot use; United Fruit is adapting movie trailers . . . Magnetic tape is "bound" to affect the entire film industry by reducing costs of film, processing, trial shots, rehearsal time and salaries . . . Present methods of preparing color slides reportedly produce "excellent" tv results . . . Color film does not require "quite so much" extra lighting as "live" shots in color. Film needs from 50-200 per cent more lighting than that used for b&w . . . Color film processing is "almost sure" to add much to color bills. Although b&w rushes are normally ready in a matter of hours, color film takes three days to process.

Color receiver market: Color sets will be bigger than b&w with same screen size . . . Most will have only one extra tuning knob, the chroma control . . . Maintenance will be a "much more difficult problem" . . . Color sets may account for 45.5 per cent of all sales by 1958 . . . Most optimistic prediction on lower prices: color receivers will cost 25 per cent more than b&w within 18 months. Most manufacturers think, however, that late 1955 or early 1956 are the probable dates for "appreciable reduction" of prices.

Color tv and advertising: New tv advertising expected from makers of towels, blankets, fabrics, floor coverings, tile, furniture, paints and china . . . As a mere attention-getter, color adds from 25-50 per cent to an advertisement's effectiveness in print media. Used in picturing merchandise, color gives from 50-100 per cent more value. On occasion, these figures jump as high as 400 per cent for print. "Add this color impact to tv's sight-sound-motion combination, and you understand why one national advertiser has described tv in color as 'the most nearly ideal advertising medium ever.'"

The Nation's Greatest Area Buy!...the

WENDY BARRIE SHOW



This is "Wendy Land" each weekday from 4 to 5.



What a Combination!

The personal endorsement and sales pitch of one of America's greatest salesladies telling *your* story in the thriving markets surrounding Columbus, Dayton and Cincinnati. Here's an hour-long variety show just loaded with music, outstanding personalities and surprises, on the leading stations in each market.

The "Wendy Barrie Show"—a package many of America's leading advertisers are buying—with a few choice participations remaining.

For availabilities, rates, market facts, get in touch with: The Katz Agency, 488 Madison Avenue, New York • George P. Hollingbery Company, 500 Fifth Ave., New York • Don Chapin, Director of Sales, The Tri-State Network, Cincinnati, Ohio.

THE TRI-STATE NETWORK

WTVN

CHANNEL **6**

Columbus

WHIO-TV

CHANNEL **7**

Dayton

WKRC-TV

CHANNEL **12**

Cincinnati

TELEVISION AGE

Report by Markets, **Set Count:** March 1954

(The figures listed below are secured from the stations and their national representatives. They are presented as a service by TELEVISION AGE. For further information regarding the figures and their sources contact the stations or their representatives. Where one figure is given for a multiple-station market, it represents all in that market. Italics indicate stations not yet on air, channel numbers and target dates.)

City	Stations	vhf	uhf
ABILENE, TEX.	KRBC-TV	20,312	
ADA, OKLA.	KTEN-TV	10	June 1
ADAMS, MASS.	WMTG	150,000	
AKRON	WAKR-TV	49,431	
ALBANY-SCHENECTADY-TROY	WROW-TV	63,000	
	WTRI	40,900	
ALBUQUERQUE	KGGM-TV		
	KOAT-TV		
	KOB-TV	39,800	
ALLENTOWN, PA.	WFMZ-TV-67		Early '54
ALTOONA	WFBC-TV	418,798	
AMARILLO	KFDB-TV		
	KGNC-TV	43,403	
AMES, IA.	WOI-TV	240,000	
ANDERSON, S. C.	WAIM-TV		
ANN ARBOR	WPAG-TV	17,400	
ASBURY PARK, N. J.	WRTV		
ASHEVILLE	WLOS-TV-13		Oct. '54
	WISE-TV	17,800	
ASHTABULA, O.	WKCA-TV		
ATLANTA	WAGA-TV		
	WLW-A		
	WIS-TV	340,810	
	WQXI-TV-36		Summer '54
ATLANTIC CITY	WPPG-TV		16,135
AUGUSTA, GA.	WJBF-TV		
	WRDW-TV	71,000	
AUSTIN, MINN.	KMMT	78,925	
AUSTIN, TEX.	KTBC-TV	53,271	
BAKERSFIELD	KBAK-TV		50,000
	KERO-TV	98,831	
BALTIMORE	WAAM		
	WBAL-TV		
	WMAR-TV	529,974	
BANGOR	WABI-TV	51,520	
BATON ROUGE	WAFB-TV		44,000
BATTLE CREEK	WBBZ-TV		55,938
	WBCR-TV-58		June 1
BAY CITY, MICH.	WNEM-TV		
BELLEVILLE, ILL. (see St. Louis)	WTVI		
BELLINGHAM, WASH.	KVOS-TV	46,097	
BETHLEHEM	WLEV-TV		64,427
BILLINGS, MONT.	KOOK-TV	6,500	
BINGHAMTON	WNBF-TV	217,023	
BIRMINGHAM	WABT	225,000	
	WBRC-TV	184,300	
BISMARCK, N. D.	KFYR-TV		
BLOOMINGTON, ILL.	WBLN-TV		13,000
BLOOMINGTON, IND.	WTTV	303,600	
BOISE	KBOI-TV	23,200	
	KIDO-TV	23,500	
	KTVI-9		Fall '54
BOSTON	WBZ-TV		
	WNAC-TV	1,131,598	
BRIDGEPORT	WICC-TV		54,019
BROCKTON, MASS.	WNEF-TV-62		Fall '54
BUFFALO	WBEN-TV	381,245	
	WBUF-TV		125,000
BUTTE	KOPR-TV	7,000	
	KXLF-TV		

City	Stations	vhf	uhf
CADILLAC, MICH.	WWTW		
CAMBRIDGE	WTAQ-TV	104,285	
CAPE GIRARDEAU, MO.	KFVS-TV-12		Apr. '54
CEDAR RAPIDS	KCRI-TV	101,043	
	WMT-TV	194,376	
CHAMBERSBURG, PA.	WCNA-TV		13,500
CHAMPAIGN, ILL.	WCIA	250,000	
CHARLESTON, S. C.	WCSC-TV	48,100	
CHARLESTON, W. VA.	WKNA-TV		28,000
CHARLOTTE, N. C.	WAYS-TV		35,000
	WBTV	398,200	
CHATTANOOGA	WDEF-TV-12		May '54
CHEYENNE, WYO.	KFBC-TV-5		Mar. '54
CHICAGO	WBBM-TV		
	WBKB		
	WGN-TV		
	WNBQ	1,810,000	
CHICO, CAL.	KHSL-TV	28,200	
CINCINNATI	WCPO-TV		
	WKRC-TV		
	WLW-TV	450,000	
	WCIN-TV-54		Oct. '54
CLEVELAND	WEWS		
	WNBK		
	WXEL	848,560	
	WERE-TV-65		Sept. '54
COLORADO SPRINGS	KKTV	39,217	
	KRDO-TV	35,000	
COLUMBIA, MO.	KOMU-TV	50,000	
COLUMBIA, S. C.	WCOS-TV		37,482
	WNOK-TV		39,000
	WIS-TV	68,075	
COLUMBUS, GA.	WDAK-TV		22,500
	WRBL-TV	56,000	
COLUMBUS, O.	WBNS-TV	326,737	
	WLW-C	307,000	
	WTVN	338,790	
CUMBERLAND, MD.	WTBO-TV-17		Summer '54
DALLAS-FORT WORTH	KRLD-TV		
	WBAP-TV		
	WFAA-TV	319,000	
	KLIF-TV-29		Aug. '54
DANVILLE, ILL.	WDAN-TV		25,000
DANVILLE, VA.	WBTV-TV		87,866
DAVENPORT	WOC-TV	250,361	
DAYTON	WNIO-TV	406,325	
	WLW-D		
	WIFE		41,372
DECATUR, ALA.	WMSL-TV-23		May 1
DECATUR, ILL.	WTVP		129,500
DENVER	KBTY		
	KFEL-TV		
	KLZ-TV		
	KOA-TV	197,516	
DES MOINES	KGTW		46,773
	WHO-TV-13		Mar. 1-15
DETROIT	WJBL-TV	1,405,800	
	WWJ-TV	1,144,890	
	WXYZ-TV	1,140,000	
DULUTH	WFTV		36,000
	KDAL-TV-3		Mar. 1
EASTON	WGLV		65,000
EAU CLAIRE, WIS.	WEAU-TV		
ELKHART, IND.	WSJV-52		Mar. 1
ELMIRA	WECT		22,653
	WTVS		25,000
EL PASO	KROD-TV		
	KTSM-TV	36,503	
ERIE	WICU	208,500	
	WSEE-35		Mar.-Apr. '54
EUGENE, ORE.	KVAL-TV-13		Mar. '54

City	Stations	vhf	uhf
EVANSVILLE, IND.	WFIE-TV		35,000
EUREKA, CAL.	KIEM-TV	6,400	
FAIRMONT, W. VA.	WJPB-TV		32,450
FARGO	WDAY-TV		
FESTUS, MO. (see St. Louis)	KACY		
FLINT, MICH.	WTAC-TV		54,000
FLORENCE, S. C.	WPDV-8		Sept. '54
FT. DODGE, IA.	KQTV		41,000
FT. LAUDERDALE	WFTL-TV		70,000
	WITV		74,000
FT. MYERS, FLA.	WINK-TV-11		Mar. 1-15
FT. SMITH, ARK.	KFSA-TV		19,500
FT. WAYNE	WKJB-TV		63,931
FRESNO	KBID-TV		
	KJEO		92,052
	KMJ-TV		85,841
GALVESTON (see Houston)	KGUL-TV		
GRAND JUNCTION, COLO.	KFXJ-TV-5		May '54
GRAND RAPIDS	WOOD-TV	366,747	
GREAT FALLS, MONT.	KFBB-TV-5		Early '54
GREEN BAY	WBAY-TV	191,253	
GREENSBORO	WFMY-TV	210,000	
GREENVILLE, N. C.	WNCT	40,000	
GREENVILLE, S. C.	WFBC-TV		287,266
	WGVL-TV		60,863
HAMPTON, VA. (see Norfolk)	WVEC-TV		
HANNIBAL, MO. (see Quincy)	KHQA-TV		
HARLINGEN, TEX.	KGBT-TV	30,000	
HARRISBURG, ILL.	WSIL-TV		
HARRISBURG, PA.	WHP-TV		116,150
	WTPA		
	WCMB-TV-27		Mar. '54
HARRISONBURG, VA.	WSVA-TV	68,798	
HENDERSON, KY.	WEHT		35,000
-EVANSVILLE			
HOLYOKE (see Springfield, Mass.)	WHYN-TV		
HOUSTON	KGUL-TV	276,000	
	KPRC-TV	100,000	
	KNUZ-TV		67,500
	KXYZ-TV-29		Early '54
HUNTINGTON	WSAZ-TV	275,900	
HUTCHINSON (see Wichita)	KTVH-TV		
IDAHO FALLS	KID-TV	1,305	
	KIFT-8		Apr. '54
INDIANAPOLIS	WFBN-TV	428,000	
	WISN-TV-8		Fall '54
ITHACA, N. Y.	WHCU-TV-20		Nov. '54
JACKSON, MISS.	WJTV		32,000
	WLET		
	WLSL-TV-12		Spring '54
JACKSON, TENN.	WDXI-TV-9		Summer '54
JACKSONVILLE	WJMP-TV		32,000
	WMBR-TV	222,484	
	WOSB-TV-30		Apr. '54
JAMESTOWN, N.Y.	WJTN-TV-58		Sept. '54
JOHNSON CITY, TENN.	WJHL-TV	44,469	
JOHNSTOWN, PA.	WJAC-TV	741,267	
	WARD-TV		20,000
JOPLIN, MO.	KSWM-TV-12		June '54
KALAMAZOO	WKZO-TV	367,839	
KANSAS CITY	KCMO-TV		
	KNBC-TV		
	WDAF-TV		
	WHD-TV	373,426	
KEARNEY, NEB.	KHOL-TV	15,630	
KINGSTON, N. Y.	WKNY-TV-66		Mar. '54
KIRKSVILLE, MO.	KBIZ-TV-3		June 15
KNOXVILLE	WROL	55,935	
	WTSK		42,380
LA CROSSE, WIS.	WKBT-8		Summer '54
LAFAYETTE, IND.	WFAM-TV		43,120
LAFAYETTE, LA.	KLFY-TV-10		Mar. 15
	KVOL-TV-10		Mar. 15
LAKE CHARLES, LA.	KTAG-TV		12,500
LANCASTER, PA.	WGAL-TV	286,939	
	WWLA-21		Early '54

City	Stations	vhf	uhf
LANSING	WILS-TV WJIM-TV	245,320	31,240
LAS VEGAS	KLAS-TV	13,401	
LAWTON, OKLA.	KSWO-TV	34,772	
LEBANON, PA.	WLBR-TV		138,300
LEWISTON, ME.	WLAM-TV		16,000
LEWISTOWN, PA.	WMRF-TV-38		Summer '54
LEXINGTON, KY.	WLAP-TV-27		May '54
LIMA, O.	WLK-TV WIMA-TV-35	89,122 75,938	49,049 Spring '54
LINCOLN	KFOR-TV KOLN-TV		51,000 Mar.-Apr. '54
LONGVIEW, TEX.	KTVF-TV		17,300
LOS ANGELES	KABC-TV KOP-TV KHJ-TV KNBH KNXT KTLA KTTV KBC-TV-22	1,750,985	Spring '54
LOUISVILLE	WAVE-TV WHAS-TV WKLO-TV WLOU-TV-41	326,776	55,483 Summer '54
LUBBOCK	KCBD-TV KDUB-TV	40,893 42,561	
LYNCHBURG	WLVA-TV	102,281	
MACON, GA.	WETV WMAZ-TV	60,000	34,663
MADISON	WKOW-TV WMTV		37,000 32,000
MANCHESTER, N. H.	WMUR-TV-9		Mar. 28
MASON CITY, IA.	RGLO-TV-3		Spring '54
MASSILLON, O.	WMAC-TV-23		Apr. '54
MEDFORD, ORE.	KBS-TV		
MEMPHIS	WHBQ-TV WMCB-TV	242,892 253,000	
MERIDIAN, MISS.	WCOC-TV WTOK-TV		34,300
MESA, ARIZ. (see Phoenix)	KTYL-TV		
MIAMI	WTVJ	238,000	
MIDLAND, TEX.	KMID-TV		
MILWAUKEE	WTMJ-TV WCAN-TV WOKY-TV	644,973	242,280 194,880
MINNEAPOLIS-ST. PAUL	KSTP-TV WCCO-TV WMIN-TV WTCN-TV	425,700 420,500 413,400 413,400	
MINOT, N. D.	KCJB-TV	17,500	
MISSOULA, MONT.	KGVO-TV-13		July 1
MOBILE	WALA-TV WKAB-TV	52,500	48,700
MONROE, LA.	KFAZ KNOE-TV	98,750	
MONTREY	KMBY-TV	352,000	
MONTGOMERY	WGOV-TV WSFA-TV-12		23,000 Apr. '54
MT. WASHINGTON, N. H.	WMTW-8		Apr. '54
MUNCIE, IND.	WLBC-TV		59,250
NASHVILLE	WSIX-TV WSM-TV	145,715 143,591	
NEENAH, WIS.	WNAM-TV		14,080
NEWARK (see New York)	WATV		
NEW BEDFORD, MASS.	WTEV-28		Spring '54
NEW BRITAIN	WKNB-TV	146,280	
NEW CASTLE, PA.	WKST-TV		85,802
NEW HAVEN	WNHC-TV WELI-TV-59	659,040	Summer '54
NEW ORLEANS	WDSU-TV WJMR-TV WCKG-26 WCNO-TV-32	210,076	50,433 Spring '54 Spring '54
NEWPORT NEWS	WACH-TV		73,500
NEW YORK	WABC-TV WABD WCBS-TV WNBT WOR-TV WPIX WATV	4,150,000	
NORFOLK	WTAR-TV WTOV-TV WVEC-TV	209,676	91,000 79,450
OKLAHOMA CITY	KMPT KTVQ KWTU WKY-TV		101,000 100,000 251,742
OLD HICKORY, TENN.	WLAC-TV-5		Mar. '54

City	Stations	vhf	uhf
OMAHA	KMTV WOW-TV	212,482	
ORLANDO, FLA.	WDBO-TV-6		Apr. '54
OSHKOSH	WOSH-TV		15,114
PANAMA CITY, FLA.	WJDM		
PARKERSBURG, W. VA.	WTAP		19,500
PENSACOLA	WEAR-TV	37,500	
PEORIA	WEER-TV WTVH-TV		124,825 125,000
PHILADELPHIA	WCAU-TV WFIL-TV WPTZ WTVQ-47	1,747,984 1,767,000 1,766,641	Early '54
PHOENIX	KOOL-TV KRY-TV KPHO-TV KTYL-TV	128,750	
PINE BLUFF, ARK.	KATV		
PITTSBURG, KANS.	KOAM-TV	50,000	
PITTSBURGH, PA.	WDTV WENS WKJF-TV WBEC-TV-64	820,000	200,000 165,000 May '54
PITTSFIELD, MASS.	WBEC-TV-64		May '54
POCATELLO, IDA.	KWIK-TV-10 KISJ-6		Mar. '54 Nov. '54
POLAND, ME.	WATW-8		Apr. '54
PORTLAND, ME.	WCSH-TV WMT-TV WFOR-TV-21	84,527	33,000 Mar. '54
PORTLAND, ORE.	KPTV KPTV	168,000	159,000
POUGHKEEPSIE	WGAN-TV-13		May '54
PRINCETON, IND.	WRAY-TV		32,500
PROVIDENCE	WJAR-TV WNET-16	1,098,189	
PUEBLO, COLO.	KCSJ-TV KDZA-TV	37,600 40,000	
QUINCY, ILL.	KHQA-TV WGEN-TV	96,606	
RALEIGH	WNAO-TV		48,820
READING	WEEU-TV WNUM-TV		45,973 127,350
RENO	KZTV	12,740	
RICHMOND	WTVR	430,134	
ROANOKE	WSLS-TV	233,374	
ROCHESTER, MINN.	KROC-TV	65,000	
ROCHESTER, N. Y.	WHAM-TV WHEC-TV WVET-TV WCFB-15	205,000	Fall '54
ROCKFORD, ILL.	WREX-TV WTVO	173,002	74,000
ROCK ISLAND, ILL.	WHBF-TV	250,361	
ROME, GA.	WROM-TV	75,000	
ROSWELL, N. M.	KWSV-TV	17,743	
SACRAMENTO	KCCC-TV KBIE-TV-46		52,430 Spring '54
SAGINAW	WKNX-TV WGSW-TV-51		70,000 May '54
ST. JOSEPH	KFEQ-TV	92,205	
ST. LOUIS	KACY KSD-TV KSTM-TV WTVI	565,000	205,000
ST. PAUL (See Minneapolis)	WSUN-TV		50,000
ST. PETERSBURG	KPIC-24		
SALEM, ORE.	KPIC-24		
SALINAS, CAL.	KSBW-TV	51,987	
SALISBURY, MD.	WBOC-TV-16		Mar. 16
SALT LAKE CITY	KDYL-TV KSL-TV KUTV-2	153,100	Aug. '54
SAN ANGELO	KTXL-TV	20,839	
SAN ANTONIO	KGBS-TV WOAI-TV	177,288 180,937	
SAN DIEGO	KFMB-TV KFSD-TV	206,382	
SAN FRANCISCO	KGO-TV KPIX KRON-TV KBAV-TV-20 KSNAN-TV-32	812,150 829,400	
SAN JOSE	KVIE-48		Oct. '54
SAN LUIS OBISPO	KVEC-TV	64,579	
SANTA BARBARA	KEY-T	413,827	
SAVANNAH, GA.	WTOC-TV		
SCHENECTADY-ALBANY-TROY	WRGB	351,500	

City	Stations	vhf	uhf
SEARANTON	WGBI-TV WTVU WARM-TV		138,000
SEATTLE	KING-TV KOMO-TV		332,400
SEDALIA, MO.	KDRO-TV-6		Apr.-May '54
SHREVEPORT	KSLA	32,500	
SIOUX CITY	KVTY	85,000	
SIOUX FALLS	KELO-TV	52,122	
SOUTH BEND	WSBT-TV		97,470
SPOKANE	KHQ-TV KXLY-TV	50,823 44,678	
SPRINGFIELD, ILL.	WICS		61,000
SPRINGFIELD, MASS.	WHYN-TV WWLP		118,000 110,000
SPRINGFIELD, MO.	KTT3-TV KTYV	39,896 44,000	
STEBENVILLE, O.	WSTV-TV	1,083,000	
STOCKTON, CALIF.	KTVU		50,000
SWEETWATER, TEX.	KPAR-TV-12		Spring '54
SYRACUSE	WHEN WYR-TV	274,000 296,962	
TACOMA	KMO-TV KTNT-TV		232,400
TAMPA, FLA.	WFLA-TV-8		Apr. '54
TEMPLE, TEX.	KCFN-TV	65,543	
TERRE HAUTE, IND.	WTNH-TV-10		Fall '54
TEXARKANA	KCMC-TV	65,107	
TOLEDO	WSPD-TV	279,829	
TOPEKA	WIBW-TV	44,953	
TUCSON	KOPO-TV KVOA-TV	21,700 19,825	
TULARE, CAL.	KVVG-TV		104,000
TULSA	KCEB-TV KOTV		54,000 200,000
TWIN FALLS, IDA.	KLIX-TV-11		May '54
UTICA, N. Y.	WKTV		135,000
VALDOSTA, GA.	WGOV-TV-37		Feb. '54
VALLEY CITY, N.D.	KXJB-TV-4		Early '54
VANCOUVER	KVAN-TV-21		Mar.-Apr. '54
WACO	KANG-TV		29,088
WASHINGTON	WMAL-TV WNBW WTOP-TV WTTG	595,600 591,000 580,000 576,283	
WATERBURY, CONN.	WATR-TV		97,960
WATERLOO, IA.	KWVL-TV	60,535	
WATERLOO, IND.	WINT-15		Mar. '54
WESLACO, TEX.	KRGV-5		Mar. 1-15
WEST PALM BEACH	WIRK-TV WJNO-TV-5		23,700 June '54
WHEELING, W. VA.	WTRF-TV	248,123	
WICHITA	KEDD KTVN-TV	89,439	61,545
WICHITA FALLS, TEX.	KFDX-TV KWFT-TV	41,283 47,400	
WILKES-BARRE	WBRE-TV WILK-TV		135,000 155,000
WILLIAMSPORT, PA.	WRAR-TV-36		May '54
WILMINGTON	WDEL-TV	184,762	
WILMINGTON, N.C.	WVFD-TV-6		
WINSTON-SALEM	WSJS-TV WTOB-TV	173,340	45,600
WORCESTER, MASS.	WWOR-TV WAAB-TV-20		45,000 Apr. '54
YAKIMA, WASH.	KIMA-TV		16,250
YORK, PA.	WNOW-TV WSBA-TV		77,000
YOUNGSTOWN, O.	WFMI-TV WKBN-TV		105,000 114,699
YUMA, ARIZ.	KIVA-TV	17,467	
ZANESVILLE, O.	WHIZ-TV		25,100
Territories & Possessions			
ANCHORAGE	KPIA KTVA		
FAIRBANKS	KFIB-2		Spring '54
HONOLULU	KGMB-TV KONA KULA-TV-4	40,420	Apr. 9
SAN JUAN	WAPA-TV WKAQ-TV	7,000	

Markets: 226
Stations on air: 365
Total estimated set count: 28,481,000



KING
of the
QUEEN CITY *
18 hours per day!

Around the clock, according to December Pulse, more viewers in the big Cincinnati area are eyeing WKRC-TV than any other station. Basic CBS, plus top-flight local programming, plus special emphasis on local and regional news, plus excellent public service features—all combine to make "KRC" a viewing-habit that pays off in kingly returns on your advertising investment.

Kenneth W. Church, National Sales Manager, Radio Cincinnati, Inc.

WKRC-TV

CBS Radio and Television Networks

C I N C I N N A T I *

Represented by The Katz Agency



And look who's Queen!

W E N D Y B A R R I E

Weekdays 4 to 5 P.M. Wendy Barrie handles a live, top-talent variety show on the Tri-State Network (WTVN, Columbus—WHIO-TV, Dayton—WKRC-TV, Cincinnati). It's growing fast in viewers and sponsors. Write or see KATZ for facts.

Will Color Help Uhf?

In a recent speech FCC Commissioner George E. Sterling examined the problems facing uhf stations and gave his views on how they can—and will—find the road to financial success. Key extracts follow:

The licensing of satellites and booster stations might also serve to help uhf broadcasters . . .



George E. Sterling

I have a firm conviction that local tv programs in color will eventually help the uhf broadcasters. From all indications color tv is developing faster than originally anticipated. Competition in producing color tubes . . . with large viewing surfaces is moving rapidly . . . This sort of competition is bound to bring color sets within range of more pocketbooks. Remember what has happened in monochrome tv—who would have believed five years ago that some day you could buy a 21-inch receiver for around \$200, which is what some sets are being advertised today.

While I had thought that the point of “no return” had been passed in converting black-and-white receivers, I now have a notion that some “gimmick” not too costly in price will be devised which will enable a monochrome receiver to receive color programs—in color. It would surely meet public acceptance by those who cannot afford a color receiver until they are available at reasonable rates.

The uhf broadcaster is confronted with a serious question as to what extent, if any, he can afford to invest in color equipment . . . To produce local live programs will require a minimum investment of approximately \$70,000 and involve only one camera. The addition of a second camera and outside pickup equipment can easily approximate \$200,000. It will cost approximately \$25,000 to adapt a transmitter to broadcast network color programs. If the uhf broadcaster could do the job with slides or film, it will cost him approximately \$45,000 and \$50,000, respectively, for equipment. Color film commercials will cost at least from 25 to 40 per cent more than black and white film . . .

As for color programming, I just cannot help feeling that once, say, a department store in a community starts advertising its Easter, summer and fall garments in color the competing stores will be forced to do so. Since vhf stations may have network commitments, the local stores will be knocking on the door of the uhf color broadcaster asking for time . . .

Color tv will also enhance the value of advertising merchandise handled by other stores and dealers—the automobile dealer, for example . . .

The American spirit to not only welcome new opportunities and techniques but to capitalize them can be counted upon to put uhf over—first in monochrome and then in color. This, I am sure, will be accomplished as long as there are no stifling controls on our economy and government agencies stay within the legal bounds of their authority despite the efforts of some who would have them do otherwise.

First in coverage —first in programming

Operating on preferred “low band” Channel 5

WMCT, now operating at 100,000 watts, maximum permitted power, from its 1088 ft. tower on preferred “low band” Channel 5, is received in a wider area than any other Memphis television station.

Top programming

Five years' experience, plus the pick of top network and film shows, plus our outstanding locally produced shows, combine to assure a greater audience in Memphis and the Mid-South.

Whether you judge by coverage, programming, or both
— it's definite that
in Memphis and the Mid-South,
more people will see and
hear your message on

WMCT

MEMPHIS' first TV Station

WMC WMCF WMCT

CHANNEL 5

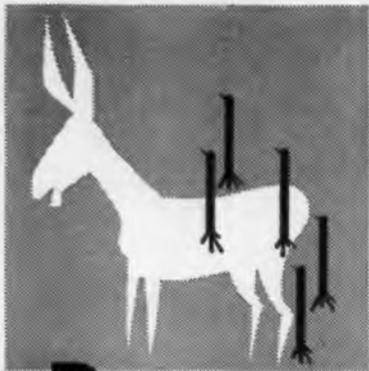
now 100,000 watts

NBC-TV-BASIC

Also affiliated with
ABC and DUMONT

Owned and operated by
The Commercial Appeal

National Representatives
The Branham Co.



Put your money where your market is . . .

Don't buy television time blindfolded—the way you'd "pin the tail on the donkey." Put your money where your market is!

KMID-TV, exclusive television in the fabulous oil regions of West Texas and Southeastern New Mexico, offers

(a) an audience of an effective per-family income one-third higher than the average of the nation as a whole

(b) a phenomenally high per-capita set count.

A major national buyer made its own independent count, discovered 24,500 sets within five weeks after KMID-TV went on the air—then changed from a June start to a February start.

For details, contact the nearest office of Venard, Inc. Ask for the illustrated 12-page booklet which tells all.



put your money where your market is . . .!

CHANNEL 2

KMID-TV

MIDLAND • ODESSA • TEXAS

Packaging (Cont'd from page 33)

the earliest and most famous of all package shows, was born. The Miles Laboratories bought the program in 1940 for a trial run of 10 weeks; 13 years later it was still going strong on radio and television.

Some eight years ago, John Masterson of Masterson, Reddy & Nelson, was about to leave on a trip to the West Coast. He stopped in to say good-bye to Adrian Samish, then production director at ABC, now director of daytime tv at NBC. Said Samish to Masterson: "If you think of any daytime shows, let me know."

Train-Born

Enroute from New York to Chicago, Masterson and Reddy dreamed up *Bride and Groom*. The travellers disembarked in the Windy City, got Samish on the phone and sold him the idea on the spot. A few weeks later the program bowed on ABC Radio; three years ago it made the transition to tv, and is still going strong.

The origin of the Goodson-Todman package show, *Winner Take All*, was even more fortuitous. In 1946, Todman—then a fairly successful freelance script writer, producer and director—was asked by the CBS Radio program department to submit suggested programs. He promptly sent in four, one of which was *Winner Take All*, rejected years earlier by the same network. This time CBS was interested in the format, asked for an audition record. Goodson and Todman

borrowed a studio late at night, directed and emceed the show with themselves and friends as contestants, hired a sound engineer on the promise that he would receive \$5 if the program was bought. The recording cost \$5, ham and eggs for all hands after the session, another \$5—a total outlay, including the promissory note, of \$15. Needless, to say, *Winner* clicked on both radio and tv. Today, the team's seven shows bring them an annual gross of over \$2 million.

Trying out program ideas on friends, as a matter of fact, has become almost a *sine qua non* in the development of a package. It is a "natural" for potential quiz, panel, game and participation shows. (Says one producer: "You're better off if your friends are not in tv or radio. Some well-meaning 'experts' can suggest your idea right out of existence.")

Write it Down

The next step, obviously, is to get the idea down on paper, show it to professional and agency men who may be friends as well as potential buyers. If encouragement is forthcoming, a formal presentation complete with art work is in order. A major "pitch"—aimed, say, at the maker of a food product or a household item—may cost anywhere from \$2,500 to \$5,000. If one or more prospects show real interest, a kinescope—the big plunge—is a "must." That will cost the packager about \$5,000. Or he can go the whole way and turn out a pilot film—used for live as well as film shows



Goodson-Todman: a sense of security

—at a cost ranging from \$15,000 to \$30,000.

Wrapping up a package, it can be seen, is an expensive proposition. Expenses include such items as travel, entertainment, legal fees, writers, artists, office costs, presentations—all of which are incurred in the planning or pre-sale stage. Estimates packager George Foley: "It costs an independent producer upward from \$30,000 to build a tv show, and that's exclusive of a kine or film." Few operators can make more than two full-dress presentations a year—and if they don't sell one of them, they're in financial trouble.

Hi-ways and By-ways

Outside packages are sold in three different ways: 1) directly to a network; 2) through an agent; 3) to an advertising agency and its client.

A network sale can be outright—that is, the packager absorbs both above-the-line and below-the-line costs—as in the case of Goodson-Todman's *Two for the Money*. (Above-the-line costs include: cast, script, producer, director, music, rights and royalties, taxes, administrative and office expenses. Below-the-line encompasses sets, design, studio and maintenance, camera time, rehearsals, art work, props, stage hands, costumes.) Or the packager may supply the talent—cast, production staff and the like—and charge only for above-the-line costs. *What's My Line?* is an example. Goodson-Todman began by charging \$5,000 a week for the show; now it brings about \$9,000.

Or operators may prefer to turn their shows over to such talent agencies as William Morris, MCA, Talent Associates and General Artists. "We are finding this is becoming our best way in," says John Reddy. "These outfits control the talent and the only way a packager nowadays seems to be able to get a good hearing either with the networks or agencies is with top names." William Morris, for instance, handles *I've Got a Secret*, *Two for the Money* and *Judge for Yourself*.

Sold directly to the client was *Life Begins at 80*, a Barry, Enright & Friendly package. Jack Barry thought that this panel show, featuring free-wheeling octogenarians offering their uninhibited views on various subjects,

would be ideal for Serutan. He tried for two years to contact the company's president, M. B. Rosenhaus, finally saw him in June 1952. Barry offered the package, then un-sponsored on Du Mont, for the sustaining fee; if satisfied, after nine weeks the advertiser would begin to pay the commercial rate. Serutan agreed and is still the sponsor.

Competition

All, of course, is not smooth sledding for the packager—even the most successful. Some independent producers charge "discrimination" by the networks, anxious to sell their own shows. Says John Gibbs, head of his own package firm (*Schlitz Playhouse* and *Robert Montgomery Presents*): "To how many clients and products does a network have to be faithful? When a network steps over the line, and becomes a competitive producer, it has automatically split its loyalties. Count the number of competitive cigarette, food, soap or beer programs on one network. In addition to this, they serve in the curious and double role of landlord to some shows and producer-landlord to others. If this sounds as if I'm against the idea of the networks being in the package business, I'm glad." But the answer appears to be that both sides drive a hard bargain. "When you come right down to it," declares Gustav Margraf, NBC-TV vice president in charge of talent, "networks need good shows. I can't imagine anyone holding out a good one for a bad one." Agrees Harry Ommerle, director of programs for CBS Television: "I see no reason why packagers should be frozen out. In fact, they ought to be more important in the future. As stations open up, competition will increase, better ideas will be needed and independent producers will be more than welcome."

The prospect then: the networks will continue to create, finance and sell the elaborate, expensive shows. ("Can you imagine," asks Mr. Margraf, "*Your Show of Shows* being born without the network behind it?") The packagers will continue to create and sell the inexpensive "gimmick" programs. Unable to offer elaborateness and talent, they are forced to capitalize on ingenuity. And that's a commodity that will always be in demand.

ON THE AIR!

WTRI
TELEVISION



*In the
Nation's
31st
Retail
Market*

**ALBANY
SCHENECTADY
TROY**

*New York State's
Billion Dollar Market*

**WTRI CAPTURES
THE AUDIENCE!**

PROGRAMMING

Star studded line-up of top rated CBS network shows!

POWER

Highest powered UHF station in area with 368 kw at the maximum!

COVERAGE

Highest antenna above average terrain of any local TV station!!

*See your
HEADLEY-REED Man
for Prime Availabilities*

Film Sales (Continued from page 39)

KTTV Los Angeles
WKOW-TV Madison
KBES-TV Medford, Ore.

Dangerous Assignment

WBKB Chicago
KOMU-TV Columbia, Mo.
KDAL-TV Duluth
KVAL-TV Eugene, Ore.

Davidson's Bread
(Portland)
Medford Furniture Co.
Barrett Oil Co.

KBES-TV Medford, Ore.
WTOC-TV Savannah, Ga.

Features

WCOC-TV Meridian, Miss.
WPIX New York

Hoppy Hour

WCCO-TV Minneapolis-St. Paul

Hoppy B

WOW-TV Omaha

Inner Sanctum

WGLV-TV Easton, Pa.
KBMB-TV Honolulu

Life of Riley

KVAL-TV Eugene, Ore.
WBKB Chicago
KDAL-TV Duluth
KZTV Reno

News Review

WBZ-TV Boston
KDAL-TV Duluth
WMIN-TV Minneapolis-St. Paul
WTOC-TV Savannah, Ga.

E&W Laundry, Inc.

Paragon Playhouse

WTOC-TV Savannah, Ga.
WNEM-TV Bay City, Mich.

Star Laundry

Victory at Sea

KDAL-TV Duluth
WKAB-TV Mobile

SCREEN GEMS, INC.

All Star Theatre

WSB-TV Atlanta
WBEN-TV Buffalo
WNBQ Chicago
WLW-D Dayton
WDAF-TV Kansas City, Mo.
WROL Knoxville
WGAL-TV Lancaster
KLAS-TV Las Vegas
WVEC Norfolk
WJAR-TV Providence
WOAI-TV San Antonio

The Gorham Co.
Victor's Furniture Store
Heileman Brewery
Gallahan Drug Stores
The Gorham Co.

Steigmeir Brewing Co.
The Desert Inn
Sauer Company
Serutan Co.
Handy Andy Super-
markets
Lincoln-Mercury Dealers
Regal-Amber Brewing Co.

WTOC-TV Savannah, Ga.
KSLA Shreveport
KTUV Stockton, Calif.
KFDX-TV Wichita Falls, Tex.

Big Playback

WKJG-TV Fort Wayne
WLOK-TV Lima, O.
WKNB-TV New Britain
WTOC-TV Savannah, Ga.
KSLA Shreveport
KCMC-TV Texarkana

U.S. Tire Dealers
G&K Distributing Co.
(Budweiser)
New Britain Buick Co.
Kehoe Tire Co.
Dillard's Dept. Store

Professor Yes 'n No

KJEO-TV Fresno
WKOW-TV Madison

STERLING TELEVISION COMPANY, INC.

Junior Crossroads

KABC-TV Los Angeles

The Paul Killiam Show

WFMY-TV Greensboro
KOPO-TV Tucson

Old Time Comedies

KNXT Los Angeles

What's the Record?

WEEK-TV Peoria

Wonders of the Wild

KOB-TV Albuquerque
KRLD-TV Dallas-Fort Worth
KROD-TV El Paso
KTVE-TV Longview
WKY-TV Oklahoma City

Jackson Brewing Co.
" " "
" " "
" " "
" " "

One of America's top women's
participating programs

NANCY CRAIG

on

WABC-TV *New York*

Monday thru Friday 3-3:30 p. m.

Ask for the Casebook of Success Stories



WE'VE HIT THE TOP!

With a TV Antenna 1000' Above Average Terrain.

Actual height 925'. That's as high as any in Michigan.

Far higher than any commercial station in any

Michigan market except Detroit.

We're Installing a 50,000 Watt RCA Transmitter.

The 10,000 watt component is *already* installed and operating —

delivering 100,000 watts, e.r.p., video and 50,000 watts,

e.r.p., audio. That's more power output than any other station

in the area delivers or plans to deliver in the near future.

But, full power of 316,000 watts, e.r.p., video and 158,000

watts, e.r.p., audio is scheduled for April 1, 1954.

A.T.&T. Relay Service Came to Grand Rapids January 1, 1954.

Schedule your advertising on WOOD-TV. Grand Rapids'

only television station. The Western Michigan station with top

technical equipment, top local *and* network programming

and the top market to go with them.*

*Primary service, too, to Western Michigan's most populated area

including Muskegon, Lansing, Battle Creek and Kalamazoo.



WOOD-TV

GRAND RAPIDS, MICHIGAN

Grandwood Broadcasting Company.

Reaches more people who have more and buy more

NBC, Basic; ABC, CBS, DuMONT, Supplementary.
Associated with WFBM-AM and TV, Indianapolis, Ind.,
WFDF, Flint, Mich., WEOA, Evansville, Ind.

SHE HAS been investigated and found wanted: by peeping Thomasinas,* who peek *Thru the Kitchen Window* five AMs a week; by a vocational counsellor, who told her to quit her anonymous menu-planning and get in there and sell; by the Army Quartermaster Corps, who investigated her palate and gave her 100% in tasting; and by advertisers who . . . but whoa, it's too early for the commercial.

Aside from the fact that any fool could take one look and give Irene Lindgren 100% in taste, the QM was real perspicacious. Our Irene was serving at the time on the Food Testing Panel of the National Restaurant Association, which was Building Morale for the U. S. Army which notoriously travels on its stomach by getting to a soldier through his you know what.

"Okay, you got a 100% palate," said our commercial manager. "What else can you do?"

Before he could say Fred Waring's Orchestra, Irene sold him a Waring Blendor, cooked a seven-course meal on a couple of old kilowatts, and acted out the story of Anna Baltauf, Girl Chocolate Soldier, a babe out of the XVIIIth Century Vienna woods who practically invented Home Economics and was immortalized by a contemporary artist named Liotard for use several generations later as the Baker Chocolate trademark. Everybody confused? Well, Irene had once directed a play

* Peeping Toms too. Ever notice all the men grocery shopping these days?



She has been investigated

about Anna B.; she got a job organizing sales meetings and training demonstrators for Waring Blendors after the vocational counsellor changed her vocation; and she had been a menu-planner, dietitian, and food buyer for a chain of Chicago restaurants.

"You," said our CM, "are our new am-tv Home Economist. Take that kitchen over there."

This was in 1952, and our palates never had it so good, to say nothing of same for our viewer-eaters. When a Hoosier homemaker walks into her favorite store after a session with *Thru the Kitchen Window* she knows what product to buy. She knows what it looks like, what it will do, and how to fix it. She saw Irene Lindgren use it on tv—or heard her talk about it on her daily radio show, *Kitchen of the Air*.

Participate, anyone?

WFBM WFBM-TV

INDIANAPOLIS • CBS

Represented Nationally by the Katz Agency

Affiliated with WSOA, Evansville; WFDL, Flint; WOOD AM & TV, Grand Rapids

CLASSIFIED ADVERTISEMENTS

"Situations Wanted"—\$10 per inch

"Help Wanted"—\$15 per inch

Address Box Numbers to:

TELEVISION AGE, 441 Madison Ave., N. Y. 22

HELP WANTED

TIMEBUYER

Medium-size agency is looking for competent experienced buyer to handle both spot and network placements. \$7,000 per annum.

Box 305 Television Age

SITUATIONS WANTED

SALES PROMOTION

Food and fashion background with sound retail merchandising experience—from buying to sales training. Promoted advertising campaigns, coordinating sales and advertising. Worked with manufacturers, retailers, distributors and dealers. Talked before groups of salespeople, manufacturers' representatives and the public. Assignments included a leading New York Department Store, a National Chain Store organization, leading food packer, advertising agency.

Box 302, Television Age

BROADCAST EXECUTIVE

Sales manager of major representative firm. Desires to relocate permanently as selling manager of television station. Heavy on television national spot and network sales. Also advertising promotion. Age, 42. Married. Two children. Resume on request.

Box 301, Television Age

MEDIA DIRECTOR

Solid background of fifteen years in newspapers, radio and TV. Formerly with top New York agency. Knows stations and station personnel. Knows how to handle difficult clearance problems. Salary requirements \$15,000 per year.

Box 306, Television Age

ADMINISTRATIVE ASSISTANT

Top-notch gal with outstanding background in promotion and research looking for position requiring responsibility and administrative know-how. Highest references.

Box 307, Television Age

PROGRAM DIRECTOR

Solid experience in programming and direction. Keenly aware of costs. Knows how to execute ideas. Currently employed in one of the nation's largest TV stations. Seeks position with aggressive operation in Southwest. Outstanding references.

Box 308, Television Age

HOWARD E. STARK

Brokers and Financial Consultants
TELEVISION STATIONS
RADIO STATIONS

50 E. 58th St., N. Y. EL 5-0405

Network Program Chart (Continued from page 64)

W. & Th. Swift, F., Converted Rice; 1:45-2:15—M., Hoover, Th., Pillsbury, W., Best Foods, Th., Norgo, F., Mystic Tape; 2:15-2:30—Bristol-Myers, Th., Seaman Bros.; 2:30-3:00—Tul., Soliex, Th., Kellogg. "Linkletter's House Party" (2:30-3 p.m.); Tu. & Th., 2:30-45—Kellogg; Fri., 2:45-3—Green Giant. NBC—"Today" (7-9 a.m. EST & CST); Multiple sponsorship. "Kate Smith Hour" (Mon.-Fri., 3-4 p.m.): All. Mon., 2:45-4—Corn Products Refining; Tu., 2:45-4—Dow Chemical; Wed., 7 1/2 min. bet. 3:15-3:30—American Hair & Felt Co.; Wed., 7 1/2 min. bet. 3:15-3:30—Parker Bros.; Wed., 3:30-45—Borden Co.; Wed., 3:45-4—Gerber Products; Thu., 7 1/2 min. bet. 3:15-3:30—Ludens, Inc.; Thu., 3:30-45—Doeskin Products; Thu., 3:45-4—Simonix Co.; All.

Fri., 7 1/2 min. bet. 3:15-3:30—S.O.S. Co. "Howdy Doody" (Mon.-Fri., 5:30-6 p.m.); Mon., 5:30-6—Standard Brands; Tu., 5:30-45—Kellogg; Tu., 5:45-6—Colgate-Palmolive; Wed., 5:30-6—Continental Baking; Thu., 5:30-45—Kellogg; Thu., 5:45-6—Standard Brands; Fri., 5:30-45—Ludens; Alt. Fri., 5:45-6—International Shoe Co. & Welch Grape Juice Co. "Your Show of Shows" and "Martha Raye Show" (Sat., 9-10:30 p.m.): Alt. Sat., 9:30-10—Armour & Co. & RCA; 10 min. part. between 9:30-10—Adolph's Ltd., S.O.S., Benrus Watch Co., Griffin Mfg.; Alt. Sat., 10 min. part. between 10-10:30—Cat's Paw Rubber, International Silver, Lewis-Howe, Whitehall Pharmacal; Var. Sat., 10 min. part. between 10-10:30—Johnson & Johnson.



Pacific Coast League Baseball exclusive telecasts for Southern California...sold out to three smart sponsors, but...

you can STILL buy

TOP SPOT ADJACENCIES

High-rated programs and amazing buys in 10- and 20-second spot packages are still available before and after Baseball.

*Audience Research Bureau, August 1953

You'll be in good company with the prestige of three of America's top advertisers sponsoring all home games of the Los Angeles Angels and Hollywood Stars six days a week every week of the '54 season.

For more information on the high ratings and low, low cost per thousand of these outstanding spot packages and programs surrounding Baseball, contact H-R Television or your KHJ-TV salesman... TODAY.

DON LEE TELEVISION

First in the West—Pioneer for the Nation



the Sports Station for Southern California

1313 North Vine Street
Hollywood 28, California

Represented Nationally by H-R Television, Inc.

BMI

Television Sketchbook

(A Program Aid)

Timely and practical working scripts for the presentation of songs in dramatic, comic and pictorial fashion.

The very latest song hits as well as the standard favorites are developed into photogenic sketches which can be used effectively as complete musical shows, as production numbers in variety programs or as scene-setting segments.

There are dozens of ways in which you can adapt the BMI Sketchbook to advantage.

A Monthly BMI TV Service

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

Burnett (Continued from page 29)
in the same city.

In 1930 he joined Erwin, Wasey & Co. in Chicago as copy chief. That was the big time. Erwin, Wasey was then—briefly—the biggest agency in the world. But by 1935 the picture had changed drastically. Good men and good accounts departed. Among them was Burnett, with Minnesota Valley (Green Giant), Hoover and Realsilk. He founded his own firm.

The Leo Burnett saga (he would blue pencil so pretentious a word) is another classic American success story. But, specifically, it is a Chicago success story. A Burnett would hit the jackpot anywhere. Why, then, did he choose to play the game in the midwest instead of New York?

"Chicago spawned and nourished some of the greatest ad men in the country. But by the time I was getting started, practically all had gone to New York, and important accounts were following them. This great hegira of top talent started with and con-

tinued throughout the depression.

"That resulted in a big vacuum in Chicago. We felt that the advertising produced here then was uninspired, and with a tremendous midwest market to service, we set out to create what has since been called the 'Chicago school' of advertising."

What characterizes this school? "Vigor . . . forthrightness . . . directness . . . horse sense . . . conversational language rather than cute, precious, manneristic or slick. We stress the human values, pay off on imagination and add surprise when we can. We have always shied away from expediency. Always done things the hard and thorough way. No flash. Ours is not a gimmick shop.

"This ad agency business has attached to itself a lot of unfortunate symbolism—fast trains, lavish entertainment, unlimited expense accounts, high-pressure selling."

While it may be true that the Leo Burnett agency suffers from chronic growing pains, its growth graph lacks the usual ups and downs of the business. It's all up. This graph, in fact, bears a striking resemblance to the Matterhorn. The summit, however, is somewhere off the page. How far off?

While Leo Burnett, who has made a fetish of not acting and sounding big, would call this presumptuous, others in his shop have a "sneaking suspicion that we are probably only at the half-way house on our way up the mountain."

NOW INTERCONNECTED LOOK at the SELLING CIRCLE



Cover the **SELLING CIRCLE**

POPULATION — 382,000

RETAIL SALES — \$364,000,000

KCMC-TV  *Texarkana
Ark.,
Tex.*

Represented by Venard, Inc.

Unduplicated Television Coverage In the Booming Southwest

Sets in Use: 65,107



Giant Size: Texans really do things in a big way. Charles Wilds of N. W. Ayer recently made a small wager with Mott Johnson, sales manager of KFDX-TV Wichita Falls. He won and here is the \$4 payoff.

IF YOU WANT **FACTS**

*(not guesses . . . not estimates . . .
not opinions . . . not ambiguities . . .)*

about **HOW MANY** people your
TV business publication
advertising reaches –

about **WHAT KIND** of people your
TV business publication
advertising reaches –

Television Age Has Them!

Television Age *(alone of all the publications
in its field) is now CCA . . .
now offers you dependable,
nationally-accepted Controlled
Circulation Audit Reports.*

Here's what this means to everyone who
sells television time
or programming – in

FACTS . . .

THERE ARE ALL KINDS OF FACTS--

and you can usually turn up some combination of them to prove whatever you want proved.

This has been the confused plight brought on by well-meant efforts of publications in our field who are trying to prove their superiority over all the rest.

Media squabbles, as a rule, are of consuming importance only to the participants. They muddy the real facts, make the prospective advertiser's job of picking the *right* publications more difficult and cast suspicion on the validity of everybody's claims.

Besides—in an era when established media measurement methods are widely accepted and respected—the whole fracas borders on the juvenile.

TELEVISION AGE . . newest of the publications devoted to covering the TV business (and the *only* magazine covering it fully) . . believes the time is at hand for greater maturity.

This is why **TELEVISION AGE**—alone of the five publications in its field—has now placed the auditing of its circulation in the competent hands of Controlled Circulation Audit, Inc. This long-established organization has examined the circulation records of **TELEVISION AGE** with an impartial thoroughness that leaves no room for guesses or estimates, no opportunity for bias, misinterpretation, or misleading circulation breakdowns.

WHAT DOES A CCA AUDIT REPORT MEAN?

Quite a few things that cannot be assured by any "publisher's sworn statement" or an ordinary auditor's count of names on circulation galleys. Regular CCA Audit Reports . .

- (1) take the bias and possible inaccuracies out of circulation totals claimed by the publication itself.
- (2) apply a *uniform*, long-tested yardstick of measurement that advertisers and agencies have learned to rely on.
- (3) set up standard categories of recipient-occupations for all CCA publications serving the same general fields (thus eliminating "grouping" that may conceal circulation coverage deficiencies).
- (4) actually verify that copies reach the names claimed, and that the occupations and titles stated for them are correct.
- (5) determine duplications on lists, "padded" circulation, and "dead-wood" names no longer at addresses where copies are sent.
- (6) establish how the publication's circulation records have been built, and what methods are used to keep them up-to-date.
- (7) issue notarized reports of audit findings for each six-month period.

IN SHORT--the *facts* about *how many* people are reached by **TELEVISION AGE**, and *who* they actually are, now become *facts verified* by CCA auditors . . and not merely **TELEVISION AGE's** individual evaluation of its own worth!

(It would make better sense for all, we think, if other publications in this area would open up *their* circulation records to the skilled, *uniform* and *accepted* type of audit by which CCA takes the hocus-pocus out of business publication coverage claims.)

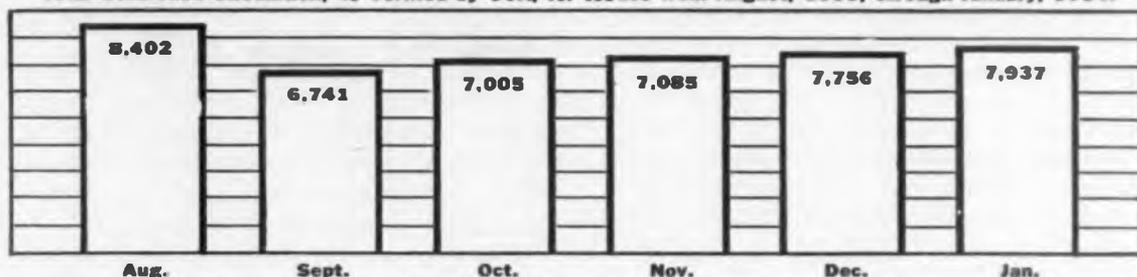
IN THIS.. just as in other important ways since its first issue eight months ago . . **TELEVISION AGE** again takes the lead!

We can't speak for the others

who purport to chronicle current trends in the television business because they all have their separate ways of measuring the quantity and quality of their circulations.

But we DO know that this is what our CCA Audit Report says about TELEVISION AGE for the six-month period ending January, 1954:

Total Controlled Circulation, as Verified by CCA, for Issues from August, 1953, through January, 1954:



A STEADY INCREASE, month after month, until the January, 1954, issue attained this CCA-Audited analysis of distribution. (Note particularly that over 80% of the total copies go to executives at agencies with TV departments, and at national and regional advertisers.)

AGENCIES: (National and regional advertising agencies with TV departments; including presidents, account executives, TV directors and timebuyers.)	4,840
ADVERTISERS: (National and regional advertisers; including presidents and advertising managers.)	1,812
TV STATIONS & REPRESENTATIVES: (Currently operating or soon to start; including owners, general managers and commercial managers. Also station representation firms; including owners and regional managers.)	1,248
TV FILM COMPANIES: (Including owners and general managers.)	37
	7,937

How does this compare with the OTHER FOUR PUBLICATIONS concentrating on coverage of television business? Despite differences in their methods of breaking down circulation, we can lump their all-important TV agency & advertiser distribution and arrive at these significant comparisons*:

TELEVISION AGE	6,652
SPONSOR	5,928
BROADCASTING-TELECASTING	5,722
TELEVISION	3,667
RADIO-TV DAILY	<i>No Breakdown Given</i>

*From February issue, Business Publications Section, Standard Rate & Data

In only six months, Television Age has climbed into first place – with more copies reaching the vital TV Agency-Advertiser category than any other publication in its field!

There must be a reason (and there is!) . .

AND WHY HAS

Television Age

moved into **FIRST PLACE** so fast, with the *most* circulation among decision-making agency and advertiser executives?

WHY have so many of these men and women voluntarily expressed their enthusiasm for *TELEVISION AGE* and so often told us how closely they read each issue?

It's safe to credit this remarkable acceptance to a distinctive kind of editorial vitamin. You'll find very little spinach in the pages of *TELEVISION AGE*. Instead, there's an outstanding amount of real meat!*

Interest in television—most complex of all advertising media—reaches greater intensity with every month. And the *type* of information these agency and advertiser executives receive (and avidly read) in *TELEVISION AGE* is part-and-parcel to their *personal* progress as advertising experts. Understandably, it takes them very little time to recognize editorial leadership when they encounter it thus, month after month.

It shouldn't take very long, either, for anyone with a message for this special group to recognize the potential of *TELEVISION AGE's* advertising pages . . . particularly with the biggest concentration of their most important prospects available at such reasonable cost.

Do you have *TELEVISION AGE's* latest rate card?

Television Age

NOW - - CCA

... the only magazine covering the television business completely

444 MADISON AVENUE, NEW YORK 22, N. Y.
PLaza 1-1122

*** REAL MEAT** must also be nourishing and well prepared. Aware of this, *TELEVISION AGE* regularly retains the services of an extremely well-known research firm (name on request) to survey the basic editorial interests of its agency-and-advertiser readers . . . to determine *what* phases of the TV business they want most to read about.

Actual reporting and seeking out of facts, writing and re-writing of stories, careful editing and condensing to essentials—these are carried on by one of the most competent staffs in the entire advertising business paper field.

TELEVISION AGE doesn't *guess* what TV's decision-makers want to know about. *We find out*. Then we write it for fast, clear reading by busy people.

Does all this prove out? The host of unsolicited commendations that come steadily from TV planners and buyers—men and women whose names are known to every TV station manager in America—are proof in abundance.

TELEVISION AGE, you see, has done *more* than build the biggest circulation (and the *only* CCA-Audited circulation) among TV agency and advertiser executives. *We've also* taken unprecedented care to create exactly the type of editorial content that holds the interest of this influential audience you want to impress with *your* message. It's an unbeatable combination—*first* in numbers AND *first* in quality of readers.

Swezey (Continued from page 35)

public service and promote civic projects", the station has a continuing weekly series of programs in cooperation with Tulane University, the public library and school systems, the Bureau of Government Research and the New Orleans Recreation Department (NORD).

The Governor of Louisiana has a monthly time spot to report on "the state of the state"; the Mayor of New Orleans has a standing invitation to talk on subjects of general interest any time he wants. And during a scrap between the school board and the local real estate board (the school group wanted millage increased so it could get a certain percentage for school purposes; the realtors objected, plumping for changed assessments instead), both sides were given air time to state their cases.

Considering the number of hours in a day, it is surprising that Swezey finds time for non-televasting interests.

But he does. He is active in the American Arbitration Association, International House, the New Orleans Chamber of Commerce, the local Boy Scouts, Tuberculosis Association, American Cancer Society and Better Business Bureau, as well as several committees pertaining to non-commercial television and seven legal associations.

Family Circle

In his tours of duty, he is usually accompanied by his wife, the former Helen Hyde Brereton, daughter of a Navy captain and niece of Lt. Gen. Lewis Brereton, AAF. Used to constant travel as a Navy "brat", she enjoys the frequent trips to the four corners of the country. Often one or more of the three Swezey children—Robert Jr., 14; Maria, 11; and William, 9—accompany them. (Bill was at the NARTB's January board meeting in Phoenix.)

Despite his obvious deep enjoyment

of his multifarious activities, Bob Swezey occasionally says wistfully that he'd like to spend more time at the "get away from it all" retreat he bought near Pass Christian, Miss., when he first moved from New York. He hasn't had much time in recent years to fish, swim or read (Swezey "loves spy stories", travel, adventure and exploring yarns) and though he *thinks* he brought the first game of *Scrabble* to New Orleans, he's been too busy to play it.

His term as chairman of the NARTB television board expires in April, and though he can run again, he isn't sure he will. He thinks new men should move into the top spots rather than have the industry turn to the "same old faces" year after year. In the industry, though, there are those who disagree. "Bob Swezey an 'old' face?" they say. If he listens to them—and there are a lot of them—Swezey will continue to wear his many hats and will probably enjoy every minute of it.

WOW ! Wonderful things are happening !

POWER BOOST! March 1st we jump to 316,000 watts and take our place beside the country's most powerful stations.

HOT SHOWS! Our Captain 11 has taken the area by storm. Over 4500 rave letters the first week.

BUSTING MAILBAGS! Floods of letters praising production and personalities and backing up our merchandising campaigns.

CERTAINLY WE'RE PROUD . . .
ask Blair TV, Inc. for our
tremendous sales story.

PROMOTION! Billboard awarded us first place in merchandising for TV stations in markets under 500,000 population.

RESULTS! One client's sales boosted 60% in Nov. and 110% during Dec. through our dealer contact follow-thru.

APPRECIATION! Top agencies love us . . . they tell us our merchandising campaigns are "Finest we have ever enjoyed".

WE'LL BACK YOUR BUCKS in
this tri-state area. . . Phone
or write Paul Raymer Co.,
Inc.



Larry Butson
PRESIDENT

WMIN-TV

Minneapolis-St. Paul, Minn.



De Loyd
PRESIDENT

KELO-TV

Sioux Falls, South Dakota



SARRA

teams of Visual Experts will always strive to produce the best that advertising knowledge and professional know-how make possible . . .

THE BILLBOARD

JANUARY 30, 1954

SECOND ANNUAL TV FILM SERVICE AWARDS

Sponsors & Producers of TV Film Commercials

1. Which advertiser's TV film commercial, regardless of method used, do you regard as the most imaginative and original in concept and treatment?

1st PLACE

Bardahl Oil
(152 points)

2d PLACE

Lucky Strike Cigarettes*
(131 points)

3d PLACE

S.O.S. Magic Pads
(123 points)

2. Which advertiser's TV film commercial, regardless of method used, do you regard as the best all-around commercial of 1953?

1st PLACE

Bardahl Oil
(185 points)

2d PLACE

Gillette Blades
(146 points)

3d PLACE

Lucky Strike Cigarettes*
(139 points)

3. Which producer of TV film commercials did the highest quality job in 1953, regardless of type of commercial?

1st PLACE

Sarra, Inc.
(138 points)

2d PLACE

Shamus Culhane
(121 points)

3d PLACE

Kling Studios
(114 points)

4. Which producer of TV film commercials did the speediest job in 1953, regardless of type of commercial?

1st PLACE

Sarra, Inc.
(164 points)

2d PLACE

National Screen Service
(139 points)

3d PLACE

Caravel Films
(102 points)

* Congo Commercial

... and remember, your commercial is only as good as it appears on the TV home screen. Insure perfection with Vide-O-Riginals® . . . quality-controlled prints made in Sarra's own photographic laboratory exclusively for Sarra Productions. Each is custom made to guarantee maximum fidelity whether you order one or one hundred.

© Registered

SARRA INC.
SPECIALISTS IN VISUAL SELLING

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET

TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES • SOUND SLIDE FILMS

In the picture



Tv has a long-time friend and advocate in **Peter G. Levathes**, vice president and newly appointed director of media at tv-conscious Young & Rubicam (24 tv network shows, 24 national spot accounts). The 43-year old Pittsburgh native went to Harvard and George Washington, majoring in romance languages, and was graduated from Georgetown Law in 1937. But instead of pursuing Blackstone or Berlitz he took up with 20th Century-Fox Theatres as assistant to the then president, Spyros Skouras, and 20th Century was his business address for the next 16 years. In 1947 when Mr. Skouras decided to put his foot into tv he placed his right hand man, Peter Levathes, at the head of the 20th Century tv production subsidiary, Fox Movietone News. He directed Movietone operations for six years and came to Young & Rubicam in '53.



The agenda of the 1954 spring meeting of the Association of National Advertisers, March 17-20, in Hot Springs, Va., includes one subject which should generate heated discussion and might cause sparks to fly tv's way. The subject: *Integrity of Advertising*. **Edwin "Ed" Ebel**, director of advertising and merchandising, General Foods Corporation, who is the general program chairman of the meeting will, in addition, preside at the daily sessions. (Ed Ebel has many qualifications for his task of arbiter, including the fact that he has four children, two boys and two girls.) Before he came to General Foods in 1948 as sales and advertising manager of the Gaines Division, Ed Ebel was director of marketing for such agencies as Tracy-Locke-Dawson, Calkins and Holden, and Pedlar & Ryan. He is also on the board of directors of The Advertising Council.



Richard P. Doherty is now working for Richard P. Doherty Television-Radio Management Corporation, Washington, D. C. The former vice president in charge of Employee-Employer Relations for the National Association of Radio and Television Broadcasters says his firm will be "a management advisory service specializing in operations, planning and financing, and employee-employer relations." Dick Doherty came to the NARTB in 1946 after 19 years' experience in economics as a *teacher* (head of the economics department, Boston U.) and *practitioner* (executive director of the Industrial Relations Council in Boston and market researcher for networks and agencies). He's written four books and scores of articles on business subjects, has flown station-to-station several hundred thousand miles on NARTB duty.



The favorite hobby of **Ralph Cohn**, vice president and general manager of Screen Gems, Inc., tv production and sales subsidiary of Columbia Pictures Corp., is cooking. But the New York-born pleasure-cooker is currently more renowned for his business-cooking. Mr. Cohn has just announced that Screen Gems will, during 1954, toss \$5 million into its tv production pot, concocting five new film series. This increased activity added to the firm's present shooting schedule—*Ford Theatre*, *Father Knows Best*, *The Adventures of Rin-Tin-Tin* plus many commercials—will make Screen Gems a major tv film producer. Mr. Cohn, after attending Cornell U., was a producer at Columbia for several years before entering tv in 1948 to form his own company, Telefilms, Inc. He joined Screen Gems in 1952.

In the picture



Thomas Francis O'Neil first came into broadcasting in 1947 as vice president and director of the Yankee Network. Today, at 39, he is president of General Teleradio, Inc. and the Mutual Broadcasting System, both of which, together with the Yankee and Don Lee Networks, are subsidiaries of the parent General Tire and Rubber Company. In Dec. '53 Tom O'Neil's Teleradio paid \$1 million for Philip H. Lord's tv and radio properties. The past month he signed a \$2.5 million deal for WHBQ and WHBQ-TV Memphis. This last purchase gives Teleradio eight am outlets (it must drop one) and five tv stations. By these million-dollar transactions Tom O'Neil, born in Kansas City, is illustrating with true Missourian show-me definiteness that General Teleradio is a big wheel in the General Tire operation.



Vice president **Samuel H. Northcross**, recently appointed director of television for the William Esty Company, steps up to the agency's top tv post after five years as manager of its television production department. This previous tenure gives him first-hand knowledge of the many accounts whose total network billings place Esty in the first five tv-active agencies. (R. J. Reynolds Company, with four network shows; Colgate-Palmolive Company, three shows; General Mills, Inc. and Coca Cola Bottling Company of New York, one each.) Before coming to William Esty, Mr. Northcross put in two years at Young & Rubicam and five with pollster George Gallup. Born in Asheville, N. C., he stayed fairly close to home until he was graduated from the University of North Carolina. He then sailed to England for graduate work at Oxford.



The fact that **Thomas C. McCray** has accepted the position of general manager of KNBH, the NBC O&O tv station in Los Angeles, indicates he's a man who likes competition. Since 1950 he's been West Coast director of NBC radio network operations and thus has been a close-at-hand eye witness to the fiercely competitive tv situation in the city of Angeles with its seven vhf stations. (One uhfer is coming up soon.) And 53-year-old Tom McCray has another fact in his favor: he's an experienced broadcaster. He began in 1926 as an announcer for WTIC, Hartford, Conn., his birthplace, and stayed there for the next 17 years acting in various capacities, executive and creative. In 1941 he was made assistant general manager. In 1944 he joined NBC as Eastern program manager. In '46 he was national program manager; in '48, national radio director.



When 39-year-old **John B. Crandall** was an undergraduate at Colgate, his aim was to become a mining engineer. Instead, the Montclair, N. J. native wound up on Madison Avenue and is today vice president in charge of media at Sherman & Marquette, Inc. He took to the advertising lode first in 1935 when he left a reporter's job at the *New York Herald Tribune* to join Benton & Bowles. His initial assignment at that agency was in publicity but after six months he was shifted to media research. Successively he was a media buyer, the agency's radio buyer and finally assistant manager of the radio department. In 1940 he switched to the Kudner Agency as radio business manager. The next year found him an officer in the Air Corps where he served for four years. He returned to Kudner in 1945, but after two months joined Sherman & Marquette.

TV Guide (Continued from page 45)

Rochester, Kansas City, Miami and Texas, and has added franchises in Pittsburgh and Denver. The original national editorial staff of nine has grown to 20 (11 in Philadelphia, five in New York, one in Chicago and three in Los Angeles). Each edition also has its own local editors. Advertising revenue is reported to be running "well over" \$60,000 a month.

Big Problem

Despite this decided success, *TV Guide* has had trouble luring major advertisers. The initial rates, still in effect, are moderate (\$3.33 per page per thousand for any or all of the local editions, and specific rates of \$3,000 a page for the national section, \$1,500 for New York, \$750 for Chicago, down to \$150 for Washington-Baltimore) but many national buyers have balked at a publication with a strong regional emphasis. Philco, however, has been a regular account, taking full-page black-and-whites; General Electric has purchased half-pages and Pall Mall has run two-color page ads. Bulk of the advertising still appears on the local pages where sponsors spot ads for local and network shows opposite the editorial listings.

TV Guide's predecessors had the same problem. Only a few months before they were absorbed by Triangle, *TV Forecast*, *TV Digest* and New York's *TV Guide* formed a marketing alliance in an effort to land more ads; but the combination, despite its circulation (over 500,000 in New York and a total of 733,000) never succeeded in attracting national accounts.

The Competition

Lack of ads notwithstanding, some 37 small, independent local guides still flourish side by side with the Annenberg chain. Many of them are in the same cities covered by the Triangle publications. They cost from 10 to 15 cents, are put out by staffs of two or three people. Acme Food Markets, for instance, sells one for 10 cents; other stores and merchants give them away as come-ons to potential customers. The independents rely almost entirely on network publicity departments for pictures, story material and program schedules (one NBC publicity

writer complained recently, "I even write their stories and captions").

TV Guide's chief competition, however, is from newspapers. A national news magazine has commented that the dailies "could kill the entire business by simply expanding their listings". But the Triangle people don't see it that way. "The success of this book," says publisher James Quirk, "is dependent on the amount of service we give." (According to a recent NARTE survey, some 13 per cent of the stations pay for program listings; another 14 per cent have so far refused. However, on the heels of the report came a statement by ANPA president George C. Biggers that logs can bring in more readers.)

Varied Fare

TV Guide offers, in addition to listings, a national section with an average of 10 stories, balanced between profiles of people and programs, short picture features, a review section and a regular sports column authored by Red Smith of the *New York Herald Tribune*. One to 10-line blurbs accompany the time and channel designation of the various shows. *Love of Life* is described thus: "—Serial. Mon.: Vanessa opens the forbidden door. Tues.: Hal makes Vanessa an offer. Wed.: Vanessa's actions surprise her sister. Thurs.: Fred Slade finds an old dividend in a newspaper story." Or for Junior, at loose ends on a Saturday morning: *Space Cadet*: "The Ghost Ship". A mysterious rocket ship drifts through the skies destroying liners in seemingly accidental crashes."

Meanwhile, *TV Guide* is expanding on all fronts. A St. Louis *Guide* is reported to be in the planning stage.

The fact that the New York office is receiving up to 1,100 letters a week from readers doesn't surprise the management. "We have no casual readers," notes publisher Quirk. "After all, the requisite for our audience is that every reader have a set. Unless someone's going to take the magazine home for a week and consult it, there's no sense in buying."

"The people who buy the magazine," he adds, "obviously like television. And so do we." That last remark may well cop honors as the understatement of the year.



Even a dummy knows...

... that Springfield-Holyoke, Mass., rates 43rd in size among metropolitan markets* in the United States... and that Hartford, Conn., ranks 25th...

... but when you add them together you get 1,062,558 total population — 297,175 households — and \$1,032,106,000 in annual retail sales! — a combined market that rates 15th in the nation.

And that's what you get when you buy WWLP, Channel 61 — the only NBC-ABC TV station in the Springfield-Hartford area.

Write us direct or ask our representatives about this rich New England market you can cover with one station — WWLP.

*Population and Its Distribution, 7th Edition



WWLP

CHANNEL 61

SPRINGFIELD, MASS.

180 kw EFFECTIVE RADIATED POWER

SPRINGFIELD TELEVISION BROADCASTING CORP.
61 Chestnut Street • Phone Spfld. 2-4181

SALES REPRESENTATIVES

National
Geo. F. Hallingbery Co.

Boston
Bartha Beaman

Listening Post: Fellow at one of the big New York stations told us this one. Seems an assistant, Miss Smith, let's say, was being dropped from one of the station's departments in an economy cut when she heard of a new show that might need some help. Figuring that she'd work through channels, Miss Smith went up to see Miss Jones in the personnel department and asked whether she might be transferred to the new show. Miss Jones said she'd let her know. A few days went by, and Miss Smith decided to take matters into her own hands. She called the producer. "Oh, he said, "We hired somebody for the job a couple of days ago: Miss Jones in personnel."

Last issue we quoted a fellow as criticizing color tv because all images go on the purple side, and because flesh tints sometimes look either anemic or jaundiced. Not long after NBC-TV announced that Fred Allen would be telecast in color. Could this be what they mean by compatibility?

C. E. Hooper says, "The Hooper-recorder can be best described as an automatic interviewer who is lightning-fast, tireless, unerringly accurate, unbelievably efficient and economical." Yes, but will it mind the baby while Mrs. Jones runs down to the corner grocery?

James L. Caddigan, of the Du Mont network, was quoted as saying in a recent handout from the New York chapter of American Women in Radio & TV that "women have a definite place in television," and that he preferred to treat a woman in business exactly as he would a man. He then proceeded to address the ladies with such remarks as, "Well, fellows." What were some of the others?

Observation: According to a recent AP story from London, a Member of

Parliament has asked for more television in mental hospitals because "it has something to offer almost every type of patient."

Robert V. Brown, director of sales service for Cascade Pictures of California, told the Hollywood Advertising Club recently that most tv commercials would be improved if the announcers didn't talk so much. "Television advertisers," he said, "are still influenced by commercial radio's worship of words." The reason viewers condemn tv advertising as "boring and repetitious," he added, is that it demanded



the attention of two senses, but often appealed only to one. For cynics in the crowd, we point out that Mr. Brown is referring to the sense of hearing.

Perhaps Mr. Brown would like to recommend a new booklet, published by Updegraff Press, Scarsdale, N. Y., to tv commercial writers. Its title: *Silent Selling*.

Drumbeaters for NBC-TV's new women's service program, Home, which started March 1, say it is taking no chances with local pride in setting up its "growery," which, we gather, will be something of a greenhouse.

Jack Rayel, producer, wrote a letter to the governors of the forty-eight states inviting each to send a package of soil from his state. The soil will be thoroughly mixed in the growery, which sounds like a hell of a trick to play on some unsuspecting seedling. The show's press agents figure, however, that all regional soil prejudices will be assuaged by the move.

CBS Television Film Sales recently sent out a notice to the effect that Richard P. Buch had been appointed manager of its Atlanta office. "Buch," the announcement said, "is a graduate of Harvard College." Better drop that Down East accent in Atlanta.

Crosley has named its new compact receiver, the "Super v." Must have had some of those low-cut necklines in mind.

A teacher of elementary Greek who wanted to conduct a class in his specialty on television has been turned down. The station manager figured the audience would be too limited.

Seems sort of short-sighted. The professor probably was just trying to make it easier to understand the commercials.

Futile search: A Philadelphia study found that headache remedies were among the brands consumers changed most frequently. Tv was said to be the most important medium in bringing about these shifts.

Dogs make news, whether biting, being bitten, or staying in the tv home. For example, an eight-year student in Denver, Colo., identified only as David, won his third-grade essay contest on the subject *My Pet*. The essay read:

"My dog is named Mitzi. My dog is a good watchdog. My dog watches tv."
—JOSEPH KASELOW

98% of all U.S. TV stations use Houston-Fearless equipment



Houston-Fearless TV Crane, Model TC-1, offers extreme versatility. Camera lens can be raised quietly, from 3'-6" to 9' while dollying.



Houston-Fearless TV Camera, Model TC-1, offers extreme versatility. Camera lens can be raised quietly, from 3'-6" to 9' while dollying.

Smoother BETTER SHOWS

are produced with
HOUSTON-FEARLESS EQUIPMENT

Top flight television showmanship is dependent not only on capable writers, producers and cameramen, but also on reliable studio equipment that will produce any desired camera effect smoothly and quietly with a minimum of effort . . . and on efficient film processing equipment that opens vast new sources of program material. That's why 98% of all U.S. television stations, as well as motion picture studios in Hollywood and throughout the world, rely on Houston-Fearless for matchless quality, proved performance and absolute dependability.



Houston-Fearless TV Camera, Model TC-1, offers extreme versatility. Camera lens can be raised quietly, from 3'-6" to 9' while dollying.



Houston-Fearless microwave parabola mounted on H.F. No. head and tripod. Also available in power-driven models operated by remote control.

In addition to building many models not shown here, Houston-Fearless offers extensive engineering and manufacturing facilities to produce special television and photographic equipment for your particular requirements. Write for information and catalogs.



Houston-Fearless Tripod Dolly, Model TD-1, offers extreme versatility. Camera lens can be raised quietly, from 3'-6" to 9' while dollying.



Houston-Fearless Camera Pedestal, Model CP-1, offers extreme versatility. Camera lens can be raised quietly, from 3'-6" to 9' while dollying.

The
**HOUSTON
FEARLESS**
Corporation

THE HOUSTON-FEARLESS CORP.
11803 W. Olympic Blvd.,
Los Angeles 64, Calif.

- Please send catalogs on Friction Head Tripod
 Tripod dolly Panoram dolly TV Cranes
 Camera pedestals Film Processors
 Parabolas Remote control parabola

Name..... Title.....
 Section or firm.....
 Address.....
 City..... Zone..... State.....

KANSAS CITY IS...

Swingin' to the Stars

ON CHANNEL

9

WHB-TV

- ★ Jackie Gleason
- ★ Red Skelton
- ★ Perry Como
- ★ Jack Benny
- ★ Burns & Allen
- ★ Ed Sullivan
- ★ Blue Ribbon Bouts
- ★ Mel Allen
- ★ Arthur Godfrey
- ★ Studio One
- ★ Jane Froman
- ★ Edward R. Murrow
- ★ Ray Milland
- ★ Omnibus
- ★ Four-Star Playhouse
- ★ Big Top
- ★ Beat The Clock
- ★ John Thornberry
- ★ Sandra Lea
- ★ Larry Ray
- ★ Shelby Storck
- ★ Walter Burke



BASIC



AFFILIATE

The great Kansas City TV market is swinging right along with its favorite stars on WHB-TV—as Channel 9 presents a full schedule of CBS-TV network programming—plus a variety of talent-packed locally produced shows. Your spots are in the spotlight when you let WHB-TV's star-studded airwaves do the selling to 373,426* television homes!

*Jan. 31 report of Kansas City Electric Assn.



1922-1954

Don Davis, President
John T. Schilling, General Manager

Here's a good strip story . . .

Now that the headline has gotten you into this paragraph, we have to confess that we're talking about key strips from Butter-Nut Coffee cans. During Butter-Nut's 1953 Christmas Club campaign, the coffee people used WHB-TV's popular weatherman, Shelby Storck, to request key strip mailings from viewers. WHB-TV promotion and merchandising brought in a total of 106,470 key strips—more than three times the amount received from the previous year's campaign on another Kansas City TV station . . . at that time the only television outlet in the market. Talent and format were unchanged for the '52 and '53 campaigns.

WHB-TV
CHANNEL 9 BASIC CBS-TV
SHARING TIME WITH KMBC-TV
Kansas City

WHB
710 KC. 10,000 WATTS
MUTUAL NETWORK

Represented Nationally by



KANSAS CITY'S
OLDEST
CALL LETTERS

Represented nationally by
JOHN BLAIR & CO.

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CO.