The Rate Picture: Figures and trends in this important field
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 included...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.
ANYONE FOR CHARTS?

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

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
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.

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.

**too can use!**

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
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<tbody>
<tr>
<td>WSB-TV</td>
<td>Atlanta</td>
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<td>KPRC-TV</td>
<td>Houston</td>
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<td>KARK-TV*</td>
<td>Little Rock</td>
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<td>KABC-TV</td>
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<td>KSTP-TV</td>
<td>M’p’l’s-St. Paul</td>
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<td>KOTV</td>
<td>Tulsa</td>
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<tr>
<td>KEDD</td>
<td>Wichita</td>
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</tbody>
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*In operation on or about April 15

REPRESENTED BY

**Edward Petry & Co., Inc.**

NEW YORK - CHICAGO - LOS ANGELES - DETROIT - ST. LOUIS - SAN FRANCISCO - DALLAS
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
Grand 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 luscious 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. S. Paul
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 _________________________

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

REACHING FOR THE STARS
Leo Burnett climbs the television ladder to a stratospheric $45 million business

RATES: END OF THE SPIRAL?
The long rise is not over—but the levelling-off point is in sight

INSIDE THE PACKAGE PROGRAM
How the "outsiders" have moved in

MEET THE INDISPENSABLE MR. SWEZEE
An industry "sparkplug", he also runs a highly successful station operation

AS TIME GOES BY . . .
The light of the Big Tube comes to the Dark Continent

LADIES’ DAY
Facts and figures about the rapidly spreading women's programs

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

Cover: Anthony Saris

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The March line-up

75 In the Picture
Portraits of people in the news

78 In Camera
The lighter side

March 1954, Television Age 9
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
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<th>EAST</th>
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<tr>
<td>WSYR-TV</td>
<td>Syracuse</td>
<td>NBC</td>
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<td>WTRI</td>
<td>Troy</td>
<td>CBS</td>
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<tr>
<td>WGLV</td>
<td>Easton</td>
<td>ABC, DuMont</td>
<td></td>
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<tr>
<td>WTPA</td>
<td>Harrisburg</td>
<td>NBC</td>
<td></td>
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<td>WEEU-TV</td>
<td>Reading</td>
<td>NBC, ABC</td>
<td></td>
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<tr>
<td>WBRE-TV</td>
<td>Wilkes-Barre</td>
<td>NBC</td>
<td></td>
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<tr>
<td>MIDWEST</td>
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<tr>
<td>WEEK-TV</td>
<td>Peoria</td>
<td>NBC, CBS</td>
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<td>KWWL-TV</td>
<td>Waterloo</td>
<td>NBC, DuMont</td>
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<td>WNEM-TV</td>
<td>Bay City</td>
<td>NBC</td>
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<td>KFEQ-TV</td>
<td>St. Joseph</td>
<td>CBS, DuMont</td>
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<td>SOUTH</td>
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<tr>
<td>WALA-TV</td>
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<td>CBS, NBC, ABC</td>
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<td>WRDW-TV</td>
<td>Augusta</td>
<td>CBS</td>
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<td>WDAK-TV</td>
<td>Columbus</td>
<td>NBC, ABC</td>
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<td>WSJS-TV</td>
<td>Winston-Salem</td>
<td>NBC</td>
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<td>ABC</td>
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<td>HAWAII</td>
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<tr>
<td>KULA-TV</td>
<td>Honolulu</td>
<td>ABC, DuMont</td>
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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.
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.

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

Source: Sales Management's Survey of Buying Power 1953
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

STORER BROADCASTING COMPANY
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 $175,003 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. BBDO, 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!

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
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)!

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

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

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 $20 1/2. It will soon declare its first quarterly dividend of 37 1/2 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 understanding 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 Kent's 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.
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.

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 permit, 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 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

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**SEN. ED JOHNSON**  
He Reacted

**JAMES PETRILLO**  
He Settled

**H. C. BONFIG**  
He Took Stock

*March 1954, Television Age* 23
stores around the country put multi-
chrome receivers on display. The
crowds came: They admired the im-
age; 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
baw sets. (Wanamaker's in New York
sold one color receiver; Macy's,
despite full-page newspaper promotion,
sold none.)

Manufacturers were taking their cue
color
from customers. All the major ones
pel
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 ob-
solete." Toward the end of the year,
19-inch receivers were expected to ap-
pear. Then, and not before then, color
might emerge as an important com-
mercial factor.

Meanwhile, Robert P. Benjamir, an
ingenious 24-year-old engineer em-
ployed 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 shag-
ning 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
definition
of television coverage on park attend-
dance; the Supreme Court decision rul-
ing the game a sport (TELEVISION AGE,
December, 1953) apparently gave
them a free hand to restrict telecasts
at will. The answer: far from curtai-
ing, the clubs were actually broad-
casting 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
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 "mag-
zine" type of show, participations, per-
sonality 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 Morn-
ing 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 fea-
tures, 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 up-
dated and live remote broadcasts sub-
stituted. Anchor man on The Morning
Show: Walter Cronkite. The CBS Tele-
vision program would be sold in five-
minute segments with five minutes per
half hour given to local stations. Com-
mercials 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.
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.
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
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 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 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 Glaville (Glan) Heisch, in charge of programs. Robert Richardson, under Minter, heads film commercial production in Chicago.

Under O'Kieffe, vice president in
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 planer and copy writer for Homer McKeever

(Continued on page 68)
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 levelling-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
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 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' closest 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.

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.
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 Eyty. 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 someone else. 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.
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 cellograph 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)
Meet the indispensable Mr. Swezey

An industry “sparkplug”, he also runs a highly successful station operation

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

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 BAR 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 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 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 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...
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 1. 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 steamerhip line); Paramount Pictures' French affiliate, Pathé Afrique; Louis Dreyfus & Cie (the world's biggest grain dealers); Societe des Avions Marcel Dassault (major plane manufacturers); Luxembourg Radio; the Suez Canal company; Philip's of Eindhoven; Lebon & Cie, (large French gas and electric firm) and TV Marco, 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, through 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.
1st 1954

remember this date.
In the future it will be known as the day that HOME 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
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!

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.

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

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

**READY NOW IN ZIV-COLC**

**BRILLIANT, COMPATIBLE!**
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.

**KSL-TV**

Salt Lake City

serving thirty-nine counties in four western states

Affiliated with CBS, ABC and Dumont networks

Represented by CBS Television Spot Sales

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**On the Agenda**

**March 1-5:** National Education Assn., Dept. 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:** Aust 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 D. C.
**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. WNBC-TV New York City
WCOC-TV Meridian, Miss. WGN-TV Chicago
WREX-TV Rockford, Ill. WABC-TV New York City
*Gene Autry*
WGNTV Portland, Me. WCBS-TV New York City
*Crown Theatre*
WCOC-TV Meridan, Miss. WGN-TV Chicago
WCAG-TV Portland, Me. WABC-TV New York City
*Cases of Eddie Drake*
WCBS-TV New York City Carter Products, Inc.
WGNTV Portland, Me. WABC-TV New York City
*Holiday in Paris*
WGNTV Portland, Me. WABC-TV New York City
*Files of Jeffrey Jones*
WFBC-TV Greenville, S. C. Meyers-Arnold Dept. Store
WGNTV Portland, Me. Terrace Appliance Co.
WHIZ-TV Zanesville WABC-TV New York City
*Art Linkletter and the Kids*
WTVY Ft. Lauderdale Sudath Moving Vans
WCOC-TV Meridian, Miss. WGN-TV Chicago
WGNTV Portland, Me. WABC-TV New York City
*Annie Oakley*
WLKO-TV Wilkes-Barre Canada Dry Ginger Ale, Inc.
*Daily News*
WCOC-TV Meridian, Miss. WABC-TV New York City
WGSH-TV Scranton WABC-TV New York City
*Range Rider*
WBBM-TV Chicago WABC-TV New York City
*Strange Adventure*
WGNTV Portland, Me. WABC-TV New York City

**Guild Films Company, Inc.**

**The Liberace Show**
WBNL-TV Baltimore Keebler Weyl Baking Co.
WFAB-TV Baton Rouge Murad Furniture Co.
WKBA-TV Charleston, W. Va. Denver National Bank
KRLD-TV Dallas-Fort Worth WBNL-TV Baltimore
KBTX-DT Houston WBNL-TV Baltimore

*—Sold directly to sponsor

**NBC Film Division**

**Badge 714**
WABI-TV Bangor, Me. Drewrys Ale & Beer
WTLY-TV Bloomington, Ind. First National Bank
WGN-TV Chicago Shreveport Nu Enamel
CH. 22 Corpus Christi Graybar Electric Co., Inc.
EUGENE, Ore. Shreveport Nu Enamel
OKLAHOMA CITY
KFWB-TV San Diego Shreveport Nu Enamel
KSBA-TV Shreveport Graybar Electric Co., Inc.
KDMM-TV Wichita Shreveport Nu Enamel
KIMA-TV Yakima Graybar Electric Co., Inc.

**Captured**
WGN-TV Chicago Graybar Electric Co., Inc.
KDAL-TV Duluth U.S. National Bank
Wлок-TV Lima, O. International Harvester Dealers

(Continued on page 62)

March 1954, Television Age 39
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!
Ladies’ day

Facts and figures about the rapidly spreading women’s programs

N ever, 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 “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 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.

Daily kitchen shows...

... or product demonstrations fill a need

March 1954, Television Age 41
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.

Alabama, Tus.

KRBC-TV

What's New?

Ann Harper

Friday, 7:30-7:30 pm

$20.00

Adams, Mass.

WMGT

none at present.

Albany

WROW-TV

Stop, Look & Cook

Elaine Droux

Mon.-Fri., 4:30-5 pm

$50.00

Albuquerque

KGGM-TV

Woman's TV

Clue of the Air

Vergie Ayeta

Mon.-Fri., 6:15-15 pm

ID—$9.00; 20 sec.—$14.00

All 3

Almerillo

KFDATV

Panhandle Postscript

Elizabeth Merchant

Mon.-Fri., 2:15-2:30 pm

$24.50

Ames, la.

WOIT

Your Home Hour

Selma Duncan

Tu. & Thur., 3:30-3:30 pm

Sustaining public service

Atlanta

WAGA-TV

Meanor Milady

Helen Farris

Mon.-Fri., 4:30-5:00 pm

$60.00

Perry's Kitchen

Perry

Mon. & Fri., 11 am

$60.00

WSB-TV

Wayside Inn

Bob Van Camp; Ruth Kent

Mon.-Fri., 2:30-3:00 pm

$65.00

Binghamton, N. Y.

WNEF-TV

Stop, Look 'n Cook

Helen Baldwin

Mon.-Fri., 11:11-11:30 am

$7.50

Birmingham

WABT

Carolyn

Mimi Dennis

Mon.-Fri., 12:15-12:30 pm

$60.00

Bristol

CMTV

Mary Budham'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., 3:30-4:15 pm

$32.00

KIDO-TV

Maureen Cveryes' 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

$12.00

BUFFALO

WBEN-TV

PlaDe & Fancy Cookin'

Martha Roberts

Mon.-Fri., 11:11-11:30 am

$60.00

Girl Talk

Mary Jane Abeles

Mon.-Fri., 9:30-9:50 am

$60.00

Meet The Millers

Mr. & Mrs. William Miller

Mon.-Fri., 2:30-3:00 pm

$95.00

Anytime Can Happen

Auntie Buff

Tu. & Thur., 5:30-5:30 pm

$50.00

Butte

KOPR-TV

Channel 4 Club—With Joan

Joan McMahon

Mon.-Fr., 10:45-11:15 am

$1 per wk.---$55.00, 2 per wk.---$52.50, 3 or more---

$50.00

Cedar Rapids

WMTV

Miss Ruth Anne's School

Mon.-Fri., 4:30-5:00 pm

Per program—time plus

$7.50

Champaign, Ill.

WCIA

Better Living

DiAnne Mathe

Mon.-Fri., 4:40-4:40 pm

$35.00

Charleston, S. C.

WCSCTV

Homemaking Is Fun

Marion Gordon

Mon.-Fri., 3:30-4:00 pm

Single spot.—$30.00, no discount. $12.00 per wk. minimum 4 weeks.

Charlotte, N. C.

WNCN- TV

What's Cookin'?

Sara Harrisburger

Mon.-Fri., 4:40-4:40 pm

$25.00

Chicago

WBBM-TV

Shopping with Miss Lee

Lee Phillips

Mon.-Fri., 3:30-3:45 pm

$175.00

WBB

Beulah Karnery Show

Mon.-Fri., 10:10-10:30 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 Georgan

Mon.-Fri., 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., 12:15-12:45 pm

$82.50—1 part per wk.

WNBQ

Bob and Kay

Bob Murphy, M.C.

Mon.-Fri., 12-12:30 pm

$200.00 per show

Cincinnati

WCPO-TV

The Kitchen Show

Norma Anten

Mon.-Fri., 10:45-11:15 am

1 per wk.---$55.00, 2 per wk.---$52.50, 3 or more---

$50.00

WKRC-TV

Around the Town

Arthur Haeberle

Mon.-Fri., 3:30-3:30 pm

$70.00

Wendy Barrie Show

(See WHIO-TV Dayton)

Cleveland

WEWS

The Mixing Bowl

Rachel Van Cleve

Mon.-Fri., 9:30-9:30 am

$100.00—frequency discounts as earned.

Women's Window

Ethel Jackson

Mon.-Fri., 1:31-1:31 pm

Sold to one sponsor.

Dione Lucas Show

Friday, 11:11-11:30 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., 12:30-1:15 pm

$60.00—less than 5 per wk.

$50.00—5 or more.

All For You

Alice Weston

Mon.-Fri., 2:45-3:30 pm

$75.00—less than 5 per wk.

$60.00—5 or more.

Maggie Wulf

Mon.-Fri., 3:30-3:30 pm

$15.00—less than 5 per wk.

$60.00—5 or more.

Colorado Springs

KKTV

Kay's Kitchen

Kay Breckenridge

Mon.-Fri., 4:40-4:40 pm

$25.00

Columbia, S. C.

WIS-TV

Family Kitchen

Emily Smith

Mon., Tu., Wed., Fri.,

4:40-4:40 pm

$50.00

WNOK-TV

Kim's Corner

Kim DiFillipo

Tu. & Thur., 3:45-4:45 pm

$34.00—1 1/2 rate.

Columbus, Ga.

WDAD-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.
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, a Cowles Station, is under the same management
as WMAX-370, 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 Merill 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)

Johnson City, Tenn.

Leidston, Me.

WLM-TV

A La Mode

Sonia Forgie

Tu. & Thur., 4:30-5:30

Rates on request.

Lima, O.

WLOK-TV

Marian's Matinee

Marian Fletcher

Mon.-Fri., 6:45-7:30

1-min. Class "B" spot rate.

Lincoln, Neb.

KFOR-TV

Esther Plans For You

Esther Hagen

Saturday, 5:15-5:30 pm

$32.50

Key To The Kitchen

Mike Roy

Mon.-Fri., 1:30-2 pm

$25.00 per 1-min. part.

KNX

California Living

Mercedes Bates

Mon.-Fri., 10:45-11:30 am

$140.00 subject to frequency discount.

KTLA

Tricks & Treats

Corry 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., 11:15-12 pm

$66.00

WHAS-TV

Good Living

Marian Gifford

Mon.-Fri., 10:30-11:00 am

$70.00 base.

Lubbock, Tex.

KTVE

Holiday Kitchen

Dora Arrington

Mon.-Fri., 4-5 pm

$37.50

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 spot.

KCOF-TV

Chef Milani

Mon.-Fri., 3-3:30 pm

$100.00, subject to "Saturation Package" discount.

Hollywood on TV

Marilyn Hare

Mon.-Fri., 3-3:30 pm

$50.00-10 sec. part.;

$55.00-20 sec. part.;

$80.00-1-min. part., all subject to "Saturation" discount.

KHJ-TV

Mama Wexas

Mon.-Fri., 2-2:55 pm

$100.00

KNBH

Mary McDougal At Home

Mon., Wed. & Fri., 1-1:30 pm

$725.00 per three 10-min.

segments (time & talent).

Caroline Leonelli

Tu. & Thur., 11:15-12:30 pm

$400.00 each 15-min.

segment (time & talent).

Memphis

WMCT

Shopping At Home

Olivia Browne

Mon.-Fri., 9:30-10 am

$5.00

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

$50.00-1-15 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

Milwaukee

Discount

Mon., Wed., Fri. & Sun., 2-2:30 pm

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

Mea Kingsby

Mon., 2-2:30 pm

$60.00 per show.

WTCL-TV

Man Around The House

Mrs. Rollie Bakken

Mon.-Fri., 1:30-2 pm

$70.50

Minot, N.D.

KCJB-TV

Cla Hadley Show

Mon.-Fri., 4:15-4:45 pm

Time cost plus $1.00 per min.

Mobile

WKAB-TV

none at present.

Mobile

WKAB-TV

none at present.

Monroe, La.

KNOE-TV

Pantry Party

Beth Breese

Mon.-Fri., 2-2:30 pm

$40.00-1 min. 1-time spot.

Pantry Party

Beth Breese

Mon.-Fri., 2-2:30 pm

$40.00-1 min. 1-time spot.

Food For Thought

Virginia Graham

Mon.-Fri., 12:12:30 pm

$300.00—combination

major & minor part.

Claire Mann Program

Mon.-Fri., 1-3:30 pm

$200.00—part. frequency discount earned.

Nashville

WSIX-TV

What's Cooking?

Lois Foxall

Mon.-Fri., 12-12:30 pm

$42.50

WSM-TV

Kitchen Kollege

Phil Rawlings

Mon.-Fri., 1-3:00 pm

$52.50

Newark

WATV

Shop, Look & Cook

Ruth Bean

Mon.-Fri., 1-3:02 pm

$135.00-1-time per wk.

New Britain

WKNB-TV

Postcards from Home Making

Jeanne Porter

Mon.-Fri., 4-4:30 pm

$42.50 per anent. (flat rate).

New Haven

WNHC-TV

Window Shopper

Lords Malgrem

Mon.-Fri., 11-11:30 am

$33.00 less frequency discount.

New York

WABC-TV

The Ernie Westmore Show

Mon.-Fri., 12:30-1:25 pm

$250.00-1-per-wk. spot.

Dione Leans

Cooking Show

Mon.-Fri., 9-9:30-10 am

$117.00-1-per-wk. spot.

Maggi McNellie 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

Kichen Fare

Susan Adams

Mon.-Fri., 11-11:30 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., 1-3:30 pm

$200.00—part. frequency
discount as earned.

(Continued on page 49)
Wall Street Report

Television stocks whirléd, 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 $6 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 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 high 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 equipment 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.
Women's Programs (Cont'd. from page 96)

Letter to Lee Graham
Mon.-Fri., 2:23 pm
$200.00—participation, frequency discount as earned.

WCBS-TV
Margaret Arlen Show
Mon.-Fri., 9:95 am
$250.00

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

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

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

Holiday House
Charles Williams
Mon.-Fri., 4:43 pm
$30.00

Of Course It's Fun
Grace Summer
Mon.-Fri., 3:30 pm
$30.00

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

KWTV
Brooke Loring 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., 4:43 pm
Card rate.

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

Wow TV
Connie's Kitchen
Connie Cook
Mon.-Fri., 4 pm
$75.50 flat per part. (minimum 1 min.).

Kay's Karousel
Kay Wilkins
Mon.-Fri., 1:50 pm
Card rate #7-$32.00, less frequency discount earned.

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

Providence
WJAR-TV
The Nancy Dixon Show
Mon.-Fri., (9:10 am, Mon., Wed., Thur., Fri.; 9:30-10 Tu.)

Roanoke
WSLS-TV
What's Cooking?
Martha Kirschner; Gloria Allen
Mon.-Fri., 1:13 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.

Whitney.
WTVI
Woman's Page
Vi Boucher
Mon.-Fri., 4:34 pm
$20.00—1 time only, $5.00 talent fee per 1-min. spot.

Pittsburgh
WOTV
The Woman's Page
Violet Halse; Peggy Towne
Mon.-Fri., 2:2-30 pm
$150.00—1 time; $75.00—"Ten Plan."

WPIT TV
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

Westfield
WDNY
Home Edition
Jean Connolly
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.

Women's Workshop
Hope to start women's programming in near future.

Portland, Ore.
KOIN-TV
Koin Kitchen
Betty Davis
Mon.-Fri., 11:13 am
$90.00

Reading, Pa.
WEEU-TV
Nan Heckman Show
Mon.-Fri., 4:45-15 pm
$20.00, less frequency discount.

Reno
KTVN
Kitchen Fun
Margaret Eiperen
Mon.-Fri., 4:43-4 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.

St. Joseph, Mo.
KFEU-TV
none at present.

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

Shelburne With KSDK TV
Wilma Sun
Mon.-Fri., 1:15-2 pm
$350.00 flat per week, 5 participations; $90.00 flat per 1-4 participations.

KSTM-TV
Let's Visit Kay Mortom
Mon.-Fri., 3:30-4 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 Bock Boone
Mon., Tu., Wed. & Fri., 3:30 pm
$50.00

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

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

San Antonio
KGBS-TV
Kayline Coffee Klub
(Mr.) Pat Boyette
Fri., 10:10-30 am
$55.00 (frequency discount), plus $7.50 talent fee per live.

(Continued on page 53)

March 1954, Television Age 49
YOU MIGHT CATCH A 247-LB. TARPON* —

BUT . . .

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

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.

(WKZO-TV AREA PULSE
27 COUNTIES)

SHARE OF AUDIENCE—MON.—FRI.—APRIL, 1953

<table>
<thead>
<tr>
<th></th>
<th>8 a.m.—12 noon</th>
<th>12 noon—4 p.m.</th>
<th>4 p.m.—12 midnight</th>
</tr>
</thead>
<tbody>
<tr>
<td>WKZO-TV</td>
<td>42% (e)</td>
<td>52%</td>
<td>62% (e)</td>
</tr>
<tr>
<td>STATION &quot;B&quot;</td>
<td>26%</td>
<td>25%</td>
<td>25% (e)</td>
</tr>
<tr>
<td>OTHERS</td>
<td>12%</td>
<td>23%</td>
<td>23%</td>
</tr>
</tbody>
</table>

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

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

**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).
WOAL-TV
Guest Book
Carmen Phelps
Mon.-Fri., 1:15-1 pm
$70.00
Menu Matinee
Carmen Phelps
Mon.-Fri., 1:15-1:45 pm
$70.00
San Diego
KFKB-TV
What's Cooking?
Marge Hume
Mon.-Fri., 11:15-30 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
Les Malloy
Mon.-Fri., 3:40-6 pm
$80.00
KPIX
KPIX Kitchen
Fay Stewart
Mon.-Fri., 9:30-10:30 am
$60.00—12 times per wk.;
$56.00—34 times; $52.50—5 or more times.
San Luis Obispo
KVECTV
Mary Ann On Camera
Mary Ann Wheeler
Wednesday, 4:30-5 pm
$32.50
Savannah
WOTC-TV
Hazel Franklin's Kitchen
Mon., Wed., Fri., 2:30-3:15
Turn & Thrur, 2:30-3 pm
1-minute rate plus $5.00
Schenectady
WRGB
The Susan Kaye Show
Mon.-Fri., 9:90 am
$60.00—1 min. participation;
less than 15 times, subject to frequency discounts.
Syracuse
WHHE
Kay's Kitchen
Kay Larson
Mon.-Fri., 1:15-3 pm
Class "C" annct. rate.
Gal Not Door
Kay Larson
Mon.-Fri., 4:15-15 pm
Class "C" annct. rate.
WSYR-TV
Ladies' Day
Kay Russell; Paul Abbott
Mon.-Fri., 2-3 pm
$72.00
Tacoma
KMO-T
Mitty Mike's Kitchen
Keith Heatherington
Mon.-Fri., 4-5 pm
$65.00
KTNT-TV
Home Show
Connie sage; Bob Gleason
Mon.-Fri., 10-11:30 pm
$55.00—national; $34.00 and
$40.00—local.
Texarkana
KCME-TV
Happy Home Show
Lady Jo Beals
Mon.-Fri., 4:30-6 pm
$27.50
Toledo
WSPP-TV
Women's Window
Ginny Wood
Mon.-Fri., 10:30-11 am
$85.00
Topaka
WIBW-TV
What's Cookin'?
Bea Smith
Mon.-Fri., 2:30 pm
Rates on request.
Tucson, Ariz.
KOPO-TV
Visiting With Virginia
Virginia Matterson
Mon.-Fri., 3-4:15 pm
$250.00 each.
Tulare, Calif.
KCOR-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
Looking At Cookin'
Kay Atta
Mon.-Fri., 3:3-30 pm
$60.00
Matinee
Steve Powell; others
Mon., Wed. & Fri., 2:30-3 pm
$60.00
Utica, N. Y.
WKTV
WKTV Homemaker
Mary Harvey
Mon.-Fri., 1-1:30 pm
$60.00
Coffee Time
Martha Manners
Mon.-Fri., 2-3:30 pm
$40.00
Washington
WAMAL-TV
The Modern Woman
Ruth Crane
Mon.-Fri., 3 pm
$60.00
WENB
Inga's Angle
Inga Rundfeld
Mon.-Fri., 2-2:30 pm
$75.00—1 min. spot, gross
commissionable.
Kitchen Cupboard
Phyllis Weaver
Mon.-Fri., 9-9:30 am
$75.00—1 min. spot, gross
commissionable.
WTOV
Foodcast
Donna Douglas
Mon.-Fri., 8:55-9:15 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., 3-2:30 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
Klass Inn
Bob Klass; Barbara Curran
Mon.-Fri., 12:15-3 pm
Class "D" rates.
Calling All Cars
Jan & Bob Carr
Mon.-Fri., 3:15-3 pm
Class "D" rates.
March 1954, Television Age 53
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: "Un'il we got that tv set, I thought my husband had forgotten how to neck."

* * *

Miss Gertrude E. Gschidle, 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 is 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 reporting 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 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.


What a Combination!
# TELEVISION AGE

## Set Count:

(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.)

<table>
<thead>
<tr>
<th>City</th>
<th>Stations</th>
<th>vhf</th>
<th>uhf</th>
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</thead>
<tbody>
<tr>
<td>ABILENE, TEX.</td>
<td>KBBR-TY</td>
<td>29,312</td>
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<tr>
<td>ADA, NEBR.</td>
<td>KEAA-TV</td>
<td>80,000</td>
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<tr>
<td>ADAMS, MONT.</td>
<td>KLGE-TV</td>
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<tr>
<td>AKRON, OH</td>
<td>WAVF-TV</td>
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<td>ALLIQUOTTE, ILL.</td>
<td>K9AGU-TV</td>
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<td>ALLENTOWN, PA.</td>
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<td>ALTOONA, PA.</td>
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<td>AMARILLO, TEX.</td>
<td>KFBA-TV</td>
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<td>AMES, IOWA</td>
<td>KLQO-TV</td>
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<td>ANDERSON, S. C.</td>
<td>WABN-TV</td>
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<td>ANTIETAM, PA.</td>
<td>WQAM-TY</td>
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<td>APTOS, Calif.</td>
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<td>AUGUSTA, MINN.</td>
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<td>AUGUSTA, N. J.</td>
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<td>BAKERSFIELD, CALIF.</td>
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<td>BALTIMORE, MD.</td>
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<td>BANGOR, ME.</td>
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<td>BETHLEHEM, PA.</td>
<td>WLEV-TV</td>
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<td>BOSTON, MA.</td>
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<td>W24-C</td>
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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
CINCINNATI *

Represented by The Katz Agency

And look who's Queen!

WENDY BARRIE

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 to 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 . . .

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 uhf 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.

George E. Sterling

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 bear your message on WMCT MEMPHIS' first TV Station WMCT 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.

March 1954, Television Age 59
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 goodbye 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 Breed 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 package 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 freewheeling 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 cigarettes, 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 programming 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 their 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.
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.
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
WGLN-TV  Easton, Pa.
KMBD-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.

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

Victory at Sea
KDAL-TV  Duluth
WKAB-TV  Mobile

SCREEN GEMS, INC.

All Star Theatre
WBD-TV  Atlanta
WBEN-TV  Buffalo
WNJO  Chicago
WLW-D  Dayton
WDAF-TV  Kansas City, Mo.
WBOL  Knoxville
WGAL-TV  Lancaster
KLAS-TV  Las Vegas
WVEC  Norfolk
WJAR-TV  Providence
WOAI-TV  San Antonio
WTOC-TV  Savannah, Ga.
KSLA  Shreveport
KTVU  Stockton, Calif.
KPDX-TV  Wichita Falls, Tex.

Fijis Playback
WKJC-TV  Fort Wayne
WLOK-TV  Lima, O.
WKND-TV  New Britain
WTOC-TV  Savannah, Ga.
KSLA  Shreveport
KCMC-TV  Texarkana

Professor Yes 'n No
KJEO-TV  Fresno
WKOW-TV  Madison

STERLING TELEVISION COMPANY, INC.

Junior Crossroads
KABC-TV  Los Angeles

The Paul Killiam Show
WFMV-TV  Greensboro
KOPO-TV  Tucson

Old Time Comedies
KXST  Los Angeles

What's the Record?
WEEK-TV  Peoria

Wonders of the Wild
KOR-TV  Albuquerque
KRLD-TV  Dallas-Fort Worth
KROD-TV  El Paso
KTVG-TV  Longview
WKTY-TV  Oklahoma City

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.

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
Gradwood 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.
## March 1954

### Television Age

#### Network Program Chart

Key: All times shown are Eastern Standard Time (EST). Date given in lower right-hand corner of block is starting date, unless otherwise indicated. F, Film. L, Live. P, Participating Sponsorship; S, Sustaining. A, Advertising. L1, Last Show. MS, Multiples Sponsorships (see footnote). 60M, On Now. TRA, To Be Announced.

### FOOTNOTES

ABC—"John Daly" (Mon. & Wed.). 7:15-7:30 p.m.; American Home Products and Mutual of Omaha, co-sponsors.

CBS—"Arthur Godfrey Time" (Mon-Th., 10-11:30 a.m.); M & W, 10-10:15—Scott Tape; Tu. & Th., 10-10:15—Kelloff; M, Tu., 10-10:30, all days—Kleenex & Johnson & Jones; M & W, 10-20-45—Snow Crop; Tu. & Th., 10-30-46—Richelieu; M & W, 10-15-11—Jokit John; Tu. & Th., 10-15-11—Tu, J.; M & W, 11-11-12—Lever Bros.; Tu. & Th., 11-11-12—Nabisco; M-Th., 11-11-12—Furman; "Valiant Lady" (M-Th., 12-12-12 p.m.); M, W & F—General Mills; Tu. & Th., Toast.

Hawkinson Falls (12:15-30 p.m.); ABC Mutual of Omaha Co.; W & F—Wesson Oil; "Garry Moore" (M-F., 1:30-2 p.m.); 1:30-64—M. students, Tu. Cat's Paw, (Continued on page 67).
She has been investigated and found wanted; by peeping Thomasinas, who peek Thru the Kitchen Window five A.M.s 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 Blender, 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 about Anna B.; she got a job organizing sales meetings and training demonstrators for Waring Blenders 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?
**CLASSIFIED ADVERTISEMENTS**

"Situations Wanted"—$10 per inch  
"Help Wanted"—$15 per inch

Address Box Numbers to:  
Television Age, 644 Madison Ave., N. Y. 22

---

### TIMEBUYER

Medium-size agency is looking for competent experienced buyer to handle both spot and network placements. $7,000 per annum.  
Box 396, Television Age

---

### SALES PROMOTION

Food and fashion background with sound retail merchandising experience—from buying to sales training. Promotional and advertising campaigns, coordinating sales and advertising. Worked with manufacturers, retailers, distributors and dealers. Asked before groups of salespeople, manufacturers representatives, and retailers.  
Assignments included a leading New York apparel shop, a National Chain Store organization, leading food packer, advertising agency.  
Box 323, 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 394, 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 396, 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 397, 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 306, Television Age

---

### HOWARD E. STARK

Brokers and Financial Consultants  
TELEVISION STATIONS  
RADIO STATIONS

**Network Program Chart** (Continued from page 66)

W & Th., Swift, F., Converted Rice: 1:45-5  
Th.—Hoover, Tu., Pitka, W., Best Foods, Th., Norge, F., Lynx Tape: 2:  
Tu.—Brule-Pye, Th., Brown Bros.: 5:15-30—Tu., Bellax, Th., Kellogg.  
"Linkletter's House Party": 1:30-3  
Th. & Th., 5:30-45—Kellogg; Fr., 5:45-4—Green Onion.

NBC—"Today": 11-9 EST & CST: Multiple sponsorship. "Kate Smith Hour": 2:45—3. 66-6.  

**ADJACENCIES**

<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:45</td>
<td>NBC</td>
<td>&quot;Today&quot;</td>
</tr>
<tr>
<td>1:45</td>
<td>Cox</td>
<td>&quot;Kate Smith Hour&quot;</td>
</tr>
<tr>
<td>3:45</td>
<td>&quot;Core Products Refining&quot;</td>
<td></td>
</tr>
<tr>
<td>1:15</td>
<td>&quot;Cow &amp; Pig Feed&quot;</td>
<td></td>
</tr>
<tr>
<td>4:15</td>
<td>Gerber Products</td>
<td></td>
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<tr>
<td>5:15</td>
<td>Dosekin Products</td>
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<tr>
<td>3:15</td>
<td>Axelos Co.</td>
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</tbody>
</table>

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**Combined Sales Program—Los Angeles**

High-rated and amazing buys in 10- and 20-second spot packages are still available before and after Baseball.  
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.
Burnett (Continued from page 20) 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 begira of top talent started with and continued 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. Alaways 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."

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 galley. 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 recipients—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:

<table>
<thead>
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<tbody>
<tr>
<td>8,402</td>
<td>6,741</td>
<td>7,005</td>
<td>7,085</td>
<td>7,756</td>
<td>7,937</td>
</tr>
</tbody>
</table>

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.)

ADVERTISERS: (National and regional advertisers; including presidents and advertising managers.)

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.)

TV FILM COMPANIES: (Including owners and general managers.)

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 No Breakdown Given

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!

*From February issue, Business Publications Section, Standard Rate & Data

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?

*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-telecasting 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 Rayner Co., Inc.

---

Larry Pentz
President

WMIN-TV

Minneapolis-St. Paul, Minn.

Joe Clay
President

KELO-TV

Sioux Falls, South Dakota
teams of Visual Experts will always strive to produce the best that advertising knowledge and professional know-how make possible...

**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?

<table>
<thead>
<tr>
<th>1st PLACE</th>
<th>2nd PLACE</th>
<th>3rd PLACE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bardahl Oil (152 points)</td>
<td>Lucky Strike Cigarettes* (131 points)</td>
<td>S.O.S. Magic Pads (132 points)</td>
</tr>
</tbody>
</table>

2. Which advertiser’s TV film commercial, regardless of method used, do you regard as the best all-around commercial of 1953?

<table>
<thead>
<tr>
<th>1st PLACE</th>
<th>2nd PLACE</th>
<th>3rd PLACE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bardahl Oil (155 points)</td>
<td>Gillette Blades (146 points)</td>
<td>Lucky Strike Cigarettes* (139 points)</td>
</tr>
</tbody>
</table>

3. Which producer of TV film commercials did the highest quality job in 1953, regardless of type of commercial?

<table>
<thead>
<tr>
<th>1st PLACE</th>
<th>2nd PLACE</th>
<th>3rd PLACE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sarra, Inc. (139 points)</td>
<td>Shamus Culhane (131 points)</td>
<td>Kling Studios (116 points)</td>
</tr>
</tbody>
</table>

4. Which producer of TV film commercials did the speediest job in 1953, regardless of type of commercial?

<table>
<thead>
<tr>
<th>1st PLACE</th>
<th>2nd PLACE</th>
<th>3rd PLACE</th>
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<tbody>
<tr>
<td>Sarra, Inc. (184 points)</td>
<td>National Screen Service (129 points)</td>
<td>Caravel Films (102 points)</td>
</tr>
</tbody>
</table>

…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

**TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES • SOUND SLIDE FILMS**

NEW YORK: 200 EAST 34TH STREET
CHICAGO: 16 EAST ONTARIO STREET

74 March 1954, Television Age
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 1938 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.

March 1954, Television Age 75
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. Norcross, 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. Norcross 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. McCraw has accepted the position of general manager of KKNH, 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 vhf is coming up soon.) And 53-year-old Tom McCraw has another fact in his favor: he's an experienced broadcaster. He began in 1926 as an announcer for WTVI, 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.
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-white; 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 NARTS 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.

WWLP
CHANNEL 61
SPRINGFIELD, MASS.
150 kw EFFECTIVE RADIATED POWER
SPRINGFIELD TELEVISION BROADCASTING CORP.
61 Chestnut St. • Phone Spring. 3-4181
SALES REPRESENTATIVES

Hartland

Doras

Dee P. Hollingswro Co.

Bertha Beeman

March 1954, Television Age

= 20

32
THE LIGHTER SIDE

In Camera

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 to 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, Col., identified only as David, won his third-grade essay contest on the subject My Pet. Thw essay read: "My dog is named Mitzi. My dog is a good watchdog. My dog watches tv."

—JOSEPH KASELOW
Top flight television showmanship is dependent not only on capable writers, producers and camermen, 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.

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.

THE HOUSTON FEARLESS CORPORATION

Please send catalog on:  
- Friction Head  
- Tripod  
- Tripod dolly  
- Parabola dolly  
- TV Cranes  
- Camera pedestals  
- Film Processors  
- Parabolas  
- Remote control parabola

Name: ........................................ Title: ........................................
Address: .................................................
City: ..............................  Zone:  ..................  State: ...........

THE HOUSTON-FEARLESS CORP.
11903 W. Olympic Blvd.
Los Angeles 64, Calif.
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.