



QUARTER - CENTURY REPORT

THE WORLD was still big in 1931. To fly around it was a daring trick. To talk around it was a novelty. Sight ended at the horizon.

Since then man has learned to use the air to shrink the earth. At jet speeds he transports himself from continent to continent. He talks with ease between the hemispheres. His field of vision is not global yet, but until it is he may content himself, if he is an American, with his present ability to see some 3,000 miles.

Radio in the U. S. was securely established in 1931, although its great growth period was still to come. There were 608 am stations and radio sets in two of every five U. S. homes. Fm was 10 years away. Television was in the crude stage of early experiment.

In 25 years am stations increased to nearly 3,000; fm was begun amid high hopes, was outshone by the coincidental development of television, is now at a level of 527 stations on the air; television was transformed from a laboratory oddity to the most miraculous communications device ever known, with nearly 500 stations operating. Almost every American home is a radio home; three out of four homes have television.

The reports which follow are not merely a record of what has been. They are a record of what *is* in the light of how it came to be and a forecast of a future that promises to be even more exciting than the tumultuous, productive past.

WHERE HAS THE MONEY COME FROM?

LUCKILY for radio and television, as well as other media, television burst upon the American scene in the midst of a fantastic advertising boom.

The boom was generated, of course, by the rocketing U. S. economy and, to at least some extent, by the tremendous growth of television itself.

No matter what its source of fuel, the advertising business for the past 10 years has been amazing. Indeed it has been out-racing the economy in general. As the top chart on page 109 shows, total advertising expenditures have been climbing faster than total disposable income, the target at which advertising shoots.

In 1945 total advertising expenditures were \$2.8 billion and total disposable income \$150.3 billion. In 1955, both had soared—advertising to better than \$9 billion, income to better than \$270 billion. But advertising rose more rapidly—from 1.9% of income in 1945 to 3.3% in 1955.

Advertising had sunk to 1.9% of disposable income in 1945 after several years of war production and scarcities of consumer goods. It had recovered considerable momentum in the postwar period before television came along to help give it an unmeasurable but definite kick.

In 1949, the first year that television expenditures were estimated, total advertising volume was \$5.2 billion, 2.7% of disposable income. That was about the ratio of advertising to income that had prevailed before the war (2.9% in 1937-38, 2.8% in 1939, 2.7% in 1940).

How much television and the general economic boom contributed individually to the increase in advertising to 3.3% of income in 1955 cannot, of course, be deter-

mined, but obviously both provided push. Television added to the total advertising volume, but it also subtracted something—though it is impossible to say how much—from older media.

In gross dollars, the other key advertising media have not suffered acutely since television arrived. Newspaper advertising increased from \$1.9 billion in 1949 to \$3 billion in 1955—a little more than the television increase of \$58 million to \$1 billion (see chart in middle of page 109). Magazine advertising was up from \$492 million to \$723 million. Only radio advertising slipped in dollar volume—from \$571 million in 1949 to \$545 million in 1955. (There is evidence the radio volume will be bigger this year.)

But dollars do not tell the whole story.

The size of bite that each medium has been taking out of the total advertising pie has diminished since the advent of television. As the bottom chart on page 109 shows, the percentages of total advertising going to newspapers, magazines and radio have steadily declined since 1949, the only exception being the gain recorded from 1954 to 1955 by newspapers.

In 1949, newspaper advertising accounted for 36.8% of total advertising, magazine for 9.5%, radio for 11%. Television made its appearance that year with 1.1% of total advertising.

In 1955, newspaper advertising was 34% of the total, magazine 8%, radio 6%. Television advertising was 11.1% of the total.

What has happened since television came along is that newspapers and magazines have continued to gain in dollar volume (because of the great growth of total advertising volume) while radio slipped. But the rate

of expansion of all three other media has been decelerated. Their futures obviously will be determined not only by their ability to compete with tv (and with each other) but also by the general state of advertising. The surest guarantee for the health of all four major media would be a continued growth of the U. S. economy and with it the growth of the total advertising effort.

In the 19 years that dependable estimates have been available (1937-55) \$82.5 billion has been spent for advertising.

Newspaper advertising has accounted for 35.3% of it, \$29 billion; radio for 9.7%, \$8 billion; magazine for 9.5%, \$7.8 billion; television for 4.2%, \$3.4 billion.

In the seven recorded years since the beginning of tv, total advertising has amounted to \$49.4 billion. Newspaper advertising was 34.7% of it, \$17 billion; radio 8.3%, \$4.1 billion; magazine 8.6%, \$4.2 billion, and television 6.9%, \$3.4 billion.

In those same seven years the character of advertising in various media changed.

Considerably more than half (57%) of total radio advertising was spent by national advertisers (network and spot) in 1949. Local business accounted for the rest.

In 1955 the proportions of national and local advertising on radio were almost reversed. Local business was 59%, national only 41%.

Newspaper advertising has been predominantly local historically. Local advertising constituted 75% of the newspaper total in 1949 and the same percentage in 1955.

Magazine advertising, of course, has been all national.

It was the strength of newspapers in the local advertising field that enabled them to keep on gaining dollar volume after television. For television has been predominantly a national medium ever since it had the first vestiges of national coverage. In 1955 national advertising amounted to 78% of all television business.

Radio has had to adjust its operations to build up local revenue as replacement for that which it lost in the decline of its share of national advertising. All indications are that it is succeeding in the adjustment. Local radio advertising volume has increased year by year, in the face of dwindling total radio volume. Spot radio advertising has held firm and this year appears to be rising significantly. These two will probably succeed this year in getting radio back on the upward curve despite the continued sluggishness of network radio.

Figures for advertising so far used here pertain to advertising expenditures—all the money which advertisers spend in their numerous advertising efforts. Only a part of these funds, of course, reaches the media.

The tables on this page show the revenue taken in by radio and television from time sales through the years.

SOURCES: Total disposable personal income: Office of Business Economics of U. S. Dept. of Commerce. Advertising expenditures: McCann-Erickson and Printer's Ink magazine. Television and radio revenues from time sales: FCC and BROADCASTING • TELECASTING.

Television Revenues from Sales of Time

Year	National Network	Spot	Local	Total
1949	\$ 10,795,512	\$ 7,275,013	\$ 9,459,608	\$ 27,530,133
1950	35,044,000	25,034,000	30,385,000	
1951	97,558,000	59,733,000	51,304,000	208,595,000
1952	137,664,000	80,235,000	65,171,000	283,070,000
1953	171,900,000	124,318,000	88,474,000	384,692,000
1954	241,225,000	176,766,000	120,131,000	538,122,000
1955	308,900,000	222,400,000	149,800,000	681,100,000

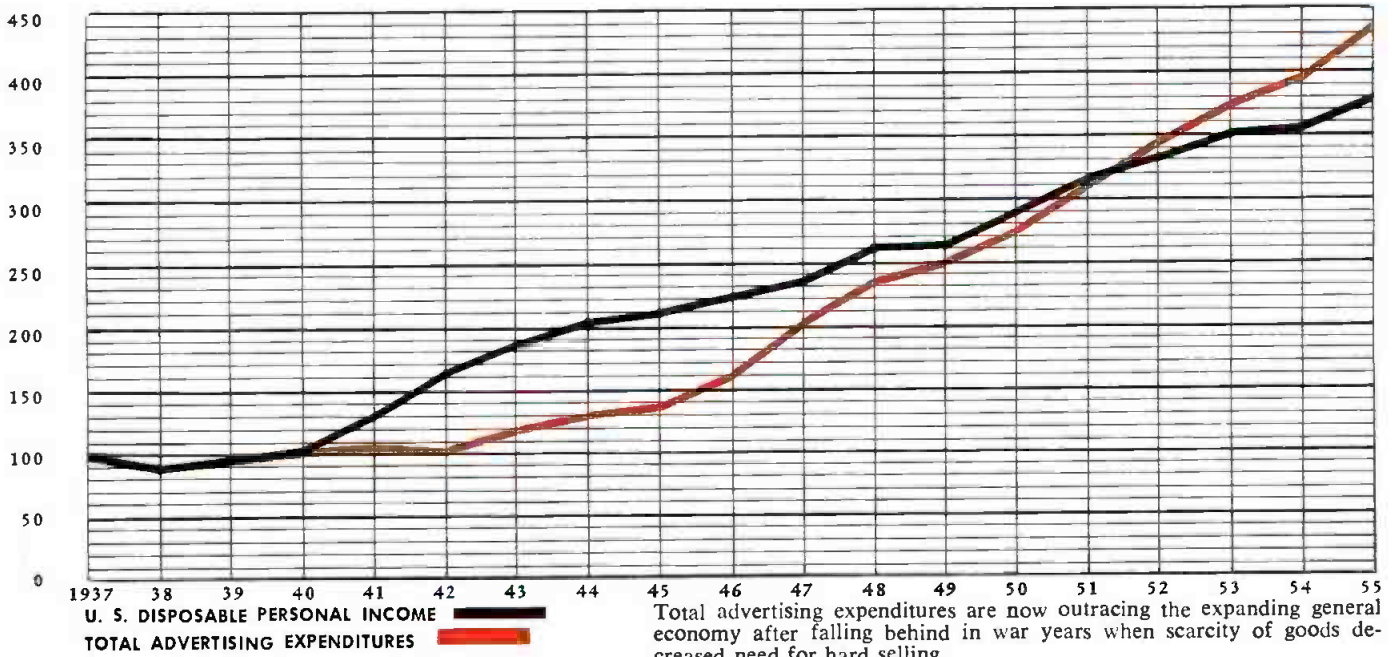
Radio Revenues from Sales of Time

Year	National Network	Regional Network	Spot	Local	Total
1938	56,612,925	28,109,185	32,657,349	117,379,459
1939	62,621,689	30,030,563	37,315,774	129,968,026
1940 *	71,919,428	1,869,583	37,140,444	44,756,792	155,686,247
1941	79,621,534	2,752,073	45,681,959	51,697,651	179,753,217
1942	81,744,396	3,444,581	51,059,159	53,898,916	190,147,052
1943	99,389,177	6,256,508	59,352,170	64,104,309	228,102,164
1944 *	121,757,135	7,612,366	73,312,899	84,960,347	287,642,747
1945	125,671,834	8,301,702	76,696,463	99,814,042	310,484,046
1946	126,737,727	8,043,381	82,917,505	116,380,301	334,078,914
1947	127,713,942	7,012,689	91,581,241	147,778,814	374,086,686
1948	133,723,098	7,329,255	104,759,761	170,908,165	416,720,279
1949	128,903,467	5,994,858	108,314,507	182,144,301	425,357,133
1950	124,633,089	6,897,127	118,823,880	203,210,834	453,564,930
1951	113,984,000	8,481,000	119,559,000	214,519,000	456,543,000
1952	102,528,000	7,334,000	123,658,000	239,631,000	473,151,000
1953	92,865,000	5,192,000	129,605,000	249,544,000	477,206,000
1954	78,917,000	4,767,000	120,168,000	247,478,000	451,330,000
1955 †	54,997,000	5,573,000	117,070,000	278,009,000	455,649,000

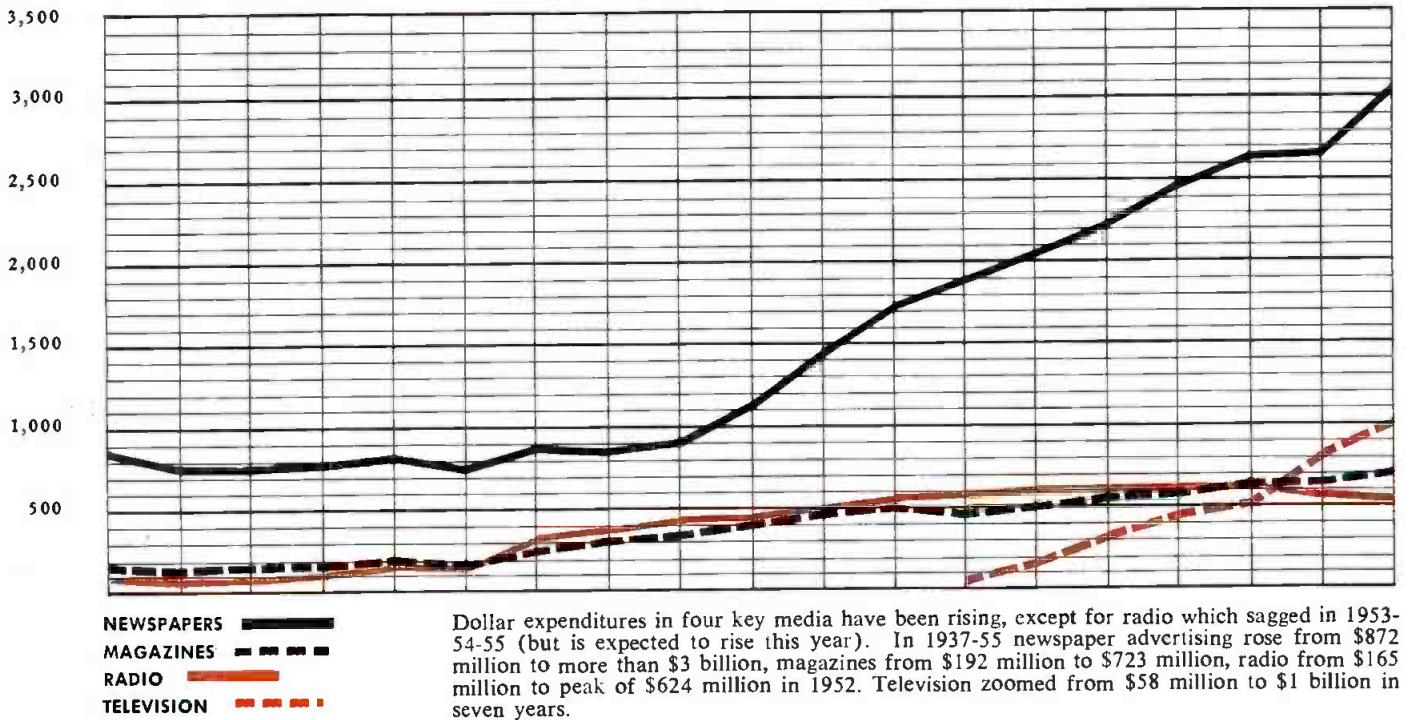
* Figures prior to this date not comparable in all categories.

† 1955 figures for radio estimated by BROADCASTING • TELECASTING. All others, FCC estimates.

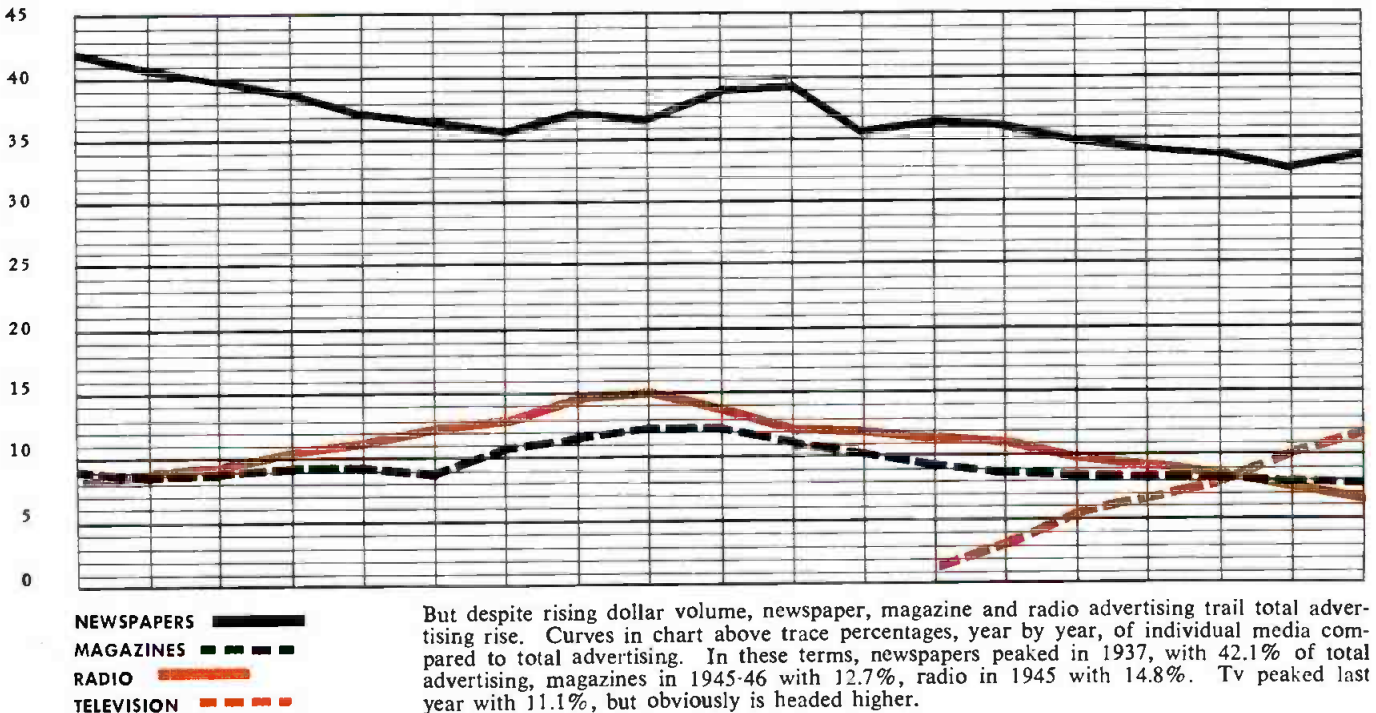
INDEX: 1937 = 100



MILLIONS OF DOLLARS



FIGURES ARE PERCENTAGES



'AND NOW A WORD FROM OUR SPONSOR'

In the 34 years since the first known broadcast commercial, radio and tv have sold everything from 'high grade' dwellings to 'mm-mmm good'

soups by means of dramatic episodes, jingles, program integration, subtle wit and shrill exhortation—to name only a few.

AT 5 p.m. on Aug. 28, 1922, an announcer stepped to the microphone of WEAF New York and said:

"This afternoon the radio audience is to be addressed by Mr. [H. M.] Blackwell of the Queensborough Corp., who through arrangements made by the Griffin Radio Service Inc. will say a few words concerning Nathaniel Hawthorne and the desirability of fostering the helpful community spirit and the healthful, unconfined life that were Hawthorne's ideals."

Mr. Blackwell then came forward and talked for 10 minutes about the happy, healthful, unconfined advantages of Hawthorne Court, a group of "high-grade dwellings" in Jackson Heights, New York, where people "can enjoy all the latest conveniences and contrivances demanded by the housewife and yet have all of the outdoor life that the city dweller yearns for but has deludedly supposed could only be obtained through purchase of a house in the country."

In the spirit of Nathaniel Hawthorne, then 58 years dead, Mr. Blackwell exhorted the "city martyrs" to heed the "cry of the heart," a voice which he described as clamoring for "more living room, more chance to unfold, more opportunity to get near Mother Earth, to play, to romp, to plant and to dig.

"Let me enjoin upon you"—Mr. Blackwell now was warming to his task of really selling the Hawthorne Court apartments—"as you value your health and your hopes and your home happiness, get away from the solid masses of brick, where the meagre opening admitting a slant of sunlight is mockingly called a light shaft, and where people grow up starved for a run over a patch of grass and the sight of a tree."

Thus radio listeners in New York heard what is generally accepted as the first radio commercial. It is testimony to the innate appeal of the medium that the first was not also the last.

By way of contrast, a few months ago Campbell Soup Co. filled the western airwaves with a series of commercials, carried on an ABC regional network, that consisted in their entirety of phrases like: "Campbell soups are mm-mmm good."

These chronologically extreme examples are neither the long nor the short of the commercial, but side by side they point up the distance that the broadcast sales message has come. En route, it has taken many forms—dramatic episodes, jingles, program integration, subtle wit and shrill exhortation,

to name a few—and when it got into television it became a complex thing whose production, once involving one man and a few dollars, enlisted scores of people, cost thousands of dollars.

Actually the Hawthorne Court apartments, of which Mr. Blackwell thought so highly and talked so long, were not the first products sold by radio.

Some seven years before that, in 1915, a young fellow named Arthur B. Church, whose name later became synonymous with KMBC Kansas City, helped build himself a business in radio parts and supplies by "advertising" them over his ham station 9WU in Lamoni, Iowa. And in 1919 Dr. Frank Conrad, on his experimental 8XK (later KDKA Pittsburgh), boosted the business of a friendly music store by giving it on-the-air credit in return for free records with which to program his station.

The Pre-emption

Sponsorships increased gradually after Queensborough Corp. paid WEAF \$100 for its 10 minutes. On WEAF, A&P figured big—and, incidentally, was one of the first victims of the institution that later became known as The Pre-emption: On the night of Nov. 15, 1926, when NBC's inaugural program was presented, listeners to WEAF heard this announcement:

"Thanks are due the Great Atlantic & Pacific Tea Co. which regularly engages these facilities, between the hours of 9 and 10 p.m. on Monday evenings, for they have consented to withdraw tonight's program by the A&P Gypsies so that we may broadcast the special opening program of the National Broadcasting Co. . . ."

NBC's special opening program was presented without sponsorship, but the next night WEAF and a lineup of 13 stations carried a sponsored program of music from 8 to the odd closing time of 8:33, with opening and closing commercials as follows:

"These facilities are now engaged by the makers of Scott's Emulsion of Pure Norwegian Cod Liver Oil for the broadcasting of another Vikings program."

And:

"The Vikings come to you through the courtesy of Scott & Bowne, the makers of Scott's Emulsion of Pure Norwegian Cod Liver Oil."

The closing announcement also invited listeners to let the sponsor know what they thought about his program. "Each of you

who write," the announcer said, obviously wanting to find out how many were listening, "will receive a copy of the *Viking Hand Atlas of the World*."

The Vikings program was followed that night by a series of other sponsored programs utilizing assorted station lineups. Among the programs were the *Jolly Buckeye Bakers*, sponsored by Buckeye Malt Syrup; *Eveready Hour*, sponsored by National Carbon Co., and an account of the auction bridge games sponsored by U.S. Playing Card Co. Almost uniformly their commercials followed the "These facilities are now engaged by . . ." pattern.

The evidence of the Queensborough commercial to the contrary, commercials at the outset clearly were expected to be kept to a bare mention of sponsor and product. As far back as about 1923, when Browning, King & Co., New York—one of the first broadcast advertisers—applied to AT&T for time on WEAF, a set of rules had been laid down by that station:

(1) Entertainment on sponsored programs had to be up to the standard set by the station for its sustaining programs; (2) the commercial must be kept, so far as reasonably possible, to the mention of the sponsor and product; (3) direct selling and price mentions were forbidden; (4) if the sponsor failed to conform to these rules, the station could cancel his advertising.

The commercials went a little further however, in the first sponsored broadcast on CBS. That was an hour and five minute program—nothing seemed to come out ever in those days—immediately following the CBS inaugural show on Sept. 18, 1927. The program consisted of music, jokes (?), and patter, with announcements by Maj. J. Andrew White, then president of CBS, and Harry C. Browne, who used the title of "judge," told Negro dialect stories, and helped out with the commercials.

After a few preliminaries, the opening commercial worked into this:

Judge: ". . . Well, then, I'm representin'; the Emerson Drug Co. of Baltimore, Md. I know you recollect that little blue bottle o' Bromo Seltzer—well, that's one of the things we make. Am I permitted to say all this?"

Major White: "You say it first and then ask me if you are permitted. Pretty wise old fox. Go on."

Judge: "No, I guess I told enough. Every body knows Bromo Seltzer so well, we are already acquainted anyhow . . ."

A little later in the program came the

**25 years ago
Sol Taishoff
wrote:**



We make our bow

"Edmund Burke said that there were Three Estates in Parliament, but in the Reporters' Gallery yonder there sat a 'Fourth Estate' more important far than them all."

—Carlyle's *Heroes and Hero Worship*

AND now Radio! Who is there to gainsay its rightful status as the Fifth Estate? Powerful medium for the conveyance of intelligence and entertainment to the masses, Radio Broadcasting has come to take its place alongside "the Lords Spiritual, the Lords Temporal, the Commons and the Press" to whom the redoubtable Burke alluded in one of his unpublished flights of oratory.

Radio as the mouthpiece of all the other Estates occupies a peculiar position of its own in American life. It furnishes all of man's other high Estates voices that reach far beyond their cloistered chambers, their limited social circles, their sectional constituencies and their circulation areas.

But beyond all that, it brings new cheer, new intelligence, new light to the multitudes in providing all the many and diversified forms of education and entertainment that the human ear can convey to the mind. Soon sight will be added to radio's voice; when and how, it is too soon to say, but that it will be the best minds of radio are agreed.

All this broadcasting does in this country while sustaining itself as an economic entity, without the direct aid or subsidy of government. It does all this, under the American scheme, while lending new stimulus to business by making available to business a new vocal medium of sales approach. It does all this, we believe, without encroaching upon, but rather in close cooperation with, the other realms of education, entertainment and business.

BROADCASTING makes its bow firm in its belief in the American system of radio. With all its youthful faults, Radio by the American Plan still expresses a certain genius of the American people—the genius of free enterprise.

It would be idle here to expatiate upon the blessings, the faults and the future hopes of radio. The columns of BROADCASTING will be devoted to the news of radio, particularly to bringing the various elements that make up this great art and industry to a greater awareness of another. BROADCASTING intends to report, fairly and accurately, the thoughts and the activities that motivate the field of broadcasting and the men who are guiding and administering broadcasting.

To the American system of free, competitive and self-sustaining radio enterprise, this new publication, accordingly, is dedicated.

SOL TAISHOFF
Co-founder, Editor, Publisher
BROADCASTING

VOLUME 1, NO. 1 OCTOBER 15, 1931

85,000,000 WORDS LATER...

It is evident that these memorable words came from a man of vision. The high standards set forth in Sol Taishoff's first editorial pointed the young BROADCASTING magazine in the right direction. Twenty-five years and 85,000,000 words later these high standards have become promises fulfilled and a job well done.

Sol Taishoff envisioned high standards for the "Fifth Estate" as well as for his new publication. Just as B•T has ably served the broadcast industry through 25 growing years . . . so WTCN has, for the same quarter of a century, served the Upper Midwest.

At WTCN Radio and WTCN-TV we turn toward the years ahead with eagerness and enthusiasm to continue to "bring new cheer, new intelligence and new light to the multitudes."

WTCN Radio

1280 Kilocycles 5,000 watts

Affiliated with WFDF, Flint;
WOOD AM and TV, Grand Rapids;
VFBM AM and TV, Indianapolis.
Represented nationally by Katz Agency, Inc.

WTCN-TV

Channel 11 **316,000 watts**

MINNEAPOLIS-ST. PAUL

"The Station of the Stars"

ABC Network

BOXTOPS AND BROADCASTING

THE use of premiums in radio and television advertising has become one of the commonest commercial techniques. Here's how the first network premium offer originated, as recounted by Duane Jones, agency veteran, in his book, Ads, Women and Boxtops, which was condensed in a B • T series of articles in June, 1954:

THE first network radio application of a special premium technique to a nationally advertised package product occurred in 1933. Benton & Bowles offered a seed deal on the air in behalf of Colgate-Palmolive-Peet's Super-Suds.

As contact man on the account I had suggested the deal. To my knowledge, it was the first boxtop offer ever carried by a national radio network. And it was the first seed premium ever offered by air. Furthermore, it was the first campaign ever conceived as a fundamental package goods advertising technique. It was a stone for the corner of a new sales structure, a form of advertising not yet born. It presented an entirely new sales approach. Although no one knew it then, in time it would become one of 15 techniques used exclusively for package goods advertising. It would help to make millions of women habit-minded in their purchase of packaged foods, drugs and other commodities.



MR. JONES

But when I suggested the idea to Bill Benton, co-founder and then head man of Benton & Bowles, and destined later to become one of Connecticut's august United States Senators, he told me it sounded like sheer madness—a diabolical form of financial suicide.

"Who ever heard of paying such a terrific sum for radio time just to give garden seeds to listeners?" he said. "Why, the whole thing is absurd!"

After much persuasion, however, he finally consented to take a chance, but from that moment I was painfully aware I was a marked man if it failed.

Having come from the West Coast, I was acutely conscious of the pulling power of the name, Hollywood. So I decided to commercialize this magic to the utmost. With that in mind, we announced the offer as a Hollywood garden, one with gorgeous flowers like those grown by the movie stars, available to all takers for only a dime and a Super-Suds boxtop.

We carried the deal nationally for ten days over NBC on a daytime serial, "Clara, Lu 'n' Em, and it drew more than 600,000 returns. Naturally this was sensational. It was both colossal and super-colossal.

"Well," I said to Benton, "we sold more than half a million packages of SuperSuds in ten days—an average of 60,000 a day. What's more, the premium washed its own face—paid its own way." "Not bad," Benton grinned, "Not bad at all. I told you all the time it was a swell idea. I thought it was terrific right from the start."

familiar broadcast habit: they announced a contest. "So," said Judge Browne, "the Emerson Drug Co. announces to the soda fountain dispensers a reward for mailing to them the best comments of whose whom they serve . . ." Pretty good rewards, too: \$500 each month for the 10 best comments; \$250 for the next 10; \$150 for the third 10; and \$100 for the fourth 10.

For the most part, the early commercials were practically carbon copies of the sponsors' print ads. For example, American Tobacco Co.—which later came up with such unforgettables as the chant of the tobacco auctioneer and "Sold American!", LS/MFT," "Be Happy, Go Lucky" and the Hit Parades of both radio and tv—in the early days put its print copy on the air virtually without change. This was about 1928, and the habit among major advertisers continued for several years.

Not until 1934, in fact, did an agency hire a copywriter to handle radio commercials exclusively. The agency was Young & Rubicam. The copywriter was Joseph A. Moran, now vice president of Y&R. In Mr. Moran's words, "when radio commercials were first written, they were written by the left hand of a right-handed copywriter."

But changes came, and the late 1920s and early 1930s brought a number of new developments—among them informality in handling the sales message, the dramatized commercial, the integrated commercial, the heresy of kidding the product.

Among the earliest dramatized commercials was one for Fels-Naptha soap which was heard about 1929. It was a long-winded story of a girl who won a handsome man sion by proving she was a good housekeeper Her proof? She used Fels-Naptha, of course

The integrated commercial was born, according to the best available vital statistics in the mid-30s—about 1934-35—with Freddie Allen, Ed Wynn, Jack Benny, Burns & Allen, and Phil Baker among the foremost practitioners of this new art form (also see Jack Benny interview, page 118). Many of these performers also found in this technique an unpassable opportunity to kid the commercial, which they did with considerable sales effectiveness. It was an approach that was developed into a way of life by Arthur Godfrey and other latter-day salesmen.

The early '30s saw the networks shake off one set of shackles which they had imposed on themselves from the beginning (but which many stations had disregarded in their own commercial operations). That was the ban on quoting prices on the air.

In July 1932 NBC withdrew its price mention prohibition insofar as daytime hours were concerned (except on Sundays). Roy Witmer, NBC sales vice president at that time, explained that NBC felt prices would be interesting to housewives. First advertiser to take advantage of the new policy was A&P, then one of NBC's biggest accounts, which listed the prices of certain commodities on two morning programs.

Two months later both CBS and NBC lifted the ban—for nighttime as well as day; A&P again was first in line, carrying price mentions on the *A&P Gypsies* on NBC on Sept. 12, 1932. CBS' new policy became effective three days later, on Sept. 15. Both networks imposed limits on the number of

chainbreak announcement:

"For those who are listening in and who may have tuned in late, this is the *Effervescent Hour* in charge of Judge Browne, representing the Emerson Drug Co. . . . The Columbia chain station to which you are listening will now identify itself . . ."

A few jokes and musical numbers later, time came for another sales message:

Judge: ". . . It seems to me, suh, that the folks out there who are listening may not know as well as we do the virtues of that dainty, delightful, appealing, exquisitely refreshing—"

Major: "Yes?"

Judge (laughs): ". . . fragrant, delectable, soda fountain drink, Ginger Mint Julep."

Major: "You are entitled to tell them what it is, sah."

Judge: "Tell them what Ginger Mint Julep is? There aren't words sufficient for expression, suh."

Major: "You were going along pretty well a moment ago."

Judge: "Why, I hadn't got started, Major. The only way you can ever know how good a Ginger Mint Julep is, is to try it."

Major: "And how do I rate that distinction?"

Judge: "It is my pleasure, suh, to extend to you this little hospitality, if you will

accept the drink.

"Now, here it is, and if it doesn't remind you of putting your face into a fragrant bed of mint and sipping the nectar fit for the gods, suh—well, I know it will mean more than that to you. And while you are enjoying its cooling flavor, I shall endeavor to indicate the contrast by having a hot number played by the Ginger Mint Julepers. This number is known as 'Let Her Fizz'."

End of commercial, suh. For the closing, Major White said:

"That brings to a close the visit of Judge Browne and his friends from Baltimore, appearing very frankly in the interest of the Emerson Drug Co., which makes Bromo Seltzer and Aperio and Ginger Mint Julep, and we leave you with the refrain of the appropriate song of this old established concern—"There Is No Love Like the First Love'."

Apparently the commercials, or the program, or both, brought a pleasing reaction. The following week Judge Browne told his listeners that "we are gratefully conscious and appreciative of the many kindly comments made across the counters of soda fountains throughout America about Ginger Mint Julep and its delightful bouquet."

And right there Judge Browne and Emerson Drug got into what was to become a



Savannah's No. 1 Station, 27 Years
Old This Month, Congratulates the
Industry's No. 1 Publication for 25
Years of Excellent Service!



*See Savannah's latest
Pulse for Radio and TV*

WTOC AM - FM - TV
S A V A N N A H

REPRESENTED NATIONALLY: AVERY-KNODEL



... and a low bow to the many GUYS and DOLLS of —

BROADCASTING-TELECASTING MAGAZINE

Few men in the broadcast industry have done more for our business than has Sol Taishoff, leader of a great team.

It's a real pleasure to say it . . . and to pay for saying it.

A tireless worker, yet with always a few minutes to spare for any of us, Sol has proven a powerful friend and a potent voice in broadcasting's behalf.

Few industries, if any, have a trade magazine to compare with the Taishoff team's handiwork, and we point to BROADCASTING-TELECASTING with justifiable and sincere pride.

Sol Taishoff has won marked success — and he well deserves it. We hope he and his guys and dolls have many, many more years of forward progress.

Plex Johnson
FOR

Established 1925

WHBF

31 YEARS IN RADIO — 6 YEARS IN TELEVISION



THE QUAD-CITY FAVORITE
Rock Island, Moline, East Moline, Illinois; Davenport, Iowa

price mentions permissible within 15-minute periods.

A mid-30s development that worked itself into a future was the transcribed spot announcement. Cecil Widdifield of Schwimmer & Scott Adv. has been credited with pointing out the commercial possibilities of the 20-second intervals between programs—and with selling the idea of the transcribed spot. Comedian George Givot ("The Greek Ambassador") was one of the first—if not the first—to be featured in a series of transcribed commercial announcements.

Pretty soon, transcribed commercials were being heard all over the U.S. In the 1940's a related phenomenon, the transcribed jingle, had become the rage—and to many, the bane—of radio. A storm developed, in which some stations banned all jingles. In 1944, WQXR New York imposed such a ban (and it still stands; a fortnight ago,

Barney's clothing chain went to the expense, in order to get its commercial on WQXR, of having its "Calling All Men to Barney's" jingle arranged and recorded as an instrumental number to be played on WQXR without words).

Also in 1944, WWJ Detroit announced it was banning not only jingles but all transcribed announcements, effective the following Feb. 1. Harry Bannister, then manager of WWJ (now NBC station relations vice president), explained that the move was made to enable the station "to carry out its mandate of operating in the public interest. We believe that transcribed announcements have impaired the entertainment value of radio . . ."

Agencies were concerned by the move; meetings held at which alternatives to the WWJ ban were proposed and considered. But WWJ held fast, at least for the time

being. WWJ representatives explain that the ban remained in force throughout the rest of World War II and on to about 1948, when it was dropped.

Singing commercials meanwhile were the subject of considerable research. Pulse Inc. reported on the basis of a study made in 1947 that, whatever their artistic value, they must have selling power: in each of five separate product categories, Pulse found, brands identified with singing commercials were remembered best.

The singing commercial that touched off the jingles wildfire was "Pepsi-Cola Hits the Spot," which hit radio about October 1939. But this was not the first.

Earl Gammons, former Washington vice president for CBS, now a consultant, has been credited with offering the first singing commercial on Christmas Eve, 1926. The

GEORGE WASHINGTON HILL: ECCENTRIC GENIUS

BY FAR the most controversial figure ever to explode upon the modern advertising scene was a rotund authoritarian who was named George Washington Hill. Mr. Hill is the man who used radio to sloganize Lucky Strike into the top-selling cigarette for 12 of his 21 years as head of American Tobacco Co., according to company figures.

Mr. Hill wore his hat indoors, but he still had a way with women. He added American womanhood to the cigarette market almost single-handedly shortly after he succeeded his father as president of American Tobacco in 1925. Aware that the ladies restrained themselves from the "vice" of tobacco only because they thought it wasn't ladylike, Mr. Hill set out to tell them, by advertising, that that idea was a myth.

In 1928, he entered network radio to introduce the now-classic slogan, "Reach for a Lucky instead of a sweet!" When the figure-conscious ladies responded by the thousands and the candy companies started revolting against this tack, the Federal Trade Commission warned Mr. Hill to desist. Mr. Hill thereupon began telling his new-found customers to "Reach for a Lucky instead!" By 1931 Lucky Strike was leading the cigarette pack.

In the depression years of the Thirties, when most people felt they were wallowing in luxury to have a radio in the parlor, Mr. Hill had one in every room of his house. Here he liked to listen to his slogans on the *Lucky Strike Radio Hour*, forerunner of Luckies' *Your Hit Parade*, and the radio advertising of his competitors.

Mr. Hill's career as a radio impresario included the Metropolitan Opera, *Hit Parade*, Ben Bernie, Kay Kyser, Eddie Duchin, Jack Benny, Phil Harris, Wayne King, *Information Please* and columnist Dorothy Thompson. He liked his radio music loud and syncopated, with a minimum of "arranging." According to a sketch of his career in the book, *Sold American!* distributed by American To-

acco Co.. Mr. Hill "insisted the tunes be played just as people ordinarily heard them, feeling that the familiar context would help his commercials get across."

A trademark of the Lucky Strike programs was the "chant of the tobacco auctioneer." Mr. Hill paid two tobacco auctioneers \$25,000 each a year to sound their nasal pitches which always concluded with the familiar "Sold American!" Radio, claims the biography, is the "one-word reason" why Lucky Strike was able to cut its number of salesmen in half while continuing to boost its sales.

As a "one-man" advertising agency,



Mr. Hill was the undisputed boss of American Tobacco's promotion, and although he had a corps of executives around him, their manliest efforts seem to have been used in restraining him until some of his more wild-eyed advertising schemes had cooled.

When World War II came, Mr. Hill was informed in 1942 that the gold panels and the green background on the Lucky Strike package would have to go because the gold panels were made from copper and the green from chromium, both metals critical to the war effort. The Hill

biography describes how Mr. Hill was told by an executive that "just like the soldiers, green ink has gone to war." The narrative continues:

"Hill's palm hit his glass-topped desk like a thunder-clap. For the next few days he pondered over the verbal possibilities, and 'Lucky Strike Green Has Gone to War' was the result."

The slogan was used only on the radio and on Luckies cartons and repeated over and over again, sometimes with no other identification. The slogan campaign broke very close to the North African invasion of 1942 and in six weeks sales of Luckies had jumped 38%. Besides that, American adds, enough copper was saved in a year to provide bronze for 400 light tanks.

Despite Mr. Hill's large purchases in radio, a *Saturday Evening Post* survey in 1945 showed that Lucky Strike in ten years had spent a total of \$55.5 million in advertising, to sell 436.1 billion cigarettes, while its two main rivals spent \$85.9 million and \$84.2 million to sell 817.6 billion units between them. Thus, Lucky Strike's "traceable ad costs" were 12.7 cents per thousand cigarettes as against 20.8 cents per thousand for the two major competitors.

While some of Mr. Hill's slogans went awry and failed to sell Luckies and many others were eased out of ad campaigns by more conservative subordinates, one of his slogans, originated in 1942 and its initials used widely on radio as a teaser with no further identification, won full approval from Vincent Riggio, who succeeded Mr. Hill as president upon the latter's death in 1946. This was "L.S./M.F.T." (Lucky Strike Means Fine Tobacco). Mr. Riggio assured Mr. Hill he thought these words would last longer than any other ad the company had coined.

American's narrative of the discussion ends this way "In his own broad pen-strokes Hill wrote out the initials and ordered them printed on the bottom of the white Lucky pack. They are still there, just as he wrote them."

station was WCCO Minneapolis, where he was then commercial manager. The product was Wheaties. And the commercial, sung by a male quartet, went so:

"Have you tried Wheaties?

"They're whole wheat with all of the bran.

"Won't you try Wheaties?

"For wheat is the best food of man."

From then till now there have been more jingles than man can count, much less sing. One of the hardiest, dating from the early 1930's is Jello's choral "J-E-L-L-O." Others among a vast lot of especially noted ones are "Duz does everything"; Adler elevator shoes' "You can be taller than she is"; Chesterfield cigarettes' "Sound off—for Chesterfield!"; Gillette's chimes and "Look sharp—be sharp!"; Luckie's "Be Happy, Go Lucky"; Arrid's "Don't be half-safe"; Halo shampoo's "Halo Shampoo Halo"; Pepso-

dent's "You'll Wonder Where the Yellow Went."

But the ring-tailed wow that led the parade was Pepsi-Cola's. This was a product of the team of Allen Kent and Ginger Johnson (Herbert Austen Croom-Johnson), who had met at NBC and, about 1935, turned out a series of Mother Goose parodies that they sold to a bread sponsor.

Edgar Kobak, who now is a business consultant and station owner and then was with the Lord & Thomas agency but preparing to return to the old Blue Network, was one of a small group who, in 1939, encouraged Kent-Johnson to apply their talents to the writing of a jingle that would sell a 12-ounce bottle of cola for five cents. The result, using a frisky adaptation of the English hunting song, "John Peel," is reprinted here for the benefit of the very young, the older

deaf, and the extremely short-memoried:

"Pepsi-Cola hits the spot.

"Twelve full ounces, that's a lot.

"Twice as much for a nickel too.

"Pepsi-Cola is the drink for you!

"Nickel, nickel, nickel, nickel.

"Trickle, trickle, trickle, trickle.

"Nickle, nickle, nickle, nickle . . ."

Pepsi-Cola not only liked the song but acquired the copyright as well, which it still holds.

Another unforgettable one, often credited with turning a tide of public resentment that was by then running against the singing commercial, was a ditty that BBDO brought out about 1944 featuring "Chiquita Banana" and making the point that refrigerators and bananas are not compatible. "Chiquita" won critical as well as public acclaim—and, given new lyrics containing dietary advice, received acclaim also from the radio head of the U.S. Dept. of Agriculture, from the head of Famine Emergency Committee, and from other officials for its work in combating the postwar famine in the world.

Meanwhile, the commercial had been introduced to tv.

The first authorized tv commercials appeared July 1, 1941, and were on WNBT (now WRCA-TV) New York, the only television station that was then ready for business with both a commercial license and a rate card. There were five.

(1) Bulova Watch Co. opened and closed WNBT's transmissions that day with a visual adaptation of its long-familiar radio time signal—and promptly signed up for daily tv time signals for 13 weeks.

(2) Sun Oil Co. sponsored a television version of Lowell Thomas' radio newscast over the Blue Network. For the cameras, announcer Hugh James read the commercials from a desk piled high with cans of Sun oil.

(3) Lever Bros. put on a special version of *Uncle Jim's Question Bee*, one of its radio shows. "Aunt Jennie," star of another Lever radio series, did the commercials. Among other things, she opened a can of Spry and displayed its contents to viewers, and later cut and served a Spry-made cake to the cast and contestants.

(4) Procter & Gamble sponsored an adaptation of its *Truth or Consequence* radio series, in behalf of Ivory soap. In addition to the familiar "red hands" story for the viewers, contestants were given large cakes of Ivory whose labels were clearly visible to the home audiences.

(5) The Missouri Pacific Lines put on a half-hour travel film.

In the 15 years since then, tv commercials have in many ways followed the evolutionary pattern of commercials in radio developing through trial and error, constant experimentation—and, by comparison with radio, almost staggering expense. Despite the comparative complexity of television however, several parallels might be drawn between the development of the sales message in the two media. It is to be doubted however, that television has yet produced the equal of a singing commercial that is said to have been carried on a Canadian radio station:

"Dignity, peace, and more for your dollar
"At Coopersmith's Funeral Parlor."



NEW YORK

CHICAGO

DETROIT

DALLAS

ATLANTA

CHARLOTTE

ST. LOUIS

MIAMI

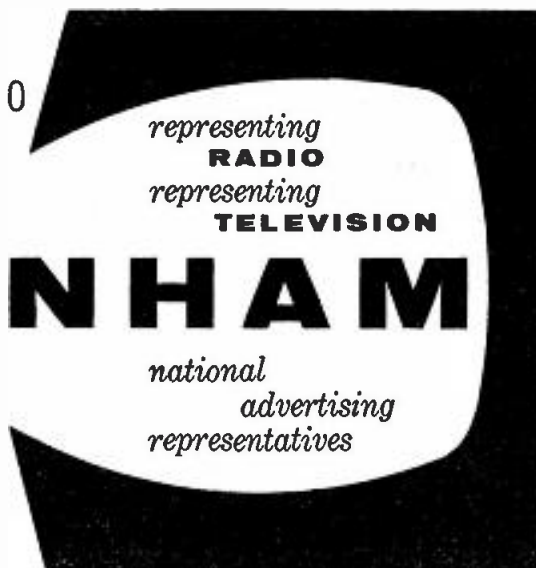
MEMPHIS

LOS ANGELES

SAN FRANCISCO

BRANHAM

11 OFFICES
FROM COAST
TO COAST.



Two powerful voices of Western radio

KMPC  **KSFO**

710 kc LOS ANGELES

560 kc SAN FRANCISCO

Salute the powerful voice of All radio

Broadcasting - Telecasting
SOL TAISHOFF and STAFF

Congratulations

on their 25th Anniversary!

★ For 25 years KMPC, KSFO and their management have watched BROADCASTING grow in influence and size in the field of Radio. Under the guiding hand of Sol Taishoff and his loyal staff all these years, BROADCASTING quickly became — and has always remained — the outspoken advocate of every important improvement

in broadcasting. Sol and the magazine he co-founded and still heads have helped us, as they have helped broadcasters throughout the U.S. We know today we render a better service to our communities because of Sol Taishoff and BROADCASTING. May you both celebrate a glorious 50th Anniversary, and may we be around to share the fun!

GOLDEN WEST BROADCASTERS

Los Angeles **KMPC** · **KSFO** San Francisco

Gene Autry, Chairman, Board of Directors • Robert O. Reynolds, President

National Representatives: KMPC, AM Radio Sales · KSFO, Headley-Reed Co.



A B•T INTERVIEW
WITH JACK BENNY

STARS SHINE BEST WHEN POLISHED

NO PERFORMER in broadcasting has kept at or near the top as consistently or long as Jack Benny. Here, in this recorded interview with B•T's Associate Editor Larry Christopher, Mr. Benny explains how he has kept his star shining for nearly 25 years.

Q: Jack, since you have sustained about the longest run on radio and television of a single personality during the past quarter of a century, your impressions are of special significance to the broadcasting profession at this time. For instance, how did you happen to decide to leave radio and devote full time to television?

A: I didn't have to decide. Television decided that for you. Tv and sponsors. There's no such a thing as making a decision there. You go where you have to go.

Q: The decision is not up to the entertainer?

A: No. Not at all. I don't care how good your radio program is at the moment, if you have to make a transition to television and if you don't make a good one, it certainly isn't good for the star.

Q: What are the problems for the star in making the transition?

A: Some people might be very, very good in radio and not make it in television because maybe before radio they haven't had real show business experience. On the stage. You see, television brings you back on the stage. I fortunately have had many, many years of experience on the stage, including vaudeville. Now, on the stage I used to do practically what Ed Sullivan does today except he goes for it pretty straight and I go for comedy. If I had started years ago and

done that type of show, that would have been the type of show I would be doing today. Now that would have been easy for me to do—a weekly show as an m.c. As long as I knew the acts that were coming in I could prepare for it and also do some work with them. Outside of that, on my first year I sort of had to feel my way around and it seemed that the oftener I did them the better the shows were because I got into the groove like I did on radio.

Q: You're on your seventh year in tv on CBS-TV and with great frequency than before, are you not?

A: For the last three years it's been every other week. Before that once a month. Before that, once every six weeks. Before that, six year and before that four a year. The fewer you do the tougher they are.

Q: The frequency keeps you sharper?

A: Not only keeps you sharper but you don't feel the responsibility that you have when you only go on four times.

Q: Did you feel a more significant responsibility?

A: Yes. If you only go on four times then every show has to be a knockout. This way, the way I go on now, if every show isn't great it doesn't make that much difference. I try to keep them great. (Let me say, I try to keep them from being lousy!)

Q: Do you feel television is draining on your creative capacity much more than radio, the movies or vaudeville did?

A: I think it's a big drain on people. I must say fortunately it has been a little easier for me because of the build-up of the character

On October 15, 1931, a young man in Washington, D. C., eagerly thumbed through the 32 pages of a dream come true . . . the first issue of a new magazine, destined to serve, and grow with, the young industry of Broadcasting. As Sol Taishoff read the copy—most of which he had written himself—his dream leaped ahead, and he visualized a publication which should grow in importance and value as the industry grew.

Two years earlier . . . September 16, 1929, in Covington, Ky., another young man pushed a switch which put into operation *his* dream . . . a 5,000 watt radio station. L. B. Wilson, like Sol Taishoff, was a practical dreamer, and he, too, visualized the growth and importance of *his* dream during the years to come, when his station would be one of the nation's most important.



Today . . . as Sol Taishoff, his staff, and his magazine celebrate its Silver Anniversary, Mr. Taishoff looks back on 25 years of constant growth and increasing importance to the industry it serves, of a great trade publication—The Bible of The Broadcasting Industry. It is the realization of his dream.

And during its 27 years—the growth of WCKY has paralleled that of Broadcasting Magazine. From a 5,000 watt station sharing time with three others—WCKY today, with 50,000 watts, is as powerful as any radio station in the United States. With a selling impact covering much of the nation, WCKY's position in the field is unchallenged. And although he isn't here to share it, L. B. Wilson's dream, too, is a reality.

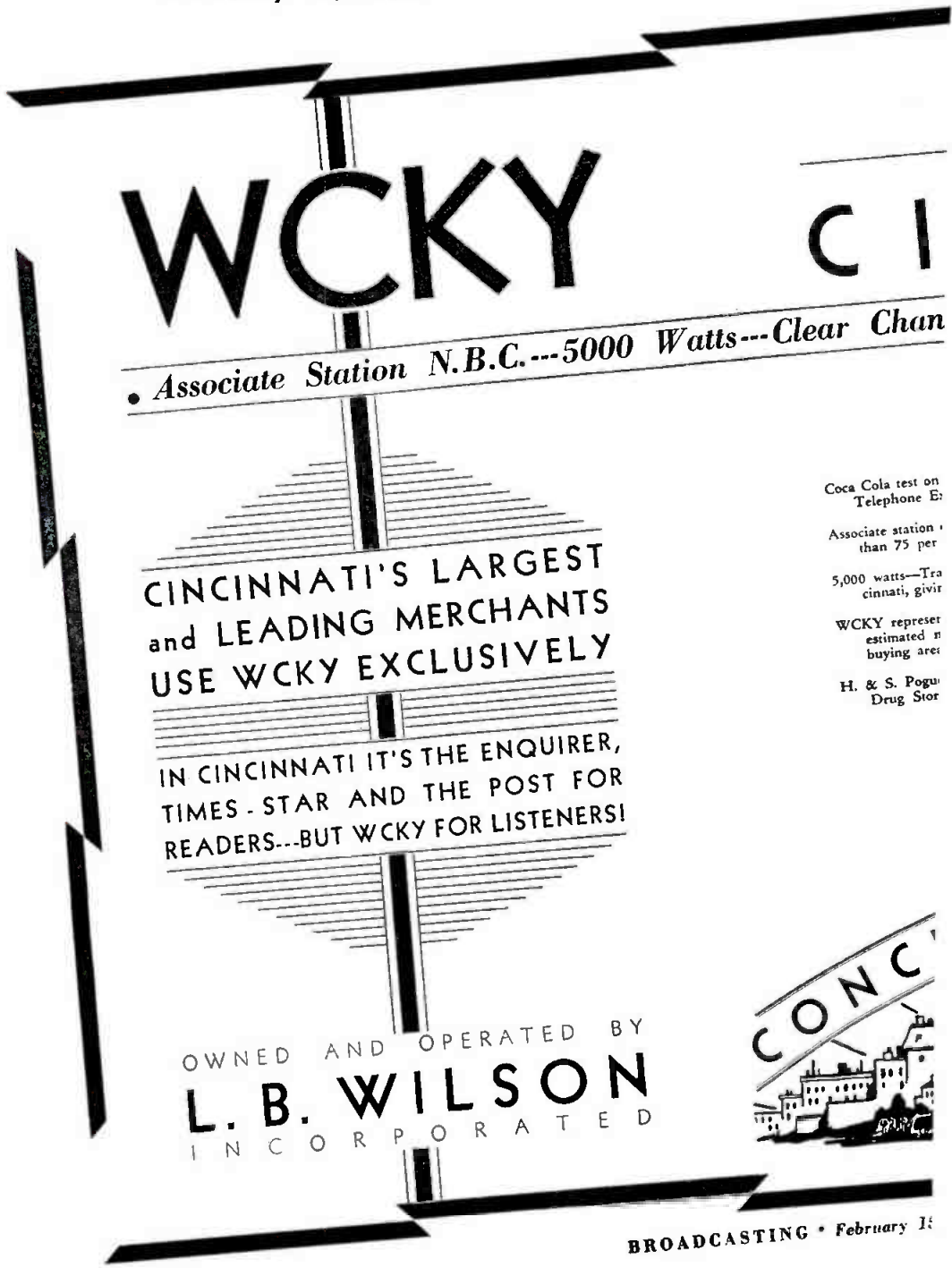
WCKY has always recognized BROADCASTING • TELECASTING's Advertising value, too—



WCKY's First Advertisement—

BROADCASTING • TELECASTING's First regular double page

February 15, 1933



Coca Cola test on Telephone E:
Associate station
than 75 per
5,000 watts—Tra
cinnati, givir
WCKY represe
estimated n
buying are:
H. & S. Pogu
Drug Stor

BROADCASTING • February 15

Page 16

—and WCKY has been in every iss

Our Most Sincere Congratulation

WCKY . . . ON THE AIR EVERYWHERE • TWEN

The Voice of
CINNATI

Limited Time, No Less Than 17 Hours Daily.

...FACTS...

completely paralyzed Cincinnati calls. Result: 3 yr. contract.

casting Company. Carry more chain programs.

x miles from the heart of Cin- g signal assuring clear reception.

g audience of 2,326,500 with an \$9,000.00 within its concentrated

-Shillito's—RKO Theatres—King are getting results from WCKY.

Most of the nation's great corporations are selling their products through WCKY—Lambert Pharmacal Co.—Pepsodent Co.—Maxwell House Coffee—Nestle Chocolateers—Bayer Aspirin Co.—Palmolive and Super Suds—Tastyeast Company—The Clicquot Club Company—Blue Ribbon Malt—Campana Corporation—Hinds Honey and Almond Cream—Sealed Power Tea Company—Oval-Watkins Company—Atlantic and Pacific Tea Company—Oval-tine Company—Kraft Cheese Company—Westinghouse Electric Corporation—Louis Phillippe—Reid Murdock—Fleischmann Yeast Company.

21 years of executive experience in banking and business manages WCKY. 15 years of editing and dramatic criticism on metro- politan dailies heads its continuity staff. 23 years of show busi- ness experience produces its programs.

ou are using WCKY, it is no secret!"



Page 17

February 15, 1933 • BROADCASTING

ce the first ad in February, 1933!

B•T on its Silver Anniversary!

NEW YORK
 J. H. Tolsted
 Sales Mgr.
 51st St.
 Eldorado 5-1127

CINCINNATI
 C. H. "Top" Topmiller
 WCKY Cincinnati
 Phone: Cherry 1-6565

CHICAGO
 A M Radio Sales
 Jerry Glynn
 400 N. Michigan Ave.
 Phone: Mohawk 4-6555

SAN FRANCISCO
 A M Radio Sales
 Ken Carey
 950 California St.
 Phone: Garfield 1-0716

LOS ANGELES
 A M Radio Sales
 Bob Block
 5939 Sunset Blvd.
 Phone: Hollyw'd 5-0695



OUR HOURS A DAY • SEVEN DAYS A WEEK



The fewer shows you do the harder they are.

ization over a period of years. This gives the writers something to hang on to. So that even though every program is different, it has something to do with my character and it isn't quite as tough to write. By that I mean you don't have to start off and say "let's write a show" like you do with some comedians who are fine and great comedians but haven't established characterizations. So when you start to write for them, you have to write a great show

from the start that maybe has nothing to do with the fellow's character particularly.

Q: The impact of radio reaching such a mass audience, and later television adding its visual impact, these have been a vital factor in establishing this characterization, have they not?

A: Of course. It's the whole thing.

Q: You mentioned Ed Sullivan. Didn't you make your first radio appearance on his NBC show in 1932?

A: Yes, that's right. That's where they first heard me.

Q: How did it happen?

A: I had known Ed Sullivan for a long time and he asked me to be a guest on his radio show. At that time I was doing shows in New York in vaudeville. Vaudeville was beginning to die.

Q: Did you make a free appearance or for pay?

A: I don't recall. But the agency for Canada Dry ginger ale heard me and called me and gave me a job. We went on then for 39 weeks.

Q: What was your first reaction to this new medium after so many years on the stage?

A: Well, the reaction was a little bit frightening because in vaudeville you had one show and that was it. You changed it whenever you felt like it. And in this, when you realized that every week you needed a new show, this got a little bit frightening. But you storm through it some way because everybody is in that same spot.

Q: As a talent personality, what was it like to find yourself looking to a sponsor instead of a box office? Did you meet the Canada Dry people?

A: Oh sure. But I don't recall our first meeting. All I recall is leaving the stage show. You see, I was always looking ahead for something. Sometimes I left good jobs. I didn't have much money in those days. I was making good money, but I used to spend it all. But I always looked ahead. And I said, "If this is the new medium, then I must get into it." So I left the stage show, Earl Carroll's Vanities. I asked for my release from a show for which I was getting \$1,500 a week. This was a lot of money in those days. And I left to try and get into radio. I didn't even have a job. I turned down \$1,500 a week and didn't have a job. My wife agreed with me that I was doing the right thing. As a matter of fact, she sort of encouraged it. She said if it's the thing to do to get into radio, then get into it. Don't worry, she said, they'll find you someplace.

Q: Was radio inevitable in your mind?

A: There is probably no doubt even had I finished the season I would have gotten into radio sometime. But I realized while I was with the show that names we had never heard of before had become more popular around the country than we who had been in show business all of our lives. Some of these people had no background of show business. It was just the fact they were hitting the whole country all at once. So I thought, well, if these people are in it without any great backgrounds and have a bigger reputation than any of us around the country who have worked in show business all of our lives, this is the business to get into . . . And the only reason I got a release from the Vanities is because they were going back to the small cities after leaving New York and Earl Carroll at that time probably was very happy to lose me at \$1,500.

Q: Who were some of the people who helped you develop your early radio shows?

A: The first writer I had was a fellow called Harry Conn. A very, very good writer. I had one writer only.

Q: Was Harry Conn responsible for developing some of your original characteristics so well known as your program personality?

A: Well, I would say this. That a writer falls into your characterizations because even in vaudeville I had some of these traits. But they were developed more in radio.

Q: You are known as the man who made a success of integrating the commercial into the format.

A: That's right. Well, I'll tell you a story about that. The first few weeks that we did it in a satirical way on the Canada Dry show the sponsor didn't like it and wanted us to stop it.

Q: Was that the nickel back on the bottle gag?

A: That's right. We did a lot of satires on the commercials.

Q: What was the first notice of the sponsor not liking it?

A: The sponsor wanted us to go back to the straight commercial, but the agency liked it and the agency said "they haven't had time to prove whether this is a good way to do it." So they allowed us another two or three weeks. And in the next two or three weeks the mail kept coming in so much to the sponsor that they liked this kind of advertising that they finally let us alone and let us do it. That is the only way that I would ever do it. Unless I had certain shows where it can't be integrated.

Q: With radio's impact on this new mass audience, you also soon learned you could develop star personalities quickly, new names like your wife Mary, singers Frank Parker, Kenny Baker, Dennis Day, Rochester and Schlepferman and Mr. Kitzel.

A: That's right. They had to have a certain amount of talent right away. They had no chance to develop it any place.

Q: The medium gave them the opportunity . . .

A: Yes, but the medium didn't give them the opportunity to improve themselves. Not like vaudeville where they would play certain towns, if they were bad in one town that was the only town that would know it and then they could go on to another town and improve. You know, I could have been bad in South Bend or Lafayette and by the time I got to Chicago a few weeks later I might have been a little bit better. But on radio, everybody had to be good right away and it's even more so on television.

Q: You had an experience of that in television last year when Leigh Snowden walked across the stage in San Diego.

A: She just walked across the stage. We've had some people who have been developed, but then most of them have to have some talent themselves. There's no question, you can't develop an untalented person. You might develop them for about 10 minutes, but I don't think that you can do anything with them if they haven't got talent.

Q: What do you do to help sustain talent and creative capacity? The demand is tremendous, isn't it?

A: We don't do anything. We just go along as we are. We make no effort to try to be exceptionally good and we don't try to make an effort to top any former show. We try to be good. If we had great show last week, that doesn't mean that the next one we have to knock our brains out. As a result, the next one can be better because we haven't done that. We never did that on radio. Of sometimes I do a show with the Ronald Colmans. People say, "are you going to top it?" Well, I say, we're not even going to try. We just have a show. You may like this one without the Colman better this particular week.

Q: You can't please everyone all the time.

A: That's right. And people aren't interested in that as much as whether they like you and your cast as personalities.

Q: The feeling of friendship and identification?

A: Absolutely. We always try to have good shows, but we don't knock ourselves out.

Q: One thing that has always distinguished your program in radio and now tv is the precision-like attitude given to each detail in its planning and follow through.

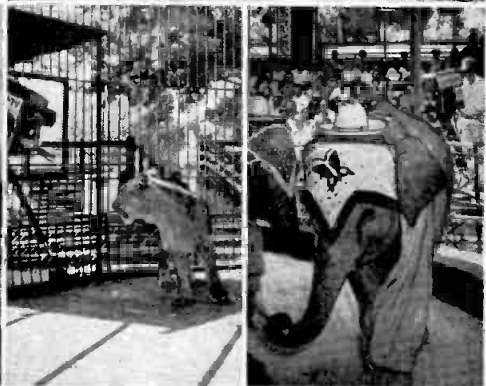
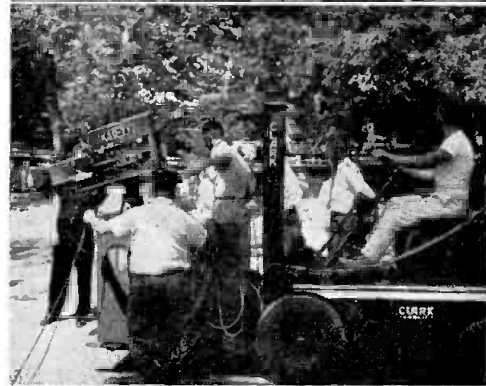
A: Editing. I think editing is the most important thing in all show business. I think editing is the most important thing in anything you

IN SAINT LOUIS

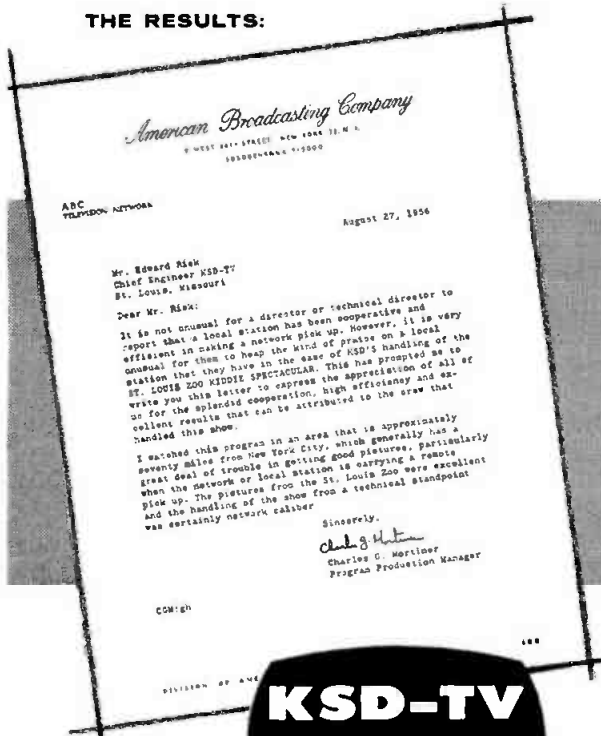
they turn to ...

KSD-TV

The viewers turn to KSD-TV for the special, the spectacular and the best. So KSD-TV with its 10 years of experience in television, was selected to televise the 90-minute remote "Spectacular" from the world-famous St. Louis Zoo to a 74-station network. Involved were 8 cameras (one on a special fork-lift truck), a mile of camera cable, an air conditioned, studio-equipped truck trailer, a microwave tower, and a staff of 32 men.



THE RESULTS:



THE SAINT LOUIS POST-DISPATCH STATION



I'd rather get a laugh . . . that I paid for.

do, whether you're making a speech, in politics, I don't care where you are. There isn't a first show that we write that would be good enough to go on. Editing is the most important thing that we do.

Q: After editing, what factors do you consider most important?

A: Well before editing there is something even before editing. Having good, likeable people, good personalities that the audience likes. There are these things. Then, after you get

them, good writers, I'm saying after you get all this together, then comes editing.

Q: You stick pretty close to script after this final editing, don't you?

A: We take advantage of the situation for ad libs, but I don't think ad lib comedy is nearly as good as what you write. I would much prefer to get a laugh on what I've worked on all week and what I've paid a lot of money for than to get a laugh on something I might say in the middle of a program when something happens. However, if something happens in the middle of a program, then I think you should take advantage of it. When you've paid for it you don't want to drop it. I'd like to see some show go on and not write anything and ad lib it and see how far they would get. I don't think Will Rogers could have done that, or Mayor Walker, who was probably the greatest ad lib speaker in the world.

Q: Another aspect of this, touching on your current tv show, you do both live and film programs. Do you have a preference?

A: I like doing live shows. I like the intimacy of a live show, but it all depends on what type of a show it is. I'm getting a little more intimacy in the films now that I've made a few. At first it was a bit difficult.

Q: What is your technique of intimacy?

A: I'm talking about walking out and really addressing an audience instead of a camera.

Q: Is that difficult for an entertainer?

A: I think it is. Some people do it very well, like George Burns, who's had this experience for so many years. But of course, when we do a live show we do it a little differently than most of them. We don't have any cameras on the stage at all. Our cameras are in the back of the audience. So when I say intimate, I mean intimate. We're as close to an audience as we can get and they just sit and watch us as though you were watching a play at the Biltmore Theatre.

Q: What are the steps leading up to your show, its conception and planning. For instance, take your kickoff show on CBS-TV for Lucky Strike.

A: We just try and see what would make a good opening show. What's a good idea for an opening show. How would you open a season? I was going to New York after this first show to give a concert at Carnegie Hall for charity October 2. So we figured a good opening would be something that had to do with Carnegie Hall, with my going, with my preparing for it, you see. So we wrote along these lines.

Q: Your writing team has been with you a long time, hasn't it?

A: Sam Perrin and George Balzer have been with me, I think, going on 14 years and Al Gordon and Hal Goldman about eight years. We sit down here in my office in Beverly Hills and we knock off the idea. Some agree and some disagree on some of the different points. When we get to the point where we all agree, then, we discuss the steps of the show. How we should open. They then go away and they write it and then bring it back and we edit it. We go over it very carefully. Next we have our first reading here or at CBS and then I edit it again.

Q: Who is your producer and director.

A: Ralph Levy is director and executive producer and Hillard

Marks is producer. We usually rehearse Friday, Saturday and Sunday and do the show Sunday.

Q: Getting back to your early radio show, after the initial 39 weeks for Canada Dry, where did the sponsorship go?

A: It went to General Tire, but just for about six months. It was a summer product. Next we switched to General Foods and six delicious flavors of Jello for many, many years.

Q: By 1940, it seems, the demand for Jello had been so built up by your program that there wasn't enough product to go around and the sponsor was required to put on another product. Isn't that true?

A: I think that finally the last couple of years they switched to Grape Nut Flakes. When we first took over for Jello, the product wasn't selling.

Q: Do you recall when the sponsor first expressed approval at the way radio was moving Jello off the dealer's shelf?

A: It took about the first season for them to realize that the product now was becoming very, very important.

Q: How long did you stay with General Foods?

A: About 10 years. It was in 1944 when I switched to Lucky Strike because I was in the South Pacific in '44 and when I came back I went with them.

Q: Why did you cancel your association with General Foods?

A: I just wanted to switch. I thought I should go with another product.

Q: About 1940-41, you had achieved a very unique thing with respect to your Sunday night 7 p.m. spot on NBC. You became the only personality in radio to control his own time period.

A: That's right. NBC gave me the time and as long as I was staying on it I could have the 7 o'clock period. Any sponsor who got me got that time.

Q: What were the steps leading up to this unique contract with NBC?

A: It came up because I had an opportunity to leave them. No. I'll tell you how it came up. I was going to leave General Foods the year before. That would have been 1940. I intended to leave my present sponsor and go with somebody else and my present sponsor wanted to keep the time whether I left him or not. So NBC came along and said if you will stick with General Foods this time we'll see that you'll always have 7 o'clock Sunday as your time. So I renewed with General Foods.

Q: Did Niles Trammell negotiate this for NBC?

A: Yes. But this was not contractual. This was merely a letter.

Q: When you dropped General Foods, how did you happen to sign with American Tobacco Co.?

SO, ON TO LUCKY STRIKE

A: There were five different companies that went after whatever deal we wanted. I don't recall at this time. The two of them we were trying to decide on were Campbell Soup Co. and American Tobacco and I finally picked Lucky Strike because of a man in the agency that I happened to know who represented Lucky Strike at that time, he sort of brought me over that way.

Q: Who was this person?

A: Don Stauffer.

Q: That was Sullivan, Stauffer, Colwell & Bayles then?

A: I believe so.

Q: Did you think this personal relationship was important for the best development of the show?

A: Well, I felt that I had one person whom I knew to work with should there be any problems. Because I used to hear at that time that the president of American Tobacco who was George Washington Hill was tough to work for. But we didn't find him that way at all. He was simply wonderful.

Q: Do you remember your first meeting with George Washington Hill?

A: Yes. I didn't meet him until about four months after I was working for him.

Q: Where was this?

A: I had lunch with him at his office. And he said a very, very wonderful thing to me. A very funny thing, let me put it that way. He knew he had a reputation for being tough, so as we sat down to

WBHDH

Qum hac die anniversaria Commentarii, qui vulgo dicuntur Broadcasting Magazine annos viginti quinque iam eduntur, nos qui munera in termino radiophonico WBHDH Bostoniae implemus, una cum ceteris qui eisdem alibi funguntur, fidem praestamus universis has litteras inspecturis

Salomonem Taishoff

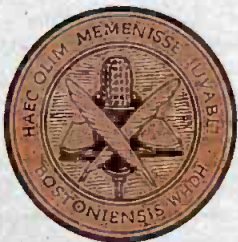
in scriptis diurnariis
de rebus undisonis ac televisificis
praeclarissima gessisse

Peritissimus et hominum et rerum omnium quae ad hanc artem pertinent, maxime in his versatus quae Consilium de rebus in **S**tatibus **F**oederatis divulgandis decrevit, studio suo optime meruit ut inter hos conscriberetur qui cunctas tenent huius negotii et normas et regulas.

Datum Bostoniae
Kal. Oct. MCMLVI

William B. D'Arant
Praesidis Vicarius et Curator

WBHDH





If you depend on salary, you'll go broke.

have lunch he told me how much he enjoyed my programs. So I thanked him and told him that we always try to have good shows and that we were very fortunate on his show so far of having them pretty nearly all good, but sometimes we're not that lucky. He says to me, "Well, Mr. Benny, I only know one thing. Had your shows been bad, they never would have blamed you. They would say 'there's that so-and-so George Washington Hill to blame for that'."

Q: In later years you moved over to CBS and were one of the first to work out the capital gains arrangement so familiar throughout show business today. Like Amos 'n' Andy, the talent property became a business property, did it not?

A: That wasn't my case. My case was that I had a company and more than just my own show. We started on CBS Radio network Jan. 4, 1949. My company was Amusement Enterprises Inc. This is the company I sold. I didn't sell Jack Benny. I was just a stockholder in the company.

Q: The company itself packaged the programs and handled all the details of your activities?

A: That's right.

Q: I think this was one of the original capital gains arrangements in our profession. Wasn't the original case with General Eisenbook, which set the precedent after World War II, and then came Amos 'n' Andy?

A: Well, you see, Amos 'n' Andy had a legitimate deal because they themselves do not appear on any of their shows, so they have something all separate.

Q: They were selling the characterizations and you were selling a company?

A: I was selling a company with other shows. Like *Let's Talk Hollywood*. We had a movie, too. Whatever it was, the first year we had a profit-making company.

Q: What was perhaps the most influential factors in your decision to move from NBC to CBS?

A: To make some money like everybody else would like to make. That was the only reason. I was very happy at NBC. The deal was offered to NBC first. This was strictly a business deal for me to make some money. There is no way for an actor to make some money by getting a salary. If he depends on a salary, no matter how much he makes, he's going to go broke eventually. I wouldn't care if I worked for ABC, CBS, NBC or the American Trucking Co. if there was a chance for show business to make some money.

Q: The salary concept, then, has not been satisfactory . . .

A: . . . Oh, as far as earning, as far as salary was concerned, nobody could make any more money than I did. But suppose right now I make a half million dollars a week, let's go that broad; suppose I was given a half million dollars a week, but it was salary. What could I get out of it? About five dollars.

Q: While you were with NBC, I assume you got to know others in the NBC-RCA organization in addition to Niles Trammell. For instance, Gen. David Sarnoff?

A: Never met him until after I went to CBS.

Q: What was the occasion of your meeting General Sarnoff after you switched to CBS, do you recall?

A: Not at all.

Q: Had you met Bill Paley before you went to CBS?

A: Oh yes. I had known Bill Paley for some time. Bill Paley and I were friends without even discussing my ever moving to CBS.

Q: Had you known Dr. Frank Stanton previously?

A: No. Frank Stanton I only knew after I moved there. But Paley I'd seen a lot of at parties in New York. He might have said once,

"I'd like to have you with us," and that would be the end of that.

Q: Your present contract with American Tobacco Co., is it coming up for renewal soon?

A: It's a yearly contract.

Q: Your characterization and comedy format through the years, Jack, have been unusually distinctive. Take Fred Allen, for example, your approach was different. Oh, I'm reminded of your big "fight" with Fred Allen. Didn't that start in 1936?

A: Something like that. It was an accident.

Q: Did you see immediate public reaction to this interplay?

A: No. As a matter of fact, we did it just as a gag between ourselves. It didn't start out to be a feud at all. It just started out with Fred Allen saying something which I picked up the next week and then he picked it up the next week and so on. The first thing we knew we had it. Of course, I've always said that if Fred Allen and I ever had gotten together and said "let's have a feud" it probably wouldn't have lasted a month as it would have been contrived. Imagine what Fred Allen, God rest his soul, would have said about my appearance at Carnegie Hall Oct. 2. If he knows anything about it now, he is talking plenty. Say, that would have been a good line to use at Carnegie Hall, wouldn't it?

Q: What, perhaps, was different about your approach to the transition from radio to television. Fred Allen never made the change. I think that's one of the saddest stories in show business, that a man of such great genius . . .

A: . . . Well, Steve Allen describes this very, very well in his book. That Fred Allen was one of the greatest writing and creative comedians in the business. He was a fine comedian, a great writer. Probably better than an acting comedian, you know. And so, therefore, it might have been difficult for him to find the right thing to do. But, sometimes, even he could have found it accidentally. He might have something right away that would have been great for television. Right away. But he just didn't happen to do it. But by the same reason he didn't, he also could have. He just didn't get into the right thing.

Q: Many of the other old timers in radio made the switch to tv and have had their problems. Eddie Cantor began a syndicated series for Ziv but had to give it up. He makes occasional appearances now.

A: Well, I think in Cantor's case his illness took a big toll there. You know, he had this bad heart attack a few years ago and then an operation before that. It's very tough to think and be able to be successful when you have these other worries on your mind. You're told not to do this and I imagine this would have quite an affect on anybody. A lot of his humor was physical too. Lots of jumping. No question he is a fine comedian.

Q: What about Danny Kaye's approach?

A: Well, he doesn't need anything. He doesn't need radio or television. His pictures, his personal appearances or wherever he goes, he does very big. He's a stylized kind of comedian who is excellent in what he does. He doesn't need any other facets of show business in order to stay one of the top comedians. Now, Bob Hope fits into everything.

Q: That takes considerable versatility.

A: Right. And energy. And he's got that. Besides, he's got a terrific personality and he's not only got a great wit but a great warmth in his personality. He finds time to do nice things for others. All together he's damn well liked. It's almost impossible for Bob to do the wrong thing. And if he does do any thing wrong, he's forgiven almost immediately.

Q: Your good friend George Burns has certainly found a successful home in tv.

A: True. And George Burns is a very, very creative comedian. He does what I do in the fact that he's always got his hand in everything. He's got his hand in it from the time they start on the show.

Q: This close attention is very necessary, isn't it?

A: I think very few comedians or stars can be successful and not be a part of the whole organization working to make it a success. Only in the movies can this happen.

Q: In the final analysis, the comedian has to deliver the entertainment product.

A: That's right. He either lives or dies with it.

The New "Eye Catcher" In Oklahoma!

NEW TOWER!
1356 FEET • 100,000 WATTS

ENID •
OKLAHOMA
CITY

• With a cloud-touching tower in a new central location. KGEQ-TV now serves over 1,000,000 Oklahomans. It's the long awaited change in the Oklahoma Television Market. An "Eye Catcher" that will sell products!



The Center of
Attraction



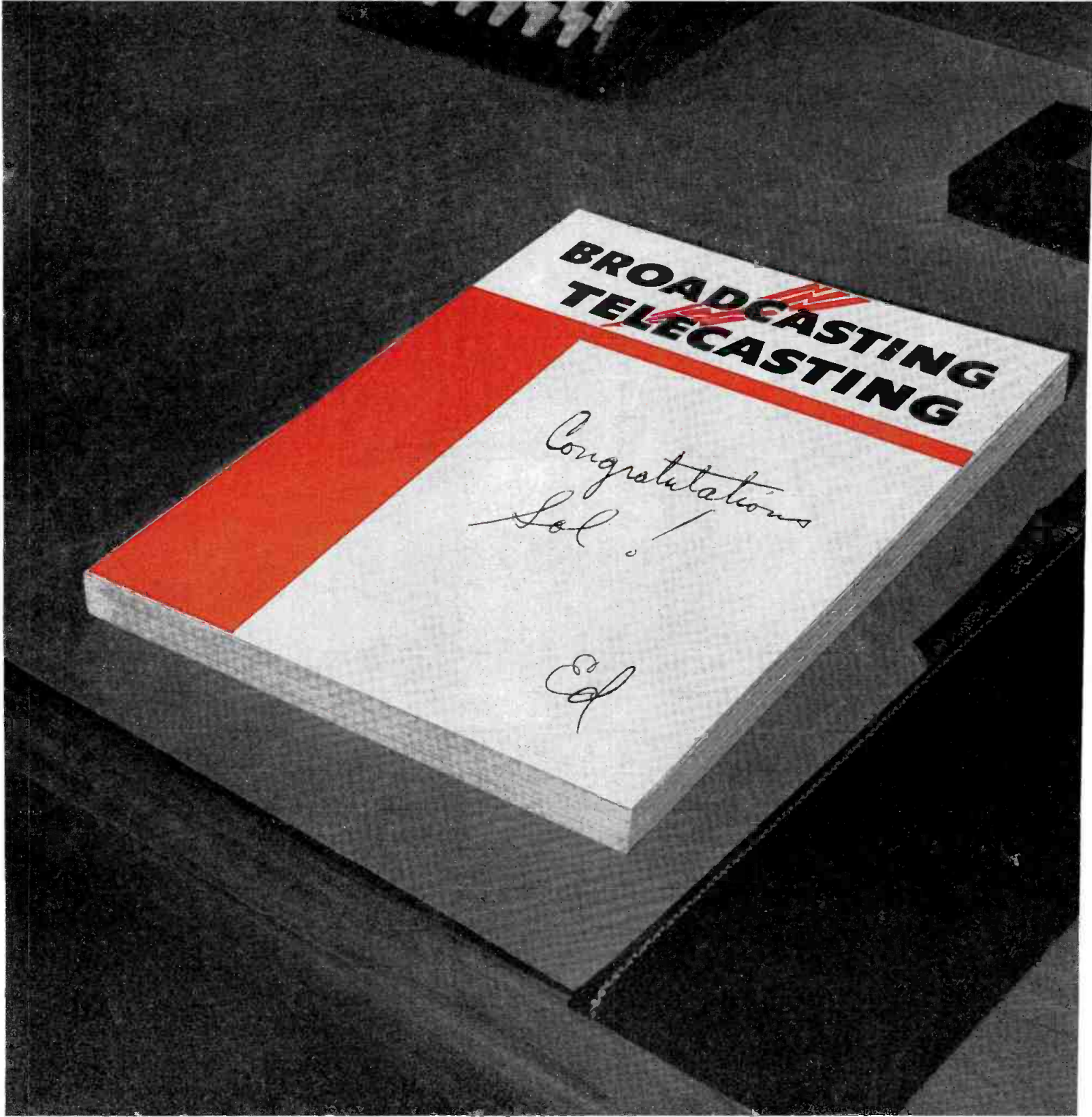
KGEO-TV

The Center of
Attraction

ENID, OKLAHOMA



FULL ABC NETWORK
REPRESENTED BY JOHN E. PEARSON CO.



NOT always agreed with in editorial policy but always with an "idea to sell" Sol has probably done more than any other one person in shaping the course of American mass communication via the electron tube.

We add our congratulations to the crescendo of kudos for Sol and his staff on this 25th milepost in the history of American style broadcasting-telecasting.

The **XL** Stations
serving
Metropolitan Montana

Ed Craney



The Continental
Divide
Station

1½ miles in the sky

TV'S GREATEST COVERAGE AREA

**K
X
L
F
TV**

**1st in
MONTANA**



BUTTE

Serving more people than all other Montana T V

**Affiliated with the *X L* stations of the *Z Net* -
Montana's Radio Network**

ABC - NBC

Reps :

East - The Walker Co.

West - Pacific Northwest Broadcasters

BROADCAST FACILITIES

1922-56

As of June 30 each year

FIGURES come from FCC sources. Am facilities represent all authorizations, including those not operating at the time. Fm and tv numbers represent only those stations on the air transmitting programs for the public. Fm and tv were authorized to commence regular broadcasting in 1941. Fm stations prior to that year were operating under experimental high frequency authorizations, and tv stations under experimental visual broadcasting grants.

Year	Am	Fm	Tv
1922	382		
1923	573		
1924	530		
1925	571		
1926	528		
1927	682		
1928	677		
1929	618		
1930	612		
1931	608		
1932	606		
1933	610		
1934	591		
1935	605		
1936	632		21
1937	676		20
1938	747	37	19
1939	778	10	23
1940	847	22	25
1941	897	67	8
1942	925	60	5
1943	912	41	4
1944	924	47	6
1945	955	53	6
1946	1,215	55	6
1947	1,795	238	12
1948	2,034	587	30
1949	2,179	737	69
1950	2,303	691	104
1951	2,385	649	107
1952	2,420	629	108
1953	2,584	580	198
1954	2,697	553	402
1955	2,840	540	458
1956	3,020	530	496
1956	3,064	527	507

(as of Sept. 30)

THE ASCENDING STATISTICS OF RADIO-TV STATION GROWTH

IT was a generation ago, the post-war (World War I) era. It was the year of normalcy. Warren G. Harding was in the White House. The Jazz Age and the flapper were just coming into being.

And, also at its inception was radio. The American public marveled to hear voices in the air. And they were hearing them from what at that time seemed myriads of broadcasting stations—382 of them. The year was 1922.

Since then the number of radio stations has mounted almost 10-fold. The miracle of DX, so much a thrill of radio tuning in the 20's, has virtually disappeared with dozens of broadcast stations in the backyard of almost every American. In fact, there are almost 3,000 am broadcast outlets on the air today—plus more than 500 fm stations and 500 tv stations.

In five years, 1922-27, the number of standard broadcast stations doubled. With unregulated individualism, broadcasters jumped all over the spectrum. This was the action which pushed the Radio Act of 1927 through Congress. In that year the Federal Radio Commission was established. Admiral W. H. G. Bullard was the first chairman, and he operated with 57 employes and a budget of \$102,186 for fiscal 1928 which ended June 30 of that year. There were 677 radio stations on the air in 1928. In 1927 there had been 682 outlets broadcasting.

Seven years later the Communications Act of 1934 was passed by Congress and the present-day FCC was established. The number of radio stations had decreased between 1927 and 1934, but this was largely due to mergers of share-time stations. It was the only time in standard broadcasting's history that the number of outlets failed to gain. From then on the figures that tell the story of radio facilities have climbed every year.

There were not only 632 am radio stations operating by June 30, 1936, but there were also 21 "experimental visual broadcasting" stations in existence. Anning S. Prall was chairman of the FCC, and that two-year-old agency had 442 employes and operated on a budget of \$1,146,885.

The rumble of World War II was reflected by almost 1,000 am outlets. As of June 30, 1942, there were 925 standard stations authorized, 60 fm and five tv stations operating. (There were 21 tv authorizations in that first year of "commercial" telecasting.) James Lawrence Fly was chairman of the FCC, which employed 2,108 (of which 733 were regular employes). The FCC operating budget was \$5,655,924 (of which \$3,340,695 was for regular expenses).

All during the war no new facilities were authorized, but by June 30, 1946, with the end of war-time restrictions, the number of radio stations moved upward apace. There were 1,215 am outlets, 100 fm authoriza-

tions (55 on the air), and 31 tv grants (six operating). This was the first year that fm operated on its new 88-108 mc frequencies. Charles R. Denny was FCC chairman and the Commission employed 1,345 and operated on a budget of \$5,489,900. It still handled some war work.

Ten years later, June 30, 1956, there were 3,020 authorizations for standard broadcast stations, of which 2,896 were operating. There were 546 fm grants, with 530 on the air, and there were 609 tv authorizations, with 496 on the air. Republican George C. McConaughy headed the FCC, which had 1,116 people on its payroll and operated with an appropriation of \$7,323,000.

As of Sept. 30 of this year, the official FCC reports show 3,064 standard broadcast stations authorized with 2,958 operating 546 fm stations authorized with 527 on the air, and 620 tv outlets granted with 507 operating (including 23 educationals). The FCC, still under the chairmanship of Mr. McConaughy has 1,133 employes and is operating under a \$7,828,000 Congressional appropriation for fiscal 1957.

WHEELING AND DEALING IN STATION OWNERSHIP

THE first recorded sale of a radio station was in 1927, immediately following the establishment of the Federal Radio Commission. It involved the assignment of the license of what was WBCN Chicago (250 w on 1040 kc) from Southtown Economist. Foster & McDonnell to Great Lakes Broadcasting Co. This was approved by the FRC June 13, 1927.

Unfortunately, that is all the information given in the minutes of that June 13 FRC meeting. There is not even an inkling of how much the Great Lakes Broadcasting Co. paid for this facility.

In the early days, the FRC apparently did not care too much what the purchase price of a broadcast property was. No mention of price appears even in the work sheet prepared for Commission meetings. It is possible that somewhere in the discussion among the commissioners, the general counsel, the secretary or others of the staff, a price may have been mentioned. But no such data appears in the records.

Sales of stations obviously began taking place almost immediately after the start of broadcasting. Apparently all that was necessary in those early days was notification to the Dept. of Commerce or its successor the FRC, that a transfer had taken place.

There were other transfers and assignments in the first few months of the FRC. Some of the call letters and the communities to which they were assigned still remain; others have lost their identity.

Like—WEHS Evanston, Ill. (100 w or 1390 kc), sold by A. T. Becker to Victor

Feature Film Capital of Sacramento!

KCRA-TV BUYS 580 WARNER BROS. MOVIES!

KCRA-TV has just made the biggest film buy in the Sacramento TV Market — 580 Warner Bros. Features!

This means greater entertainment... bigger audiences... higher ratings... more products sold on clear Channel 3.

Add to this the Columbia-Screen Gems and General Teleradio packages already on KCRA-TV and you come up with the four highest rated* participating movies in Sacramento!

This Warner Bros. buy is just one more reason why KCRA-TV is the highest rated NBC station in the West.



Participations Are Available

VALLEY PLAYHOUSE with Milly Sullivan

MONDAY-FRIDAY, FOLLOWS
"QUEEN FOR A DAY"

74.4% AVERAGE ARB
SHARE AUDIENCE

12.4% AVERAGE ARB
RATING

Complete live product demonstration by Milly in kitchen or living room set, no extra charge.

3 STAR THEATRE

FRIDAYS, 10:30 P. M.

SAT., SUN., 11 P. M.

59.4% AVERAGE ARB
SHARE AUDIENCE

9.5% AVERAGE ARB
RATING

MOVIE FOR A SUNDAY AFTERNOON

SUNDAYS, 4 P. M.

49.5% AVERAGE ARB
SHARE AUDIENCE

18.4% AVERAGE ARB
RATING

CAPITOL THEATRE

SATURDAYS, 5:30 P. M.

39.1% AVERAGE ARB
SHARE AUDIENCE

10.6% AVERAGE ARB
RATING

* All ratings from
Sacramento Television Audience
ARB: June 2-8, 1956

KCRA-TV
CHANNEL 3

SACRAMENTO, CALIFORNIA
100,000 Watts Maximum Power

BASIC  AFFILIATE

Represented by
Edward Petry & Company

C. Carlson; KFXR Oklahoma City (50 w on 1340 kc), sold by G. W. Classen to Exchange Ave. Baptist Church; WCLS Joliet, Ill. (150 w on 1390 kc), sold by WCLS Inc. to M. A. Felman Co.; WHAD Milwaukee, Wis. (500 w on 1110 kc) sold by Marquette U. and *Milwaukee Journal* to Marquette U. alone; WBT Charlotte, N. C. (750 w on 1150 kc), sold by the Charlotte Chamber of Commerce to C. C. Coddington; WHAP Carlstadt, N. J. (New York area) (1 kw on 1270 kc), sold by William H. Taylor Finance Corp. to Defenders of Truth Society Inc.; WHFC Chicago (200 w on 1390 kc),



NEARLY three decades ago—April 7, 1927—Secretary of Commerce Herbert Hoover, in Washington, communicated by voice and picture with AT&T President Walter S. Gifford, in New York, in an intercity demonstration of wire television.

sold by Triangle Broadcasters Inc. to Goodson & Wilson.

All these were approved by the FRC in July and August of 1927. All shared time with one, two or three other stations.

The initial issue of *BROADCASTING*, dated Oct. 15, 1931, contained a news story telling of William Randolph Hearst buying what was then WGBS New York (500 w on 1180 kc, limited to Pacific sunset) for "an unnamed price."

The very next issue of the *News Magazine of the Fifth Estate*, Nov. 1, 1931, carried another sales story; that of NBC buying 50% of WMAQ Chicago (5 kw on 670 kc) for a "reported \$600,000." The other half of what became NBC's owned-and-operated midwest key origination outlet was kept by *Chicago Daily News*.

There was also a report in the Nov. 1, 1931, issue that CBS bought the remaining two-thirds ownership of WCCO Minneapolis (5 kw on 810 kc) from General Mills Inc. for \$300,000.

The first recorded sale approved by the FCC, which succeeded to the FRC's regulatory mantle in 1934, was that of WTRC Elkhart, Ind. (100 w day, 50 w night on 1310 kc), sold by Truth Publishing Co. to Truth Radio Corp. The price? \$3,000.

Strangely these sums are still being paid for radio stations—but not in the primary markets. These are the current prices for good radio properties in the secondary markets—like independent daytimers WHIM Providence, R. I. (1 kw on 1110 kc), sold last year by Robert T. Engles-C. George Taylor group to Frank Miller for \$469,000, or KXL Portland, Ore. (10 kw on 750 kc), sold by Ed Craney and associates to Lester

M. Smith and Lincoln Dellar for \$450,000.

Or independent WTRY Troy, N. Y. (5 kw on 980 kc), sold last year by Harry Wilder and associates to Mowry Loewe-Robert T. Engles-C. George Taylor and associates for \$500,000.

Stations in the major markets have gone for much higher figures. If Mr. Hearst were willing to spend \$500,000 for WLWL New York in the '30s, a syndicate of J. D. Wraether-John L. Loeb-Richard D. Buckley was willing to spend eight times that amount for WNEW New York (50 kw on 1130 kc) last year when it paid more than \$4 million to buy the property from Mr. Buckley and others. Mr. Buckley had bought the New York independent from William S. Cherry and associates in 1954 for \$2.1 million. Mr. Cherry bought WNEW from Bernice Judice and associates in 1953 for \$1.6 million.

Only last month the FCC approved the \$2.5 million purchase of independent KFVB Los Angeles (5 kw on 980 kc) from Henry Maizlish by Crowell-Collier Publishing Co. (*Colliers*, etc.). And Westinghouse Broadcasting Co. has agreed to pay \$5.3 million in Westinghouse Electric Co. stock to Ralph L. Atlass and associates for WIND Chicago (5 kw on 560 kc) and a permit for ch. 20.

Television transactions have, of course, seen multimillions paid for outlets. The pending Crowell-Collier \$16 million purchase of the Bitner-controlled Consolidated Television & Radio Broadcasters Inc. properties (WFBM - AM - TV Indianapolis, WOOD-AM-TV Grand Rapids, WTCN-AM-TV Minneapolis and WFDF Flint, Mich.) is the best example of that.

Only last Wednesday, the FCC approved the \$10 million purchase by J. H. Whitney & Co. of the McConnell stations—WISH-AM-TV Indianapolis, WANE Fort Wayne, and WINT Waterloo, Ind.

Others range as high. Giant Westinghouse Electric Co. paid \$9.75 million in 1955 to get into its home city of Pittsburgh; it acquired ch. 2 KDKA-TV (then WDTV [TV]) from Allen B. DuMont Labs. for that sum.

Transcontinent Tv Corp., a relatively new broadcast corporation, paid \$5.1 million earlier this year to General Dynamics' Stromberg-Carlson Division for ch. 5 WHAM-TV and WHAM and WHFM (FM) Rochester, N. Y., and then sold the am and fm outlets to Riggs & Green Inc. for \$500,000.

The first tv sale took place in 1949 when Palmer K. Leberman sold ch. 5 KING-TV Seattle, Wash., to Mrs. Dorothy Scott Bullitt for \$375,000. And the following year, CBS bought what was then ch. 2 KTSL (TV) Los Angeles (now KNXT [TV]) from Thomas S. Lee Enterprises for \$3.6 million.

There is speculation whether these prices are going to hold up. The general consensus is that for radio they will as long as general business conditions are up. Let business slide and so will radio prices. In tv there are two opposing views; one holds that tv is a growth industry and nothing can stop its steady advance upward (neither recession nor worse) and that just as in radio during the depression the values of tv will continue to increase. The other viewpoint holds that the many recent multimillion dollar sales are inflated beyond good judgement and that the day may not be too far off when the bubble may burst.

Dear

Serving the Huntington,
Ashland, Portsmouth,
Ironton area

...and we always watch your station because the shows on WHTN-TV are always the best.

Sincerely,
James Brown
James Brown

WHTN-TV
Channel 13
Huntington, West Va.

Dear Sirs:

Your Navy Talent Show is far the best to come out of Huntington yet. Those fellows are not only talented musicians but great actors. We especially liked their closing number. The little lady was very good too. Speaking of your station, your reception is perfect in our area.

Sincerely,
William Reutinger
William Reutinger
Coles Park
Portsmouth, Ohio

WHTN-TV ...

Mr. George Miller
WHTN-TV
Huntington, West Virginia

Dear George:

I would like to express my appreciation for the fine job which you and your staff did on our commercials during the recent political conventions.

The sales created by these commercials were far beyond anything we had anticipated. We had a complete sell-out on the television and radio receivers featured on these commercials. We were amazed at the listening audience WHTN-TV pulled in spite of the fact that the conventions were being broadcast simultaneously on our local NBC and CBS stations. John Daly did a tremendous job and we have had many compliments from our dealers on Philco's choice of networks.

The results of these recent broadcasts have definitely sold us on WHTN-TV and we will be using your station more in our future advertising.

Yours truly,
Donald R. Hart
Donald R. Hart
Vice-Pres., Gen. Mgr.

Mr. George Miller
WHTN-TV
Huntington, W. Va.

Dear Mr. Miller:

We wish to thank the personnel and management of WHTN television for the splendid promotion and cooperation extended Bryant Motor Sales on its recent television spectacular.

On reviewing our recent sales, we are proud to inform you that we have increased our sales 26 per cent. Floor traffic and phone calls have revealed the public interest in your station performance to us.

We look forward to negotiating a continued program with your station.

Yours truly,
Les Bryant
Les Bryant



WHTN-TV

CHANNEL 13

ABC Affiliate 316,000 Watts Huntington, West Va.

A COWLES STATION

Robert R. Tincher, General Manager
Represented by
Edward L. Petry Company

CREAM of the NEW ENGLAND COVERAGE

Every other home in the New England States owns a radio—according to the United States Census Bureau. This figure is as of April 1, 1930. In the eighteen months that have elapsed since that date, the proportion of radio-owning families has substantially increased.

This rich, responsive market has proven a profitable territory to local and national advertisers. This is evident by the exceptionally large number of WCSH advertisers on renewed contracts.

Southern Maine and Eastern New Hampshire are among the richest concentrated population areas in all New England. They are the areas dominated by — — —

WCSH

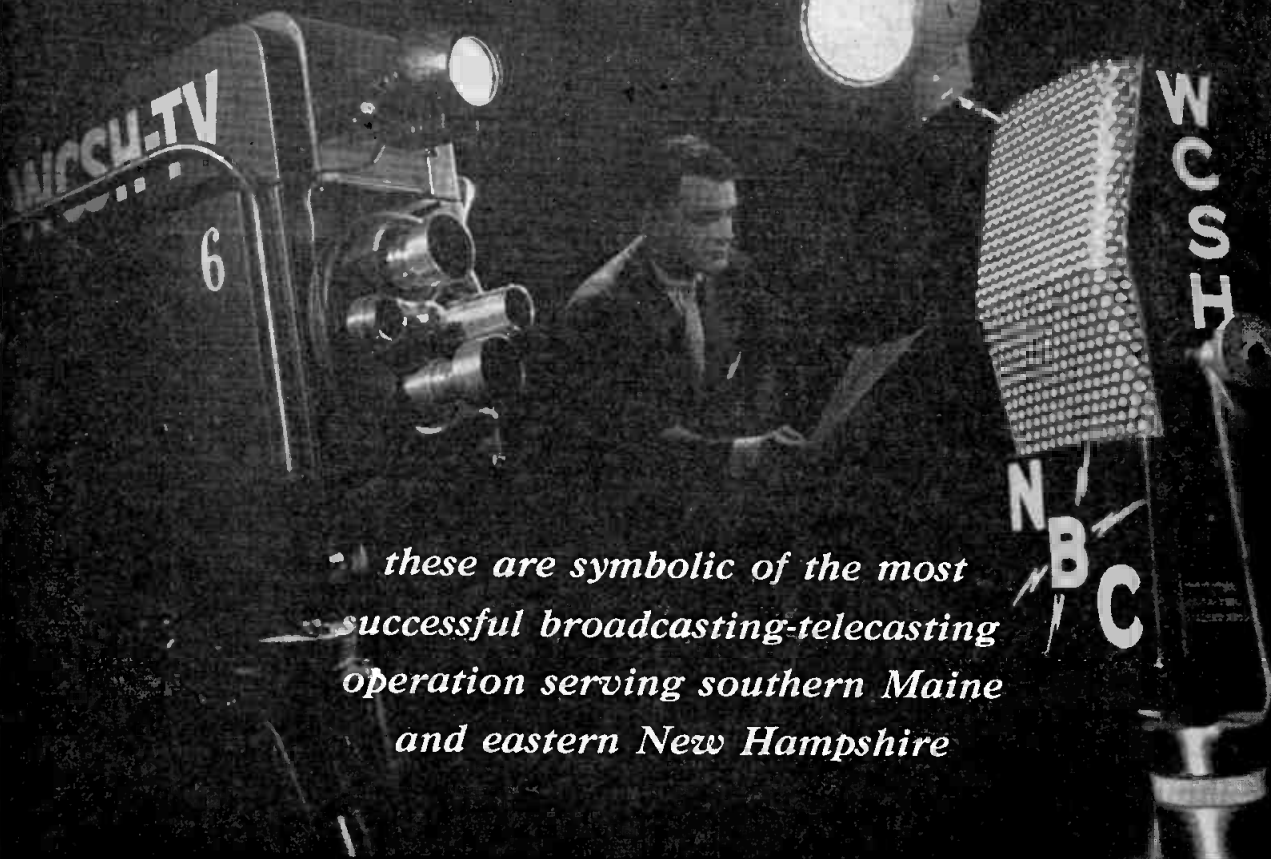
Portland,
Maine

*Affiliated with the NBC
Basic Red Network*

1000 Watts Full Time 940 Kilocycles

Owned and Operated by the CONGRESS SQUARE HOTEL CO.

25 years and
millions of kilowatts later



*these are symbolic of the most
successful broadcasting-telecasting
operation serving southern Maine
and eastern New Hampshire*

JANUARY 1 TO OCTOBER 1, 1956

234 national spot television accounts

245 national spot radio accounts

WCSH-TV full poweron **Channel SIX**

WCSH-970 key station — Maine Broadcasting System

Weed Represented

NBC Affiliates

PORTLAND, MAINE



NO MARTINIS ON MADISON AVE.: TV LEAVES NO MARGIN FOR ERROR

RODNEY ERICKSON, an expert who knows advertising from the agency, broadcaster and advertiser viewpoints, is a vice president and radio-tv supervisor of Young & Rubicam, which in 1955 ranked first among agencies in volume of broadcast billings (\$72 million). He joined Y&R in 1948 as a radio-tv producer (We the People, Fred Waring Show, and others) after serving with Procter & Gamble's radio department in Cincinnati. Before that, he was a producer-director with NBC in New York and then Washington, later was with CBS in a similar role, and subsequently served WOR New York as director of program operations.

Here, in a recorded interview with B•T New York staffers Rufus Crater, Florence Small and David Berlyn, he puts down his impressions of contemporary broadcast advertising.

Q: You've been around for quite a while for so young a man. What are the main changes in agency operation that you have seen as caused by radio and tv?

A: In the earliest days of radio, an agency man assigned to radio generally came from a network or a local station. On occasions he came from show business, from the theatre and even at times he was a performer. And his major function was to take one radio show—sometimes two at the most, a half-hour nighttime show or a daytime serial—and completely supervise it, and on occasions direct it and on occasions write it.

The heads of departments in those days generally came from this group of trained show business people. But the investment in a half-hour radio show was rarely over \$750,000 to a million dollars a year for 52 weeks. And many new shows could be developed economically and many experiments could be conducted that if they didn't turn out to be 100% correct, relatively little

was lost—you started over again.

In those days, too, NBC and CBS not only dominated listening habits at night and with the serials in the daytime, but the act of getting a valuable time franchise on either NBC or CBS—and there was a standing list for any franchise—virtually meant the success of a program. In retrospect, it looked as though a lot of people had some easy jobs.

Q: Television made life tougher?

A: By comparison, radio was very simple. In fact several agencies, when television was invented, had little cans sitting on the receptionist's desk which said "Help Stamp Out Television." I think this is certainly the attitude of a great many of the former radio people who found that they didn't know how good they had it.

As television developed, very quickly it was apparent that it was going to be a high out-of-pocket cost medium; although on a cost-per-thousand basis it was and is indeed a good advertising buy. Very quickly, within six years, the cost of a television program rocketed to approximately \$3 million a year time and talent gross for either a half hour nighttime program or a five-time a week quarter-hour daytime serial.

Now compared to the radio prices, this is about four to one higher than radio in out-of-pocket costs. Fortunately, the sale of television sets also sky-rocketed and the cost-per-thousands were favorable although a dollar a thousand homes in radio was not uncommon and some lower costs were achieved. If a television program achieves three dollars a thousand a commercial minute or nine dollars a thousand for a half-hour show, it is doing very well indeed. But the power of television—the selling power of sight plus sound plus demonstration—caused a transference from radio to television probably more quickly than it should have. As the

dollar expenditures of television got greater, there were fewer and fewer dollars left for radio. Therefore, the agency radio departments quickly became the television departments. Then the trouble began.

Q: What kind of trouble?

A: At first the people who were trained in radio quickly transferred to television and the men were separated from the boys. Because of the grueling requirements of television it became necessary to nimbly make the adjustment from a million dollar expenditure to what is today a \$4 million expenditure and the responsibilities that go with it. The suede shoes quickly disappeared, and the slacks and the sport jackets were gone, and the drinking of martinis at lunches became a thing of the past because it takes a sober and reflective man with iron will and nerves to conduct the business today.

The kind of a man has changed, too. More and more in the administration of a television department are fellows who can work slide rules, can understand Nielsen and all the ramifications of cumulative audience, cost-per-thousands, flow of audience and many, many aspects in which a judgment is made in either the selection of a program or the selection of a time period. And the adult weighing of these values often means the difference between a successful buy and a mediocre buy. There are very few bad buys in television actually.

Q: You speak of television costs being high. Aren't values high also?

A: A program may range from a million homes to *I Love Lucy* or the *\$64,000 Question's* 17 or 18 million homes at the peak of the season. But yet there are values in all of these because of the power of the medium.

The average show now reaches 6 million homes. It costs 80 to 90 thousand dollars a week at this point. In a co-sponsorship deal without discounts, an advertiser with a single alternate week program can run \$100,000 a week for alternate weeks. Added in these costs must be the cost of promoting the show, publicity expenditure, commercials—all gross costs in addition to time and talent.

As the out-of-pocket cost of television increases and as it becomes a desirable advertising medium, a number of advertisers are approaching the point at which the great majority of their advertising expenditure is in television. The increase of agency billing in television in relation to total agency billing means an increase in percentage of responsibility assigned to the television department for programming and the media department for the selection of time.

Q: What are some of the basic problems involved in putting together a successful television advertising vehicle?

A: There is one fallacy which ought to be corrected immediately before we go any further. No television program, *per se*, ever sold a nickel's worth of merchandise. A program is only the vehicle which carries a commercial message.

So therefore, we start out with the premise the show gets the customers in the tent and then the 'pitch' man comes in and makes the sell. Therefore, as much time should be devoted to the creation of a proper commercial



TO SOL AND MAURY...

On this day of joy and wild abandon
KING sends you this shining silvery salmon.

B & T is twenty-five today
That's your Silver Anniversary...

So with hearts that are full and every good wish
We send you, dear boys, this noble fish.

(By air express and packed in ice
A fish that smells just isn't nice)

King Salmon they're called, where they abound
In the cool blue waters of Puget Sound...

Enjoy this fish baked, broiled or roasted
Consider your Silver Anniversary toasted.

No change, dear friends, in the ratings here
The salmon is King of the sea—to be fair
KING, as always, is King of the air.

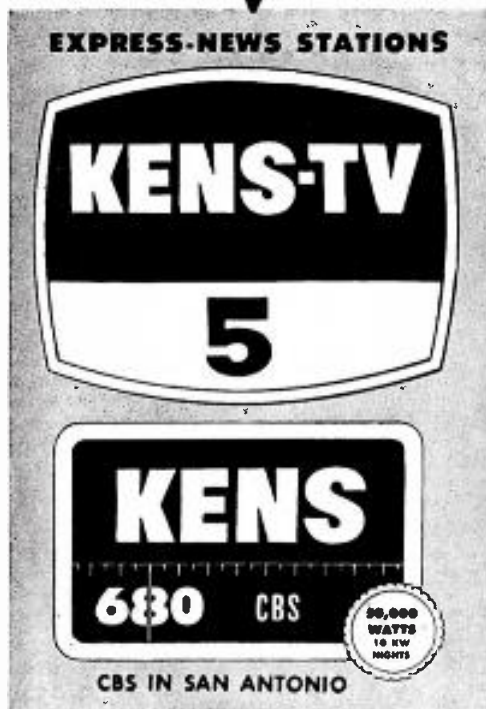
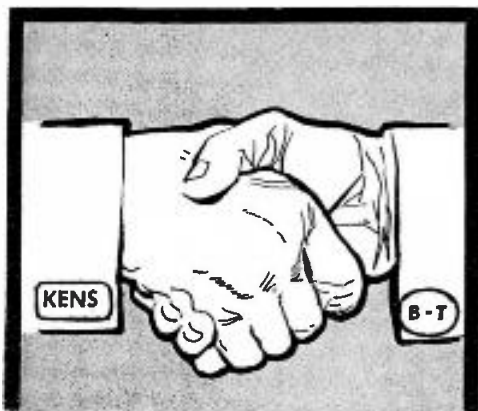
FIRST IN SEATTLE TACOMA

ABC Television, Channel 5, 100,000 watts

ABC Radio, 1090 kc., 50,000 watts

KING

Ask your BLAIR Man



as to the selection of a program. Both must be in balance to get perfect results.

But even if the commercial is tremendous and the program is colossal or even spectacular, the product has got to be a good product—it's got to have repurchase value, it's got to have distribution, it's got to have assurance of sales support and all these factors, and it has to have a well-designed package—or television is a complete waste of time and money. There is no way that a medium can make a bad product a good product.

Q: Will the agency still use summer programs as the trial period? Will they still use summer replacements for possible fall shows?

A: The economics of television dictate against it, unfortunately. There were only two situation comedies tried last summer. Both were received unfavorably by the critics but fairly favorably by the viewing public, which is generally the case.

The reason why this is difficult is that no matter how you look at it, a show costs \$35,000 to produce and costs are going up in Hollywood. The summer audience because of the decrease by as much as 50% of sets in use does not justify this kind of a talent expenditure.

The second reason why it's difficult is that most shows are based on the principle of 39 originals and 13 repeats because the producer these days rarely gets his money out of the first run, and the second run is the only way he can be assured of profit. The general pattern is in the neighborhood of \$35,000 for originals and \$15,000 to \$17,000 for repeats. The residual costs on the repeats run the producer about \$5,000. Therefore, he gets \$130,000 profit on his repeat which pays him in effect for the losses that he has on producing the originals.

While I'm on the subject, I might say according to information we received from the Coast almost every show is over budget this year. Costs range from \$60,000 to \$80,000 per show for these initial shows—which is unheard of in the past and is very frightening in its future relationship to what costs will be. There have been a cumulative series of 10 percenters; actors cost more, scripts cost more, production facilities cost more, a five day week has increased costs to a considerable margin. Costs are upward perhaps as high as 25% this year over last year.

Q: Color too?

A: Color will cost between \$8,000 and \$10,000 more as we know it today. These are the estimates we've been getting; we have heard of costs as low as \$4,000 a show but these are not substantiated. The known film costs that we have are \$8,000 per half-hour for color over the black and white.

Q: You say the ratio is approximately four to one as the cost of a television show to a radio show. What do you think it will be in the future?

A: For television, if the color costs go up proportionately, it could go up in the foreseeable future five to one. However, I'd like to say very quickly that these costs are always governed by supply and demand and they're also governed by a favorable cost-per-thousand. The plateau will shortly be reached in the growth of television because

we're approaching saturation on the sale of sets and now the sale of second sets and color sets is responsible for about 50% or more of the sale of six million sets this year and six million television sets sold next year—as it is in radio, of course.

And competition is increasing. Multi-network competition is coming in as more stations come in and all we can expect, if you assume sets in use have reached their level, is that circulation will soon level out. It will only go up in proportion to the increase in the population and, therefore, cost-per-thousand must be pegged at a certain point.

The time has come when there should be a leveling out of television prices, but I would judge that five to one may be the leveling out point provided only that the cost-per-thousand remains \$5 a thousand homes a commercial minute or less. I think \$5 is probably the breaking point.

There is one thing in the future that may help us a lot and we don't know much about: and that is magnetic tape. If magnetic tape is a reality, as we assume it will be within a few years, it could materially reduce film cost so that summer experimentation could be possible.

Q: Speaking of the cost and the relative scarcity of time, what will those two factors do to the type of sponsorship? Will it be more alternate and co-sponsorships?

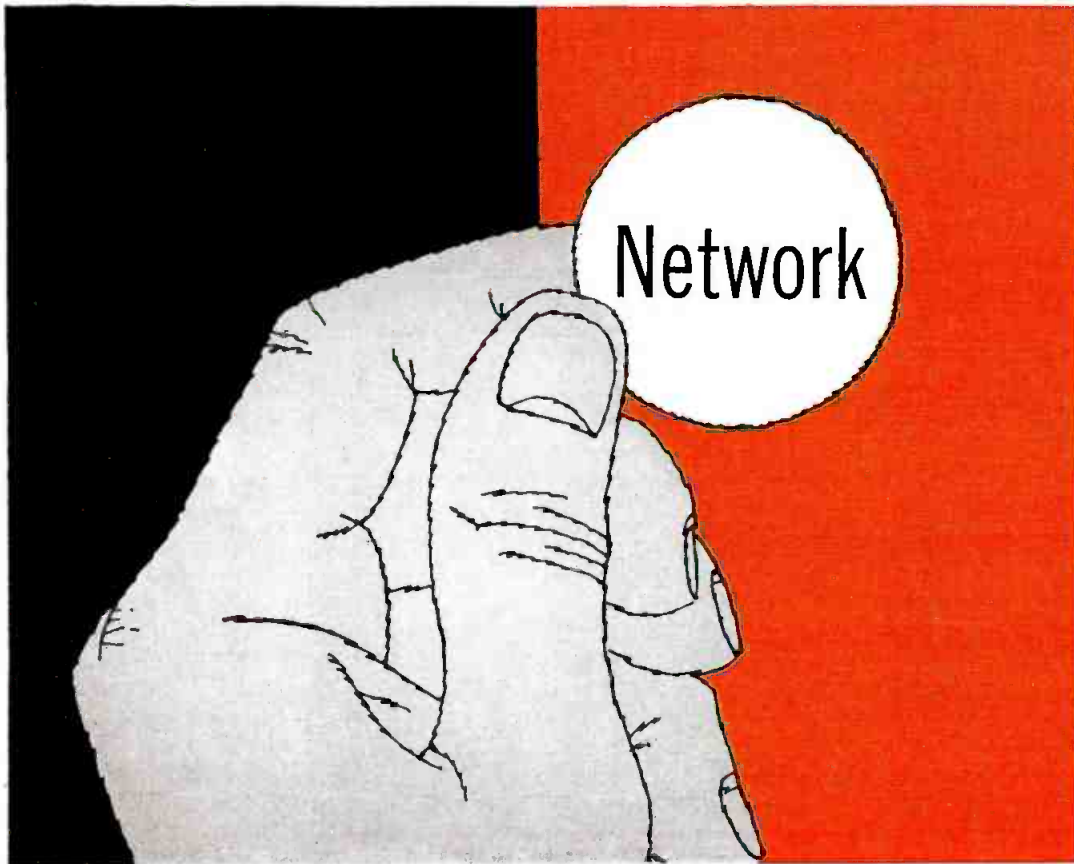
A: I think undoubtedly. The advertisers now who can maintain important franchises and have exclusive ownership—that is corporate ownership not brand ownership because you know corporations pay for their television expenditures by spreading the costs among multi-brands. Soap, grocery, the automotive companies, the cigarette companies, the cosmetic companies certainly will always be able to afford a complete television franchise—if they're permitted to have franchises in the future. But the smaller companies with budgets of under \$4 million are automatically eliminated from being major television sponsors, that is, 52 week half-hour nighttime television sponsors. Therefore, there must be some place for the controlled minute participation spots in major nighttime shows and it certainly is an important function of the network to supply vehicles like that either for co-sponsorship or tri-sponsorship.

Q: Perhaps you can give us an idea of what the billings of Y&R radio and television were some years ago and what they are today.

A: I think the best source for that is BROADCASTING • TELECASTING magazine. Miss [Florence] Small has done a very excellent job of putting together the relative billings of agencies over the years.

Q: How soon do you think color will be a major factor?

A: RCA and NBC are promoting color, as you know, very heavily. They assume that the fall of 1957 will be a crucial time for color when perhaps a million sets will be in use. Needless to say, we want to be in color as quickly as possible because anyone who has seen a color commercial—particularly for food products—quickly realizes the impact of it. And since the system is completely compatible and increasingly more



The word's the same, but we've coined a new meaning!

NETWORK means many things to many people . . . but we here at Keystone have a new concept that we think you should know about.

NETWORK is Keystone's over 900 radio stations—covering a prosperous pattern of non-metropolitan America that reaches from coast to coast and border to border.

NETWORK is the term that applies to any neat parcel of Keystone stations that best suits *your* marketing needs. Keystone delivers these markets to you with an amazing absence of red tape . . . makes *your* job twice as easy.

NETWORK a la Keystone means 87 million pairs of ears . . . in rich Hometown and Rural

America—a grass roots, loyal listening audience *localized* for better response thru more intimate communication.

NETWORK merchandising thru Keystone's facilities is a wide vista of *local impact* results that are unique in concept and overwhelming in response.

NETWORK advertising for your product with Keystone will open your eyes to how **BIG** Hometown and Rural America really is . . . what a slice, sized to your choice, can do for your *market exposure* where the *media* merchandises, the audience listens, and the customers buy!

Send for our new station list

CHICAGO
111 W. Washington Ct.
STate 2-8900

NEW YORK
580 Fifth Ave.
PLaza 7-1460

LOS ANGELES
3142 Wilshire Blvd.
DUnkirk 3-2910

SAN FRANCISCO
57 Post St.
SUtter 1-7440

• **TAKE YOUR CHOICE.** A handful of stations or the network . . . a minute or a full hour . . . It's up to you, your needs.

• **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some "spot" costs.

• **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by KEYSTONE, yet the best time and place are chosen for you.



compatible as electronic developments progress, the only problem of going to color 100% is who's going to pay for it.

In the 1957-58 season the burden should really be on the manufacturers to support color and on the broadcasters because this is their investment and it's a perfectly legitimate tax investment, it would seem to me.

By the fall of 1958 I think the advertisers will be willing to pay for a share of the transference into color and can justify it at that time on the grounds of impact. But we're fighting and will continue to fight to keep those costs to an absolute minimum.

Another development, of course, in addition to magnetic tape, are new processes which may enable the show to be filmed in color for as little as \$1,500 an episode. If that happens, we'll go to color more quickly. In fact, as you know, a number of NBC shows are being filmed in color now. *Lancelot*, *Noah's Ark* and most of the live shows where possible are done in color. Live is much simpler than film. Film, of course, is shot six months ahead and the costs now are prohibitive to any advertiser.

One thing we haven't touched on which is somewhat amusing is that in the old days a sponsor used to try to figure out what type of show would fit the personality of his product. In the present thinking with the cost as it is, the safest way is to buy any kind of a show which has a high circulation and make your commercials and your product personality conform to the show. Any high-

rating show which is accepted by so many people is bound to be a good show and you certainly make your product fit in on that kind of a show.

The Length of Programs

Q: What about program lengths? NBC seems to be cutting down on the number of spectaculars and CBS is coming on with a 90-minute show every week.

A: There is room, in my opinion, for all types and lengths of shows. There is no evidence that a long show can compete with a popular half-hour show. The instance of *I Love Lucy*, which, of course, is the extreme, when the hour and a half spectaculars on Monday night were programmed by NBC against *I Love Lucy*, only one made any substantial dent in the *Lucy* audience and most of them tended to inflate the *I Love Lucy* rating. The exception was *Peter Pan*, which is again in class all by itself. At no time did *Peter Pan* top *I Love Lucy*—it merely ate into its audience. Therefore, you must conclude, I think, several things: We have conditioned people in television to accept the half-hour as the principal length. A half-hour is a convenient length in that it allows the individual to attend to chores around the house, time out and relaxing from concentrated viewing; while the hour and a half is very demanding on his time and family habits. The difference between Nielsen total audience, for example, and average audience, which on an hour

and a half show can be three to one, means that the viewing is done in bits and pieces. It would tend to argue that if possible an hour and a half drama should be so organized that a viewer can see any portion of it and be satisfied.

We are watching with great interest to see what happens with the motion pictures that are available now for television in marginal time periods or in large metropolitan areas where they are programmed against popular half-hour programs—such as New York and L.A. However, at this point there is no evidence that a good motion picture is denting the popular half-hour programs.

Q: What about syndicated programs?

A: The question often arises—should an advertiser use a national program or should he use a selective market and syndicated program. It's very difficult to have a general answer to a question as complex as this. In general most national advertisers with national distribution maintain national network franchises because there are certain discounts which accrue to them by important corporate buying that are substantial and because they can be researched more accurately and there is a control of program adjacency which is probably as important as anything else.

Most syndicated programs serve the purpose of supplying regional advertisers and local advertisers with a good vehicle at a reasonable cost to be used on a local or a

CONGRATULATIONS, SOL,
ON YOUR
25th ANNIVERSARY
AN
EDITORIAL JOB
WELL DONE

W·I·N·D

CHICAGO'S TOP
MUSIC, NEWS, SPORTS
STATION—24 HOURS



SYNTHETIC MICA CORPORATION
SUBSIDIARY OF
MYCALEX CORPORATION OF AMERICA



limited network basis. And both of these have their purpose. Unfortunately, most of the syndicated programs are in marginal time—before 7:30 or after 10:30 Eastern time—simply because the major stations have network contracts which require them to deliver the prime times to the network first. Various plans have been proposed and more are being proposed today by the motion picture companies disposing of their properties, which are trying to open prime time to either half-hour syndicated programs or hour and a half films. But it is very unlikely that this will happen on the major stations because of the strong economic reason that network affiliation means the most money to an owner or a manager of a station. But there is an opportunity as the third and fourth station comes into being for an alert station manager with relatively low cost programming through good syndicated films now available to him and through feature films to compete on an equal basis with either an NBC, a CBS or an ABC affiliate.

About Network Policies

Q: What do you think of the network operating policies? Option time, must-buys, that sort of thing?

A: I defer to our media section for the final answer on this. Naturally, as everybody else, I have opinions. And that is that the must-buys never seem too demanding and that generally, a national advertiser requires more stations than a must-buy. Must-buys, for the most part, are stations he would select anyway. As far as the option time is concerned, that's a matter between the network and its affiliate. As far as the national advertiser is concerned, it would be to his benefit to have all the times option times so he could pick whatever he wanted all day long including 10:30 to 11 p.m. and be assured of a substantial list whenever he wants.

Q: What about package programming on a network?

A: If it's a small advertiser who wishes to participate in television and can't afford a show of his own he must buy a partially owned or controlled network program. Because there is no other way a small advertiser can get into a network on an important basis, where he can promote his network expenditure with his dealers, distributors or salesmen and also get a substantial circulation on a spot within the body of a program.

However, when it comes to a delicate decision of a network weighing a choice of three or four programs and three or four large advertisers for a specific time period, there is no precedent I know of for a fellow giving out a time period to be coldly objective when he realizes a financial income or return on a program which he owns or controls. This is a conflict of interest. Therefore, it would seem that wise as they may be, the men making the decision on all of the networks—not just one, but all networks—cannot maintain objectivity and they would select their own program over the outsider's program. I'd better not say any more than that.



**DUPLICATE FOR STATION ACCEPTANCE
PLEASE SIGN AND RETURN TO AGENCY**

CONTRACT NO.

DATE

FACILITIES TO (Advertiser)

among **TOP 10** in America

NAME OF PROGRAM

DAYS

TIME PER WEEK

TO

EXPIRATION DATE

REMARKS

LIVE TALENT

TRANSCRIPTIONS

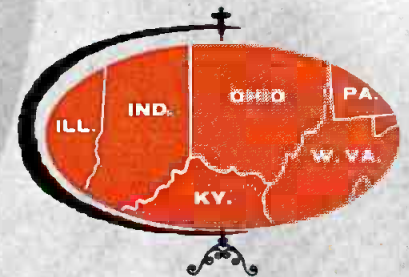
Time Talent Line Service

AGENCY COMMISSION: 15% of Station time Charge LESS
% of Talent Charge

BY
Mem.
ASSOCIATION OF
Copyright 19

A. C. Nielsen Company Reports... WLW Radio consistently with one of the ten largest audiences among the more than 2870 Radio stations in America. And WLW Radio gives you the nation's fifth largest unduplicated radio audience. So before you buy radio time, check with your WLW Radio representative. You'll be glad you did!

WLW
RADIO
WORLD



Sales Offices: New York, Cincinnati, Chicago

Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Francisco
Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas

Crosley Broadcasting Corporation, a division of



Q: Going back a minute to the operating policies of networks. Do you think that if there were enough stations so that each network could have its own affiliate that the major problems that exist today would be eliminated? Or do you think that some of them are serious enough that they would still exist?

A: I think that if there were three or four stations operating in every major market area—not necessarily city but major market area, the top 100 markets—that we would then quickly have our problem confined to program dominance in every area. Every man would be for himself and many problems would be eliminated. The 4A's and, I think, individuals in this business have constantly urged the FCC to address themselves

to this problem with as much celerity as possible.

Q: There has been a tremendous growth, I should say, in the billings of most large agencies. And much I suppose is due to television and the growth of that medium. And also there have been consolidations among smaller agencies. What do you think is the place of the small agency in the future?

A: Can I ask for a definition of what a small agency is?

Q: Under \$5 million or under \$10 million.

A: I think it is probably directly related to any small business in this country. If a few men can handle \$5 million, they can make a profit. If there is a great deal of work

required in servicing the \$5 million, they'll soon consolidate because they'll have to have some way to support the people required. The one way to do that is to raise your volume of business and hold your personnel down to a minimum. But there certainly are agencies of \$5 million and under where one man has made a substantial profit in the past. And there is probably no reason to assume that these agencies can't continue that way. You certainly can't have the depth of service, you can't have the research that any larger agency is now almost required to supply, unless you get it from outside vendors and you bill it at cost. Or you may have a client that doesn't require it. But the trend would seem to be to consolidations and larger agencies because of the supplying of services of research and merchandising, in particular.

Q: What particular comments come to mind about radio?

A: I could say a lot of good words about radio. I think it's unfortunately the orphan of the advertising business at this point and very undeservedly. The Nielsen reports can demonstrate to any advertiser that a combination of radio plus television can get him almost absolute coverage. I think the audience of the political conventions—the Nielsen report on the audience of the conventions with radio plus television—is a very interesting study in that respect. I would like to divorce print from this completely now and I'm not saying other combinations may not achieve it, but I doubt that any combination of advertising media can do as well in penetrating into every home as radio plus television.

And radio today is delivering cost-per-thousands of a dollar and less. And deals can be made in radio today which are extremely advantageous—deals to get frequency. There have been certain campaigns now which have made extensive use of spots and network participations in radio that have been quite successful.

Therefore, the only thing that is blocking radio's continued progress is the fact that the out-of-pocket costs to do a good job in radio with enough frequency still come to half a million dollars a year. Now when the advertiser gets through paying his bill for television, which is his first choice in most instances, or color print, he has got very little left for radio. And this is the dilemma which faces radio today. However, in my opinion, the aggressive selling that's being done of radio now and the bargains that are being offered are bound to penetrate sooner or later, and radio will, I believe, not decrease any further. Its form and character might change some more—there might be more trend to use of radio on a local basis. However, radio today is an excellent buy on a cost-per-thousand homes delivered.

Q: Do you think it's coming up again in use?

A: To a degree. But again out-of-pocket cost will regulate how far it can come.

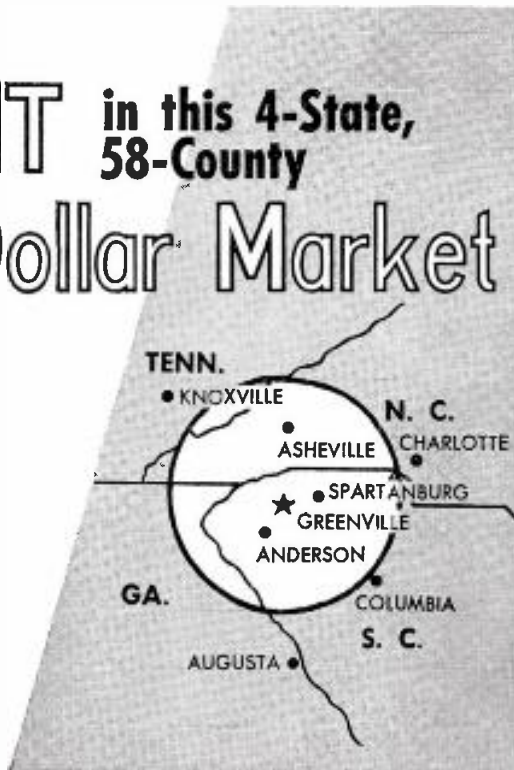
Q: You mentioned that deals can be made. Do you mean off the rate card deals?

A: I mean that an advertiser placing a substantial amount of business with any given radio station or network is entitled to special discounts on a volume basis.

DOMINANT in this 4-State, 58-County 2-Billion Dollar Market

Here in WFBC-TV's 100 UV/M contour is the South's richest textile-industrial area and its famous mountain vacationland.

Population, Income and Sales from Sales Management Survey of Buying Power 1956. TV Homes from Nielson '53, plus RETMA shipments to date.



Population	1,991,700
Incomes	\$2,115,295,000.
Retail Sales	\$1,467,678,000.
Television Homes	367,230



"The Giant of Southern Skies"

Video—100,000 Watts (FCC MAXIMUM)
Audio—50,000 Watts
Antenna height—1,204 feet above average terrain—2,204 feet above sea level.

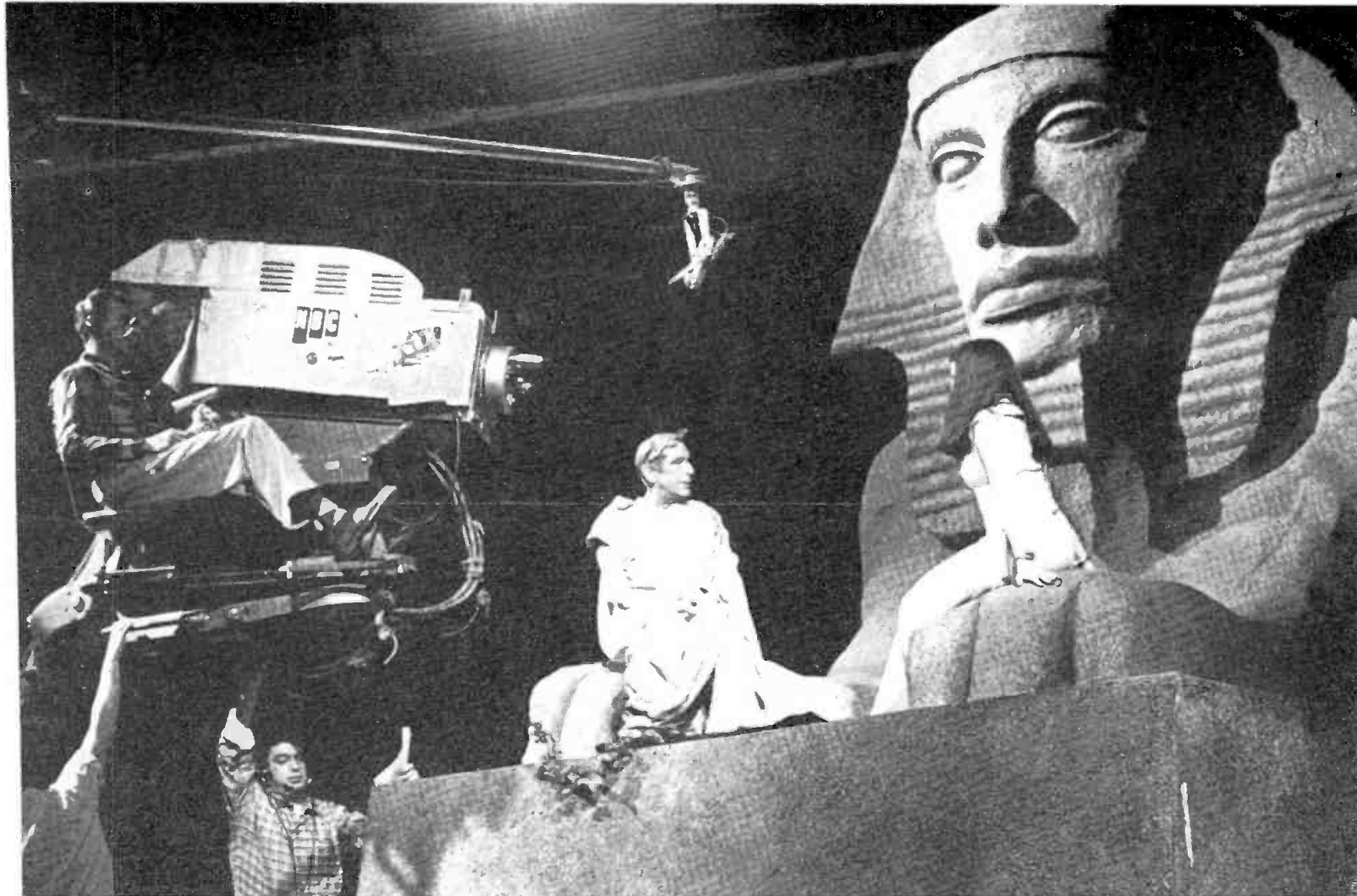
Here is one of the South's great markets. Compare it with Atlanta, Jacksonville, New Orleans or Miami! Latest PULSE and ARB Reports prove WFBC-TV's Dominance in its coverage area. Write us or WEED for market data, rates and availabilities.

NBC NETWORK

WFBC-TV

Channel 4 Greenville, S. C.

Represented Nationally by
WEED TELEVISION CORP.



COLOR TV: ALMOST, BUT NOT QUITE

FEW CAN dispute that color tv is the rainbow advertising medium, but is there a pot of gold at the end and if so when will it be found?

Predictions on future growth of color have come thick and fast ever since compatible color was born commercially in December 1953. Everyone agrees there will be a big industry boom in color tv, but opinions vary as to the time table and conditions.

Forecasts, however, now seem to be following a fairly common pattern. On Madison Ave., those agency executives hep to the broadcast media as well as to client needs cautiously point to 1958 as the year when the national advertiser no longer will just look at color tv but will buy.

Two such executives publicly have so called their shots—1958.

* Gerald W. Tasker, vice president and director of research at Cunningham & Walsh, predicted in an interview [B•T, July 9] that color tv by 1958 should reach the stage that black-and-white entered six years ago. Soon after, he thought color may emerge as one of the top advertising media.

* Rod Erickson, vice president and radio-tv supervisor at Young & Rubicam, predicts elsewhere in this issue (see page 136) that "by the fall of 1958," advertisers will be "willing to pay for a share of the transference into color and can justify it at that time on the grounds of impact."

A number of executives—in set manufacturing, in broadcasting, in the agency business—tend to think today in terms of a basic million color tv sets in circulation as the first benchmark on the road to color dominance.

Brig. Gen. David Sarnoff, board chairman of RCA, which by virtue of its estimated \$70 million investment alone is indisputably in the forefront of color development, recently forecast 500,000 to 1 million color sets in use sometime next year. It should be then, he says, that RCA will expect a return at both the program and manufacturing ends.

All Signs Point Up

Two tv networks—NBC and CBS—are colorcasting more program hours than ever before; there are more stations equipped to broadcast network color and to originate color locally than ever before. As set makers produce and the dealers sell color receivers and as long as there is a firm U.S. economy, there should be no reason for color acceleration to run out of gas.

The greatest hurdle to color dominance has been high costs to prospective set buyers, to potential advertisers, to broadcasters who must invest in equipment and to networks which must have facilities. Already, the cost barrier is being lowered, however slowly, by an increasing set circulation and

lowering prices of sets, acquired program production know-how and engineering advances affecting the quality as well as price of color gear.

The \$1,000-plus price floor on color tv sets has given way to under \$500—and electronically (tubes and circuitry) today's receiver is a far cry from that of yesteryear. This year alone, RCA, according to Gen. Sarnoff, hopes to sell 200,000 color receivers.

In programming, it is estimated that a half-hour color film program (on network) adds a third more in the below-the-line cost (program production and studio and technical facilities) than in black-and-white, and in some cases 10-15% more in the above-the-line cost (program creation). Even these "averages" vary with the type of show being put together. This is true in live production, too, where the shows have great variance, but the average added cost has been whittled to approximately 9-10%—much less than even a year ago and the gap is expected to narrow further.

For the national advertiser, however, who has a product that looks better and more attractive in color and which receives greater brand identification with color, it is lack of circulation even more than high cost that at present keeps him away from the multi-hued medium.

A network official in New York explains: A national advertiser pays about 40% more

for a color ad in a magazine (i.e. over black and white) while for a regular network show the increase to his total tv expenditure on an hourly basis would run from 5 to 10%. So far as a color message is concerned, he asks: "Which is cheaper?" The network executive fails to add that until there is color tv circulation the magazine is cheaper in its color costs.

Although basically the national advertiser who uses color today is doing so more as an experiment than anything else, the list of such advertisers is growing. On NBC this year there are 29 "color" advertisers; on CBS, eight with two others on a one-time color basis (see box, this page).

Both networks are geared to program still more color at almost any time, and ABC, which is not yet colorcasting, has the means to prepare itself when the time is considered ripe.

NBC is increasing color programming by 500% this season. It will have 120-130 hours of color in the final quarter of this year compared to 22.5 hours the fourth quarter last year. Translated into color hours per week, NBC will be programming from 10 to 11 hours in color each week (it programs 80-90 total hours weekly). At CBS, the average number of hours weekly of regular colorcasting is not so great. CBS-TV programs about 87½ hours weekly; of this an average 3¾ hours will be color.

ABC President Robert Kintner says his tv network will stick close to this position: ABC-TV (via parent American Broadcast-

39 COLOR PIONEERS

THERE will be at least 39 national advertisers sponsoring color programs on network tv this season, most of them on a regular basis.

NBC-TV reports 29 advertisers sponsoring color shows: Chevrolet, Aluminum Co. of America, Goodyear Tire & Rubber, Hallmark Cards, Schick Inc., S. C. Johnson Co., Whitehall Pharmaceutical Div. of American Home Products (starting in January), Lever Bros., RCA, John Hancock Life Insurance, Buick, Purex Corp., Speidel, Liggett & Myers Tobacco, Max Factor, Kraft Foods, Toni Co., P. Lorillard Co., Gold Seal Co., Noxema Chemical, Kleenex, Sunbeam Corp., S & H Green Stamps, American Tobacco, Warner-Lambert, Oldsmobile, Helene Curtis, Lewis Howe, and Vick Chemical Co.

CBS-TV reports eight advertisers sponsoring colorcasts: Toni, Bristol-Myers, Pillsbury Mills, Kellogg, Chrysler, Ford Motor, SOS and General Mills. Two others, Colgate-Palmolive and Westinghouse, are sponsoring color on a one-time basis.

ing-Paramount Theatres Inc.) has \$10-15 million set aside for its use once color is off the ground. That time may come when perhaps there are 5 million sets in circulation. Many of ABC-TV's film shows, seen

in black-and-white, are in color—e.g. *Disneyland*, *Mickey Mouse Club* and *The Lone Ranger*. ABC-TV would invest in color studios and related facilities for live production.

The number of stations equipped for color is on the increase. NBC-TV's owned and operated stations are stepping up color schedules: WNBQ (TV) Chicago is an all-color station, has been since April; WRCA-TV New York can telecast 65¼% of its weekday schedule in color; WRCA-TV Philadelphia is broadcasting 15 hours a week in local color; WRC-TV Washington is having studios built that will be designed and constructed with color in mind (will be completed next year); KRCA (TV) Los Angeles starts local programming about Dec. 1 and WBUF (TV) Buffalo (uhf) can carry network color and plans local transmission in color, too.

As of September, there were 478 tv stations on the air in the U.S., of which 456 were commercial and 22 educational. Of the 478 stations, 249 were equipped for network color; 72 for local color slides; 66 for local color film and 29 for local live color.

These figures compare to 188 network color; 43 local slide and film, and 15 local live, as of May 1955 (B•T estimate, May 9).

(On Jan. 1, 1954, when NBC-TV colorcast the Pasadena Tournament of Roses on New Year's Day, about 20 stations carried it in color.)

Thus, the color facilities on the network and station level are coming of age but how about set circulation? In the main, the out-



"Happy Anniversary, Sol..."

All the gang at **WGR** and **WGR-TV** (Buffalo's Favorite Stations) send heartiest congratulations to you and the staff of B•T on your 25th Anniversary.

WGR and **WGR-TV** (leaders in the Nation's 14th Largest Market) are very happy to forego any advertising in this issue to let you know how much **WGR** and **WGR-TV** (the Stations with a Personality) appreciate your top-notch reporting and interpretations of the news in our field.

Congratulations and Best Wishes from **WGR** and **WGR-TV** (serving well over 1,000,000 Radio and Television families in Western New York and Canada.)"

**from two pioneers
to the pioneer**

WBT, third U.S. commercial radio station
and

WBTV, first with television in the Carolinas,

proudly salute THE Pioneer
of broadcasting publications
and

Sol "Pappy" Taishoff



CHARLOTTE, NORTH CAROLINA
50,000 WATT COLOSSUS
OF THE CAROLINAS



"VISION OF THE CAROLINAS"

JEFFERSON STANDARD BROADCASTING COMPANY

\$1,500,000

ADOPT-A-CHILD FOUNDATION . NEW YORK UNIVERSITY . ENGLEWOOD PARENT-TEACHER ASSOCIATION . DENTAL FULLBRIGHT SCHOLARSHIPS . LEAGUE FOR RETARDED CHILDREN . UNITED NEGRO COLLEGE FUND . EPILEPSY HARLEM YOUTH CENTER . AMERICAN COUNCIL OF CHRISTIAN CHURCHES . LEGAL AID SOCIETY . PRATT INDUSTRIAL HOME FOR THE BLIND . AMERICAN HERITAGE FOUNDATION . FREE NURSE INSTITUTE . LEUKEMIA QUEENSBOROUGH FEDERATION OF MOTHERS CLUBS . POLICE ATHLETIC LEAGUE . AMERICAN JEWISH CONGRESS FORDHAM UNIVERSITY . NEPHROSIS FOUNDATION . AMERICAN COUNCIL ON EDUCATION . GREAT BOOKS FOUND SENIOR CITIZENS MONTH . ALL DAY NEIGHBORHOOD SCHOOL PROGRAM . BROOKLYN HEBREW HOME & HOSPITAL CAMP FIRE GIRLS . EAST ROCKAWAY MENTAL HEALTH COMMITTEE . GROUND OBSERVER CORPS . HEART FUND JUST-ONE-BREAK . LONG BEACH FIRE DEPARTMENT . PENNSYLVANIA STATE COLLEGE . WORLD HEALTH ORGANIZATION YESHIVA UNIVERSITY . AMERICAN COUNCIL TO IMPROVE OUR NEIGHBORHOODS . SISTER KENNY FOUNDATION

COLLEGE OF ST. ELIZABETH . HUDSON GUILD NEIGHBORHOOD H NATIONAL EDUCATION WEEK . HORTICULTURE SOCIETY OF NEW ROTARY CLUB OF VALLEY STREAM UNITED STATES ARMY . UNIVERSITY WASHINGTON PARK ART EXHIBIT CONGREGATIONAL CHURCH OF MANHATTAN SETON HALL UNIVERSITY . SAFETY OYSTER BAY HIGH SCHOOL . POLICE CATHOLIC YOUTH ORGANIZATION WILLIAMSBURG SETTLEMENT HOUSE SECOND SPANISH EVANGELICAL AMERICAN WOMEN'S VOLUNTEER U.S. DEPARTMENT OF HEALTH, IMMIGRATION BUREAU . INTERFEDERATION OF JEWISH HOSPITAL FOR CHRONIC RELIGION IN AMERICAN LIFE . AMERICAN RED CROSS . VASSAR UNIVERSITY JERSEY CITY COMMUNITY CHEST UNITED STATES AIR FORCE . ROTARY CHILDREN'S TOYS . KIWANIS ORGANIZATION NEW EYES FOR NEEDY . UNIVERSITY

Public service organizations who come to WNEW for assistance really get *results!*

For WNEW takes seriously its responsibility to serve the public interest.

Instead of ineffectual "gestures" of a few spots a week, WNEW goes all out for worthy causes with result-getting *saturation schedules.*

The technique of creative, selling copy—*delivered around the clock by WNEW's entire team of persuasive personalities*—brings results for community projects just as it does for WNEW's commercial sponsors.

This year WNEW is broadcasting approximately 25,000 announcements on behalf of some 800 local and national educational, religious, civic and governmental organizations.

The money value, in time alone, of WNEW's contribution: *\$1,500,000.* The value of the results to the organizations—well, just glance at these excerpts from a few of the many grateful letters in our files. . . .

FEDERATION OF PROTESTANT WELFARE AGENCIES . PATERSON FELLOWSHIP . STEVENS INSTITUTE OF TECHNOLOGY COMMUNITY CHURCH OF N.Y.C. . BERGEN COUNTY VOCATIONAL & TECHNICAL HIGH SCHOOL . CHIROPRACTERS SARAH LAWRENCE COLLEGE . TRINITY CHURCH OF PATERSON . AMERICAN LEGION . REFUGEE RELIEF PROGRAM UNITED STATES CIVIL SERVICE COMMISSION . RECORDINGS FOR THE BLIND . BLOOMFIELD HIGH SCHOOL .

New York's Favorite Station for Music and News

GIVE - AWAY

NUTLEY; NEW JERSEY FAMILY SERVICE BUREAU . URBAN LEAGUE OF GREATER NEW YORK . ART STUDENTS L
FEDERAL EMPLOYMENT AND GUIDANCE SERVICE . BARNARD COLLEGE . HERALD TRIBUNE FRESH AIR FUND .
COLUMBIA UNIVERSITY . DAMON RUNYON CANCER FUND . PRINCETON UNIVERSITY . SOCIAL SECURITY ADMIN
BOY SCOUTS OF AMERICA . GREENWICH VILLAGE FESTIVAL . JUNIOR ACHIEVEMENT . N.Y. TUBERCULOSIS H
AMERICAN ASSOCIATION OF JUNIOR COLLEGES . EDUCATIONAL ALLIANCE OF N.Y.C. . NATIONAL HADASSAH
B'NAI B'RITH OF BELROSE, L.I. . NEW YORK YOUNG MEN'S BOARD OF TRADE . NEWARK COLLEGE OF ENGIN
NATIONAL ASSOCIATION FOR THE ADVANCEMENT OF COLORED PEOPLE . NEW YORK DIABETES ASSOCIATION .
PORT WASHINGTON BOARD OF EDUCATION . SPENCE CHAPIN ADOPTION CENTER . VERONA AMBULANCE UNIT .
CATHOLIC UNIVERSITY OF AMERICA . EAST PATERSON SCHOOLS . HOFSTRA COLLEGE . ZIONIST ORGANIZATI
BROOKLYN LAW SCHOOL . BELLEVUE HOSPITAL . CATHOLIC GUILD FOR THE BLIND . GUGGENHEIM MUSEUM .

FORDHAM UNIVERSITY

"... more registrations in adult education for a single semester than at any time in Fordham's history."

NEW YORK STATE DIVISION, VETERAN'S ADMINISTRATION

"... WNEW saturation campaign produced more requests for Veteran's Timetable than any other single campaign we have experienced."

VOCATIONAL GUIDANCE SERVICE OF PATERSON

"... tremendous effect of WNEW announcements a source of amazement! This experience has given me the satisfaction of having a project 'put across' almost primarily by WNEW, as well as a tremendous respect for WNEW as an influence for good."

LOCAL HADASSAH CHAPTER

"... our Festival was so successful we could not accommodate all who attended. WNEW was the only station that used our announcements."

PLAY SCHOOLS ASSOCIATION

"... your station has been doing a perfectly splendid job of promoting our guide book, TRIPS FOR CHILDREN ... the tremendous number of requests we are getting from your parent listeners is astounding ... the largest return we have ever received from a single radio station."

CITIZENS COMMITTEE TO KEEP I
PENLAND SCHOOL OF HANDICRAFT
QUEENS MEDICAL CENTER . CARO
NEW YORK STATE (40 DEPARTMEN
UNITED STATES DEPT. OF LABO
AMERICAN SEAMEN'S FRIEND SOC
JERSEY CITY CHORAL SOCIETY .
MUSIC & ART HIGH SCHOOL . P
U.S. NAVY . U.S. MARINES .
AMERICAN BIBLE SOCIETY . Y.A
EASTERN SCHOOL FOR PHYSICIAN
GREATER N.Y. DIETIC ASSOCIA
AIR NATIONAL GUARD . TUFTS
YALE UNIVERSITY . Y.W.-Y.M.
IONA COLLEGE . PLAY SCHOOL
Y.M.C.A. . VETERAN'S ADMINI
AMERICAN FOUNDATION FOR THE
TURTLE BAY MUSIC SCHOOL . T
MT. VERNON HOSPITAL NURSES
LIONS CLUB OF FAIR LAWN, N.
INTERFAITH RED CROSS . MARC
AMERICAN PHARMACEUTICAL ASS
SOUTH SHORE DRAMA GROUP OF

BOYS TOWN OF ITALY . RECREATION COMMITTEE OF RAHWAY, N.J. . UNION THEOLOGICAL SEMINARY . UPSA
WHITE PLAINS HIGH SCHOOL . VOCATIONAL GUIDANCE SERVICE OF PATERSON . CATHOLIC WAR VETERANS .
FIFTH AVENUE PRESBYTERIAN CHURCH . RUSSELL SAGE COLLEGE . UNITED STATES OLYMPIC COMMITTEE .
WOMEN'S CLUB OF NEW JERSEY . BROOKLYN POLYTECHNIC INSTITUTE . JEWISH CENTER OF PORT CHESTER .

WNEW 1130 on Your Radio Dial

standing set makers which would turn out color receivers are RCA, Westinghouse, General Electric, Emerson, Sylvania, Philco, Motorola, Admiral, Muntz Tv and a few others. Just how many are actually producing sets—other than RCA—is difficult to learn.

It is in this general area that predictions are the most conflicting and puzzling. RCA at one point hoped to turn out 300,000 color sets by next Christmas, perhaps even more. Other sources tone down this figure somewhat. Gen. Sarnoff places the figure at 200,000 sets this year—but this is in sales, not production. This would indicate production at RCA is humming along.

How about the others? Except for RCA, there is not too much activity. Each firm checked by B•T admits it has much in blueprints or is ready to go when the "demand

materializes." The check found:

Westinghouse: Makes a 22-inch color glass rectangular tube color receiver. Has no production estimates. Does not report a price range.

Emerson: Will not estimate production for this or next year. It is pricing its color console at about \$678.

General Electric: Priced competitively with RCA (RCA's lowest priced color model is a table set at \$495). Finds more public interest in color now than ever before. Ready to produce as many color sets as the public wants but so far reports slow pace. GE is getting into mass production just now, having announced color set making only last month.

Sylvania: This firm puts out a table model at \$595 and another—\$100 higher—model (console). Sylvania is watching pub-

lic acceptance of color very closely this year for its base on which to plan for next year. No estimates.

Philco: Has been off and on. Stopped color early in summer, although it did produce a "limited" quantity. No predictions, no estimates. Philco will study what happens in color sales this year.

Olympic (Radio-Tv div. of Unitronics Corp., New York): Pilot models delivered on request. Priced competitively: \$495, table set; \$595 and \$695 for consoles. Waiting for "right market."

Motorola: Gears thinking to market. No immediate plans to expand output. Has three 21-inch models in \$500-\$600 range. Selling "token quantity" daily.

Admiral: Still thinks color tv "logjam" will break in fall. Not releasing production estimates. Has complete line of 21-inch color models from \$499.95 up to \$799.95.

Hallicrafters: Not in production, has no plans. Did produce a 21-inch set last year.

Zenith: No plans this fall, will go into color once sets are "practical" and tube "situation" resolved.

Hotpoint Co.: Will market color sets probably next year (receivers made by parent GE).

Muntz Tv: Earl Muntz has glowing predictions. Plans to turn out 1,100 consolettes at \$399.95 by today (Oct. 15). Expects to triple production later this year.

Sentinel (Magnavox-owned): Working on new models with new chassis at its Evanston, Ill., plant. Will increase output but has no estimates.

Other companies such as Warwick Mfg. (Silvertone color units for Sears, Roebuck), have plans only in "discussion stage."

It is as difficult to get an estimate as to what overall unit production is today as it is to pin down Greta Garbo's age. Private estimates range from 100,000 units for the year to RCA's more optimistic figures. Be that as it may, color circulation is on the way up.

There are some signs that new color developments may affect the level of set prices. Allen B. DuMont Labs and Chromatic Labs (50% owned by Paramount Pictures) are combining their facilities in an attempt to place a color set, priced perhaps as low as \$350, into mass production sometime late next year. Other firms, like Philco, have been working on new color set design.

Work has been underway at RCA Labs for some time on a tricolor video camera. RCA, Ampex and other companies are working diligently on commercial-type color tv magnetic tape, a development that could revolutionize colorcasting. As recently as May 1955, RCA-NBC transmitted a color tv program recorded on magnetic tape closed circuit from New York to St. Paul. Use of tape would make it cheaper to broadcast color than black-and-white or color film. Its speed of operation would cut the volume of live shows and the number of hours needed for both commercials and programs.

NBC has placed into operation its new lenticular film system it developed jointly with RCA and Eastman Kodak Co. The system permits NBC to delay color programs for the West Coast. The lenticular process

CONGRATS...

TO OUR PALS SOL,
MAURY, ED AND ALL
THE GANG AT B•T



Hi I'm BIG 9
peakin' for the folks
at KWTW — Oklahoma
City. I'm the animated
channel number who introduces
program promotion spots for them.

May you always stay
25 years young!

OKLAHOMA CITY'S
world's tallest
man-made structure

EDGAR T. BELL—EXEC. VICE PRESIDENT
FRED L. VANCE—SALES MANAGER

REPRESENTED BY
AVERY-KNODEL, INC.

KWTW
CHANNEL 9



**CONGRATULATIONS—
TO SOL TAISHOFF AND YOUR ASSOCIATES
FOR A JOB WELL DONE
DURING YOUR 25 YEARS OF SERVICE**



During this quarter of a century we have witnessed radio develop into the nation's greatest mass medium, and television mushroom into the most powerful force in the economic, religious, educational, and political life of our nation. In these exhausting years Broadcasting and Telecasting Magazine has afforded a leadership unsurpassed in trade magazine journalism.

WSPA had been serving the people of Carolina Piedmont two years when Broadcasting began publication. During these years WSPA Radio, now joined by WSPA-TV, has placed service to the public foremost in its operation, and as a result became and remains the outstanding station in South Carolina.

As one veteran of the industry to another, we join in saluting B-T on its 25th anniversary and wishing for it a century of progress and continued success.

WSPA WSPA-FM WSPA-TV
THE SPARTAN RADIOCASTING COMPANY

Walter Brown

PRESIDENT

registers electronic color information on black-and-white film via minute lenses which form a portion of the film itself. This film can be processed rapidly in the manner of normal black-and-white techniques and then played back as a color tv program.

In the past year, NBC has completed its \$12 million color expansion program: the lenticular system; conversion of WNBQ (TV) to all color; the building of additional color studios on the West Coast, in Brooklyn, on the East Coast and in the Ziegfeld Theatre in New York City.

Color tv has had a turbulent history. And yet the history is "young" by any yardstick. Only 15 years ago, the FCC allocated spectrum space for black and white tv but put aside color as too far in the future. By 1945, FCC had reserved uhf channels for

the future expansion of television, including color.

But the march to commercial tv was heralded by 1946-47, the years when CBS petitioned for commercialization of color. The FCC denied these petitions, feeling the art was not far enough along. The Commission felt that both CBS and RCA required too much spectrum space for their individual systems.

A lengthy—from Sept. 26, 1949, to May 26, 1950—FCC hearing took up the color question. This was during the "freeze" on all tv expansion which had begun in September 1948. On Sept. 1, 1950, FCC authorized CBS's color system.

On June 25, 1951, CBS, which used the field sequential system as compared to the compatible system of RCA, put on the first

commercial color telecast. It was an hour long and was sponsored by 16 advertisers.

The CBS system, however, was short-lived. Defense Mobilizer Charles E. Wilson requested manufacturers to cease work on color equipment for the duration of the Korean War. That was Oct. 19, 1951. From then on, color tv development was dormant. It was not until March 26, 1953, that the National Production Authority revoked its ban on the manufacture of color equipment.

The historic decision of Dec. 17, 1953, made by the FCC was approval of the National Television System Committee's compatible color standards (both NTSC and RCA-NBC had individually petitioned the Commission for such approval).

There were then some 340 tv stations on the air, an audience of about 27.5 million who watched tv on black-and-white sets. They had an estimated \$7 billion invested in television.

When FCC authorized compatible color standards, CBS-TV went on the air that day at 6:15 p.m. with a color show. NBC-TV, however, had been on the airwaves at 5:32 p.m. with the "first authorized color signal" showing its trademark (chimes) in three primary colors, and at 6:30 p.m. it put on its color show.

Although color was lucky to make even a ripple in an ever widening stream of black-and-white sets, shows and sales to national advertisers, persistence in the industry, led principally by RCA and its NBC broadcast arm, started the push that today shows signs of cracking the color barrier within another couple of years.

The first color commercial by a big national advertiser was reported in B•T's Jan. 4, 1954.

A picture in four colors—a still from the commercial—was printed depicting the colors and setting used in the commercial itself. American Cigar & Cigarette Co. for its Pall Mall cigarettes and its agency, Sullivan, Stauffer, Coldwell and Bayles, through Film Counsellors, commissioned Peter Elgar Productions Inc., New York, to shoot the one-minute commercial film experimentally.

Color Laboratories

Since that time many color film and live color commercials have been placed on the air. Agency activity is increasing along the color road. N. W. Ayer now has its own "color laboratory" and many other agencies similarly produce, test and place on the air various types of color commercials.

Color in commercials will have a great effect on the whole concept of merchandising and selling of many products. Already it has affected package design—and yet color tv has not "come of age." It will increase color-consciousness, in studio design and layouts, in lighting, in setting, in the clothes worn by sport participants, and even more important, what people buy and eat, use for home decoration, furnishings etc.

Fashions in clothing may be directly affected by what is shown on color tv; retail sales will most certainly be affected by color tv advertising. The ceiling is unlimited.

RCA President Frank Folsom predicts 12 million color sets in homes by 1960 and thinks that by 1963, virtually all of tv may be in color.

THE WINNER (WINR)

BINGHAMTON, N. Y.—COMPLETE COVERAGE TRIPLE CITIES



CONNIE SMITH "MISS WINR" 1957

ROUND THE CLOCK

FIRST! FIRST! FIRST!

- FIRST on the dial at 680
- FIRST with single rate card
- FIRST independent (music-news-sports)
- FIRST all night station
- FIRST with "Community Club-awards"
- FIRST three hour classical music show nightly
- FIRST with "Mystery Sounds"
- FIRST with homemakers request shows
- FIRST with musical station breaks
- FIRST with complete mobile unit
- FIRST with beauty contest
- FIRST with round the clock giveaways
- FIRST with male and female teams
- FIRST with complete council broadcast

NEW NIELSEN—NEW HOOPER—NEW PULSE THIS FALL

680 KC

WINR

1000 WATTS

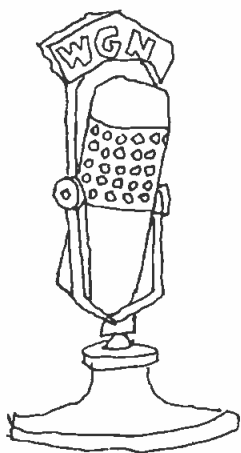
Rep: George P. Hollingbery Co. — Ken Leslie, Gen. Mgr.



we are in your future

Dear Sol:

On the occasion of the 25th anniversary of Broadcasting-Telecasting, we salute the pioneering accomplishments of you and your great organization. We appreciate this opportunity to pay tribute to the outstanding contributions you have made in recording the pertinent history of the radio-television industry during this past quarter century. We are sincerely grateful for the encouragement you have given to the highest principles in broadcasting. We have profited in the past and will do so in the future by the use of Broadcasting-Telecasting in reaching our friends in this great industry.



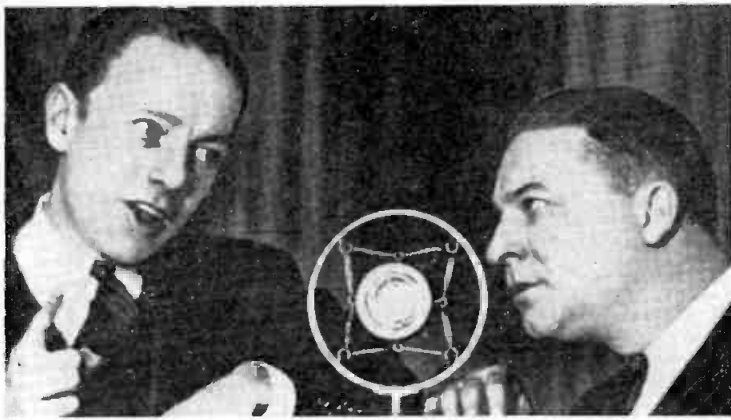
Ward L. Zuvall

Vice President and General Manager
WGN, Inc.

WGN

**TELEVISION, CHANNEL 9
RADIO, 720 ON YOUR DIAL**

The Chicago Tribune Stations, Owned and Operated by WGN, Inc., Chicago, Illinois



AMOS 'N' ANDY



CAPT. HENRY



ED GARDNER



RUDY VALLEE



WALTER WINCHELL



HARRIS & FAYE



JACK PEARL



BENNY & LIVINGSTON



AL JOLSON



CRUMIT & SANDERSON

INDELIBLE TALENT OF

FAME—sometimes fleeting, sometimes enduring—has come to hundreds of performers since radio and television have been on the American scene. But however brief their stay at the top or near it, those who achieved stardom on the air earned a special place in the memories of millions. For in broadcasting, more than in any other phase of show business, stars have become an intimate part of the daily life of their audience.

Any account of the many who achieved stardom on the air must necessarily concentrate on the most famous. For the purposes of this study, ratings—the radio-tv entertainer's constant concern—are the yardstick. They range from the first reports of CAB (the Cooperative Analysis of Broadcasting) through the Hooperatings and up to today's Niensens. Together, they reflect the voices and faces most familiar to the audiences of a quarter-century.

TOP PROGRAM on the air when the first issue of BROADCASTING was published in October 1931 was *Amos 'n' Andy*. Its popularity has held through the years, at least to the extent that it is still on radio 25 years later. The other leaders listed by the Cooperative Analysis of Broadcasting for 1931: (2) Lucky Strike show, starring the B. A. Rolfe orchestra; (3) Chase & Sanborn program, with

Eddie Cantor and violinist Rubino†; (4) Rudy Vallee, sponsored by Fleischmann's yeast; (5) the musical *Palmolive Hour*; (6) *True Story*; (7) the Blackstone cigar show starring Crumit and Sanderson; (8) the Interwoven show, starring Jones and Hare; (9) the Goodyear program and (10) the Camel program with Morton Downey.

By 1932 Eddie Cantor had put the Chase & Sanborn program on top, pushing *Amos 'n' Andy* into second place. This also was a year which saw many new faces in CAB's top 10. Among them were *Capt. Henry's Maxwell House Show Boat*, starring Charles Winninger ("It's only the beginning, folks.") which then commanded the third position. Other new leaders held the next three spots: Ed Wynn for Texaco, Al Jolson for Chevrolet and Jack Pearl (Baron Munchausen) for Lucky Strike. Mr. Vallee had dropped to seventh. (He was, however, to be the only star to stay in the top 10 each year until 1940. *Myrt & Marge* had moved into a three-way tie for eighth place with *Sherlock Holmes* and the *Sinclair Wiener Minstrels*.)

There was a new leader in 1933: Walter O'Keefe for Lucky Strike. And two new shows in the top 10: Ben Bernie for Pabst Blue Ribbon and Burns & Allen for White Owl cigars.



ED WYNN



RED SKELTON



BOB HOPE



BISHOP SHEEN



FRED ALLEN



ARTHUR GODFREY



GEORGE GOBEL



MAJOR BOWES



LUCILLE BALL



JACK WEBB

25 YEARS

The year 1932 had marked the start of one of broadcasting entertainment's biggest and most successful stars—Jack Benny. He managed sixth place by 1934, and was to be on top in 1935. Another famous name new to the leaders was that of Joe Penner, ("Wanna buy a duck?"), who was third place in 1934 on *Baker's Broadcast* with Harriet Hilliard and Ozzie Nelson. Appropriately enough, 1934 also was the year that introduced Fred Allen to the leaders; he won eighth place with *Town Hall* for Bristol-Myers. Al Jolson and Paul Whiteman were in 10th place for Kraft-Phenix.

During March-September of 1935 Jack Benny had come into first place, according to the CAB rating. In third place for that period was another new show, *Major Bowes Amateur Hour* for Chase & Sanborn. By October Major Bowes (and his well-remembered gong) had taken over the No. 1 spot and pushed Mr. Benny into second place. He kept him there until October 1936, when they swapped places with Mr. Benny on top until October 1937.

Another star was rising back in 1935. That was Bing Crosby, who went on the air for Woodbury in that year (and made seventh place). In 1936 he went under Kraft-Phenix sponsorship.

No. 6 in 1936 was a program called *Lux Radio Theatre*, featuring Cecil B. DeMille. The program has continued through today,



MILTON BERLE



EDDIE CANTOR & PARKYAKARKAS



ED SULLIVAN



GENE HERSHOLT



MARY MARTIN



MYRT & MARGE



JOE PENNER

although now it's on tv alone as the *Lux Television Theatre*.

Chase & Sanborn, which through the years exhibited a deft touch for picking winners, started another one on the road in 1937. That starred Edgar Bergen, Charlie McCarthy, Don Ameche and Dorothy Lamour. It made fourth place soon after going on the air, and by the end of the year was running first. At the other end of the top 10 for the 1937-38 season was Al Jolson, on the air for Rinso.

A name that was to become one of the best remembered in radio joined the leaders in 1937. Bob Burns, the "Arkansas Traveler," and his famous Bazooka joined the Bing Crosby *Kraft Music Hall*.

Tender Leaf Tea made its mark on radio history when its one *One Man's Family* crowded into the leaders in 1938. It was to become a classic among broadcast shows. A surprise that year was the rise of *Big Town*, with Edward G. Robinson, from 40th the year before to eighth place.

In 1939 another of the long-time favorites made its way into the hallowed ten. *Fibber McGee & Molly* took over fourth place after being 16th the year before. Kate Smith also made the grade that year. Bob Hope ran in seventh place during December; he had been 23rd. Still Nos. 1 and 2: *Chase & Sanborn Hour* and Jack Benny.

Big news in 1940 was the spectacular rise of *The Aldrich Family* from 40th to sixth. Another new name to the roster was that of Kay Kyser, up to ninth from 12th. The front runners exchanged places, with Mr. Benny nosing ahead for the first honors.

Three new programs were conspicuous among those earning audience honors in 1941. They were Lowell Thomas, *Mr. District Attorney* and Red Skelton, who for the first time found themselves in the first 20 programs. Another, Burns & Allen, was back in the picture. Four others dropped out: *Dr. Christian*, Rudy Vallee, *Hit Parade* and *Big Town*.

(Biggest excitement in ratings for 1941 occurred, not unexpectedly, with President Roosevelt's two radio addresses following the attack on Pearl Harbor. On Dec. 8 he scored 65.7% of audience, then topped that record the next day with an 83%.)

Fibber McGee & Molly, still on the climb, bested Jack Benny for the No. 2 position in 1942, placing second to perennial leader Chase & Sanborn with its Bergen-McCarthy team. Following Benny, third, was Bob Hope. Only newcomers to the top 20 were *Abie's Irish Rose* and *The Great Gildersleeve*.

By 1943 Fibber had risen to first place, Bob Hope into second and Bergen and Benny were third and fourth, respectively. Two new names were in the first 20: Abbot & Costello and *Take It or Leave It*. The latter will be remembered as the genesis of a present-day success, the *\$64,000 Question*. In 1943 it gave away a now-paltry \$64. *Take It or Leave It* enjoyed the distinction of being the first quiz show to make the top 20.

In addition to the honor winners, a number of new names came to broadcasting in 1943. Among them were Groucho Marx and Jimmy Durante, both of whom had enjoyed stage and screen careers previously, and the *Grand Ole Opry*, which graduated from regional to national stature. Also new, and another which has lasted in one version or other, was *Mr. and Mrs. North*.

Bob Hope, who made a permanent notch for himself with his shows from service camps during the war years, moved into first place in 1944. Fibber McGee was second, while Jack Benny and Walter Winchell were in a tie for third. Names which arose in 1944 and which strike a familiar chord today are *Life of Riley*, *Truth or Consequences*, *Corliss Archer*, *Nick Carter* and *Dunninger*.

With 1945 came the end of World War II, and with it several revisions of the popularity roles. Back from war duty, Red Skelton promptly took over seventh place. Rudy Vallee also was back, but not among the leaders. New programs to the air included the *Danny Kaye Show* and *Beulah*.

Jack Benny made a comparative comeback in 1946, the first peacetime broadcasting year after the war. He moved back into first place after having been fifth the year before. The only other name new in Hooper's ratings of the first 15 shows was that of Fannie Brice.

A new complexion came on the radio scene in 1947 as the hint of competition to come made itself apparent. Still, the leaders were virtually unchanged from their standings of the year before. New to the first 15 was Marie Wilson as *My Friend Irma*. Also new, and soon to skyrocket in popularity, was No. 15 *Arthur Godfrey's Talent Scouts*.

There was a radical change in the ratings picture with 1948. That year's first position was garnered by Walter Winchell. *Radio Theatre* took over second place, while *My Friend Irma* moved up to sixth, *Duffy's Tavern* to seventh and Arthur Godfrey to eighth. Phil Harris and Alice Faye ranked 10th that year, while Charlie McCarthy had dropped to 14th.

More significant than the change in radio ratings, however, was

*In the rural Northwest, nearly six times more people listen to WCCO Radio than all other Minneapolis-St. Paul stations combined!**

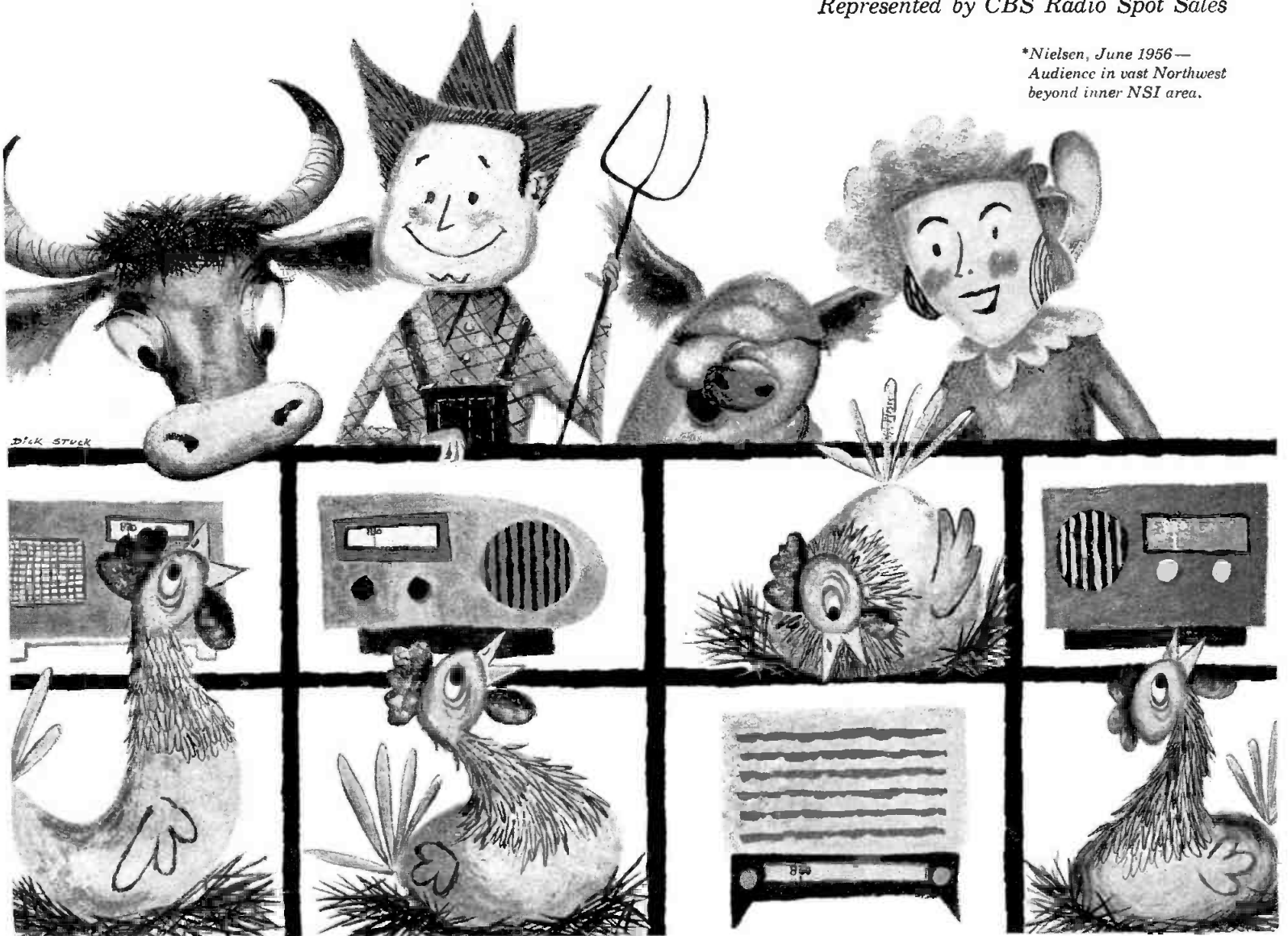
how we keep ^{*listening*} 'em down on the farm!

Small wonder, for WCCO Radio is the only Twin Cities station with the power and programming to serve Northwest agriculture. Its 50,000-watt voice covers a 109-county primary listening area in four states; an area with 223,000 farm families whose annual income is 1.6 billion dollars. Its Farm Service Department is the only one of its kind in the area. Headed by Maynard Speece and Jim Hill, WCCO farm broadcasters air 44 programs a week, each loaded with vital information about farming conditions, the weather and market trends. All of which makes WCCO Radio the ideal place to sow your advertising message if you want to harvest a bumper sales crop in the rich Northwest farm market!

WCCO RADIO

*The Northwest's 50,000-Watt Giant
Minneapolis-St. Paul
Represented by CBS Radio Spot Sales*

**Nielsen, June 1956—
Audience in vast Northwest
beyond inner NSI area.*



the listing, for the first time, of the 10 top television programs. Granted, they reflected viewing only in the New York metropolitan area, but they were a portent of things ahead. That first top 10 in tv: (1) *Texaco Star Theatre*, with Milton Berle; (2) *Toast of the Town*, Ed Sullivan; (3) *We, the People*; (4) *Small Fry Club*; (5) *Amateur Hour*; (6) *Kraft Television Theatre*; (7) *Chevrolet on Broadway*; (8) *Americana*; (9) *Bigelow-Winchell*, and (10) *NBC Symphony*.

With 1949 television was beginning to increase its pace, so much so that Hooper extended its ratings of the medium from the New York area to all cities having network service at the time. "Mr. Television," Milton Berle, again was on top, in 30 cities. Arthur Godfrey programs had taken over the second and third rankings. New shows also listed, in order: *Fireball Fun for All*, *Fireside Theatre*, *Philco Tv Playhouse* (with the longest [36] cities list), *Stop the Music*, *Original Amateur Hour* and *Cavalcade of Stars*.

Top place in radio in 1949 had been taken over by the *Lux Radio Theatre*, with Mr. Godfrey's *Talent Scouts* second. Bob Hope had dropped to 13th.

In 1950, Nielsen, which had taken over from Hooper, felt called upon to say that "Television is a fast growing youth; radio remains a healthy adult." Tallulah Bankhead was blatantly defying tv with her spectacular Sunday night program. *The Big Show* on NBC. Mr. Berle was still top banana among the youths. In seventh place was a comer: *Your Show of Shows*, starring Sid Caesar and Imogene Coca.

Jack Benny, who had been in and out of the top radio position for years, was in again in 1951. He was accompanied by most of the by-now familiars, with the addition of Horace Heidt and *Suspense*.

A surprise entry captured the affection of tv audiences in this period. Bishop Fulton Sheen, matched on DuMont against Milton Berle on NBC, gave the comedian a stiff battle for share of audience. The bishop was an immediate sensation, and quickly garnered every honor in the book for that program type.

Edward R. Murrow, one of radio's top newsmen, became the pioneer of a new type of journalism, the television documentary. His *See It Now* set the standard for others to follow.

By 1952 Mr. Berle's unquestioned dominance of first spot in tv ratings was being challenged by Lucille Ball of *I Love Lucy*. The ratings for that year began to take on the form they hold today.

The leaders: *Colgate Comedy Hour*, *You Bet Your Life*, the Godfrey programs, and *What's My Line*, among others.

In December of 1953, the FCC approved compatible color standards. NBC, out to pioneer the technique, soon introduced Pat Weaver's "spectaculars" to the art form. They marked the big break from the half-hour and hour standards of the past, and made it legitimate to tailor the time to the program, not vice versa. This also was the first major departure from the regularly scheduled, running series; now the network picked the biggest stars it could find to run on a one-shot basis. Perhaps the most spectacular of all was the Mary Martin *Peter Pan*, which captured the largest tv audiences in history during its two performances.

Two other major tv departures can be traced to NBC. The early-morning television show (Dave Garroway's *Today*), which became one of the network's biggest money makers at hours when tv was thought to be unable to compete with radio. It later, in 1954, did the same thing at the other end of the day—Steve Allen's *Tonight*.

Miss Ball, in turn, had to give way in part to Jack Webb's *Dragnet* in 1953. The "veterans" still had their hold in the ratings, but new names like Jackie Gleason were beginning to be felt, and Ed Sullivan was beginning to dig into the Colgate Sunday night audience.

The Sullivan Show made it official in 1954, jumping with increased frequency into first place over *Lucy*, *Dragnet* and the other leaders. That year also saw freshman Walt Disney leap overnight into prominence with his *Disneyland* series. Also spectacular was the appearance of George Gobel, who quickly took all comedy awards of the year.

The 1955-56 season was the year of the giveaways, with the \$64,000 *Question* bursting on the scene to become unquestionably the biggest thing of the year. It was followed rapidly by other big money shows—*The Big Surprise* and the \$64,000 *Challenge*, to name two. To Jackie Gleason, who previously held an unchallenged foothold on Saturday night, it was the year of Perry Como, opposing him on NBC and steadily gaining big audiences.

For several stars the past 25 years have been steadily successful—Jack Benny and Burns & Allen are notable for having stayed there through the years. For others success has been less permanent, and with the rapidity of things television, threatens to be even more so as audiences and the almost incredible pace becomes more demanding.



FIBBER MCGEE & MOLLY



BEN BERNIE



JACKIE GLEASON



BURNS & CROSBY



MARIE (IRMA) WILSON



GEORGE BURNS & GRACIE ALLEN

THESE KIDS GREW UP TOGETHER!



EARL C. REINEKE



SOL TAIHOFF

Earl C. Reineke, founder and president of WDAY and WDAY-TV, the oldest broadcasting station in the northwest, congratulates Sol Taihoff, co-founder and president of Broadcasting-Telecasting, the oldest trade paper serving the broadcasting industry.



MAURY LONG

Earl Reineke likes to think that native Fargoan, B-T V. P. Maury Long, (Left Fargo 1929) was inspired to enter the broadcasting field through his exposure to WDAY.

Represented Nationally by Peters, Griffin, Woodward, Inc.

NBC-TV ABC-TV NBC Radio



HOW GENERAL MILLS SPENDS ITS \$24 MILLION AIR BUDGET

WHAT do General Mills advertising people think about when they set out to spend \$24 million a year in media? What do they think of radio? Television? Color tv? Soap operas, sports and a host of other broadcast topics?

B•T wondered, so Senior Editor J. Frank Beatty went to Minneapolis headquarters of General Mills. The following is recorded interview with Lowry Crites, who has been with General Mills nearly three decades as a sales and advertising executive. Mr. Crites currently is advertising manager for cereals.

Q: What is the overall General Mills' media budget this year?

A: According to the trade papers, we show up in the neighborhood of \$24 million.

Q: Can you give an approximate breakdown of that budget by media—radio, television, newspapers, magazines?

A: It is about 50-50—50% broadcasting-telecasting and 50% print. The radio side has declined in the past four to five years but we still use a substantial amount of radio. Tv, of course, has shot much ahead.

Q: Do you find radio effective?

A: Yes. At certain times and for certain jobs we firmly believe in radio.

Q: Where do you find radio particularly effective?

A: Right now, for example, we're using radio on Family Flour and in this past calendar year we used close to six months on one of our cereals. Radio isn't limited to a particular product.

Q: How do you find radio on a cost-per-thousand basis?

A: Radio has always been among the foremost in media on a cost-per-thousand basis.

Q: Do you use network radio now?

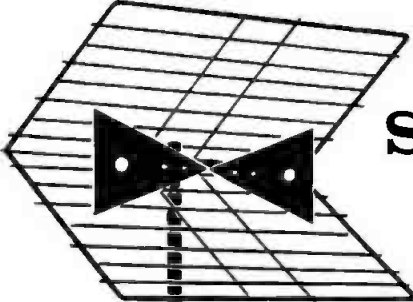
A: No, right now we aren't. During the first six months of this calendar year we had *Lone Ranger* on five days a week on NBC. At the current time and for the balance of this calendar year, it's mostly spot.

Q: How do you buy spot radio?

A: It depends on the problem. When radio can be used economically and effectively to reach a market, it is employed. In some areas and at some times of the day, radio continues to be a dominant medium.

Q: What type of a program do you use to reach farmers?

A: We seek the best availability, naturally. I think most people, if they're trying to reach the rural market, would tend toward news or marketing quotations, things of that nature. But we don't



Pay less to sell the SOUTH BEND-ELKHART UHF* market on

"A" Time	WSJV	Station B	Station C
1 Hour	\$300	\$500	\$400
½ Hour	\$180	\$300	\$240
5 Min.	\$ 90	\$125	\$100
E.R.P.	250,000 watts	185,000 watts	204,000 watts

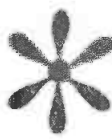
WSJV-TV

South Bend — Elkhart
ABC — Channel 52


Paul C. Brines
Station Director
Elkhart 52, Ind.

2


**nd Market
in Indiana
for income
and SALES!**



**This is
solid UHF—
215,814
UHF sets!**



**Your dollars
buy a stronger
run on WSJV.
COMPARE!**



**See your
H-R
Man for
full facts!**

the first 24 years were the greatest

Twenty-four years ago WFDF introduced the BLUES CHASERS to Flint. The show is still going strong today. Billy Geyer (Flint's Mr. Music), was on hand from the beginning with organ melodies, and his partner, Bud Haggart, adds vocals. Both fill in with the kind of light and easy conversation that strikes the local fancy. It's the same kind of show that started 24 years ago. About the only thing really different is a full complement of commercials. Flint sponsors discovered the boys could sell. Then national sponsors found this old, accepted show a sure way to open doors here in Flint. It can do the same for you each weekday from 12:30 to 1:30 P.M. Katz has all the details.

wfdf

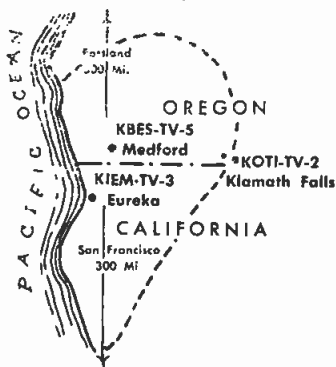
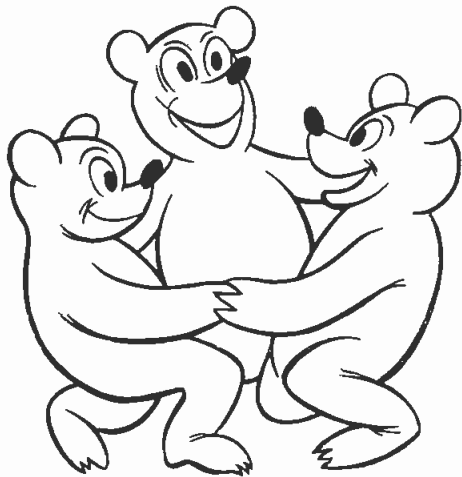
the nbc affiliate in flint, michigan

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Associated with:
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AM & TV Minneapolis-
St. Paul



THE CALIF.-ORE. TV TRIO



the *Smullin* TV Stations

KOTI CHANNEL 2 CBS
Klamath Falls, Ore.

KIEM CHANNEL 3 } CBS
Eureka, Calif. } NBC

KBES CHANNEL 5 } ABC
Medford, Ore. }

(Affiliated with KIEM-AM, 5000 Watts, 1480 KC., KRED-FM, Eureka, Calif., and KUIN, KGPO-FM, Grants Pass, Oregon)

three markets-one billing

MARKET FACTS

POPULATION	337,550
FAMILIES	149,981
ESTIMATED PROJECTION	
TV FAMILIES	93,405
RETAIL SALES	\$446,231,000
CONSUMER SPENDABLE	
INCOME	\$565,162,000



for CALIF.-ORE. TV TRIO call DON TELFORD
Mgr. (TWX Eureka 16) Phone: Hillside 3-3123

or ask **HOAG-BLAIR** national representatives

NEW YORK • CHICAGO • DETROIT • JACKSONVILLE • ST. LOUIS • SAN FRANCISCO • LOS ANGELES • DALLAS • BOSTON • SEATTLE

emphasize that. It depends upon the availability and the compatibility of the show to the product advertised.

Q: Do you give agencies a lot of latitude in how they spend the spot money?

A: Normally, yes. Naturally we impose budget restrictions and business safeguards. We might put some overall restrictions on it, but the matter of taking up an availability or not—that's pretty much their decision.

Q: How about your distributors and wholesalers and jobbers? If you have a radio campaign, do you tell them about it?

A: Yes. We are merchandising minded. All advertising is aggressively promoted by salesmen through the chain of distribution.

Q: Do you find that radio stations cooperate with distribution outlets? If they are carrying a General Mills' campaign, for example?

A: Yes, as far as I know they cooperate very well. They often send out letters and post cards and other promotional pieces to the various dealers.

Q: Do you find instances where radio does not cooperate?

A: No, not to the best of my knowledge. And I think that would be particularly true on spot buys—that they would cooperate.

Q: Do you ever say, "If only radio stations would do such and such or do this and that, how much better it would be"?

A: After the first couple of years that television came in, radio had a pretty hard time. I believe most radio stations became very conscious of the merchandising aspects of their medium. And while there may have been some evils a few years ago, to the best of my knowledge that's not true today. I think competitively they were, you might say, forced into it.

Q: What television are you buying now?

A: Most of our television is on a network basis. We have three daytime shows or portions of daytime shows. We have part of *Garry Moore* in the morning on CBS. We have *Valiant Lady*, the dramatic serial which goes back to the days of radio, and then we have a part of *Bob Crosby* on CBS in the afternoon. In the kid show serial area, we have *Tales of Texas Rangers* on Saturday mornings on CBS, *Lone Ranger* Saturday morning on CBS, *Lone Ranger* Thursday evening on ABC, *Wyatt Earp* Tuesday evening on ABC, *Mickey Mouse Club* Wednesday and Friday afternoons on ABC and *Burns and Allen* Monday night on CBS. We are also just getting ready to put on a new show, which will start in early November, called *The Giant Step*—that's one of the quiz shows produced by the Lou Cowan organization. Then we are using some spot television. We have a series of spot buys in various parts of the country

Q: What about the criticism of the soap opera?

A: I have always personally felt that it is rather unfairly criticized. We've always had very good success with soap operas on radio and we're having reasonably good success today. We also like to have personality programs as well. But I think soap operas have been subjected to unjust criticism, particularly from an advertising viewpoint.

Q: In General Mills' advertising depart-

ment, how do you keep track of what happens to the money you are spending?

A: We usually subscribe to most of the important research services that are available. Our agencies buy them, too. Out of four agencies, I'm sure the majority of them are covered. We supplement these services with a variety of research projects. But the pay-off is always in sales—profitable sales.

Q: Do you develop your own market statistics?

A: Yes, we subscribe to MRCA and some of the commercial services and then inevitably there are some questions or certain problems that arise that can't be answered or answered only in part by existing services. Therefore, we do quite a bit of our own research; and obviously we maintain detailed records of product performance.

Q: If you are planning a campaign, say for Cheerios, do you have anything pretty definite in mind before you talk to the agency?

A: That would be Dancer-Fitzgerald-Sample. There I assume that you are talking about a product which has been in existence. By that time the agency is pretty well aware of the inherent attributes of the product. We have naturally followed the progress of the product during the year and have formed our opinion of certain areas of strength and/or weaknesses. These we point out to the agency for their consideration for future planning.

When we start them out on a new product, for example, we have sessions with our research people, nutritional experts, home economists—everybody who can tell them something about the product. Then from marketing-strategy viewpoint and from a creative viewpoint, it's pretty much up to the agency.

Q: What qualities do you look for in a radio station if you're buying, say, a spot campaign?

A: I don't think you can generalize. There are times when you want a highly urban station and other times when you may want an entirely rural station; there are still other times when you want a 50,000 watt clear channel station to cover the universe—it depends on what you're up against. Every station has a place in the scheme of things and it even goes broader than that—every medium has. It depends on what you're up against and what you're trying to accomplish and what the objectives are.

Q: Do you have any products where you use only one medium?

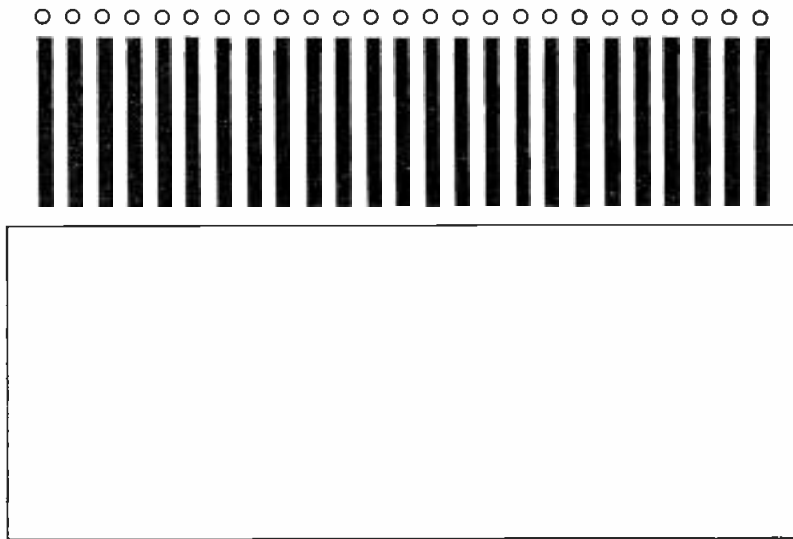
A: I don't recall any. Every product has at least two or more media.

Q: What is your general media philosophy?

A: We look at it in terms of the individual product, what market we're trying to reach, what type of people we're trying to reach, what we think the sales points are in regard to that product, how best to put those sales points over. For example, if demonstration is important, certainly television would come to mind as an ideal medium to get over a demonstration.

Q: Ten years ago General Mills was spending \$5 million in radio. Are you spending that much in radio now?

A: I am sure that it is less than that now. As you know, we don't reveal information



Congratulations to
BROADCASTING-TELECASTING
for 25 years of service
to the
broadcasting industry

WLW *Radio*
WLW-A *Atlanta*
WLW-C *Columbus*
WLW-D *Dayton*
WLW-T *Cincinnati*

Crosley Broadcasting Corporation, a division of AVCO Manufacturing Corporation

of this type, but I imagine you can get a pretty fair idea from trade paper records.

Q: Has television money come out of radio, out of newspapers or is it new money?

A: Some television money has probably originated from each of our other media. However, I doubt that this move has resulted in less dollars for most of the media, since new money enters the picture importantly.

Q: How is your advertising department organized?

A: First of all we have Samuel C. Gale as a consultant. Jim Fish, director of advertising, operates in a staff capacity and as coordinator. Then we operate on a decentralized basis with several different divisions, each having its own advertising department

if it is large enough.

Q: What is the composition of the division? Is it based on product, or what?

A: It's based on realms or areas. For example, the grocery products division, generally speaking, covers items sold through grocery stores where mass consumers are a tremendously important factor. That's the particular area I happen to be in and it is headed by Cliff Samuelson, director of advertising for the grocery products division. Then beneath Cliff we go two ways: We have four advertising managers who are in charge of groups of products. I'm in charge of the cereals. We have Ken Steele, in charge of flours, Jerry Souers, in charge of Betty Crocker mixes, and Jack Matthes, in charge of baking mixes. These men are in charge

of the advertising in those particular areas.

Q: How about premiums?

A: We have used premiums extensively over the post-war era.

Q: Do you have any current premium offers?

A: We probably have 15 or 20 breaking currently on one product or another.

Q: Do you promote premiums in all media?

A: Yes, that's the usual thing—all media we're using on the product.

Q: Do you recall any early impressions you had of radio?

A: I will never forget the first few rate cards I went through and how terribly complicated I thought they were at the time. I can remember that distinctly.

Q: Do you still think they're complicated?

A: I'll put it this way, I don't think they're any worse and maybe they've been simplified some.

Q: Should they be simplified?

A: It seems to me they have been simplified. I recall, maybe seven or eight or more years ago and maybe you at B.T. were partially responsible or maybe it was the NARTB or whatever the initials were at that time—there was a drive on for uniformity, which was the big thing. At one time everybody's rate card was based on a different principle. It's my impression—I haven't worked with it for quite some time—there have been big steps toward uniformity. Uniformity was the greatest simplification that could have been made, because you could learn any one but learning all of them was difficult.

Q: Do you think nighttime radio is effective since the advent of television?

A: Certainly I think it's effective.

Q: General Mills has been in radio now 30 years—1926 to 1956. It has been active in television almost since the start.

A: I think we entered television—that is in a commercial way—in 1949. We had some experimental things going before that.

Q: Where?

A: As I recall it, several years prior to 1949 we had some Blackhawk Hockey games out of Chicago.

Q: Does General Mills use much sports?

A: No. We haven't used sports a great deal since a year or two after the war.

Q: Did you use sports before the war?

A: We used lots of baseball for Wheaties at one time. We were probably the biggest baseball sponsor.

As I recall, and I believe the records will support me, Washburn Crosby Co., predecessor to General Mills, bought the old WLAG Minneapolis in 1924, changing the call letters to WCCO after the company title. In 1926 Earl Gammons succeeded Henry Adams Bellows, both of whom later became CBS vice presidents, as WCCO manager. Earl developed the first singing commercial. "Have you tried Wheaties?" Sam Gale was director of advertising. When it was found that Wheaties sales had declined except in the WCCO area, General Mills went into network radio. The *Skippy* series was followed by a pioneer daytime serial—*Betty and Bob*—with Frank Hummert, of Blackett-Sample-Hummert, the guiding genius. *Jack Armstrong* replaced *Skippy* and baseball games were sponsored on 67 stations.

Q: And Wheaties sales increased?

the proof

is
in
the
pudding

In this era of 10-day trials and taste-tests, people like to be shown! They like conclusive proof ...and that proof is only in the pudding. The July 1956 Washington Area Conlan report shows WITN with a 51.3% share of audience in the afternoon and 45.7% share at night ...a jack-rabbit leap from the January Pulse that was taken after WITN was 90 days old. But hold on... there is a lot more to come. WITN has double the NBC shows of a year ago. More proof is coming... just watch WITN's smoke in the ARB study this fall!



witn



channel



serving eastern north carolina / transmitter at grifton, n. c. / studios & offices at washington, n. c., 919 foot tower / 318,000 watts / over 180,000 sets in the market / headley-reed company, representatives

25

*Congratulations and
Best Wishes*

TO BROADCASTING-TELECASTING MAGAZINE

FROM

ZIV TELEVISION PROGRAMS, INC.

ZIV RADIO PRODUCTIONS, INC.

WORLD BROADCASTING SYSTEM, INC.

NEW YORK

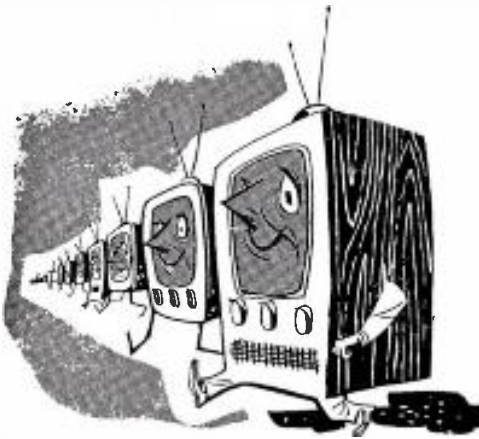
CHICAGO

CINCINNATI

HOLLYWOOD

NOW...More than

300,000 SETS



in the WFLA-TV SALES AREA

WFLA-TV delivers unduplicated NBC live programming in its 100-mile radius, plus strong local programs packed with showmanship.

WFLA-TV gets your message into an area with 301,900* television homes---and where retail sales surged to more than a billion and a quarter dollars last year.

Call your BLAIR-TV man for top rated availabilities in . . .

FLORIDA'S 2nd MARKET



*Teleplus, Nov.-Dec., 1955

National Representative--BLAIR-TV Inc.

A: Fast, especially after Knox Reeves invented the phrase "Breakfast of Champions." Wheaties and radio grew up together.

Q: Having been in radio 30 years, can you look ahead, can you see any trends in radio in the future?

A: Radio has reached and passed its low spot. Just based on local observation here in the Twin Cities, it seems to me that the stations are doing a very good job in programming, which represents an improvement over past practices from the standpoint of reaching an audience.

Q: Do you think radio has reached a peak in ingenuity and in development of ideas? Do you think that there will be new programming techniques or better management? Do you think that radio will continue to progress?

A: I'm not going to be put in the position of the fellow in the patent office—who was it in 1850?—who said that everything had been invented. With my long association with the people in the radio industry, I know there are going to be plenty of new things coming up and all kinds of ingenuity and new twists, I'm certain of it.

Q: Have you become interested in color tv?

A: Yes, we have been interested in color television. I should think any food advertiser would be interested in color with the appetite aspects of it as well as the program aspects of it.

Q: You're thinking in terms of a package of Cheerios?

A: I'm thinking about the ability to show a luscious cake in all of its actual color and to make people hungry when you put one of those commercials on the air. That's the commercial aspect of it. Many programs, perhaps all types, will be better in color. I am thinking about the *Lone Ranger*, the outdoor western, which to me is kind of a natural in the field of color.

Q: Have you done any research on packaging with color in mind?

A: Yes, we started some three or four years ago—televising our present packages in color to see how they came over.

Q: Do you anticipate you may redesign packages to meet color specifications?

A: Well, I doubt that it is necessary. My guess is that we might have to redesign the package that appears in front of the camera to get a projected image equal to that on the grocer's shelf.

THE NEVER-ENDING SERIALS

THEY'VE been sniping nearly three decades at one of broadcasting's more controversial art forms, the soap opera, but like the plots of these five-weekly serials, the programs go on and on.

Seven national radio and tv networks now show not more than two dozen daytime dramas compared to over two score a decade ago prior to television's advent. Some of the serials haven't changed since pre-World War II days other than to add vision to the sound. Others have new names or partly new story lines.

The serials have survived some of the roughest and loudest criticism heard on the sociological front. These slow-moving accounts of life in average surroundings have been called everything from an affront to the average woman's intelligence to a slough of slimy infidelity.

With all the shooting, the stories have held ratings that hold sponsor interest and bring regular renewals. A decade-and-a-half ago the popular sport of soap-opera shooting was at a peak. Women's clubs resolute furiously, with the charge often heard that meetings were adjourned in time to allow members to get home in time to catch their favorite dramas.

Chicago spawned the earliest soaps. Mrs. Gertrude Berg, Elaine Carrington, Irma Phillips, Paul Rhymer and Frank Hummert operated opera factories that got underway, mostly around Michigan Ave., in the late 20s and early 30s. Mr. Hummert, flanked by Mrs. Anne S. Ashenurst and Robert D. Andrews, sparked the Blackett-Sample-Hummert production line.

Their typewriters and dictating facilities turned out *Vic & Sade*, *Myrt & Marge*, *Pepper Young's Family*, *Rosemary*, *When a Girl Marries*, *Women in White*, *Right to Happiness*, *Young Dr.*

Malone, *Guiding Light*. Just Plain Bill, *Lonely Woman* and many others in enormous quantities.

First major achievement of the soap opera—named, of course, after the Procter & Gamble, Lever and Colgate underwriting—was to popularize daytime radio. Women did the breakfast dishes, fed the baby, dusted the chairs and ate lunch while the elements of ordinary living were unfolded through loudspeakers.

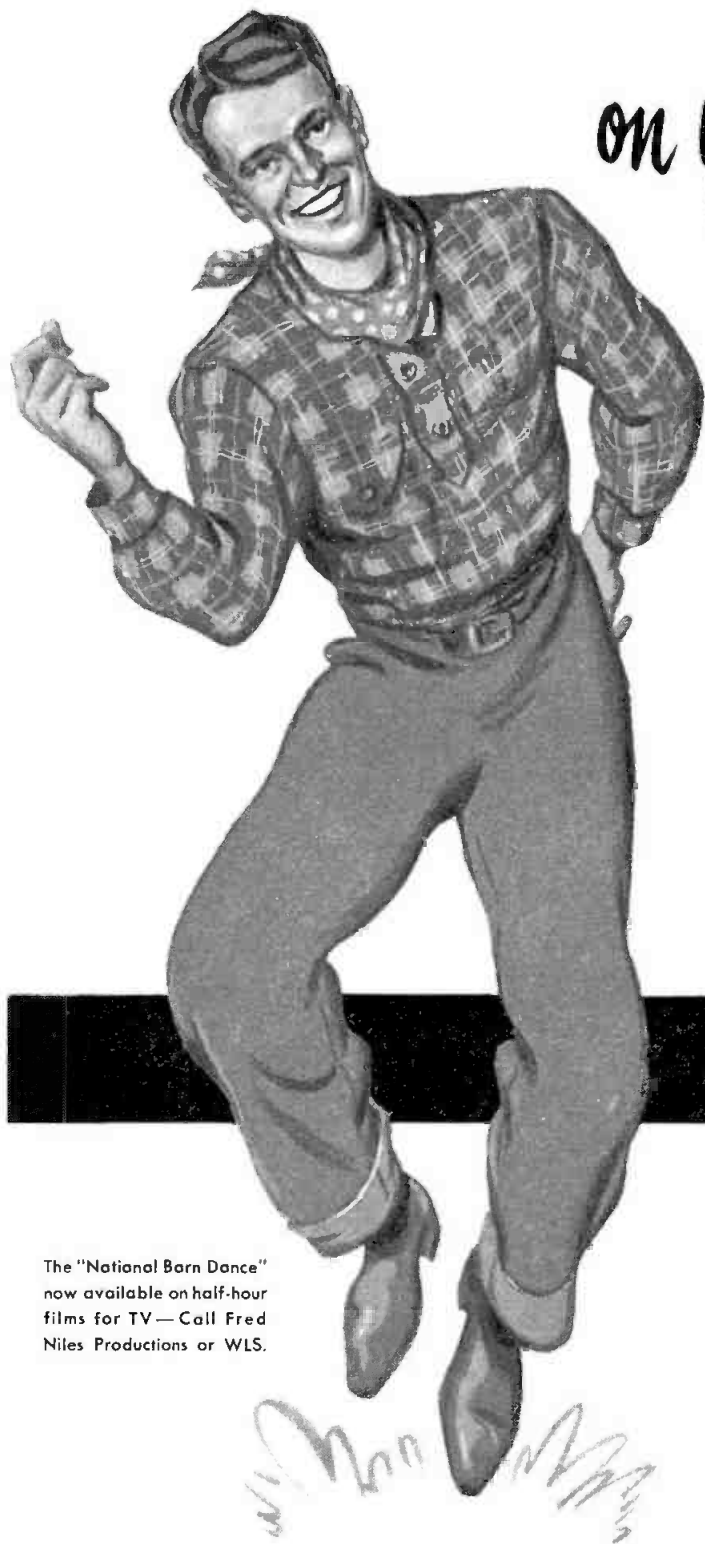
Stolen husbands, harried doctors, anxious wives and troubled children moved in and out of difficult situations, at a leisurely pace. Delicately handled infidelity became acceptable as well as inherent in many of the plots. It's a troubled world, judging by these stories, with few humorous moments. Because women at home have their own troubles, the serials provide an escape and an aura of diversionary suspense and misery that many psychologists now concede can help them through personal miseries. Their outrage at the unjust accusation of murder against the obviously innocent young swain can be helpful, this school contends.

Networks themselves have occasionally disclaimed and abandoned serials with zeal and flourish, only to re-accept them into their schedules after scanning a few program rating reports. A decade or so back ABC ranted eloquently, if ineffectively, about the soap opera but soon its salesmen were offering once again its nationwide facilities to sponsors of five-weekly drama.

So long as women have home problems, it's likely their road to happiness will be paved with the woes of Helen Trent and illuminated by the guiding light of indomitable heroines triumphing over adversity.

CONGRATULATIONS BROADCASTING MAGAZINE

*on your 25th
Anniversary!*



Back in 1931, when Broadcasting Magazine made its first appearance, the WLS NATIONAL BARN DANCE was already eight years old and the Midwest's most popular program. The very next year, 1932, to meet the demands of listeners who wanted to see the show, WLS took over Chicago's 8th Street Theatre to broadcast the program before two capacity paying audiences every Saturday night. That's when everybody said it couldn't last and no one would pay to see a radio show!

Well, WLS listeners have been coming and paying every Saturday since... 2,572,030 of them to date. And the perennially popular WLS NATIONAL BARN DANCE, with its successful formula of genuine neighborliness and old-fashioned merriment, still draws the greatest listening audience of any Chicago station every Saturday night.

(For proof, see figures from a recent Pulse Survey in 164 Counties of the WLS Major Coverage Area.)

We're wishing for Broadcasting Magazine another twenty-five years of success in its service to our industry. We plan to be around to greet you on your Golden Anniversary with radio's oldest, most popular program, the WLS NATIONAL BARN DANCE.

SATURDAY NIGHT PULSE AREA REPORT for June, 1956

	WLS	Station A	Station B	Station C	Station D
7:30 P.M.	4.5	2.0	1.0	1.3	.8
8:00 P.M.	4.5	1.8	1.5	1.3	.5
8:30 P.M.	5.0	1.0	2.5	1.0	1.0
9:00 P.M.	4.8	1.5	1.8	.8	.3
9:30 P.M.	5.5	1.8	1.0	1.0	.5
10:00 P.M.	4.5	1.3	1.0	1.3	1.3
10:30 P.M.	4.5	1.3	1.0	.5	.3
11:00 P.M.	4.0	1.8	1.0	1.0	1.0
11:30 P.M.	2.8	1.3	.8	.3	.5

The "National Barn Dance" now available on half-hour films for TV—Call Fred Niles Productions or WLS.

Home of the National Barn Dance

890 KILOCYCLES • 50,000 WATTS • REPRESENTED BY BLAIR & COMPANY



CHICAGO 7

**Best TV Movie
Buy in Denver!**
the
**TEN O'CLOCK
MOVIE**
on
KBTV
channel **9**

You know the sensational United Artists and 20th Century Fox film packages just released to television featuring movies as recent as 1955 releases! KBTV in Denver has 'em!

These are the **ONLY** Feature Films starting at 10 p.m. in Denver.

Every night Monday thru Saturday

Live or film ONE MINUTE participations now available.

KBTV
channel **9**

John C. Mullins, President
Joe Herold, Station Manager

Call Peters, Griffin, Woodward, Inc. or
KBTV National Sales Manager John
Henry at TAbor 5-6386

THE HIGHLIGHTS AND SIDELIGHTS OF RADIO-TV'S PAST 25 YEARS

THE EVENTS which have made broadcasting news during the past 25 years are of such number to defy the person who would try to catalog them. Nevertheless, B•T has attempted the task and here sets down those things which seem most significant in the perspective of today.

Some of those events are of major and profound importance. Others are less monumental. All are part of the fabric that is broadcasting in 1956.

BEFORE B•T

1895: Guglielmo Marconi sent and received his first wireless signals across his father's estate at Bologna, Italy.

1899 (March 27): Marconi flashed the first wireless signals across the English Channel.

1901 (Dec. 12): Marconi at Newfoundland intercepted the first transatlantic signal, the letter "S", transmitted from Poldhu, England.

1906: Dr. Lee de Forest invented the audion, a three-element vacuum tube, having a filament, plate and grid.

1910 (Jan. 13): Enrico Caruso and Emmy Destinn, singing backstage at the Metropolitan Opera House, broadcast through De Forest radiophone and were heard by operator on *S. S. Avon* at sea and by wireless amateurs in Connecticut.

1910 (June 24): United States approved an Act requiring certain passenger ships to carry wireless equipment and operators.

1912 (April 14): *S. S. Titanic* disaster proved the value of wireless at sea; 705 lives were saved. Jack Phillips and Harold Bride were the wireless men. David Sarnoff, at Marconi wireless station on Wanamaker Bldg. in New York, received signals.

1916 (Nov.): Station 2KZ, New Rochelle, N. Y., operated by George C. Cannon and Charles V. Logwood, broadcast music between 9 and 10 p. m. daily except Sunday.

1920 (Aug. 20): Station WJL Detroit, owned by *Detroit News*, operated a radiophone. (Regular broadcasting license issued Oct. 13, 1921.)

1920 (Nov. 2): Radio broadcasting began with KDKA Pittsburgh (Westinghouse Co.) sending out the Harding-Cox election returns.

1921 (July 2): Dempsey-Carpentier fight was broadcast from Boyle's Thirty Acres in Jersey City through a temporarily installed transmitter at Hoboken. N. J. Major J. Andrew White was the announcer. This event gave broadcasting a tremendous boost.

1922: The superheterodyne as a broadcast receiver was demonstrated by its inventor, Edwin H. Armstrong.

1922 (Sept. 7): Station WEAF New York broadcast the first commercially sponsored program of the Queensborough Corp., a real estate organization.

1923 (Jan. 4): The first "chain" broadcast featured a telephone tieup between WEAF New York and WNAC Boston.

1923: A picture of President Harding was sent by the C. Francis Jenkins television

system between Washington and Philadelphia.

1923 (June): The first multiple station hookup by wire featured WEAF New York; WGY Schenectady; KDKA Pittsburgh and KYW Chicago.

1924: Republican convention at Cleveland and Democratic convention at New York were broadcast for the first time over nationwide networks.

1924 (Nov. 30): Facsimile radio from London to New York carried pictures of President Coolidge, Prince of Wales and Premier Stanley Baldwin across Atlantic in 20 minutes, using the Ranger System.

1925: Coolidge inaugural was broadcast by 24 stations in transcontinental network.

1926 (Feb. 23): President Coolidge signed the Dill-White Radio Bill that created the Federal Radio Commission and ended chaos caused by wild growth of broadcasting.

1926 (Nov. 1): National Broadcasting Co. was organized, with WEAF and WJZ as key stations and Merlin Hall Aylesworth as president. Headquarters were established at 711 Fifth Ave., New York.

1927 (March 2): Federal Radio Commission was appointed by President Coolidge; Rear Admiral W. H. G. Bullard, John F. Dillon, Judge E. O. Sykes, O. H. Caldwell and Henry A. Bellows.

1927 (Sept. 18): Columbia Broadcasting System went on the air with a basic network of 16 stations. Major J. Andrew White was president.

1929 (Jan. 3): William S. Paley elected president of the Columbia Broadcasting System.

1929 (Nov. 18): Dr. V. K. Zworykir demonstrated his kinescope or cathode ray television receiver before a meeting of the Institute of Radio Engineers at Rochester N. Y.

1930 (July 30): Experimental television transmitter W2XBS opened by National Broadcasting Co. in New York.

1931 (July 21): Experimental television station W2XAB opened by Columbia Broadcasting System in New York.

1931

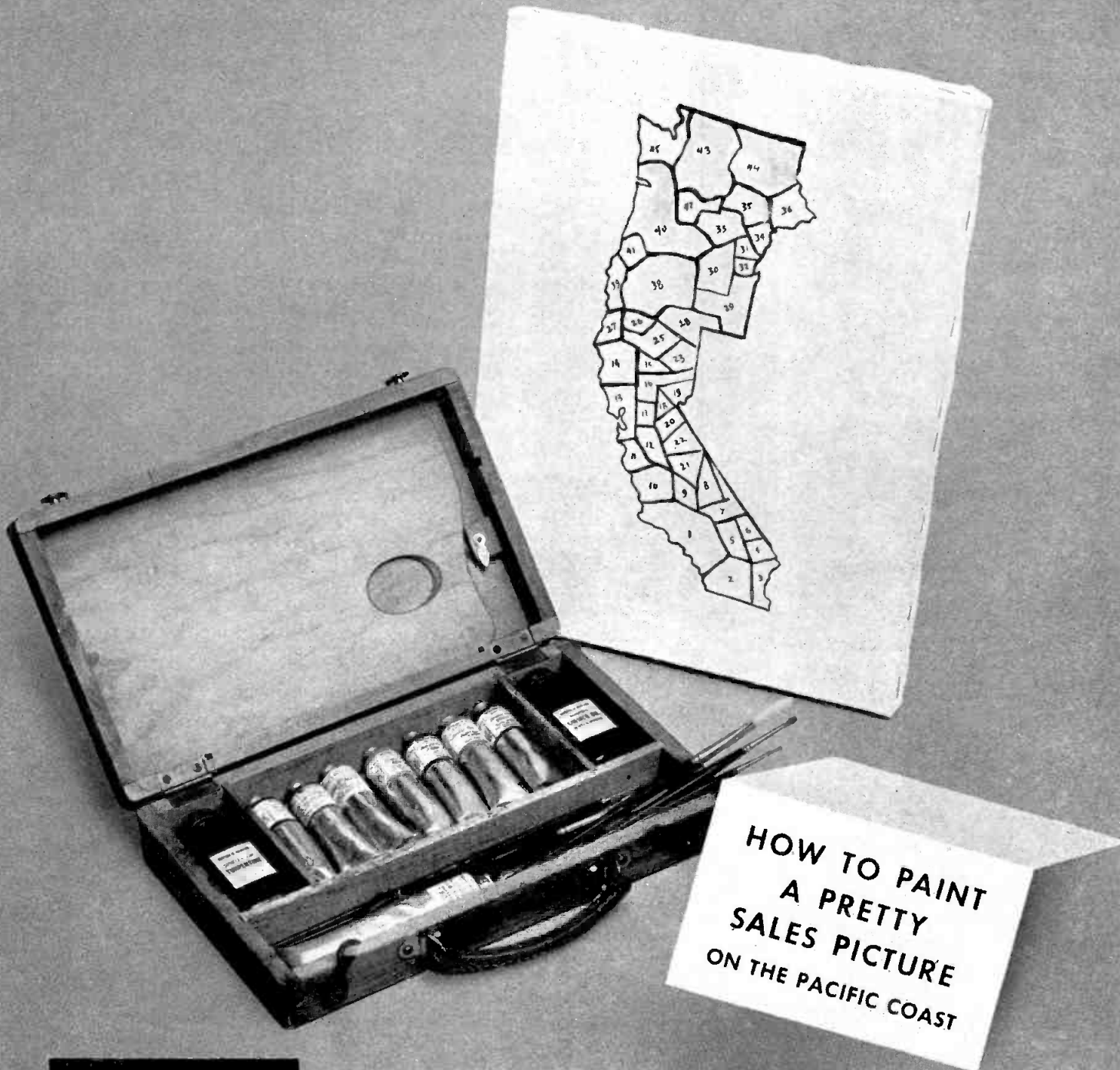
[NOTE: Events are listed by date of publication in B•T.]

Oct. 15: First issue of BROADCASTING magazine appears.

Oct. 15: "Broadcasting in the United States today stands in grave jeopardy. Politically powerful and efficiently organized groups actuated by a selfishness and with a mania for power, are now busily at work plotting the complete destruction of the industry we have pioneered and developed." *Walter J. Damm, president, National Assn. of Broadcasters, in his message to the 1931 annual NAB convention.*

Oct. 15: Federal Radio Commission grant full power (50 kw) to nine stations, making a total of 23 outlets now authorized for full power operation out of 40 clear channel stations.

Don Lee's Do-it-yourself Hints



Mutual
DON LEE
 RADIO
 1313 North Vine Street
 Hollywood 28, California

With its population almost 18 million, and with its very high per capita income, you can paint a beautiful sales picture of the Pacific Coast, if you reach all the people. No matter what other media you may use, Don Lee (and only Don Lee) with its 45-station radio network, will add the broad base you need for complete coverage of the Pacific Coast.

DON LEE IS PACIFIC COAST RADIO

Represented nationally by H-R Representatives, Inc.

5000 W
 LOS ANGELES **KHJ**
 930 KC
 5000 W
 SAN FRANCISCO **KFRG**
 610 KC

To make money in the West's two largest most concentrated markets, Don Lee recommends its network key stations, KHJ and KFRG.

Memo from
Bernard C. Barth

FYI-

WNDU-TV, the
quality station,
offers these top-
rated local pro-
grams daily in
the South Bend-
Elkhart Market

4:30 My Little Margie
5:00 Li'l Rascals
5:50 Take Ten
6:00 Texas Rangers

For these choice
availabilities,
call Petry & Co.
To-day!

Bernie Barth, Gen. Mgr.
Tom Hamilton, Sales Mgr.



WNDU-TV
CHANNEL 46

TALENT FEES AND PHILANTHROPY

THE ease of delivery and the intimate approach which won Mrs. Eleanor Roosevelt wide compliments on her televised address at the 1956 Democratic national convention did not come from coaching by her late husband; nor did it come from her various political activities.

Mrs. Roosevelt learned from radio—as a paid performer—during her early days as First Lady in the White House.

The noted widow of President Franklin Roosevelt, from her first paid radio appearance shortly after the 1932 election of her husband as President up to 1940, had earned what is estimated to be around \$150,000—although she gave it all to charity.

Unlike her husband, Mrs. Roosevelt apparently was not a “natural” for the aural medium but had to work long and hard for perfection, according to a biography published in 1940 [B•T, Nov. 1, 1940]. Ruby Black, Washington newspaperwoman, in her book, *Eleanor Roosevelt*, tells how the First Lady from 1934 to 1939 “was slowly acquiring a radio technique. Her series for the Selby Shoe Co. provided her best training. She rehearsed constantly and faithfully, under skilled direction, went over and over her script to make it fit the time allotted, down to the last second. She also took lessons in speech to learn how to breathe properly and to keep her voice from skid-



ding up into the higher registers.” Her contracts as a women’s commentator specified occasional remote broadcasts which were made from various locations and often she went back to radio stations at midnight to rebroadcast her programs for the West Coast.

During the 1934-39 period, Mrs. Roosevelt turned over \$99,410.03 to the American Friends’ Service Committee. This did not include a 13-week series she completed in 1940 on NBC for Manhattan Soap Co., from which income after tax was distributed to charities of her own choosing, nor her earlier broadcast activities, proceeds from which also went to charity.

Oct. 15: NBC and CBS ask Federal Radio Commission to modify rule requiring station identification announcements every 15 minutes.

Nov. 1: Harry Shaw, WMT Waterloo, Iowa, is elected NAB president for ensuing year.

Nov. 1: U. S. and Canadian stations complain of interference from high-power Mexican border stations, Mexico not being a party to the “gentlemen’s agreement” between Canada and the U. S. for non-conflicting frequency assignments.

Nov. 1: NBC forms two Pacific Coast networks—Orange, comprising KGO Oakland, KFI Los Angeles, KGW Portland, KOMO Seattle, KHQ Spokane, and Gold, with KPO San Francisco, KECA Los Angeles, KEX Portland, KJR Seattle and KGA Spokane.

Nov. 1: Pursuant to zone and state quota system of station allocations ordered by the Davis amendment to the Federal Radio Act of 1927, the Radio Commission orders WIBO and WPCC Chicago off the air and assigns 560 kc, on which they share time, to WJKS Gary, Ind.

Dec. 1: Two of every five U. S. households owned radios on April 1, 1930. U. S. Census Bureau reports: 12,078,345 radio families out of total of 29,980,146.

Dec. 15: FRC revises rules to require station break announcements only every 30 minutes and to permit identification of reproduced music in any “clear” language. Also provides for granting applications without hearings.

Dec. 15: Chicago stations, meeting with Better Business Bureau, agree to drop exaggerated and misleading advertising, to abide by NAB Standards of Practice.

Dec. 15: More than half of nation’s stations are operating without profit, NAB President Harry Shaw tells Federal Radio Commission.

1932

Jan. 1: James C. Petrillo, president, Chicago local, American Federation of Musicians, calls strike against city’s radio stations for midnight New Year’s Eve.

Jan. 1: Educational stations devote only 8% of their air time to educational programs, compared to 10% average for commercial stations, Commission records show.

Jan. 15: Senate adopts resolution ordering FRC to investigate radio advertising, study feasibility of government operation of broadcasting along European lines.

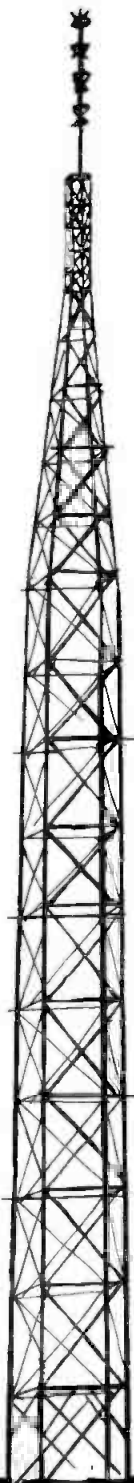
Jan. 15: Refusing to bow to Petrillo’s demands, Chicago broadcasters stand firm, avert strike, win new contract on own terms.

Feb. 1: FRC adopts order requiring all applications for station licenses to include sworn statements of transfer terms, designed to stop “trafficking in wave lengths and licenses.”

Feb. 15: Senate launches study to find why State Dept. has not negotiated with Mexico and Cuba to protect radio channels used by U. S. broadcasters.

Feb. 15: BBDO survey finds over 75 regular weekly transcribed programs on air for national advertisers, a 175% increase in two years.

the returns are
already in from upstate Florida*



*Many *happy* returns, to BROADCASTING•TELECASTING on its 25th anniversary, from THE JOHN H. PERRY STATIONS, which cover rich northern Florida the way B•T covers the industry (*completely, effectively, and with apparent but deceptive ease*)

The

**JOHN H. PERRY
Stations**

- | | |
|------------------|---------------|
| • WJHP-AM/FM/TV: | Jacksonville |
| • WCOA: | Pensacola |
| • WTMC: | Ocala |
| • WDLP: | Panama City |
| • WESH-TV: | Daytona Beach |

Dominant
Leader...

MILWAUKEE *
(87 MT.)



CHICAGO *
(90 MI.)

... in RESULTS

Advertisers experience proves "REX's" ability to produce sales . . . the most accurate measuring stick of any promotional effort.

... in VIEWERSHIP

WREX-TV is favored by viewers in the WREX-TV "Grade A" area by better than a 2 to 1 margin. This fact has been brought out in an extensive viewership survey just recently completed. This dominant leadership results in a far lower cost-per-thousand . . . making WREX-TV your "best buy".

market power!

NOW No. 2 Market in Illinois and GROWING — has currently under construction \$25 million in expanded manufacturing and retailing facilities. Are your sales messages reaching this market untouched by either Chicago or Milwaukee, 90 miles away? Only one VHF station covers this area —



ROCKFORD, ILLINOIS
WREX-TV
channel 13
CBS - ABC AFFILIATIONS
telecasting in color

REPRESENTED BY
H-R TELEVISION, INC.

Feb. 15: Gross incomes of CBS and NBC in 1931 totaled \$35,791,999, a gain of 33.6% over 1930.

March 1: House Committee on Patents begins investigation of ASCAP and what Committee Chairman William I. Sirovitch (D-N. Y.) termed its "racketeering" activities. New copyright legislation designed to protect broadcasters and other users of music is planned.

March 1: KSTP Minneapolis-St. Paul reports on building a model home and at the same time selling 36 half-hour broadcasts to individuals and firms participating in the construction.

March 15: CBS, NBC and New York area stations, notably WOR, go into round-the-clock operations to cover the Lindbergh kidnapping, radio's biggest spot news reporting job to date.

March 15: Samuel Clyde, director of advertising, General Mills, urges that broadcasting stations operate on standard time the year round as railroads do, eliminating the semi-annual time change which he called "the one big drawback" in radio advertising.

March 15: William S. Paley, CBS president, and associates buy the half interest in the network held by Paramount-Publix Corp., giving them complete ownership of the network.

March 15: Lehn & Fink, in daring experiment, puts complete 1932 advertising budget of Pebecco tooth paste into radio.

March 15: KNX signs three-year contract with United Press for wire service for four broadcasts a day plus "extras" as necessary.

April 1: WFLA-WSUN Clearwater, Fla., installs country's first directional antenna, designed by Raymond Wilmotte, "British authority on transmitting aeriels."

April 15: ASCAP boosts copyright fees to broadcasters 300%, to 5% of gross income, totaling some \$3.5 million annually, compared with \$960,000 for 1931.

May 1: NBC lifts ban on recorded programs for its owned and operated stations, leaving it up to judgment of the station managers, but still bars them from network use.

May 1: Rejecting ASCAP's demands, NAB sets up committee to negotiate better deal with the copyright owners, secures moratorium until Sept. 1.

June 15: Federal Radio Commission, after a six-month investigation of broadcasting, particularly its advertising activities, reports to Congress that "any plan . . . to eliminate the use of radio facilities for commercial advertising purposes, will if adopted destroy the present system of broadcasting." Advertising agencies, also queried, say that any law limiting advertising on the air to announcement of sponsorship would cause most advertisers to cease their use of radio.

July 1: State Supreme Court of Nebraska, in suit of Attorney General C. A. Sorensen against KFAB Lincoln and Richard A. Wood for allegedly libelous remarks made by Mr. Wood over KFAB during an election campaign, rules that a broadcasting station is equally liable with the speaker for libelous statements disseminated through its facilities.

July 15: To broadcast 58 hours of sessions of the two national political conventions from the Chicago Stadium, NBC cancelled 56 commercials, CBS cancelled more than a dozen.

July 15: NBC withdraws prohibition against price mentions on air during daytime hours; A&P is first advertiser to take advantage.

Aug. 1: ASCAP breaks off negotiations with NAB; prepares to start negotiations with individual stations; offers three-year contracts at 3% of net income for first year, 4% for second and 5% for third, plus annual sustaining program fees.

Aug. 1: A BROADCASTING survey of free-advertising propositions currently flooding radio station mail reveals national magazines as most shameless and persistent in demands for free time on the air.

Aug. 15: Republicans allot \$300,000 for radio time for the presidential campaign, two-thirds for network time, one-third for spot.

Sept. 1: NAB resumes negotiations with ASCAP, submits to demands for progressing percentage-of-income fees for music used on commercial shows, plus flat sustaining payment.

Sept. 15: CBS and NBC permit price mentions, night as well as day; again, A&P is first advertiser to broadcast prices at night.

Oct. 15: Mexican government authorizes XER, across border from Del Rio, Tex. to broadcast with 50 kw; NAB files protest with State Dept. asking protection from interference for U. S. broadcasters.

Oct. 15: ASCAP offers special reduced fees to newspaper-owned stations in recognition of "substantial contributions to the promotion . . . of music made by newspapers."

Oct. 15: To protect broadcasters from the dangers inherent in the Nebraska Supreme Court ruling on radio libel, John W. Guildler, acting chairman of the committee on communications, American Bar Assn., advocates a rule freeing a station from liability "whenever it appears that the management of the station exercised due and reasonable care to avoid the utterance of defamation."

Nov. 1: Chrysler Corp. introduces the 1933 Plymouth Six to 75,000 salesmen via 25-city CBS hookup; insures this radio business conference for \$500,000 against line break or equipment failure.

Nov. 1: Interstate Commerce Commission, dismissing complaint of Sta-Shine Co. against NBC and WGBB Freeport, New York, rules that broadcasting stations are not public utilities and that ICC therefore has no power to regulate their advertising rates.

Dec. 1: NAB St. Louis convention elects as president Alfred J. McCosker, director, WOR Newark; plans program of aggressive opposition to exorbitant copyright fees and line charges, spearheaded by prominent public figure and supported by war chest three or four times as big as present annual income of \$50,000; agrees on self regulation as best preventive of governmental interference in broadcasting.

Dec. 1: Accepting government consent decree, General Electric and Westinghouse agree to divest themselves of their stock control of RCA, which becomes a completely independent company; patent pool becomes non-exclusive, but RCA retains licensing rights to patents of GE and Westinghouse as well as its own.

1933

Jan. 1: Frederic R. Gamble, AAAA executive secretary, urges closer cooperation be-

Dear Sol:

Mazel Tov!

San Antonio Rose

1200 on your dial-channel 4



THE NIGHT THE MARTIANS LANDED

ANY doubt that network radio had become a nationwide entertainment, educational and news-dispensing medium of profound power was dispelled the evening of Oct. 30, 1938. A serious dramatic effort, "The War of the Worlds," on CBS, 8-9 p.m., drew excited attention to network radio, to young Orson Welles as producer-actor in a fantasy dealing with an invasion from Mars and to the need for caution behind the microphone.

The news bulletin and eyewitness technique of this drama plus the blending of other dramatic devices soon had many in a state of uncertainty and even hysteria. "This is the most terrifying thing I have ever witnessed," an actor shouted, describing the devastation from Martian missiles.

Had not an estimated 10 times as many sets been tuned to Edgar Bergen-Charley McCarthy on NBC, the panic would have been much worse. Before the one-hour drama had closed, Associated Press had wired all its editors and bureaus that the

Martian invasion was radio fiction. But already thousands had abandoned their homes, fleeing before the Martian invasion. Police stations were busy; newspapers and radio stations everywhere had to answer as best they could until they had definite information. Telephone traffic was up around 7%, according to BROADCASTING [Nov. 15, 1938].

FCC received several hundred complaints. After considering the problem it handed down a decision dismissing complaints but advising broadcasters to avoid repetition of such incidents, with special care devoted to simulated news broadcasts. Some newspapers took advantage of the chance to challenge radio's qualifications to compete in the news field. Although none stood up in court, damage suits ran to a total of \$750,000, filed by citizens who claimed they were injured because of the drama.

An important lesson was taught that night—so well taught that no similar incident of importance has occurred since.

tween agencies and broadcasters, advocates cash discount.

Jan. 15: Phonograph companies start labeling records "not licensed for radio broadcast" as move to protect their alleged property rights; Oswald F. Schuette, director of NAB copyright activities, calls move "a bluff" with no legal basis.

Feb. 1: NAB retains Newton D. Baker, Cleveland attorney who was Secretary of War during the Wilson administration, as special counsel.

Feb. 1: Foods, drugs and toiletries, and tobaccos were most-advertised products on

radio networks (CBS and NBC) in 1932, when combined gross time sales totaled \$39,106,776.

March 1: NAB commercial committee and AAAA radio committee agree on standard form for agency orders of radio time.

March 1: Attempted assassination of President-elect Roosevelt gets prompt radio coverage; CBS puts eye-witnesses on air within 90 minutes via special line instead of taking time to have link with Miami reversed.

March 1: KOIL Omaha creates business at depth of depression by selling time to as-

sociations of barbers, beauticians, florists, grocers, druggists and other trade groups whose members buy collectively what they can't afford individually.

March 15: Radio places full facilities at disposal of Roosevelt administration during banking crisis; largest audience in history reported for President Roosevelt's CBS-NBC broadcast on plans to reopen the nation's banks.

March 15: Canadian Radio Commission acquires its first three stations, CNRA Moncton, N.B.; CNRO Ottawa, Ont., and CNRV Vancouver, formerly owned by Canadian National Railways.

April 1: Post Office modifies rules so stations can forward fan mail to sponsors in bulk without paying additional first class fees.

April 1: NBC discontinues its Pacific Coast Gold network to save line costs; Orange network continues, absorbing some Gold programs.

April 1: Southern California broadcasters carry on amid wreckage to keep nation informed of effects of earthquake.

April 15: NAB organizes Radio Program Foundation to make available for broadcasting the copyrighted works of non-ASCAP composers and publishers.

April 15: Federal District Court in Sioux Falls, S.D., grants Associated Press permanent injunction against unauthorized broadcasting of AP news by KSOO Sioux Falls.

May 1: AP membership votes to ban network broadcasts of AP news and to curtail local broadcasts to bulletins at stipulated times with air credit to member newspaper which is to pay an extra broadcast assessment.

May 1: American Newspaper Publisher Assn. annual meeting resolves that radiologs are advertising and should be published only if paid for.

May 15: Federal Radio Commission granted absolute power in distributing radio facilities by Supreme Court ruling upholding Commission's decision to delete WIBO an WPCC Chicago (overquota by the current allocation plan) and give the 560 kc regional channel to WJKS Gary, Ind.

May 15: News on air is undiminished as UP and INS fail to follow AP's example networks establish own correspondents in key cities; President again uses combine CBS-NBC networks for second "fireside chat," phrase coined by Harry Butcher, CB Washington.

July 1: NAB-sponsored Radio Program Foundation acquires broadcast rights to Ricordi catalog of 123,000 compositions offers package to member stations at rates of \$2.50 to \$25 a month.

July 1: George B. Storer, president, CKLV Detroit-Windsor, heads Point-O-Purchase Broadcasting System, which plans to install radio receivers in grocery and drug stores to receive programs broadcast by Point-O-Purchase during peak shopping hours and so provide "the missing link between manufacturer and consumer."

Aug. 1: National Recovery Administration program involves broadcasters two ways: as employers and as operators of a medium which can publicize the program. NAB sends questionnaire to all broadcasters on employment practices, appoints advisor

NOW

is the time to buy color television

Color TV is here! It's right and it's ready. You can now see Color Every Night—and RCA Victor "Living Color" TV sets are now priced within the reach of every family! Here's the full story:



Like 2 sets in 1! You get Color and all black-and-white shows, too!

This is RCA Victor Compatible Color TV! You see all the great Color shows in "Living Color" . . . regular programs in clear, crisp black-and-white. With Big Color, you see *everything*.



Big-as-life 21-inch picture tube—overall diameter.

Actually 254 square inches of viewable picture area. And every inch a masterpiece of "Living Color". Here are the most natural tones you've ever seen—on a big-as-life screen!



Color every night—right now! Something for everyone!

You'll have "two on the aisle" for the best shows ever—drama, comedies, Spectaculars, children's shows, local telecasts. For now 216 TV stations are equipped to telecast Color.



Big Color TV is so easy to tune, even a child can do it!

Turn two color knobs and there's your Big Color picture! It's easy, quick, accurate. You're in for a new thrill when the picture pops onto the screen in glowing "Living Color".



Practical and trouble-free! Service is low-cost and dependable!

Big Color is *dependable* Color. And RCA Factory Service is available in most areas (but only to RCA Victor owners) at *new low cost*. \$39.95 covers installation and service for 90 days.



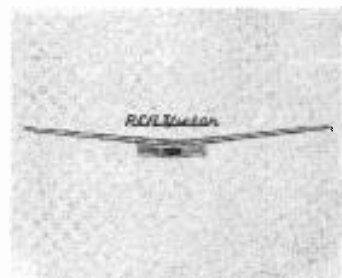
Color TV is a common-sense investment—costs only a few cents a day.

It's sure to become the standard in home entertainment for years to come—yet you can enjoy Color every night *right now!* And you can buy on easy budget terms.



Now starts at \$495—no more than once paid for black-and-white.

This is the lowest price for Big Color TV in RCA Victor history! There are 10 stunning Big Color sets to choose from—table, console, luxurious, lowboys, and consoles, too.



Make sure the Color TV you buy carries this symbol of quality.

RCA pioneered and developed Compatible Color television. Because of this unique experience, RCA Victor Big Color TV—like RCA Victor black-and-white—is First Choice in TV.

There will never be a better time than now to buy Big Color TV
Be among the first to enjoy television's greatest advance in 20 years

Manufacturer's nationally advertised VHF list price subject to change.

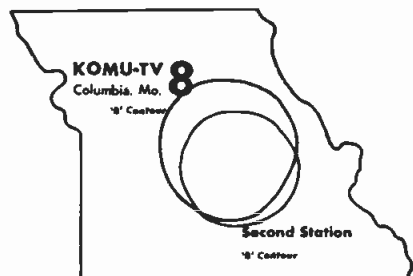


RADIO CORPORATION OF AMERICA
Electronics for Living

Buy the BIG STATION

Columbia (and Jefferson City)
Plus ALL of Mid-Missouri
With ONE BUY: KOMU-TV

1. Dominant Coverage



2. Lower Cost per M

Time cost per thousand per commercial minute (PULSE, February, 1956):

Average Evening Quarter Hour:	
KOMU-TV	\$1.32
Second Station	\$2.16
Average Non-Network Evening Half Hour:	
KOMU-TV	\$1.38
Second Station	\$2.37
Average Afternoon Quarter Hour:	
KOMU-TV	\$2.59
Second Station	\$3.05

3. High Penetration

67%

of FARM Homes
are TELEVISION HOMES

Farm television saturation determined by 242 personal interviews of farm families in Boone County, April-July, 1956. Study conducted by Rural Sociology Department, University of Missouri College of Agriculture.

123,000-PLUS

Families . . . Yours on

KOMU-TV 8
Columbia, Mo.

Gibson 2-1122 — or call your H-R man

committee to work with William B. Dolph, former RCA Photophone salesman, now in charge of radio publicity for NRA.

Aug. 15: First North American Radio Conference breaks up when Mexico refuses to budge from demands for 12 clear channels; interference problems foreseen as Latin American countries, not bound by any international agreements, are free to use whatever frequencies they desire.

Sept. 1: Rate cutting, per inquiry business, song plugging, excessive coverage claims, excessive commission payments, lotteries and similar practices are barred by broadcasting code drafted by NAB committee and submitted to NRA; Sol A. Rosenblatt is named code administrator.

Sept. 1: New York business group headed by Alfred E. Smith acquires commercial and program rights of WMCA New York in \$155,000-a-year deal whose legality is questioned by Radio Commission.

Sept. 15: NAB special counsel Newton D. Baker files suit in federal court asking dissolution of ASCAP as illegal trade combination.

Sept. 15: CBS assigns publicity director Paul White to task of organizing a nationwide staff to collect news for network broadcast.

Oct. 1: General Mills sponsors twice-daily broadcasts on CBS of news collected by Columbia News Service; *Washington Star* drops program log of WJSV (CBS outlet serving Washington) in line with policy of "not advertising our competitors."

Oct. 1: After many delays, Ed Wynn's Amalgamated Broadcasting System gets under way as third national network with 100 outlets, connected by Western Union lines.

Oct. 1: Stations file for 50 kw power as Radio Commission lifts limit from four to eight per zone, or from 20 to 40 for U.S.

Oct. 1: NBC moves into Radio City headquarters, world's largest broadcasting plant.

Oct. 15: NAB convention reelects Alfred J. McCosker, WOR Newark, for second year as president; urges abolition of requirement that recorded programs be so identified; urges three-year licenses in place of current six-month ones; agrees to intensify fight against ASCAP; denounces concealed commercials in sustaining programs and contingency accounts as unfair practices; urges retention of 48-hour week for operators and control men.

Oct. 15: Yankee Network adds rider to political contracts absolving network from liability for libel or defamation by speakers.

Nov. 15: Repeal of prohibition act raises question of advertising of hard liquor on radio; CBS and some stations announce they will not accept it at all.

Nov. 15: Other groups ponder "third network" organizations as Ed Wynn's Amalgamated Broadcasting System goes bankrupt.

Nov. 15: WGN Chicago, WBZ Boston and WHAM Rochester are first to get 50 kw under revised regulation.

Dec. 1: President signs broadcasting code, calling for minimum wages of \$40 a week for technicians, \$20 a week for announcers and program production employees (\$15 if fewer than 10 such employed at station).

Dec. 1: Washington newspapers agree to publish radio logs only as paid advertising.

1934

Jan. 1: Broadcast band widened to include three new channels—1530, 1550 and 1570 kc—with 20 kc separation, for experimental operation (but with full authority to broadcast commercial programs), with goal of high-fidelity broadcast transmission.

Jan. 1: KNX Hollywood announces plan to pay salesmen commissions on talent as well as time sales, as incentive to stimulate use of station-built programs by local advertisers.

Jan. 15: WLW Cincinnati starts tests of new 500 kw transmitter, world's most powerful.

Jan. 15: Group programming, a station-built half-hour show sold to six sponsors instead of one, developed at WTMJ Milwaukee to stimulate sales during the depression, proves successful for both station and sponsors.

Feb. 1: NRA Code Authority for broadcasting outlaws per inquiry and contingent business, launches study of status of performers to determine whether they should be covered by code's wage-and-hour provisions.

Feb. 1: Students remember advertising they hear better than that they read in test conducted by Prof. Frank Stanton of Ohio State U. psychology department.

Feb. 15: CBS and NBC withdraw from news-gathering field as AP, UP and INE agree to provide material for morning and evening network newscasts.

Feb. 15: *Milwaukee Journal* (WTMJ) prepares for experimental facsimile broadcasting.

March 1: Press Radio Bureau begins operations; Yankee Network and KFI Los Angeles set up own news organizations with exchange of news contemplated.

March 15: George B. Storer, chief owner of CKLW Detroit-Windsor, WSPD Toledo and WWVA Wheeling, becomes president and majority stockholder of Federal Broadcasting Corp., lessee-operator of WMCB New York, designated as key station for projected nationwide network.

April 1: Three independent news service organize to provide news to radio stations.

May 1: Federal Trade Commission announces that after June 1 it will periodically ask stations, networks, transcription companies for copies of all commercial copy a part of overall survey of advertising.

June 1: Federal Radio Commission rule that when unconnected numbers recorded on two or more discs are combined into a program, each number must be individually identified as an electrical transcription.

June 15: Communications Act become law; FCC to replace Radio Commission July 1.

July 1: E. O. Sykes, charter member of Federal Radio Commission, is named chairman of new FCC. Other members are: Thos. H. Brown, also a holdover from the Radio Commission, Paul A. Walker, Norman S. Case, Irvin Stewart, George Henry Payne and Hampson Gary.

July 1: George B. Storer announces new network, American Broadcasting System will begin operations in mid-August; hire Frederick H. Weber, former Chicago manager of NBC station relations, as operation vice president.

July 15: Clear channel stations attack

Congratulations to both of us

Twenty-five years ago — August, 1931, Cherry & Webb Broadcasting Company became a broadcast station licensee. Dedicated to the highest ideals of American broadcasting, Cherry & Webb has been a leader in bringing to the people of Southeastern New England the best in entertainment and public interest programs. The familiar call-letters WPRO and WPRO-TV are symbols of service. So, too, is BROADCASTING • TELECASTING a symbol of a quarter of a century of outstanding service to the broadcasting industry. In this joint anniversary year, Cherry & Webb salutes Sol Taishoff and his most competent staff!

RADIO **WPRO** **TELEVISION**
630 Kc.  Channel 12

BASIC CBS AFFILIATE

Cherry & Webb Broadcasting Company

PROVIDENCE, R.I.

...FOR NEARLY A QUARTER OF A CENTURY—
the DOMINANT FARM and FAMILY RADIO
STATION OF THE RICH OZARK MARKET

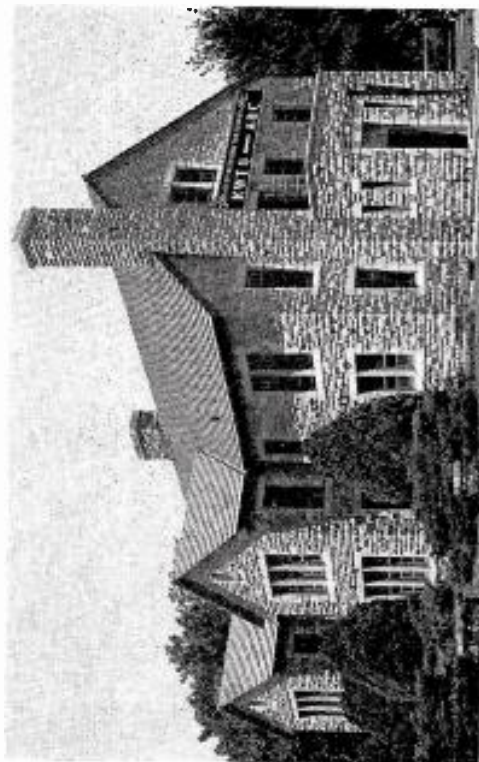
...NOW IN OUR MODERN NEW RADIO CENTER

1121 SOUTH GLENSTONE — SPRINGFIELD, MISSOURI

"Home of the OZARK JUBILEE"

REPRESENTED NATIONALLY BY JOHN E. PEARSON CO.

kwto
kwto
kwto



"break down" policy of old Radio Commission, urge FCC to conduct an engineering study of subject preliminary to restatement of regulations.

Aug. 1: FCC forms three-man broadcasting division, with Hampson Gary as chairman, Thad Brown and Judge Sykes as members.

Sept. 1: Dept. of Justice files antitrust suit asking dissolution of ASCAP as illegal monopoly.

Sept. 15: Don Lee, owner of KHJ Los Angeles, KFRC San Francisco, KDB Santa Barbara and KGB San Diego and operator of the Don Lee Network, dies at 53.

Sept. 15: To solve troublesome problem of how much merchandising aid should be given station clients, Free & Sleinger sets up unit plan for its stations with one unit of merchandising to be given for each dollar spent for time.

Oct. 1: J. Truman Ward, WLAC Nashville, is elected president of NAB.

Oct. 1: Quality Group organizes as network for commercial programs only, linking WOR New York, WGN Chicago and WLW Cincinnati, with WXYZ Detroit as an optional outlet.

Oct. 15: FCC revises quota system to permit more stations and higher power.

Oct. 15: FCC begins hearing on proposal that 25% of broadcasting facilities be allotted to so-called non-profit groups.

Oct. 1: Ford Motor Co. pays \$100,000 for broadcast rights to World's Series; links three networks plus independent stations into 180-outlet special hookup for event.

Oct. 15: Quality Group changes name to Mutual Broadcasting System.

Oct. 15: American Broadcasting System starts 16-hour daily program service over 18-station network reaching from New York to St. Louis.

Nov. 1: After years of legal battles to protect its place in Chicago, Westinghouse moves KYW, the city's first radio station, to Philadelphia to comply with governmental quota technicalities.

Nov. 1: Complying with request made jointly by 13 clear channel stations, FCC orders an inquiry into the clear channel structure.

Nov. 1: Mutual network adds sustaining program exchange among its four outlets to former commercial-only service.

Nov. 1: Federal Court upholds property right in broadcast material, enjoins Uproar Co., Boston publisher, from publishing Ed Wynn's Texaco Firechief broadcast scripts in pamphlet form.

1935

Jan. 1: Federal District Judge John C. Bowen in Seattle rules that once news is printed in newspapers it may be broadcast without restriction, dismisses Associated Press suit against KVOS Bellingham, Wash., alleged to have "pirated" AP news from member newspapers.

Jan. 1: NAB starts study of audience survey methods with eye to establishing an independent audit bureau for radio.

Jan. 15: Federal Judge Merrill E. Otis in Kansas City rules station is jointly liable with speaker for libelous broadcasts, finds KMBC guilty for statement on CBS program originating in New York.

Feb. 1: Fred Weber joins MBS as coordinator of network operations, following reor-

ganization of American Broadcasting System.

Feb. 15: First BROADCASTING YEARBOOK is issued.

Feb. 15: In face of many requests for free time from commercial firms, Code Authority rules against any station accepting "propaganda" except on commercial basis.

April 1: With a new chairman, Anning S. Prall, FCC starts to clean house: cites stations for accepting medical advertising, warns industry to live up to rules, holds conference with network heads on good taste in broadcasting, calls national meeting to work out ways for better cooperation between broadcasters and educators.

April 1: Experimental "wired radio" service is installed in Cleveland by Wired Radio Inc., using transcriptions made by its sister company, Associated Music Publishers, transmitted to homes via electric lines.

April 15: American Society of Recording Artists, new group, asks royalty fees for broadcasts of phonograph records.

May 15: Philip G. Loucks resigns as managing director of NAB after five years to return to private law practice.

RADIO AND THE MOVIES

MOTION PICTURE THEATRE operators who feel that they are peculiarly set upon by having to face the competition of television might heed the words which the late L. B. Wilson, then managing director of four Covington, Ky., theatres as well as president of WCKY (now Cincinnati) in that city, wrote for the March 15, 1933, issue of BROADCASTING.

"... Radio is successfully competing with the theatre. Hard times have added millions of persons to the radio audience, while taking millions from the theatre audience.

"You can get Eddie Cantor on the air for nothing. It costs you 50 cents or more to get him at the theatre. You may need the 50 cents for food or clothing. So the theatre loses a patron and the radio gets a listener.

"In previous depressions the theatre was not so badly affected. There was no radio and people had to have something to get their minds off their worries... But radio has made the showhouse less of a necessity...

"Radio is giving fresher and more lively entertainment than the stage and screen. To take Cantor as an instance once more: You can hear him every Sunday night with his newest jokes and gags. By the time a Cantor movie reaches your theatre it is six or seven months old. The jokes have been told and retold, often over the radio and sometimes by mouth-to-mouth circulation. Perhaps Cantor, himself, has used them in his broadcasts. By the time the picture, or the stage show, gets around it has lost much of its novelty. You must pay hard-earned money to see the show, but the new and fresh radio program, prepared just a few days before, costs you nothing."

STU ERWIN
SHOW

PUBLIC DEFENDER
RACKET SQUAD

MY LITTLE MARGIE

PASSPORT TO
DANGER

CODE 3

SCREEN DIRECTORS
PLAYHOUSE

TELEPHONE TIME

CHARLIE FARRELL
SHOW

GALE STORM
SHOW

BLONDIE
GUNS OF DESTINY
FOREST RANGER

1st

...and only major
motion picture
studio devoted
exclusively to
television films.

1st TO PIONEER IN TV PRODUCTION

*In 1947 HAL ROACH became the
first major Hollywood studio to convert
to the exclusive production of films for television.*

1st IN MAJOR TV SYNDICATION

*First studio to utilize major studio production
technique in TV film syndication.*

1st IN TV COMMERCIAL FILMS

*18-acre lot, offering unequalled
commercial film production since 1948.*

HAL ROACH STUDIOS

8822 W. Washington Blvd., Culver City, Calif. • TEexas 0-3361 • VErmont 9-2311
729 Seventh Ave., New York City • Clrcle 5-4135

HAL ROACH, JR., *Owner-President and Executive Producer*

SIDNEY S. VAN KEUREN, *Vice-President and General Manager*

You Get
**FASTER
 SALES
 ACTION**
 from
 Penna's most
 Powerful
 Independent

WIBG'S personalities like Doug Arthur,
 plus WIBG'S 10,000 WATTS
 of Power make the big difference!

WIBG includes extra bonuses
 at no extra cost . . . BILLBOARDS,
 TRANSIT CARDS, DIRECT MAIL
 and Trade Paper advertising to help
 your sales. Dollar for Dollar,
 your best buy in Pennsylvania is

WIBG
 990 | 10,000 WATTS

SUBURBAN STATION BLDG., PHILA. 3, PA., RI 6-2300
 NAT'L REP.: RADIO-TV Representatives



May 15: United Press and International News Service offer news to radio; Associated Press permits member papers to provide news for local newscasts but still forbids sponsorship.

May 15: RCA announces it is taking tv out of laboratory for \$1 million field test program.

June 1: Code Authority for broadcasting industry shuts down as Supreme Court of the United States declares the National Recovery Act unconstitutional.

June 1: Transradio Press Service files \$1 million damage suit against CBS, NBC, AP, UP, INS and ANPA, alleging that the press-radio program agreed to in 1934 was illegal and unfair competition.

June 15: Plan for a bureau of agency recognition and credit information to be operated for and by the broadcasting industry is adopted by the NAB commercial section.

June 15: NBC launches Thesaurus, recorded library service.

July 1: Warner Brothers announces withdrawal of its five music publishing firms, said to account for 40% of all ASCAP music performances, from ASCAP on Jan. 1 1936.

July 15: NAB elects Charles W. Myers KOIN Portland, Ore., president, name James Baldwin as managing director; re elects as treasurer Isaac D. Levy of WCAI Philadelphia, a controversial figure in the acceptance of new five-year license from ASCAP; endorses agency recognition plan adopts revised code of ethics which outlaw per inquiry and contingent business.

July 15: Washington State gets restraining order preventing ASCAP from collecting royalties for broadcast performances of its music within the state on grounds that ASCAP is a monopoly in violation of the state constitution.

Sept. 15: Scripps-Howard decides to enter radio and applies for permission to buy WFBE Cincinnati; seeks stations in other parts of its publication cities.

Sept. 15: Committee of 15, with equal representation from NAB, ANA and AAAA, starts work on creation of a radio counterpart of the Audit Bureau of Circulations for newspapers and magazines.

Oct. 1: FCC demonstrates it is still scrutinizing programs by giving score of station temporary renewals pending further investigation of "questionable" programming.

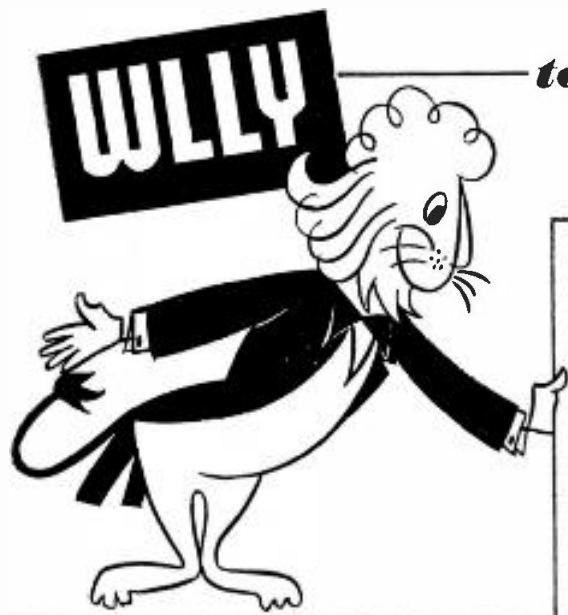
Oct. 15: Esso's sponsorship of United Press news on group of NBC out-of-station leads Associated Press board of directors to reaffirm its ban on the use of AP news on sponsored broadcasts.

Nov. 15: Tax law of the State of Washington imposing tax of 0.5% on gross income of radio stations, is declared unconstitutional by Federal court in suit brought by KX Seattle; state supreme court had upheld law's validity in earlier suit of KOMO-KJ.

Dec. 1: Yankee Network underwrites Boston survey of listening made by mechanical meter devices attached to sets in 1,000 homes to measure tuning; developed by two MIT professors, Robert F. Elder of the marketing department and L. F. Woodruff of the electrical engineering department.

1936

Jan. 1: Warner Brothers withdraws music catalogs from ASCAP and offers performance.



*tops in
 Richmond*

*proudly
 salutes*

**SOL
 TAISHOFF**

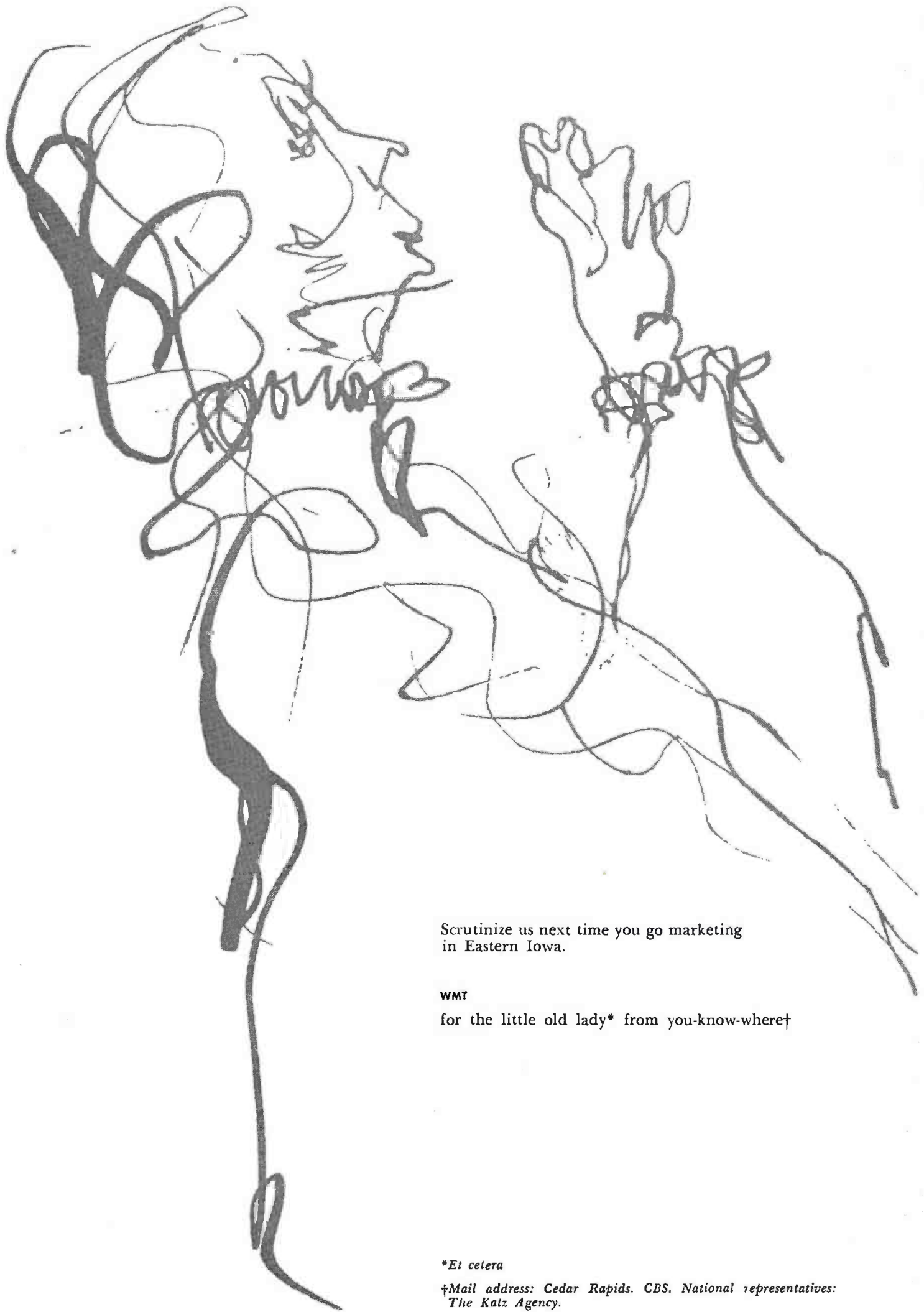
and the top broadcasting publication on their 25th anniversary

Louis Adelman,
 Pres.

Mel Whitmire,
 Gen. Mgr.

John E. Pearson Co.
 National Representative

1320kc . . . Music and News



Scrutinize us next time you go marketing
in Eastern Iowa.

WMT

for the little old lady* from you-know-where†

**Et cetera*

†Mail address: Cedar Rapids. CBS. National representatives:
The Katz Agency.

THIS IS HOW IT ALL STARTED

IN THE period immediately after World War I a number of experimental broadcasting stations were established by engineers and amateur radio operators, and an audience, listening on homemade sets, developed rapidly. Frank Conrad, Westinghouse engineer, built such a following with his home station, 8XK, that a Pittsburgh department store stocked a few receivers and advertised them for sale.

Westinghouse officials then decided that if there was sufficient interest in radio to justify a department store in advertising sets there was enough to justify Westinghouse in establishing a broadcasting station of its own, largely as a means of advertising through announcement of the company name on the air at frequent intervals. An application was filed with the Secretary of Commerce and granted, and KDKA Pittsburgh became the first licensed commercial broadcasting station in November, 1920. Meanwhile, a Detroit experimental station which later became WWJ had begun daily programs in July, 1920, and WHA Madison, Wis., had been transmitting weather and market reports.

Other companies also wanted to operate stations. "By the end of 1921," William Peck Banning recounts in his book *Commercial Broadcasting Pioneer*, "the situation was that hundreds wanted to broadcast, that millions wanted to listen, that no one was sure how broadcasting was going to be supported, and that the rapidly growing industry was in an unwholesome and demoralized state."

AT&T, which had developed much of the basic equipment for this new form of communications so closely allied to telephony, felt that the way to support broadcasting was the way telephone service had been supported, with the cost borne by the person making use of the facilities to transmit his message, whether to another individual by telephone or to many individuals by broadcasting. To demonstrate its theory, AT&T started a radio station of its own, WEAJ (now WRCA) New York, and announced that time was for sale at \$50 for 15 minutes of evening time or \$40 for an afternoon

quarter-hour. Several weeks went by with no takers. Then, Mr. Banning reports the birth of commercial radio in these words:

"Aug. 28, 1922, is the date of the first 'commercial' broadcast; at 5:15 in the afternoon the Queensboro Corp. broadcast the first of a series of 15-minute announcements regarding its tenant-owned system of apartment houses at Jackson Heights, New York. Sales amounting to several thousand dollars were reported as resulting from the



FORERUNNER of pioneer station KDKA was this 8XK installation of Frank Conrad in his Pittsburgh home.

broadcasts, the last of which was made on Sept. 21, which was also the date when two other business concerns, the Tidewater Oil Co. and the American Express Co., made experimental announcements.

"The station's commercial representatives were finding that, although there had been many 'prospects' at the beginning of operations, the prohibition against price references or package descriptions—the type of advertising called 'direct'—made business concerns skeptical of the new medium. After two months' operation a total of only three hours of air time had been bought and the station's revenues had amounted to only \$550."

ance rights to broadcasters on flat fee basis which networks reject; ASCAP temporarily extends its licenses to broadcasters but with no reduction in fees.

Jan. 1: NBC adds second Pacific Coast network; both NBC Red and NBC Blue now national.

Jan. 1: Lenox R. Lohr, general manager of Chicago's successful Century of Progress, succeeds M. H. Aylesworth as NBC president.

Jan. 1: U.S. Circuit Court of Appeals holds broadcasting news taken from newspaper as unfair competition, reversing earlier decision in case of AP versus KVOS Bellingham.

Jan. 1: WCOA Pensacola asks FCC to compel AT&T to reduce its rates in first formal complaint ever filed concerning charges for broadcast lines.

Jan. 15: ASCAP cancels temporary licenses, threatens infringement suits against stations not signing new five-year contracts at same price for less music.

Jan. 15: Following industry survey, 120 members of Distilled Spirits Institute agree not to advertise hard liquor on the air.

Feb. 1: FCC liberalizes recording-transcription announcement rules; now requires only one announcement per quarter-hour.

Feb. 15: Warner Brothers files infringement suits totaling more than \$3 million against networks and stations; NAB revives plan to establish its own music rights organization.

March 15: CBS broadcasts speech by Communist Party Secretary Earl Browder; some affiliates refuse to broadcast it; editorials and congressmen attack and defend CBS action.

April 1: CBS buys KNX Los Angeles for \$1.3 million, biggest station deal to date.

April 1: Hearst Radio acquires KTAT Fort Worth, WACO Waco and KOMA Oklahoma City.

April 1: AT&T works out agreement with WCOA Pensacola to reduce rate on backhauls by 50% (saving of about \$2,000 a year for WCOA).

April 15: U.S. Supreme Court rules broadcasting is instrumentality of interstate commerce, not subject to state taxation, in reversing Supreme Court of Washington State, which had upheld a state tax on gross receipts of radio stations.

May 1: NAB board approves plan to create a "Bureau of Copyrights" with a "measured service" method of compensation.

June 15: President Roosevelt signs bill repealing Davis Amendment to original radio law, which required equal division of broadcasting facilities among five zones and among states in each zone, opens way for more stations, increased power.

June 15: Don Lee Broadcasting System starts first public demonstration of cathode ray television in U.S. with daily broadcast of 300-line pictures using system developed by Harry R. Lubcke, Don Lee director of tv.

July 1: Fm broadcasting, a new system invented by Maj. E. H. Armstrong, is described at FCC hearing as static-free noise free, free from fading and cross talk, uniform day and night throughout all seasons and with greater fidelity of reproduction.

July 15: Charles W. Myers, KOIN-KAL, Portland, Ore., elected NAB president; Isaac D. Levy, WCAU Philadelphia and retiring NAB treasurer, attacks the NAB board and resigns from NAB promising to form a new association; convention back Baldwin and board and maintains a soft front. Sales managers organize as an NAB division.

July 15: RCA shows radio manufacture its system of tv, being field tested with transmissions from New York's Empire State Building.

Aug. 1: Warner Brothers returns ASCAP, drops infringement suits of more than \$4 million.

Aug. 1: National Assn. of Regional Broadcasting Stations organizes to protect interests at upcoming FCC allocations hearing; elects John Shepard III, Yankee Network president, as chairman.

Aug. 1: Members of National Assn. of Recording Artists follow up granting of injunction restraining WDAS Philadelphia from broadcasting phonograph records made by NARA President Fred Waring; institute suits against WHN, WNEW and WEN New York for unauthorized record broadcasts.

Aug. 15: Philco Corp. demonstrates system of television with seven-mile transmission of live and film subjects in 345-line images 9½ by 7½ inches.

Sept. 1: Mutual Broadcasting System starts drive to become nationwide network by signing five midwestern affiliates—KWK Louis, KSO Des Moines, WMT Cedar Rapids, KOIL Omaha, KFOR Lincoln. WLW Cincinnati turns in its MBS stock and remains as outlet.

Sept. 15: Television starts in England with twice daily telecasts using alternate Baird and EMI-Marconi systems.



“Looks like
they’re here
to stay...”

**“BROADCASTING-
TELECASTING”**
MAGAZINE

Congratulations on its
25th Anniversary of quality
reporting and coverage of
the air media—

from

WTAG
WORCESTER
MASSACHUSETTS

now in its 31st year of
wedded bliss with radio . . .
prime station in the central
New England market—
representing the dependable
qualities that make radio
indispensable to local living
from morning to night.

WTAG — WORCESTER, MASS.

580 KC — 5000 W
BASIC CBS

Represented by



THE HENRY I. CHRISTAL CO., INC.

NEW YORK, BOSTON, CHICAGO, DETROIT, SAN FRANCISCO

SALES WINNER in BATON ROUGE!

"Champ" Tells 'em
and the
"Champ" Sells 'em!



No more potent salesman in the Baton Rouge trade area than WAFB-TV... "The Champ" when it comes to Rating, and "The Champ" when it comes to merchandising.

WAFB-TV's rating leadership is nearly 5-to-1. WAFB-TV's merchandising leadership is unsurpassed. For example:

ROUND 1

First-place winner in "Lucy Show" competition with a double first prize for special merchandising job.

ROUND 2

First place in Screen Gems, Inc. contest on program promotion.

ROUND 3

Finished in "top four" in promotion contest sponsored by "Frank Leahy and His Football Forecasts."

ROUND 4

WAFB-TV's only entry was second place winner in 1956 Billboard promotion contest for "network programs."

WAFB-TV CHANNEL 28
Affiliated with
WAFB AM-FM
CBS-ABC 200,000 WATTS

Reps: Call Adam Young, National or Clarke Brown in South and Southwest

Oct. 1: After KFI and KECA Los Angeles refuse to carry President Roosevelt's "fireside chat" as a sustaining program, Democratic National Committee cuts them from network outlets getting paid campaign broadcasts.

Oct. 15: A. C. Nielsen proposes metered tuning method of measuring size of program audiences at ANA meeting, reveals his firm's acquisition of "audimeter" developed at MIT; Edgar Felix urges coverage measurements to determine audience.

Nov. 1: CBS cancels "debate" of Sen. Arthur Vandenberg (R-Mich.) with recording of President Roosevelt's statements as violating its no-transcription rule, then reinstates the broadcast; mob at Terre Haute prevents Communist candidate Earl Browder from reaching WBOW studio; parties step up time purchases as campaign closes.

Nov. 15: Complete election return coverage by networks and stations winds up campaign in which the political parties spent an estimated \$2 million for radio time.

Nov. 15: Demonstrations of RCA's 343-line tv system are highlight of NBC's 10th anniversary celebration.

Dec. 15: Don Lee Broadcasting System affiliates with Mutual, making it a coast-to-coast network.

Dec. 15: Lang-Worth Feature Programs Inc. offers library of 200 hours of copyright-free programming.

1937

Jan. 1: Chicago Federation of Musicians forbids members to make recordings except under special conditions as move to halt threat of "canned" music to employment of live musicians.

Jan. 1: U.S. Supreme Court throws out suit of Associated Press against KVOS Bellingham, Wash., for AP's failure to show damages of over \$3,000, minimum needed for Federal jurisdiction, but looks with disfavor on KVOS practice of buying newspapers and reading news from them on air.

Feb. 1: Radio goes on round-the-clock duty to provide communication for flood stricken Ohio and Mississippi valleys, and aids relief work; job wins nation's praise.

Feb. 1: Station sales managers, in first national meeting, reject requests of recording companies for third 15% (in addition to commissions paid agencies and station representatives), ask networks to discontinue chain break announcements from their o&o stations before asking affiliates to do so.

Feb. 1: Rep. Otha D. Wearin (D-Iowa) introduces bill to outlaw newspaper ownership of radio stations.

Feb. 15: Charging the networks with monopoly in broadcasting, legislators demand a Congressional investigation of radio. Rep. Wigglesworth (R-Mass.) blasts FCC for permitting trafficking in licenses and reads into record full report of station sales and leases approved by Commission.

April 1: North American Radio Conference at Havana agrees on technical principles of broadcast allocations, paving way for treaty conference in November.

April 1: CBS applies for experimental video station in New York, plans to install RCA tv transmitter in Chrysler Bldg. tower and to construct special studios at total cost of \$500,000.

April 15: CBS recognizes American Guild of Radio Announcers and Producers, inde-

pendent union headed by Roy S. Langham, CBS producer; bargaining begins for network's announcing-production employees.

April 15: George H. Payne, FCC Telegraph commissioner, urges Congress to levy a tax on broadcasting stations of \$1 to \$3 a watt.

May 1: CBS breaks ground for \$2 million Hollywood studios.

May 1: American Radio Telegraphists Assn. (CIO), International Brotherhood of Electrical Workers (AFL) and Newspaper Guild (claimed by both AFL and CIO) start drives to organize station employees; NBC institutes 5-day week for production staff.

May 15: WLS Chicago recording team, Herb Morrison, announcer, and Charles Nehlsen, engineer, on routine assignment at Lakehurst, N. J., record on-the-spot, at-the-time account of explosion of the German dirigible *Hindenburg*; NBC breaks rigid rule against recordings to put it on network.

May 15: RCA demonstrates projection tv, with images enlarged to 8 by 10 feet, at Institute of Radio Engineers convention.

June 15: Transradio Press \$1,700,000 suit against networks and press associations is settled out of court.

July 1: NAB elects John Elmer, WCBM Baltimore, as 1937-38 president; James W. Baldwin is reappointed managing director; NAB Bureau of Copyrights gets 58 subscriptions to its tax-free library.

July 1: WWJ Detroit announces plan of "balanced programming" with programs kept in scheduled time periods whether sponsored or not.

Aug. 1: American Federation of Musicians demands that broadcast stations increase their employment of musicians to a number satisfactory to the union or lose their musical programs.

Aug. 1: Actors' Equity withdraws from radio with organization of a new AFL union, American Federation of Radio Artists.

Aug. 1: Guglielmo Marconi, 63, dies of heart attack in Rome.

Aug. 1: WWJ Detroit announces that in addition to its balanced program plan, it will abolish all between-program announcements between noon and 3 p.m., concurrently increasing its rates for the three-hour period.

Sept. 1: Independent Radio Network Affiliates organize to deal with AFM; ponder suggestion of AFM president Joseph N. Weber that a weekly sum of 3½ times station's one-time evening quarter-hour rate be used to employ live musicians, amounting to some \$5.5 million a year overall.

Sept. 1: Frank R. McNinch, from Federal Power Commission, to FCC as chairman; Comdr. T. A. M. Craven becomes an FCC commissioner.

Sept. 1: International Brotherhood of Electrical Workers (AFL) starts drive to organize radio technicians after NLRB certifies ARTA (CIO) as bargaining agent for WHN technicians, overruling petition of IATSE (AFL).

Sept. 15: AFM strike averted as network affiliates agree to spend an additional \$1.5 million a year to employ staff musicians; NAB calls special convention.

Sept. 15: Chicago stations broadcast lessons as infantile paralysis epidemic closes schools.

WCAU means magnetism

PHILADELPHIA



This woman enjoys housework. And WCAU Radio is why. She's part of its huge captivated audience that laughs and sings and muses and chuckles through daily chores. In Philadelphia, you see, when the lady of the house is at home, she turns to WCAU. We know because Pulse indicates, report after report, the top five women's participating programs are all on WCAU Radio. That's WCAU magnetism for you.

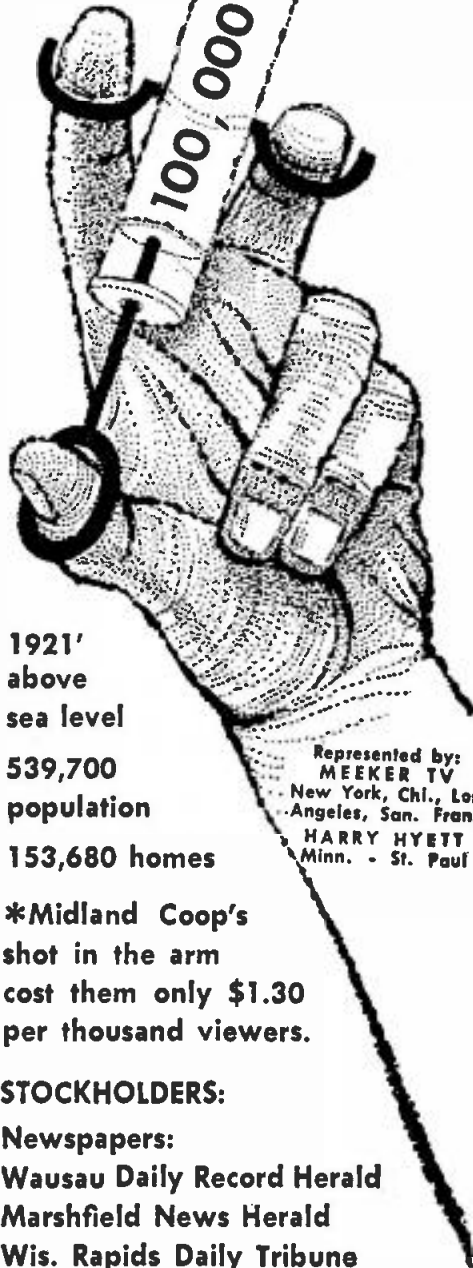
WCAU, WCAU-TV *The Philadelphia Bulletin Radio and TV stations. Represented nationally by CBS Spot Sales. By far Philadelphia's most popular stations. Ask ARB. Ask Pulse. Ask Philadelphians.*

WSAU-TV

WAUSAU, WIS.
CHANNEL 7

Gives North Central Wis.

A
Shot
in
the
Arm!



Represented by:
MEEKER TV
New York, Chi., Los
Angeles, San. Fran.
HARRY HYETT
Minn. - St. Paul

1921'
above
sea level

539,700
population

153,680 homes

*Midland Coop's
shot in the arm
cost them only \$1.30
per thousand viewers.

STOCKHOLDERS:

Newspapers:

Wausau Daily Record Herald
Marshfield News Herald
Wis. Rapids Daily Tribune
Merrill Daily Herald
Rhineland Daily News
Antigo Daily Journal

Radio Stations:

WSAU-WFHR-WATK

OWNED AND OPERATED BY
WISCONSIN VALLEY TELEVISION CORP.

Oct. 1: American Bar Assn. recommends that broadcasting of court trials be "definitely forbidden."

Oct. 1: FCC gives two stations—WGH Newport News, Va., and WHO Des Moines—permission to experiment with facsimile broadcasts on their regular frequencies in midnight-6 a.m. period; both plan to use system developed by W. G. H. Finch, former assistant chief engineer of the FCC.

Oct. 15: NAB special convention votes for complete reorganization, approves 50% hike in dues.

Nov. 1: FCC allocates 75 channels with 40 kc separation (41,020 kc to 43,980 kc) for "apex" stations and 19 6-mc bands for television (44-108 mc), with 16 channels in the 30-40 mc band for relay stations.

Nov. 15: NBC refuses to let Gen. Hugh S. Johnson broadcast talk on venereal disease.

Nov. 15: Bell Labs demonstrates intercity tv program transmission over 90-mile coaxial cable connecting New York and Philadelphia.

Dec. 15: Inter-American Radio Conference reaches agreement on broadcast allocations that protect U.S. broadcasters by eliminating Mexican border stations, but require many shifts in U.S. station frequencies.

1938

Jan. 1: U.S. Court of Appeals for District of Columbia, in opinion written by Associate Justice Justin Miller, sharply criticizes the FCC in reversing its denial of the application of Paul H. Heitmeyer for a new station in Cheyenne, which the Court calls "arbitrary and capricious."

Jan. 15: FCC sharply rebukes NBC for "Mae West incident" but takes no further action at this time.

Jan. 15: FCC announces policy of not licensing second station in same community to existing licensee unless it is "clearly shown" that the public interest would be best served by such a license; denies application of WSMB New Orleans for second station there.

Jan. 15: John Shepard III, president of Yankee Network, starts construction of 50 kw fm station atop Mt. Wachusett at cost of \$250,000; Maj. Edwin H. Armstrong, fm's inventor, builds own 50 kw fm station at Alpine, N. J.; others are planned to test this new medium.

Feb. 1: RCA puts stations on notice it may institute "reasonable fees" for broadcasting of Victor and Bluebird records; move said to be self-protective in view of attempts of National Assn. of Performing Artists to establish their performing rights in recordings through court action.

Feb. 1: FCC sets 25 channels, 40 kc wide, in the 41-42 mc band, for exclusive use of noncommercial educational stations.

Feb. 15: Under leadership of Mark Ethridge, general manager of the *Louisville Courier-Journal* and *Times*, operator of WHAS Louisville, and Edwin W. Craig, WSM Nashville, two-day NAB convention sweeps through reorganization plan, elects new board of 23 directors—one from each of 17 geographic districts and six at large, names Philip G. Loucks, author of reorganization plan, special counsel to guide NAB affairs pending selection of first paid president. BROADCASTING publishes first facsimile newspaper in demonstration for convention

delegates.

Feb. 15: With most network affiliates signing local musicians union contracts on basis of AFM-IRNA agreement, AFM submits new contract terms to recording companies.

CRUSHED BY MONEY

THE LATE Fred Allen, one of radio's great wits, found that money can talk louder than humor, especially when it's big money like \$30,000 and upward assorted jackpots on the *Stop the Music* series of the late '40s.

Driven down to 38th place in Hooperatings by the musical guessing game that played opposite him Sunday evenings, Mr. Allen offered a gimmick new to radio—a \$5,000 insurance payment to anyone who could prove loss of a *Stop the Music* award because of listening to his NBC series.

He retained another comedian, Henry Morgan, to do a spoofing musical quiz, *Cease the Melody*, offering such prizes as miles of railroad tracks, saloon with bartender, several miles of dental floss almost as good as new and 20 minutes alone in Fort Knox with a shovel.

These devices were novel, and amusing, but Fred Allen was never able to regain his radio popularity. Worse yet, along came television. With all his caustic wit and showmanship, he could never find a satisfactory television vehicle. A top-flight humorist had to yield to the lure of the money-bag fad and a new broadcast medium.

March 15: Non-network stations are drawn into AFM employment picture with union requirement that recording companies do not serve stations without AFM licenses.

March 15: Southern California stations turn over all facilities to emergency public service as other means of communication fail in flood crisis.

April 1: Mark Ethridge is drafted as first president of revamped NAB to guide industry for interim period while paid president is sought; to serve without pay but with plenary powers.

April 1: FCC sends stations detailed questionnaire seeking full information on fiscal operations during 1937.

April 1: Wheeler-Lea Act, giving Federal Trade Commission new powers to curb false and misleading advertising, becomes law.

April 1. Hitler's quick conquest of Austria gets full coverage from U.S. networks.

April 15: Plea to FCC to keep its regulation of radio to the minimum necessary to provide interference-free service to the public and to give broadcasters licenses for longer than six months is made by William S. Paley, CBS president, in tradition-breaking broadcast of the network's annual report to public as well as stockholders.

May 1: CBS dedicates \$1.75 million Pacific Coast headquarters building on Columbia Square, Hollywood.

May 1: National Committee of Independent Broadcasters negotiates agreement with AFM for employment of musicians based on that of IRNA.



RADIO STATION WSAZ
 HARRINGTON, W. VA.
 Re: **WSAZ 33RD ANNIVERSARY**
 October 23rd, 1956

To: **PROMOTION DEPARTMENT**
 Attention: **Jack Williams**

October 23rd will be the thirty-third anniversary of WSAZ-TV's, making it one of the top three oldest radio outlets in the United States.

This occasion, together with the seventh anniversary of WSAZ-TV, and the seven-month birthday celebration of WOKV, provides an excellent impetus for an entire program and broadcast.

TELEVISION STATION WSAZ
 HARRINGTON, W. VA.
 Re: **WSAZ-TV 7TH ANNIVERSARY**
 October 14th, 1956

To: **PROGRAM DEPARTMENT**
 Attention: **Jim Zepher**

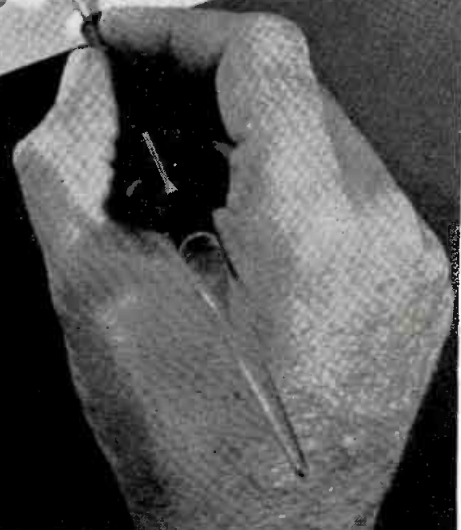
October 14th will be the seventh anniversary of the first signal broadcast by the WSAZ-TV station in 1949.

This comes in the same month culminating in the seventh anniversary of WSAZ-TV's station on November 15th, 1949.

WSAZ-TV
 WSAZ-TV
 HARRINGTON
 CHARLESTON
 W. VA.

October 14, 1956
 To: **Bill Murray**
 Subject: **WOKV 7TH ANNIV**
 WOKV 7TH ANNIV

Dear Sol -
 Now for the really
 important anniversary
 event of the year -
 Z-T's 25th!
 Congratulations to the
 whole gang and cheer
 to you for 25 more.
 Regards,
 Bud



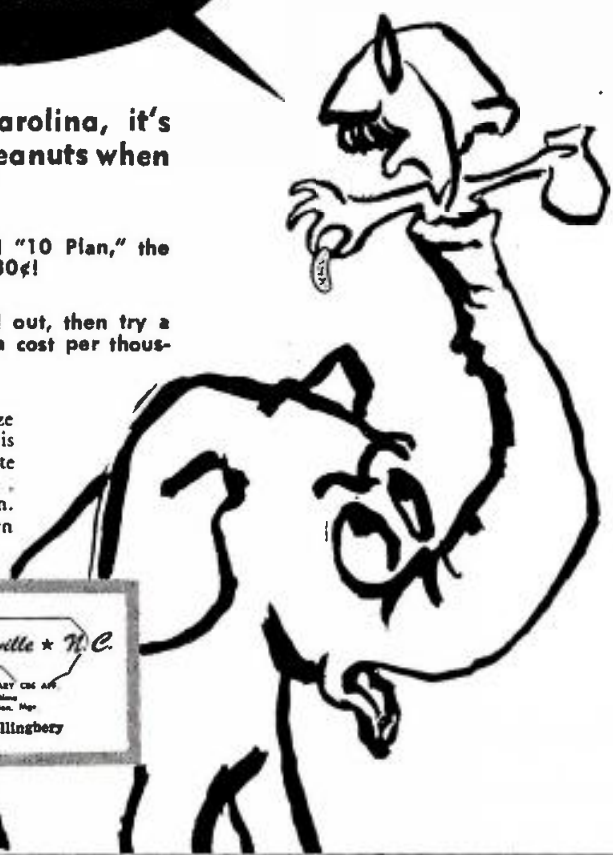
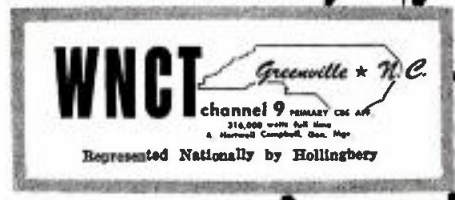
Anyone for peanuts?

In Eastern North Carolina, it's nearly everyone for peanuts when you use WNCT!

With a Class D 20-second "10 Plan," the cost per thousand is only 30¢!

If that's too much to shell out, then try a Class D ID "10 Plan" for a cost per thousand of 15¢.

Whether your budget is peanut-size or elephant-size, your best buy is WNCT... first in every minute of every hour of every day... day and night, according to the Jan. '56 Telepulse of 19 counties. Eastern Carolina's No. 1 TV Station.



SOUTHWEST VIRGINIA'S Pioneer RADIO STATION

Normally we hold that "today" and "tomorrow" are the really important ones—except on occasions like this—then it is with pride that we look backward for a moment on what we believe to be a job well done—because for 32 years we've thoughtfully and conscientiously served the people of Western Virginia.

We salute all of those who have, in the public interest, contributed their talents to our industry through the years.

Established 1924 — CBS since 1929

WDBJ CBS radio

AM 960 KC
FM 94.9 MC

Owned and Operated by TIMES-WORLD CORPORATION
PETERS, GRIFFIN, WOODWARD, INC., National Representatives

May 15: U.S. Court of Appeals for District of Columbia cites FCC for lack of a consistent policy as it reverses FCC's denial of a new daytime station at Pottsville, Pa., to Pottsville Broadcasting Co., and remands it, making reconsideration mandatory.

June 15: Senate resolution that broadcast power in excess of 50 kw would be against public interest removes superpower from FCC consideration as hearings on new rules and regulations get under way.

June 15: Neville Miller, former mayor of Louisville, to assume presidency of NAB July 1 as first paid president, at salary of \$25,000 a year, plus \$5,000 for expenses.

June 15: House votes down resolution for an investigation of monopoly in radio by overwhelming vote of 234 to 101.

July 1: Radio broadcasting's average weekly paycheck of \$45.12 is highest of all U.S. industries, Bureau of Labor Statistics reveals in answer to BROADCASTING's query.

July 1: Senate ratifies Havana Treaty calling for many shifts in frequencies of U.S. stations to be made a year after treaty has been ratified by three of the four participating countries: U.S., Canada, Mexico and Cuba.

Aug. 1: Census Bureau survey finds 62% of farm homes equipped with radios.

Aug. 1: W. Lee O'Daniel uses radio exclusively to win Democratic nomination for governor of Texas, boosts sales of Hillbillies Flour at same time.

Aug. 15: Paramount Pictures acquires interest in Allen B. DuMont Labs.

Sept. 1: Atlantic Refining books record football schedule of 168 east coast games.

Sept. 15: World Broadcasting System launches "wax network" with 25 major market affiliates.

Oct. 1: New York stations pool equipment to keep public informed as hurricane hits city; New England stations also rise to meet emergency of crippling storm.

Oct. 1: Lang-Worth Feature Programs issues catalog with 2,000 tax-free music compositions.

Nov. 1: NBC moves western headquarters into Hollywood Radio City, new \$2 million building.

Nov. 1: FCC superpower committee recommends ending WLW Cincinnati's license for 500 kw operation and returning static to 50 kw.

Nov. 15: Mexican Senate refuses to ratify the broadcast agreement section of the Havana Treaty.

Nov. 15: Agreement to avoid simultaneous newscasts in dramatic programs is reached by network heads, in conference with FCC following hysterical reaction to Orson Wells "War of the Worlds" broadcast on the CI Mercury series.

Dec. 1: Three stations refuse to carry Father Coughlin programs without advance scripts following broadcast considered anti-Semitic.

Dec. 1: David Sarnoff, RCA president urges industry self-regulation of programming at opening of chain monopoly hearings.

Dec. 15: Suits of Paul Whiteman against WNEW New York and Elin Inc., sponsors of a record program on WNEW, and RCA against Whiteman, WNEW and Elin.

RELIABILITY!

- Exclusive Patchover—prevents serious loss of air time; eliminates need for full transmitter lineup solely for standby.
- Spare rectifier tube with heated filament—in readiness to operate if needed.
- Longer-life AX-9904R Amperex final amplifier tubes.
- Individual bias regulators.

TV power boost in mind? get ahead with S-E amplifiers!

LOWER INITIAL INVESTMENT!

- Add-A-Unit design affords low-cost power boost through addition of S-E amplifiers.
- No need to dispose of or replace existing transmitters, in whole or part.
- Engineered for color—meets FCC specs.

FITS THE SPACE!

- Self-contained, compact construction—no external blowers, power supplies, pumps or transformers—takes less floor space.
- Place units in straight line, "U," "L" or split arrangement!
- Fits into standard elevators and thru doorways!

EASIER OPERATION!

- Only S-E equipment has full-length, tempered glass doors—permits visual inspection of tubes at all times.
- Components of highest quality; readily accessible.
- All tuning made at front of equipment.

When you investigate equipment, be sure it measures up to practical, as well as technical standards. For example, you have a right to demand . . . and expect lower initial cost, greater operating economy, complete reliability, easier maintenance, and adaptability to small space requirements . . . when you boost power with Standard Electronics TV Amplifiers. With exclusive Patchover, Add-A-Unit design and self-contained construction . . . S-E equipment alone meets all these requirements! Put your thoughts into action now . . . send for new free bulletin showing how you can boost power the more dependable, more economical way . . . with S-E!

standard electronics corporation

A SUBSIDIARY OF DYNAMICS CORPORATION OF AMERICA, INC.

285-289 EMMETT STREET



NEWARK 5, NEW JERSEY

ALFORD ANTENNA + STANDARD ELECTRONICS AMPLIFIER = HIGH BAND ECONOMY

become a suit of RCA against Whiteman when Mr. Whiteman drops his suits and WNEW and Elin make no defense against RCA; at stake is determination of whether a recording company or a recording artist, or either, has control of broadcast performances of phonograph records.

1939

Jan. 1: CBS enters recording field with purchase of American Record Corp. for \$700,000; ARC subsidiaries include Columbia Phonograph Co., one-time owner of the network.

Jan. 1: Patent for iconoscope-kinescope tubes, basis of electronic tv, is granted to Dr. Vladimir Zworykin after 15 years of litigation.

Jan. 15: FCC Comr. George Henry Payne drops \$100,000 libel suit against BROADCASTING.

Jan. 15: Federal statutory court issues permanent injunction restraining New Jersey Board of Public Utility Commissioners from interfering with NBC's erection or operation of an experimental station, holds broadcasting to be interstate and therefore outside authority of a state commission.

Feb. 1: FCC is legally bound to consider economic factors if issue is raised, U.S. Court of Appeals for District of Columbia rules in remanding Commission's grant of new station in Dubuque, Iowa, to the *Telegraph Herald*.

Feb. 15: AFRA strike is averted as networks sign commercial program contracts.

Agencies, who could not sign as technically they are not employers of talent, agree to abide by terms.

Feb. 15: Associated Press begins supplying news to NBC, without charge and for sustaining use only, after NBC and CBS discontinue service of Press Radio Bureau; CBS uses news from International News Service and United Press.

Feb. 15: Common Pleas Court of Tioga County, Pa., holds NBC liable for an allegedly slanderous remark ad libbed by Al Jolson during a *Shell Chateau* broadcast, sustains jury award of \$15,000 to Summit Hotel of Allentown.

March 1: 30-page questionnaire from FCC, delving into all phases of broadcast operation, evokes chorus of protests from station operators.

March 1: Langlois & Wentworth takes over NAB public domain transcribed library project; agrees to provide 300 hours of tax-free music.

March 1: Attacking the core of competition in radio, William J. Dempsey and William C. Koplovitz, general attorney and assistant general attorney of FCC, make these contentions to the Federal Court of Appeals, District of Columbia: that loss of advertising or audience from a new station grant is not grounds for an appeal for dismissal, that the FCC need not issue findings of fact in granting new facilities but only in denying them and that an applicant for new or added facilities has no appealable interest if the FCC grants the same facilities to another until the Commission renders its decision in the applicant's case; private radio attorneys vigorously challenge these unorthodox views.

March 1: U.S. and Canada complete an agreement on frequencies based on Havana Treaty.

March 15: CBS attacks summer slump by offering extra discounts to nighttime sponsors who stay on the air year round and by threatening advertisers taking more than eight weeks off with loss of present time periods.

March 15: W2XBF New York, experimental facsimile station, starts regular program service three hours a day; WOR-WGN WLW inaugurate New York-Chicago-Cincinnati facsimile network series.

April 15: Eugene O. Sykes retires after 17 years on Federal Radio Commission and FCC to enter private law practice; is succeeded on FCC by Frederick I. Thompson publisher, *Montgomery (Ala.) Journal*.

May 1: Both houses of Congress establish radio galleries, largely due to efforts of Fulton Lewis Jr., MBS commentator.

May 1: Telecast of opening ceremonies of New York World's Fair marks start of regular daily tv schedule by RCA-NBC in New York; first appearance of a President on tv.

June 1: In accordance with mandate from membership, Associated Press board authorizes sale of AP news on sponsored broadcasts.

June 1: FCC lifts ban on sponsorship of international broadcasts, but sets limits on type of programming which immediately arouses fears of censorship.



A NEW-BORN WISHES AN ADULT WELL!

Congratulations! B-T has realized success from spirited determination in twenty-five years of serving the industry! WCYB-TV . . . infant station in a full-grown market, will surge ahead just as successfully. It isn't the brashness of youth that prompts that statement. Serving the Tri-Cities . . . Bristol, Virginia - Tennessee, Johnson City and Kingsport, Tennessee . . . plus five states . . . how could we miss?

NBC & ABC NETWORKS

REPRESENTED NATIONALLY BY WEED TELEVISION CORP.

July 15: NAB adopts code of self regulation which bars liquor advertising and sale of time for controversial issues, limits commercial time to 10% of program in evening; demands action on copyright.

July 15: Federal District Court in New York grants RCA a permanent injunction against WNEW New York broadcasting Victor and Bluebird records without permission in decision holding recording company, not artist, holds performance rights except where contract places them with artist; RCA plans to offer license to stations.

Aug. 1: New FCC rules governing broadcasting become effective, with station licenses extended from six months to one year and horizontal power increases for qualified local and regional stations.

Aug. 15: Angered by refusal of ASCAP to offer terms for new licenses, NAB Copyright Committee retains Sydney Kaye, New York copyright attorney, as special counsel to aid broadcasters in building their own source of music.

Aug. 15: James L. Fly, general counsel of TVA, named by President and confirmed by Senate to succeed Frank R. McNinch as FCC chairman, retiring Sept. 1.

Sept. 1: Appellate Court rules that economic interest must be considered in issuing station licenses, scuttling FCC theory that competition does not constitute an appealable interest; Commission calls ruling a body blow at American system of broadcasting.

Sept. 15: Special copyright convention of NAB unanimously approves a \$1.5 million fund to set up its own supply of music.

Sept. 15: Supreme Court of Pennsylvania, overruling lower court, finds NBC not liable for ad libbed remarks of Al Jolson; ruling sets precedent that a broadcaster is not liable for remarks spoken without warning by an artist employed by a sponsor using the broadcaster's facilities.

Sept. 15: Networks draft code for war coverage: goal is full, factual reporting with minimum of horror, suspense and undue excitement.

Oct. 15: NAB Code Committee, in first action, bars sponsored broadcasts of Father Coughlin and Elliott Roosevelt under the "no sale of time for controversial issues" rule; some broadcasters say they'll resign from NAB.

Nov. 15: Elliott Roosevelt organizes Transcontinental Broadcasting System, to start operating Jan. 1 as fifth national network.

Nov. 15: NAB board backs up Code Committee; John Shepard goes along by forfeiting payment for Father Coughlin broadcasts; four Texas State Network stations resign.

Nov. 15: United Fruit Co. buys time on NBC's international stations for daily newscasts to Latin America; first advertiser to sponsor such broadcasts.

Dec. 15: Triple fm relay, with program broadcast by one station picked up and rebroadcast by a second, whose signal was again picked up and rebroadcast, without loss of quality.

1940

Jan. 1: Mexico's ratification of the North American Regional Broadcasting Agreement, following similar actions by Canada, Cuba and the United States, paves way for shift



from
one
"old pro"
to
another...

KQV salutes B-T on their 25th Anniversary!

You know how it's done after 25 years. And we've been at it since 1919! We've got the know-how of long experience . . . We've got "old pros" like morning-man Jim Westover, a Pittsburgh name for over a decade . . . Al Nobel, long-time favorite record host . . . Pie Traynor, Pittsburgh's Hall-of-Fame Sports Star! And we offer the *proven* network — CBS Radio. Check our long list of outstanding accounts with our National Rep . . . then you'll *know* you're in good company on KQV.

The Greatest Show in Pittsburgh Radio



1410 CBS RADIO
PITTSBURGH, PENNSYLVANIA

NATIONAL REP. Paul H. Raymer Co., Inc.

in broadcasting frequencies agreed on in Havana two years earlier.

Jan. 1: NBC gets biggest news beat of 1939 with eye-witness description of sinking of *Admiral Graf Spee*, broadcast as it happened in Montevideo harbor.

Jan. 15: Fm Broadcasters Inc. is organized at New York meeting.

Feb. 1: U.S. Supreme Court decision in so-called Pottsville case gives FCC a freer hand in dealing with applications for new stations, eliminating all questions of priority of filing.

Feb. 15: New "crackdown" era foreseen as FCC refers complaints on *Pot o' Gold* and other giveaway programs to Dept. of Justice for possible action under the anti-lottery laws.

Feb. 15: AFM sets scale of \$18 a man for

recording a 15-minute transcription.

March 1: FCC approves "limited commercialization" of television effective Sept. 1.

March 15: Sun Oil Co. becomes first sponsor to have programs regularly telecast; company's Monday-Friday Lowell Thomas newscasts on NBC-Blue are also carried on W2XBS, NBC experimental tv station in New York.

March 15: RCA cuts price of sets, starts sales drive intended to put a minimum of 25,000 tv sets in homes in service area of NBC's New York video station.

April 1: Supreme Court of U.S. upholds "free competition" stand of FCC General Attorney William J. Dempsey, emphasizes that Communications Act gives the FCC "no supervisory control of the programs, of business management or of policy" nor contains

any order to consider the effect of the competition of a new grant with existing stations.

April 1: FCC suspends order for "limited commercial" operation of tv, censures RCA for sales efforts which are seen as an attempt to freeze tv standards at present level, calls new hearing; critics call move "usurpation of power."

April 15: Justice Dept. declines to prosecute *Pot o' Gold*.

April 15: New 42-page license application forms require so much information that many radio attorneys fear they will be virtually impossible to fill out.

May 1: Westinghouse terminates contract for NBC management of sales and programs of KDKA Pittsburgh, KYW Philadelphia, WBZ Boston and WBZA Springfield after nine years; will assume management of owned stations itself.

May 1: William J. Dempsey and William C. Koplovitz resign as FCC general counsel and assistant general counsel to open own law firm.

May 1: BMI acquires catalog of M. M. Cole Music Publishing Co. as first major step toward building reservoir of music for broadcasters.

May 15: Justice Dept. subpoenas ASCAP files.

May 15: FCC names Telford Taylor, special assistant to Attorney General, and Joseph L. Rauh Jr., assistant general counsel of Wage & Hours Administration, to head Commission's legal staff.

June 1: FCC authorizes commercial operation for fm, assigns it 35 channels 200 kc wide between 43 and 50 mc; puts television back into laboratory until industry reaches agreement on standards.

June 1: Henry W. Grady School of Journalism of U. of Georgia institutes George Foster Peabody awards for radio; first awards to be given in 1941 for achievements of 1940.

June 15: James C. Petrillo is elected president of American Federation of Musicians, succeeding Joseph N. Weber, retiring after 40 years as AFM head.

June 15: FCC Chain Monopoly Committee report recommends drastic changes in network operations, such as limiting network ownership of stations and length of affiliation contracts, taking networks out of transcription and talent booking business, forcing them to serve remote areas whether this is profitable or not.

July 1: Republican convention adopts first radio plank ever put into a political party platform, upholding the application of Constitutional principles of free press and free speech to radio; was also the first party convention to be telecast.

July 15: Niles Trammell become NBC president, succeeding Lenox R. Lohr, resigned to head Chicago's Museum of Science and Industry.

Aug. 1: U.S. Circuit Court of Appeals upholds right of broadcaster to put phonograph records on air without need to get permission from either recording company or recording artists; reverses decision of Federal District Court in RCA-Whiteman-WNEW case.

Aug. 1: Democrats also adopt a "free radio" plank for party platform, urging radio be given some protection from censorship as press.

CH. 3 WSVA-TV CBS
ABC
NBC
HARRISONBURG, VA.
The Only Television Station in the Shenandoah Valley

Amazing, isn't it!
Only one BIG radio station
and ONE TV station covering
that whole rich valley!



The Shenandoah Valley Market is Vital to Sales in Virginia . . .

- \$694 million dollars in retail sales — up 43.8%, 1951-1956.
- 756,000 population in WSVA area.
- WSVA-TV coverage, 89,284 TV homes. (*Television Magazine*, Sept. 1956).
- New Industry. General Electric, Westinghouse, duPont, American Safety Razor, Reynolds Metal . . . adding new payrolls and population to the Valley.

Represented by



PETERS, GRIFFIN, WOODWARD, INC.

5 KW **WSVA** 550 KC
HARRISONBURG, VA.
The Dominant Radio Station in the Shenandoah Valley

WBEN-TV's "Speaker of the House"

*talks the sponsor's
language!*

John Corbett, "Speaker of the House" on WBEN-TV's prestige program, covers the home with helpful information on everything from painting to potting flowers.



Sponsors are justifiably interested in one important thing from their television effort . . . results!

And John Corbett, WBEN-TV's "Speaker of the House", talks their language. His typical afternoon TV stint, a fact-filled 15 minutes of practical help for homemakers and homeowners, gets results. 820 lawn rockers from four minute spots; 5,800 kitchen dish towels from three minute announcements; 8 refrigerators and 257 Bar-B-Q sets from just a minute each.

Money talks and the "Speaker of the House" makes the kind of conversation that rings the till. When Johnny speaks for you he's heard in the WBEN-TV market — New York state's second largest.

Before you let anyone tell your product-story in Western New York learn all about another of the prestige programs of WBEN-TV — "The Speaker of the House" — heard daily Monday through Friday at 1:45 p.m., on Channel 4 — Buffalo.



WBEN-TV CBS BASIC

The Pioneer Station of Western New York

Represented Nationally by: Harrington, Righter & Parsons, Inc.



RADIO can be SEEN AND HEARD

Over two million Southern Californians have SEEN as well as heard KBIG during 1956.

Most of them have met peripatetic Stu Wilson special events director of the Catalina Station, at scores of County Fairs and Civic celebrations in all eight Southern California counties. (That's Stu above, pictured with the Volkswagen mobile radio studio in which he and his fellow KBIG disc jockeys broadcast away from home.)

Thousands have visited KBIG studios on Catalina and watched or participated in Carl Bailey's "man-on-the-dock" show at Avalon pier.

Climax of KBIG's year-round philosophy of bringing radio to the people was origination of ALL programming for seventeen days before a million visitors at the Los Angeles County Fair, world's largest.

With Fair season concluded, KBIG now is injecting excitement into its basic formula of "the music you like and just enough news" by broadcasting nine Saturdays of Pacific Coast Conference football . . . fitting companions to KBIG's spring sports headliner, the Indianapolis 500-mile auto race classic.

Any KBIG or Weed man will be glad to interpret how this vibrant station personality fits the vitality of your advertising.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOLLYWOOD 3-3205
Nat. Rep. WEED and Company

Aug. 1: BMI ships transcriptions with more than 50 non-ASCAP numbers to member stations; first product of plan to make stations musically independent.

Aug. 15: National Television Systems Committee, representing tv manufacturers and broadcasters, organizes to seek determination of proper standards for tv broadcasting.

Sept. 1: CBS demonstrates system of color television developed by its chief tv engineer, Dr. Peter Goldmark.

Sept. 15: Assignment shifts affecting 777 standard broadcasting stations in the U.S. are ordered by FCC for March 29, 1941, in accordance with North American Regional Broadcasting Agreement reached in Havana in December 1937.

Oct. 15: Independent Radio Network Affiliates committees confer with NBC and CBS executives to block the "alarming encroachment of network advertisers on spot announcement periods" which stations feel belong to them; report progress.

Nov. 1: President Roosevelt withdraws nomination of Thad H. Brown for new seven-year term as FCC Commissioner at Mr. Brown's request, after Senate recesses without acting on the appointment, which met rigorous opposition.

Dec. 1: BMI acquires performing rights to the more than 15,000 compositions in the catalog of Edward B. Marks Music Corp. in last month of preparations for the broadcasters' break with ASCAP.

Dec. 15: Edward J. Noble, chairman of the board, Life Savers Corp., buys WMCA New York from Donald Flamm for \$850,000.

1941

Jan. 1: After FCC approves transfer of WMCA to E. J. Noble, former owner Donald Flamm asks Commission to reconsider and dismiss the sale.

Jan. 1: Dept. of Justice prepares criminal suits against ASCAP, BMI and broadcasting networks and groups for music monopoly; U.S. Supreme Court will review state anti-ASCAP laws; broadcasters are confident they'll win their battle against music monopoly.

Jan. 1: Formation of a Latin American CBS network of 39 longwave and 25 shortwave stations in 18 countries is announced by CBS President William S. Paley on return from seven-week tour.

Jan. 13: After more than 10 years of semi-monthly publication, BROADCASTING becomes a weekly.

Jan. 27: BMI and Dept. of Justice agree on terms of consent decree.

Jan. 27: Press Association Inc. is formed as new subsidiary of Associated Press to handle news for radio.

Feb. 10: Clear channel stations form Clear Channel Broadcasting Service, name Victor A. Sholis, former public relations chief of Dept. of Commerce, as director, with Washington headquarters.

Feb. 10: U.S. Court of Appeals for District of Columbia, in series of decisions, holds itself powerless to issue stay orders enjoining FCC from putting its rulings into effect unless public interest would be adversely affected, and then solely on questions of law.

Feb. 17: BROADCASTING editorial "Don't Give It Away" suggests that merchandising which stations provide without charge be strictly limited.

Feb. 24: ASCAP accepts government consent decree; will offer broadcasters both blanket and per-piece licenses.

Feb. 24: AFM President James C. Petrillo, in ruling aimed at American Guild of Musical Artists, orders AFM members not to perform with any instrumentalist who is not an AFM member.

March 3: Thad H. Brown dies at 54, four months after his retirement from FCC to re-enter private law practice.

March 3: Shortage of recording blanks foreseen as Office of Production Management places aluminum in "much needed" category, giving defense program first call on this metal.

March 10: Ray C. Wakefield is nominated for FCC to fill place vacant since last June.

March 17: General Foods signs unprecedented contract with Jack Benny giving comedian control of his Sunday night period on NBC Red network at its termination, whether or not he continues under GF sponsorship.

March 24: FCC orders public hearings on newspaper ownership of radio stations.

March 31: Group of nearly 100 newspaper publishers with radio interests name Mark Ethridge, *Louisville Courier-Journal* (WHAS), chairman of steering committee to oppose governmental action outlawing newspaper ownership of stations; 292 of country's 893 broadcasting stations are newspaper-affiliated.

March 31: Wholesale switch of frequencies in compliance with Havana treaty goes through without a hitch.

April 28: President Roosevelt drafts Mark Ethridge to undertake a survey of the entire broadcasting situation.

April 28: Newspaper stations elect Harold Hough, *Fort Worth Star-Telegram* (WBAP-KGKO), chairman of steering committee; appoint Thomas D. Thatcher, former Solicitor General, as chief counsel; vote \$200,000 for hearing expenses.

May 5: FCC authorizes full commercial operation for tv as of July 1, fixes standards at 525 lines, 30 frames, fm sound.

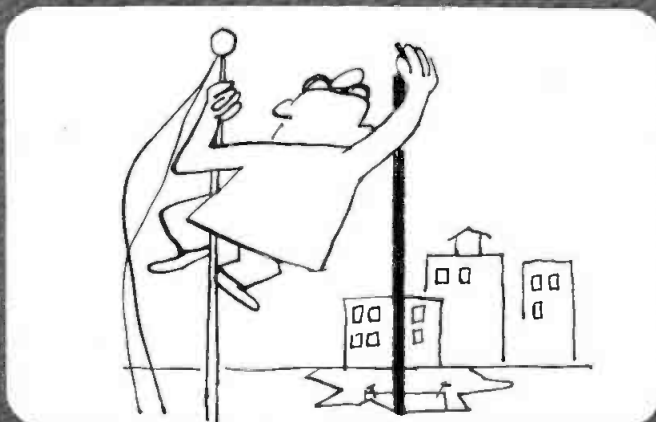
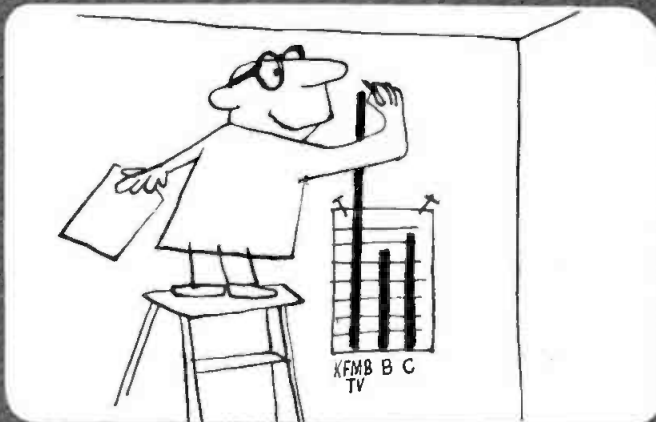
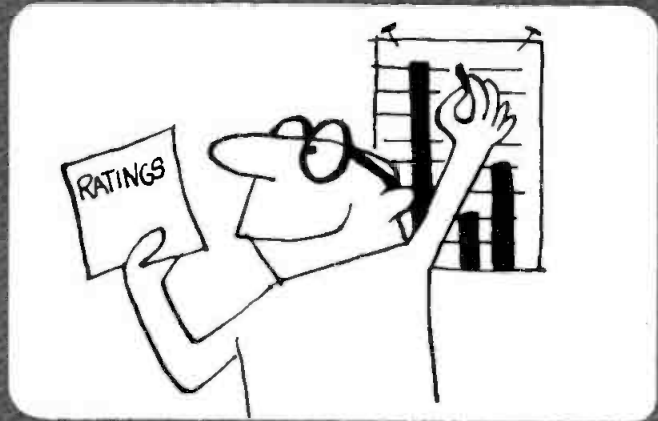
May 5: Major reorganization of radio network operations is called for by FCC network monopoly report, which would bar option time, exclusive affiliations, ownership of more than one station in a market or operation of more than one network by the same interests.

May 12: MBS signs ASCAP blanket license at 3% of gross for four years, 3½% until 1950, on eve of NAB convention NBC, CBS continue negotiations for better terms.

May 19: Industry's stormiest convention votes fight to finish against FCC monopoly rules, backs plan for Senate investigation of FCC, asks legislation to aid broadcasters and angers FCC Chairman James L. Fly into a rebuttal in which he describes NAE and its leaders as akin to "a mackerel in the moonlight—it both shines and stinks."

May 19: NAB President Neville Miller urges broadcasters to stand by BMI, condemns MBS-ASCAP pact; several MBS stockholder stations resign from NAB; 35 MBS affiliates organize to investigate the ASCAP deal, tell MBS they won't accept ASCAP music.

Our ratings are higher in saturated San Diego!



Channel 8 has the top 33* programs in San Diego, the Nation's 19th market**.

23 Network,
6 Local,
4 National Spot

There are *more* people in San Diego watching Channel 8 *more* than ever before.

*June 1956 Nielsen Report.

**Sales Management 1956 Survey of Buying Power.

KFMB 8 TV
WRATHER-ALVAREZ BROADCASTING, INC. Represented by **Edward Petry & Co., Inc.**
SAN DIEGO
America's more market

May 26: BMI growth continues; has 190 affiliated publishers, 690 station members.

June 2: CBS withdraws from talent management field, sells Columbia Artists Bureau to Music Corp. of America for \$250,000, Columbia Concerts Corp. to its present management.

June 2: FCC amends rules so "any person" can petition for a change in rules of practice or procedure; formerly only "an applicant" had that right.

June 2: Socony-Vacuum Oil Co. becomes first fm network sponsor by signing for newscasts on American Network, fm net-

work serving New England.

June 2: Recording companies turn to glass for recording bases as government priorities curtail supply of aluminum.

June 30: Bulova Watch Co., Sun Oil Co., Lever Bros. Co. and Procter & Gamble Co. sign as sponsors of first commercial telecasts on July 1 over NBC's WNBT (TV) New York (until then W2XBS); first tv rate card puts WNBT base rate at \$120 per evening hour.

Aug. 4: NBC reaches agreement with ASCAP calling for blanket licenses with network to pay 2 3/4% of net time sales, stations 2 1/4%; stations' approval needed.

Aug. 11: FCC adopts order banning multiple ownership of stations in same area.

Sept. 1: After arguments by broadcasters, broadcast unions and others, Senate Finance Committee deletes tax on time sales from the 1941 Revenue Act.

Sept. 8: Completion of arrangement for a 92-station Pan American Network to rebroadcast NBC programs shortwaved from the U.S. is announced by John F. Royal, NBC vice president, on his return from a six-week 20,000-mile tour of Latin America.

Oct. 13: FCC extends license term for standard broadcasting stations from one to two years.

Nov. 3: Clifford J. Durr, former general counsel of the Defense Plant Corp., is confirmed as an FCC commissioner, filling post vacant since the expiration of the term of Frederick I. Thompson on June 30.

Nov. 24: BMI offers new eight-year blanket licenses at 25% reduction from original one-year contracts, covering both commercial and sustaining programs, with clearance at source on network shows.

Dec. 8: NBC separates Red and Blue networks by setting up Blue Network Co. with Mark Woods as president, Edgar Kobak as executive vice president.

Dec. 15: Defense Communications Board becomes supreme communications arbiter with the U.S. at war; plan is to keep broadcasting on as normal operations as possible.

Dec. 15: Dr. Frank Conrad, assistant chief engineer of Westinghouse known as the father of broadcasting for his pioneering achievements, dies of a heart attack at 67.

Dec. 15: President Roosevelt's broadcast to the nation on Dec. 9, day after war was declared, has largest audience in radio history (about 90 million) and highest ratings (CAB: 83; Hooper, 79).

Dec. 22: Byron Price, executive news editor of Associated Press, is appointed director of new censorship bureau.

Dec. 22: U.S. Weather Bureau bans weather broadcasts for duration.

Dec. 22: Thomas A. McClelland, chief engineer of KLZ Denver, on duty as an ensign with the USNR at Pearl Harbor, was killed in action during Japanese attack Dec. 7, radio's first casualty of the war.

Dec. 29: J. Harold Ryan, vice president, Fort Industry Co., is named assistant director of censorship, in charge of broadcasting.

1942

Jan. 5: Dept. of Justice files antitrust suits against NBC and CBS.

Jan. 5: Manila radio stations are "dismantled and destroyed" to keep them from falling into hands of Japanese.



FATHER COUGHLIN: CLERIC OF CONTROVERSY

AN OBSCURE but eloquent Catholic priest, Fr. Charles E. Coughlin, serving a parish at Royal Oak, Mich., near Detroit, rose swiftly to national prominence in the early '30s when his CBS network broadcasts captured the ears of millions. Soon it took 118 stenographers to handle his mail.

The broadcasts moved to an independent network in the summer of 1932, with 24 major stations carrying the *Golden Hour*. By 1935 his program was supported by a \$300,000 kitty for time and telephone lines, one of the industry's major seasonal budgets.

Despite heated criticism both from his own church and non-Catholic sources, Fr. Coughlin had the support of his bishop. His radio counsellor was Leo Fitzpatrick, vice president-general manager of WJR Detroit; his agency, Aircasters Inc. By January, 1938 the independent hookup extended to 58 stations.

Signs of serious trouble began to appear in late 1937 after a change in bishopry. Fr. Coughlin, in his typical free-swinging manner, stated in a news interview that President Roosevelt showed "personal stupidity" in appointing Hugo L. Black to the U.S. Supreme Court. More trouble appeared when WOR New York rejected his program on the ground it would not sell time for commercial religious broadcasts.

By 1939 WMCA New York had rejected the program unless it could see the script in advance. WDAS Philadelphia adopted a similar policy, and both were promptly and indignantly picketed by aroused friends of the cleric. FCC remained discreetly silent.

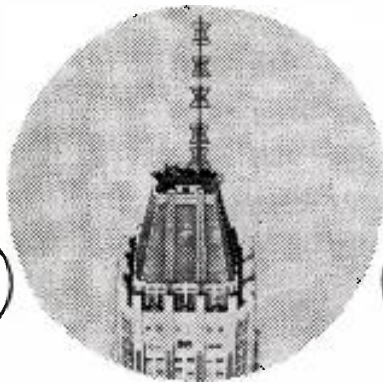
Though Fr. Coughlin had taken strong stands on religious and political topics, including material that was called anti-Semitic, he reached a controversial peak in 1939 when he urged listeners to organize "an army of peace" and march on Washington to protest the liberalization of neutrality laws. Charges followed that the priest was an enemy of democracy, disciple of fascism, advocate of violence and purveyor of hatred.

In August, 1939 Elliott Roosevelt, the President's son, criticized Fr. Coughlin on his MBS program, starting a fresh feud. NAB's new Code Committee went into operation Oct. 1, that year, with its compliance group ruling that neutrality discussions in sponsored programs were controversial and hence violated the code. This ruling didn't mention Fr. Coughlin specifically but a number of stations promptly cancelled his broadcasts. NAB's board endorsed the code interpretation and more stations cancelled.

FCC Chairman James Lawrence Fly gave the NAB implied endorsement by saying the code was a manifestation of democratic processes and urging that it be given a chance. A few years later he roundly rebuked NAB for some of the code clauses.

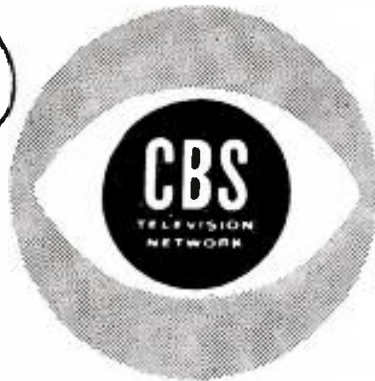
The program had fatal troubles in 1940. Another code ruling, issued in September, was construed as permitting Fr. Coughlin to be entitled to commercial time "but only during the period of the (Presidential) campaign."

When many large stations refused to sign contracts for the Fr. Coughlin series, the project was finally abandoned for lack of adequate facilities.



WMAR-TV

*Maryland's Pioneer
Television Station
now celebrating its
9th Anniversary
salutes
Broadcasting - Telecasting
on its
25th Anniversary*



***In Maryland, most people watch* WMAR-TV**

CHANNEL 2 SUNPAPERS TELEVISION BALTIMORE, MARYLAND

Telephone MULberry 5-5670 ★ TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM
Represented by THE KATZ AGENCY, Inc. New York, Detroit, Kansas City, San Francisco, Chicago, Atlanta, Dallas, Los Angeles

Jan. 12: Radio censor J. Harold Ryan gets Fourth Interceptor Command at Los Angeles to rescind ban on testimonials and request numbers, instituted for fear of coded espionage.

Jan. 19: Censorship code outlaws man-on-the-street and other ad lib interviews and quiz programs.

Jan. 19: Office of Facts & Figures is designated as clearing house for governmental broadcasts, with William B. Lewis, former CBS program vice president, as coordinator.

Feb. 2: Broadcasters' Victory Council is formed as liaison with all government agencies having wartime radio functions; chairman is John Shepard III, president, Yankee Network.

Feb. 2: FCC shuts off construction of new

stations in all areas now getting primary service, pending formal orders from War Production Board freezing broadcast assignments for duration.

Feb. 2: ASCAP approves clearance at source on transcribed programs.

Feb. 23: The Advertising Council is organized by advertisers, agencies and media to put the talents and techniques of advertising at the disposal of government to inspire and instruct the public concerning various phases of the war effort.

Feb. 23: CBS cuts time allowed for commercials on newscasts by 20%, bans jingles or other "undue gaiety," puts restrictions on middle commercials.

March 23: Office of Censorship forbids any mention of weather on baseball broadcasts.

March 23: Committee on War Information issues war policies, pledges that public will get bad news as well as good, so long as no aid is given enemy.

March 30: Edward Klauber, CBS executive vice president, is elected to new post of chairman of the executive committee; Paul W. Kesten becomes vice president and general manager, with all departments reporting to him except programming, which reports to President William S. Paley.

April 13: Minimum program time required of tv stations is cut from 15 hours to four hours a week for war period.

April 13: U.S. Supreme Court upholds power of U.S. Court of Appeals of the District of Columbia to issue orders staying FCC decisions during the pendency of appeals; decision, called major legal victory for broadcasters, comes after three years of litigation by Scripps-Howard Radio on behalf of WCPO Cincinnati.

April 20: War Production Board cuts supply of shellac for phonograph records to 30% of last year's figure; transcriptions, made of vinylite, are not affected.

April 27: Deems Taylor, music composer, critic and commentator, is elected president of ASCAP, succeeding Gene Buck who had held post for nearly 20 years.

May 4: FCC issues freeze order on station construction.

May 18: NAB convention by-passes reorganization proposals, votes to set up industry-operated equipment pool, admits networks to active membership.

May 18: Keystone Broadcasting System, transcription network, holds first meeting of some 50 affiliated stations.

May 18: Blue Network grants 2% cash discount long sought by AAAA.

June 1: FCC eases operator requirements to meet shortage.

June 15: CBS revises its discount structure to include a new 15% discount for advertisers using the full CBS network of 115 stations.

June 22: President Roosevelt creates Office of War Information, appoints Elmer Davis, CBS commentator, as its director.

June 29: American Federation of Musicians notifies recording companies that after July 31 no AFM member will play for recordings of any kind.

July 13: Gardner Cowles Jr., publisher-broadcaster, is named assistant director of OWI in charge of all domestic operations; William B. Lewis, former CBS program vice president and radio chief of Office of Facts & Figures, heads radio bureau of Mr. Cowles' branch of OWI.

July 20: Petrillo ruling forces NBC to cancel broadcasts from National Music Camp at Interlochen, Mich.

July 20: Broadcasting is declared an essential industry by Selective Service System.

Aug. 3: Justice Dept. asks injunction as AFM President Petrillo refuses to cancel the strike against recordings.

Aug. 24: Ratings battle begins when OWI asks why C. E. Hooper Inc. shows audiences up in 1942 over 1941, while Cooperative Analysis of Broadcasting reports a decline.

Sept. 7: AFM makes record ban complete by canceling permission previously given to members to make commercial transcriptions for one-time air use.

OUR
CONGRATULATIONS
TO
B-T



ON ITS 25 YEARS OF SINCERE SERVICE
TO THE INDUSTRY

WRBL, Columbus, Georgia, too, has seen a quarter century and more of service. In 1928 WRBL Radio and in 1953 WRBL-TV, Channel 4, embarked on careers dedicated to serving the community, the Chattahoochee Valley and their total audience with THE BEST OF PROGRAMMING.

That policy remains today and will continue to guide our radio and television programming. We believe it pays big dividends for our advertisers.*

WRBL RADIO

COLUMBUS,
GEORGIA

WRBL-TV

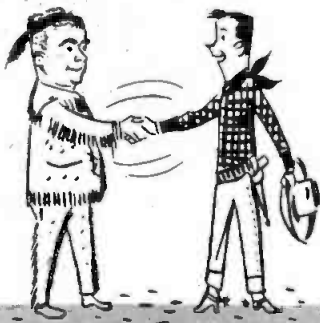
5 KW
CBS

CHANNEL 4

Represented by Hollingbery Co.

*Pulse Survey for Nov. '55 shows WRBL-TV tops in 402 out of 404 Competitive quarter hours.





from one pioneer to another ..
CONGRATULATIONS

BROADCASTING TELECASTING

ON
 YOUR

25th Anniversary

To Sol Taishoff and our other good friends at
 BROADCASTING-TELECASTING, who have done such an
 outstanding job of furnishing the radio-television
 industry with up-to-the minute information,
 we TAKE OFF OUR TEXAS SIZE HAT! Sincerest
 congratulations on your 25th Anniversary.

**WBAP
 RADIO**

From a humble beginning as one of the pioneers of Southwest radio broadcasting, WBAP-RADIO is now in its 34th year of radio service to the Fort Worth-Dallas area. With two great stations — WBAP-820 and WBAP-570 — delivering IMPACT RADIO to a 10 BILLION DOLLAR, 4-STATE market, WBAP-RADIO now stands out as one of the foremost radio advertising mediums in the entire nation!

**WBAP
 TV**

On September 27, 1948, WBAP-TV, Channel 5, became the first television station on the air in the Southwest. Now entering its 9th year of telecasting, WBAP-TV has scored many other firsts: First to offer complete color telecasting facilities . . . first with consistent good programming, both local and network . . . first in delivering the full Fort Worth-Dallas audience to advertisers! And as in the past, WBAP-TV will continue to set the pace for the television industry in the Southwest!

WBAP

AM * FM * TV

820 * 570 * CHANNEL 5

STAR-TELEGRAM STATIONS • ABC — NBC • FORT WORTH, TEXAS

AMON CARTER
 Founder

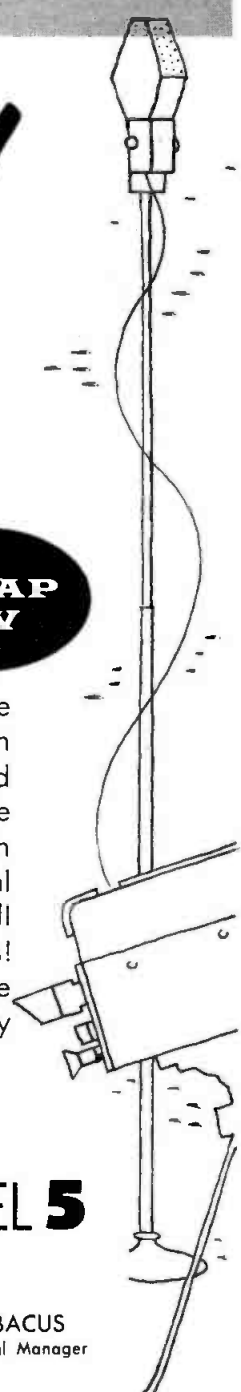
AMON CARTER, JR.
 President

HAROLD HOUGH
 Director

GEORGE CRANSTON
 Manager

ROY BACUS
 Commercial Manager

PETERS, GRIFFIN, WOODWARD, INC. — NATIONAL REPRESENTATIVES



WHICH ONE HAS THE FRENZY?



TO MODERATE the concern of those upset by Elvis Presley's tv performances, here's a picture of some earlier-day rock and roll. It was called swing. Announcer Harry Lytle (l) was snapped in September 1938 conducting a swing session on WOSU Columbus. Mr. Presley was snapped in September 1956 preparing for a CBS-TV broadcast. The mood's the same; only the names have been changed.

Oct. 12: Radio time contributed to government would cost \$64 million a year at regular commercial rates, Elmer Davis, OWI director, states in testimony before House Appropriations Subcommittee.

Oct. 19: Chicago Federal Court dismisses government suit against AFM on grounds a labor dispute is involved; AFM President

Petrillo rejects request of Chairman Wheeler of Senate Commerce Committee to lift recording ban for duration of the war; transcription companies plan united action.

Nov. 2: Government leases shortwave stations from private owners; Office of War Information and Coordinator of Inter-American Affairs to handle programming.

Nov. 16: Dr. Miller McClintock, executive director of the Advertising Council, is named first paid president of MBS.

Nov. 23: FCC adopts wartime equipment pool plan for all licensees.

Dec. 21: General Tire & Rubber Co. contracts to buy Yankee Network, its four am and two fm stations, for \$1.2 million.

1943

Jan. 4: Office of War Information asks stations to clear a quarter-hour, Monday-Friday strip for important war information broadcasts, which will be available for local sponsorship.

Jan. 18: Under pressure of Senate committee, James C. Petrillo agrees to convene the AFM board to draft terms for resumption of work on recordings.

Jan. 25: House approves Cox resolution to investigate the FCC; Rep. Eugene Cox (D-Ga.) attacks FCC as "nastiest nest of rats in this entire country."

Feb. 15: AFM proposes recording companies pay fixed fee for each recording into union unemployment fund, amount to be negotiated, as price of ending strike; transcriptions for one-time use exempted.

March 1: Recording companies reject Petrillo "fixed fee" plan involving unacceptable philosophy that recording industry has "special obligation to persons not employed by it."

March 1: FCC adopts policy to protect applications for tv and fm facilities until end of war.

THE PULSE* OF TOLEDO

"Toledo's Finest Radio"

WOHO

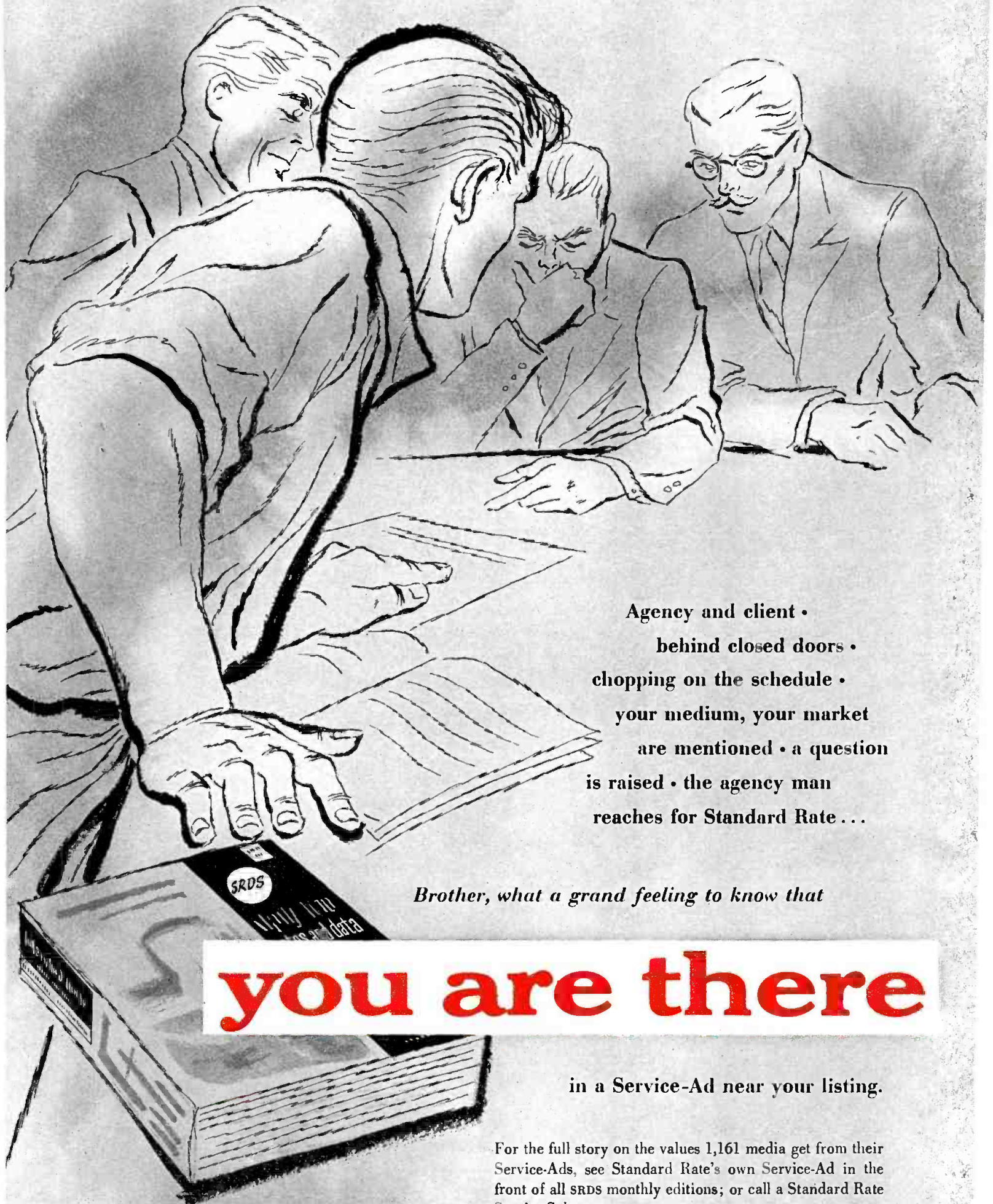
THE GREAT INDEPENDENT

**1470
KILOCYCLES**

**1000 WATTS
FULL TIME**

***ASK A JOHN E. PEARSON MAN WHY
MORE PEOPLE LISTEN—MORE OF THE TIME**

MUSIC -:- NEWS -:- SPORTS



Agency and client •
behind closed doors •
chopping on the schedule •
your medium, your market
are mentioned • a question
is raised • the agency man
reaches for Standard Rate...

Brother, what a grand feeling to know that

you are there

in a Service-Ad near your listing.

For the full story on the values 1,161 media get from their Service-Ads, see Standard Rate's own Service-Ad in the front of all SRDS monthly editions; or call a Standard Rate Service-Salesman.

Note: According to a study of SRDS use made by National Analysts, Inc., 83% of all account men interviewed have SRDS available at meetings in clients' offices.

March 8: First Alfred I. du Pont awards of \$1,000 each for public service broadcasting go to KGEI, General Electric shortwave station, and Fulton Lewis Jr., MBS commentator.

May 17: Supreme Court upholds right of FCC to regulate broadcasting practices, specifically to compel compliance with its network monopoly rules; networks rush to work out new contracts with affiliates by June 14 deadline; exclusivity is forbidden, option time curtailed.

May 17: Transcription companies and AFM reach impasse in negotiations as companies refuse to meet union demand that they withhold recording from any station deemed unfair by AFM.

May 24: Supreme Court rules FCC erred in breaking down 850 kc channel and assigning WHDH Boston fulltime on that frequency without hearing testimony from its occupant, KOA Denver; decision seen as guaranteeing right of stations for full hearing before their service is modified by Commission order, with burden of proof on applicant.

June 21: CBS affiliates open drive to bar hitch-hike, cow-catcher announcements.

June 21: Assn. of Radio News Analysts adopts code opposing censorship; Paul White, CBS news director, insists on right to "edit."

July 5: House Select Committee opens hearings on FCC with charges of gross inefficiency and interference with war effort.

July 5: Transcription companies ask War Labor Board to help after AFM President Pterillo tells committee the union will "make

no more transcriptions for anyone at any time."

July 12: Decca Records buys World Broadcasting System; P. L. Deutsch to continue as president with five-year contract.

July 19: CBS tests program analyzer to find out what makes people listen; device is invention of Paul Lazarsfeld, director of Office of Radio Research at Columbia U., and Frank Stanton, CBS vice president.

July 26: War Labor Board accepts jurisdiction in AFM recording ban, but fails to order union to return to work for transcription companies.

Aug. 2: Edward J. Noble buys Blue Network from RCA for \$8 million cash; will dispose of WMCA New York.

Aug. 9: Plan to end AFM recording strike by getting broadcasters to agree to pay performance fees to union for all musical record broadcasts and to work for legislation giving copyright in records to both recording artist and recording company finds little favor among broadcasters.

Aug. 9: Edward Klauber resigns as CBS director and chairman of executive committee because of ill health.

Aug. 30: MBS plans to use 3-5 p.m. time for recorded repeats of top evening network programs; offers free time to advertisers during test period of 13 weeks.

Sept. 13: Gen. Dwight D. Eisenhower himself broadcasts the news of Italy's surrender, the first such event to be announced by radio.

Sept. 20: CBS acts to eliminate "cow-catcher" and "hitch-hike" announcements.

Sept. 20: NAB news and public relations committee adopt resolution on editorializ-

ing on air, that management must have final say as it is responsible to public as licensee.

Sept. 27: Decca Records and World Broadcasting System sign with AFM, agree to pay royalties direct to union.

Oct. 11: CBS President William S. Paley accepts overseas psychological warfare assignment with OWI; board elects Paul W. Kesten executive vice president.

Oct. 18: Mark Woods remains as president of Blue Network and Edgar Kobak as executive vice president as Edward J. Noble assumes ownership.

Oct. 18: Government drops antitrust suits against networks; MBS dismisses its action against RCA-NBC.

Oct. 25: Four transcription firms—Associated Music Publishers, Lang-Worth, C. P. MacGregor and Standard Radio—sign with AFM; NAB denounces principle of direct payment to union as "vicious."

Oct. 25: Treasury Dept. and OWI permit sponsorship of war bond announcements, for first time; OWI rejects idea of government itself buying time.

Nov. 8: R. Morrie Pierce, chief engineer of WGAR Cleveland, on leaving with OWI, is revealed as having major role in surrender of Italian fleet, broadcasting surrender terms from "baling wire" transmitter he built at Algiers.

Nov. 29: FCC bans multiple ownership of standard broadcast stations in same area, effective immediately for new grants, June 1, 1944, for existing "overlapping" situations.

Nov. 29: Edward Klauber, former chairman of CBS executive committee, becomes associate director of OWI, succeeding Milton S. Eisenhower.

Dec. 20: FCC extends broadcast licenses to three years.

1944

Jan. 17: FCC decides not to adopt any general rule on newspaper ownership of radio stations but to consider all applications on individual merits; announcement ends three years of uncertainty.

Jan. 17: NBC makes its programs available to fm outlets of its am affiliates without charge to sponsors until increased audience warrants it.

Jan. 17: Some 6,000 radio station and network employes, nearly a quarter of the industry total, are in armed forces, a BROADCASTING survey reveals.

Jan. 31: FCC-WBC ease construction ban, permitting new stations where such grants would serve an "outstanding public need or national interest."

Jan. 31: CBS makes its programs available for fm stations of am affiliates at no charge to sponsors.

Feb. 7: J. Harold Ryan, assistant director of censorship, is elected president of NAB for an interim period.

Feb. 7: Television Broadcasters Assn., organized in January, elects Allen B. Du Mont as first president.

Feb. 14: Senate confirms appointment of E. K. Jett, chief engineer of FCC, as a commissioner, succeeding George Henry Payne.

Feb. 14: Gov. John W. Bricker of Ohio urges legislation to restrict the FCC and keep radio as free as the press.

March 6: MBS restricts commercial religious programs to Sundays before 1 p.m., limits to half-hour, bans fund appeals.

Congratulations ON YOUR 25th ANNIVERSARY

WISC-TV 
CHANNEL 3
MADISON WISC.

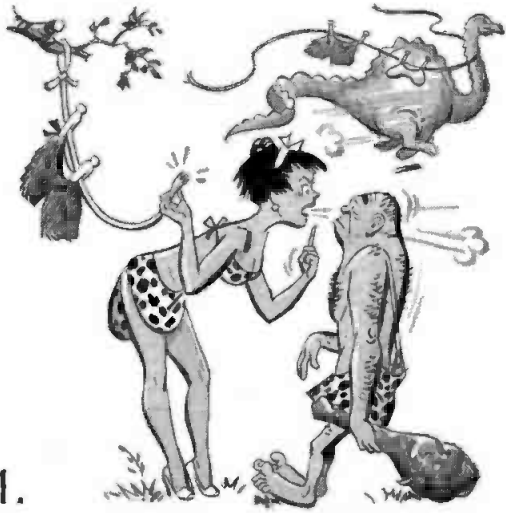
100,000 Watt **VHF** Coverage in 30 Counties
in Wisconsin, Illinois and Iowa



Represented Nationally
by
PETERS, GRIFFIN,
WOODWARD, Inc.

COVERAGE FACTS

TV Sets in Area.....	300,170 (1956)
Total Families.....	409,800 (1956)
Total Population.....	1,389,100 (1956)
Total Retail Sales.....	\$1,681,147,000 (1955)



1. Poor Ab O'Ridginy, so she'd repine no more,
Promised his helpmate to knock off a dinosaur.



2. This, on reflection, seemed good for no yaks—
No one yet, you must know, had invented the axe.



3. So Ab did—and whanging the big lizard's gizzard,
Proved that the right weapon makes you a wizard!

4. Moral: *You don't have to invent it!*

Your best sales weapon for Dayton is
ready and waiting—Dayton's

first and favorite WHIO-TV

For sales prowess in Dayton

THE SHOW MUST GO ON

whio-tv

How's to get *your* share of sales from Dayton's 593,856 families of viewers and their 511,310 TV receivers? *Via* WHIO-TV! How else? Surveys say that they *really* keep their eyes on us, morning, afternoon, and evening.* And don't forget, those figures prove that our rich Miami Valley audience is 86.1 *televised*. Ask for the full story from Pithecanthropus Erectus George P. Hollingbery, National Representative.

* August Pulse - 14 out of 15 weekly shows
9 out of 10 multi-weekly shows.

CHANNEL **7** DAYTON, OHIO



One of America's
great area stations



TELEVISION

in the
great Tampa Bay
Suncoast area



• PIONEER
SINGLE STATION
DOMINANCE

for 21 months

• SOLIDLY
ENTRENCHED

in a \$770,000,000 market

• 100% COVERAGE

• 100% ALL
CHANNEL AREA*

WSUN-TV

ST. PETERSBURG-TAMPA
ABC On The Florida Suncoast

* ARB Venord. Rintoul, & McConnell, Inc.
PULSE James S. Ayers, Southeastern

April 3: Joske's of Texas, San Antonio department store, launches year's campaign, developed in cooperation with NAB, to test value of radio advertising for retailers.

May 1: CBS proposes starting off postwar tv with high definition, full color pictures, broadcast on 16 mc hands.

May 8: Military authorities and radio networks discard traditional taboos to cooperate in providing the American public full and immediate reporting of the invasion of Europe by Allied forces.

May 22: Comr. T. A. M. Craven, retiring from FCC to become Washington vice president of Iowa Broadcasting Co. (Cowles stations), which plans expansion into East.

May 22: Single ownership of five tv stations is permitted by FCC, up from former limit of three.

June 5: Purchase by Sol Taishoff and wife of the 50% interest in BROADCASTING owned by Mr. and Mrs. Martin Codel gives the Taishoffs full ownership of the magazine founded by Mr. Taishoff and Mr. Codel in October 1931. Mr. Taishoff becomes publisher of BROADCASTING, post held by Mr. Codel, and continues as editor.

June 5: Colgate-Palmolive-Peet Co. notifies stations to suspend all spot and station

break announcements for 24 hours or longer after news of invasion breaks.

June 12: Ready for its greatest on-the-spot reporting job, radio gives nation news of the invasion of Europe by Allied forces under Gen. Eisenhower, swiftly, calmly, seriously.

June 12: Allied Expeditionary Forces inaugurate a broadcasting service for troops invading Europe, under direction of Col. Edward M. Kirby, former NAB public relations director.

June 19: National War Labor Board orders prompt settlement of recording dispute between RCA, CBS, NBC and AFM with union to let members resume work for those companies; calls for negotiation of settlement agreement within 15 days; AFM refuses to let members work for those companies until they accept the same terms as other recording firms.

July 17: WJR Detroit bans middle commercials on newscasts.

July 31: MBS plans to outlaw hitch-hikes, cow-catchers next year.

Aug. 14: NBC announces it has completely eliminated hitch-hikes and cow-catchers from all programs it broadcasts.

Aug. 21: Unable to secure voluntary compliance of AFM with its order to cease

WHEN NBC BEGAN REGULAR NETWORKING

NOV. 15, 1926, saw the beginning of a new era in American broadcasting. On that day the first NBC program inaugurated network broadcasting on a regular, permanent basis. Before that there had been a number of network broadcasts, but each had been an individual affair, with stations hooked together only for the time required to carry some special event like a championship prize fight or a Presidential address. But with NBC came regularly scheduled programs and the beginning of regular listening each week "same time, same station."

A guest at the first NBC program, Bruce Barton, today chairman of the board of BBDO, described the coming network radio in an article in the August 1927 issue of *American* magazine, from which the following paragraphs are quoted:

"On Nov. 15 of last year, I put on my stiff shirt and went down to the Grand Ballroom of the Waldorf-Astoria Hotel to attend the inaugural program of the National Broadcasting Co. There were perhaps 500 other stiff-shirted gentlemen there, and as many ladies in evening dress.

"Down in front was Walter Damrosch with his orchestra, playing the accompaniment for Titta Rufo, Metropolitan Opera star. Harold Bauer, the famous pianist, came in a few minutes later. His ship had been delayed, and a special tug had been sent down the harbor to hurry him to the dock, so that he might appear on this program at the exact minute announced. Following his performance was a second's pause, and then suddenly, as clear and strong as though the voice were

there beside us, the announcer—"Ladies and gentlemen: We are now in the Drake Hotel, Chicago, in the parlor of Miss Mary Garden. Miss Garden will sing."

"And Miss Garden did.

"Another second's pause, and again a different announcer—"Ladies and gentlemen: We are now in Independence, Kansas, in the dressing room of Mr. Will Rogers. Mr. Rogers will speak."

"And out of the air about us came the unmistakable tones of Will, who said he was traveling around the country as 'God's gift to those who had failed to see Queen Marie.'

"I was sitting in Mr. [Owen] Young's box, and while Will Rogers was still speaking, a messenger entered and passed us a photograph. A photograph of Mary Garden before the microphone in her parlor at the Drake Hotel; a photograph taken less than half an hour before and sent to us over the wire. I passed it back without any comment. What comment could one make that would not be inane?"

"Where's Deac Aylesworth? [the late M. H. Aylesworth, NBC's first president] I asked.

"Downstairs,' somebody answered. 'Weber and Fields are to wind up the program. They have never been in front of the microphone, and they're scared half to death for fear they won't remember their lines.'

"I went downstairs. Behind a big screen in one of the dressing rooms I found the veteran comedians, studying bits of paper like schoolboys cramming for an examination. And with them Deac Aylesworth, holding their hands and telling them not to worry, because everything was going to be all right."

"...in order to make

a color camera

versatile

we use a

[GPL] Vari-Focal Lens..."



says Mr. Edgar B. Stern, Jr., President, WDSU-TV, New Orleans,
as reported in *Broadcasting-Telecasting*

Color or black-and-white—the GPL Vari-Focal Lens doubles the versatility and usefulness of any camera with which it is used.

As WDSU-TV and many other stations have found, with a Vari-Focal Lens you can handle an entire show with one camera. In fact you can perform most work ordinarily requiring two chains, for the GPL Vari-Focal Lens can zoom continuously from a long shot to an extreme close-up without disturbing pick-up continuity or camera orientation. Speed of full zoom is variable from 2 to 30 seconds.

The Vari-Focal Lens is completely color-corrected, and fits all monochrome and color image-orthicon cameras.

Equally useful in studio and field, the GPL Vari-Focal Lens has a focal range nearly twice that of any other lens in the industry. It can make a 10:1 change in focal length

in two 5:1 steps—from 3" to 15" and 6" to 30". Once the camera is focused, the object remains sharp, including corners, as the focal length is varied.

Silently motor-driven, the lens can be operated from camera or control room. A new feature, manual focus control, is now available. With this control, located at the cameraman's fingertips, changes in focal plane can be made by simple turns of the knob.

And, of course, the GPL Vari-Focal Lens has same standard of resolution as high-quality camera lenses of fixed focal length. Its field is flat over the entire range.

No wonder the GPL Vari-Focal Lens is used by progressive stations all over the country. They know that there is no more effective way to multiply the usefulness of their camera equipment.

All three of the big TV networks have multiple installations

Find out for yourself just how versatile a TV camera can be—write or phone us for full information or a demonstration of the GPL Vari-Focal Lens.



GENERAL PRECISION LABORATORY INCORPORATED
Pleasantville, New York

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION





the 6th
most powerful
station*

**IN
THE
COUNTRY!**

**NOW
500,000
Watts**

224,068 Sets



WTVH's new
IDECO tower and
RCA hi-gain an-
tenna now stands
660' above ground!

**DELIVERING
AN AUDIENCE
Exceeding
1,109,000**

(Covering all or part of 28 counties)

MAKE NO MISTAKE

about it, Peoria is Illinois' 2nd Market! WTVH consistently captures the vast bulk of the rich industrial audience of Central Illinois. Seven of the top ten shows! Ask your PETRY man about 19's power in the Peoria market!



Yielding only to stations in
Miami, New Orleans, Portland,
Scranton and Wilkes-Barre.



PEORIA, ILLINOIS

Represented by EDWARD PETRY & CO., Inc.

strikes against recording companies and KSTP St. Paul, War Labor Board refers matter to Office of Economic Stabilization.

Sept. 25: Chester J. LaRoche, former chairman of Young & Rubicam, is elected vice chairman of the Blue Network board, making him operating head of the network.

Sept. 25: FCC approves exchange of Cowles' WMT Cedar Rapids for American Broadcasting Co.'s WOL Washington, previously cleared with Internal Revenue Bureau which agreed there need be no tax payment since no money is involved in transfer.

Oct. 2: FCC opens hearings on postwar allocations with testimony of Radio Technical Planning Board that agreement had been reached to recommend the 41-56 mc band for fm, tv allocations to extend upwards from there.

Oct. 2: Democrats begin five-minute broadcasts, using last part of popular half-hour network shows where advertiser will clear it.

Oct. 9: CBS, in testimony presented by Paul Kesten, executive vice president, asks for more space for fm, with tv being moved to uhf part of spectrum above 300 mc.

Oct. 16: Muzak Corp., now owned by William B. Benton, asks FCC for a "suitable number" of fm channels for a non-commercial subscription broadcasting service, non-subscribers to get a "pig squeal."

Oct. 16: AFM President Petrillo rejects direct appeal of President Roosevelt to call off recording strike against RCA, CBS, NBC.

Oct. 23: Invasion of the Philippines is first announced by radio from a floating broadcasting station off Leyte; Maj. A. A. Schechter, former NBC news chief, directs radio coverage.

Oct. 23: Morris Pierce enlists the cooperation of an armored division to capture Radio Luxembourg intact, giving OWI a 150 kw transmitter to use in support of advancing Allied armies.

Nov. 6: Edgar Kobak resigns as executive vice president of Blue Network to become president of Mutual.

Nov. 6: Chairman James Lawrence Fly resigns from FCC to open own law office in New York.

Nov. 20: Paul Porter, former CBS attorney, wartime government official, publicity director of the Democratic National Committee, is nominated for FCC.

Nov. 20: RCA, CBS and NBC give up fight against AFM; submit to royalty payments to union unemployment fund.

Nov. 20: Broadcast Measurement Bureau plan is approved by ANA and AAAA; NAB appropriates \$75,000 for first year's operation.

Nov. 27: WWJ Detroit bans all transcribed announcements as of Feb. 1, 1945.

Nov. 27: Blocking AFM plans to take over transcription handling, National Labor Relations Board certifies NABET, technicians union, as bargaining unit for all NBC and Blue owned stations outside Chicago (where AFM local already has the contract).

Dec. 4: Robert D. Swezey, general counsel of Blue Network, moves to Mutual as vice president and assistant general manager.

Dec. 18: First convention of Television Broadcasters Assn. has attendance of 750; calls for united effort to get tv started properly; elects J. R. Poppele, WOR New York

chief engineer, as second president.

Dec. 18: FCC adopts rule calling for disclosure of identity of person or organization sponsoring or supplying program; NAB convinces Commission words "paid for" are not necessary.

Dec. 25: Paul Porter is sworn in as FCC chairman on recess appointment of President when Congress adjourns without confirming him.

Dec. 25: FCC transfers o&o station licenses, ratifying change of Blue Network to American Broadcasting Co.

1945

Jan. 8: NABET walks out of negotiations with NBC, ABC; takes its case to National Labor Relations Board.

Jan. 8: Hugh M. Feltis resigns as general manager, KFAB Omaha, to head Broadcast Measurement Bureau.

Jan. 16: FCC announces allocations proposals: tv band is divided; fm moved to 84-102 mc to the disappointment of its advocates who had hoped to keep it in the 50 mc area; BROADCASTING delays publication from Monday to Tuesday to include new allocation plan.

Jan. 22: Senate unanimously confirms appointment of Paul Porter as FCC chairman.

Jan. 29: WJZ New York bans transcribed programs from 8:30 a.m. to midnight.

Jan. 29: Cecil B. De Mille, refusing to pay special AFRA \$1 assessment to oppose a so-called "right to work" proposition on last November's ballot and failing in his court fight to prevent his suspension by union, can no longer appear on *Lux Radio Theatre* broadcasts.

Feb. 12: Liberation of Manila completely covered by radio; highlight is broadcast of Bert Silen, released from Santo Tomas internment camp, who told NBC audience: "As I was saying when I was so rudely interrupted over three years and a month ago . . ." (He had been broadcasting on NBC when Jap bombs destroyed the Philippine transmitter).

Feb. 12: AFM tells members not to appear on television until further notice; stations not notified.

April 2: Charles R. Denny is confirmed as a member of the Commission; Rosel H. Hyde succeeds him as general counsel.

April 16: Radio handles death of President Roosevelt with dignity and restraint; commercial programming discarded for tributes;



BMI

ENDURING PROOF OF
THE POWER AND THE
DETERMINATION OF
AN AMERICAN INDUSTRY
TO CREATE AND MAINTAIN
THE RIGHT OF FREE TRADE
IN A COMPETITIVE MARKET

This advertisement first appeared in the Broadcasting Yearbook, 1942

announcements eliminated, only news and music retained.

April 23: Philco Corp. dedicates world's first multi-relay network between Philadelphia and Washington, seen as forerunner of nationwide tv networks.

May 14: Pooled coverage of Nazi surrender brings American people full details of end of war in Europe; for broadcasters V-E Day means end of ban on man-in-the-street programs, request numbers and other wartime program restrictions, but continued demands for men and material mean freeze on new construction won't be lifted until V-J Day.

May 21: FCC allocates spectrum space above 25 mc with exception of 44-108 mc; delays decision as to placement of fm for propagation studies to be made by FCC and industry engineers.

June 4: In joint request, FMBI and TBA ask FCC to allocate 44-108 mc immediately: fm to get 50-54 mc for education use, 54-68 mc for commercial operation; tv to receive 68-74 mc and 78-108 mc.

June 4: Stations object to FCC questions on commercial-vs-sustaining time; point out that sponsorship does not prevent a program from being public service and that commercial-sustaining ratio is not a true measure of operation in public interest.

June 4: Radio's top client, Procter & Gamble Co., spends \$11 million a year for time, probably the same for talent, BROADCASTING study reveals.

June 25: Judge Eugene Octave Sykes, charter member of the original Federal Radio Commission, dies at 69.

June 11: Frank Stanton, vice president of

CBS, is elected a director and appointed general manager; vice presidents Joseph H. Ream and Frank K. White also elected directors of CBS.

July 2: FCC allocates fm to 88-106 mc band; tv: ch. 1, 44-50 mc; ch. 2-4, 54-72 mc; ch. 5-6, 76-88 mc.

July 9: FCC eases rules on transcription identifications, dropping requirement for identifying each record played and leaving language up to broadcaster.

July 16: William H. Wills, former governor of Vermont, becomes newest FCC Commissioner.

July 23: Associate Justice Justin Miller is picked as new NAB president, to assume office Oct. 1 for five-year term.

Aug. 6: FCC adopts new provisions requiring licensees to file annual ownership reports, plus interim reports on changes in "policy making personnel"; ownership data to become public record but network and transcription contracts and financial data not to be open.

Aug. 6: FCC, by 4 to 3 vote, approves sale of Crosley Corp., including WLW Cincinnati, to Aviation Corp. for \$21 million.

Aug. 6: Westinghouse discloses "stratovision" plan for airborne tv transmitters to serve as relay stations for tv and fm programs as networks without wire connections.

Aug. 6: U.S. Circuit Court of Appeals upholds NLRB ruling in awarding platter-turning jurisdiction at NBC and ABC to NABET, turning down AFM.

Aug. 13: FCC decides financial data it collects will be kept confidential or disclosed at Commission's discretion; to broadcasters' protests that disclosing their financial affairs

would put them at disadvantage with competitive media, Comr. Clifford Durr replied that newspapers and magazines are private, radio is public.

Aug. 13: FCC announces that on Oct. 7 it will start acting on applications in its pending files, presaging radio's greatest construction boom.

Aug. 13: NAB chooses A. D. Willard, manager of WBT Charlotte, as executive vice president at \$25,000 a year; replaces Code with Standards of Practice that leave vital question of selling time for controversial topics up to individual station operator.

Aug. 13: Rep. Emanuel Celler (D-N.Y.) demands that FCC "crack down" on broadcasters, pay more attention to renewals of station licenses, order designated hours set aside for sustaining educational and cultural programs, pass on station sales prices; criticizes programs for having too much "corn," commercial content and boogie-woogie.

Aug. 13: In first proceeding under Sec. 315 (equal time for political candidates provision), Commission dismissed complaint against WDSU New Orleans with strong admonition that stations must not give advantage to any single candidate.

Aug. 20: World learns of Jap acceptance of Potsdam terms and end of World War II by radio.

Sept. 10: Approving sale of Crosley radio properties to Avco by 4-3 vote, FCC announces "open bid" proposal for future station sales, permitting number of applicants to compete for acquisition of any station put on market with FCC determining the successful buyer on same basis as awarding a new facility.

Sept. 17: FCC issues rules and regulations for fm broadcasting.

Sept. 17: Associated Broadcasting Corp. puts fifth national network on air.

Sept. 24: FCC issues plan for distribution of 13 vhf channels among 140 markets.

Sept. 24: Mark Woods, ABC president, resumes active direction of network as Chester J. LaRoche drops executive duties.

Sept. 24: Subscription radio plan is dropped as William Benton becomes Assistant Secretary of State.

Oct. 1: Networks sign NABET contract, including recognition of platter-turning jurisdiction.

Oct. 22: James C. Petrillo, AFM president, tells networks that dual broadcasting of musical program on fm as well as am outlets violates their AFM contracts.

Oct. 22: FMBI board votes to merge with NAB, which will establish an autonomous fm division.

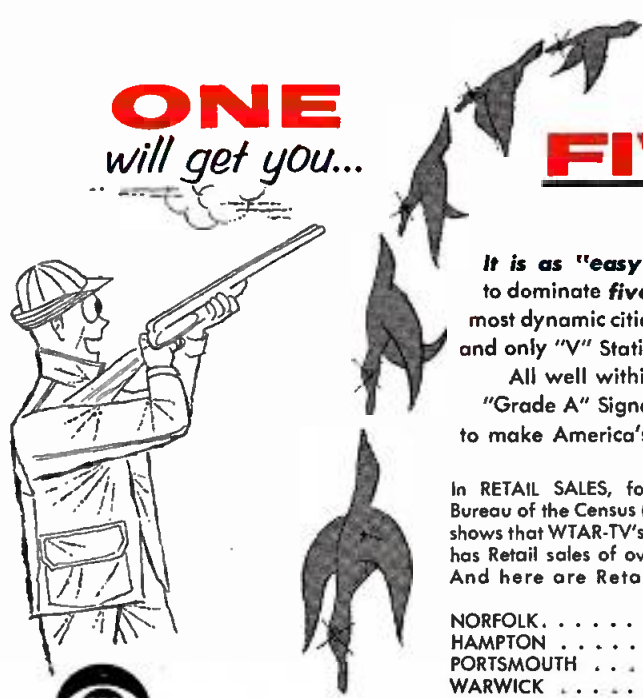
Nov. 5: President Truman opens radio news gallery broadcast room in Senate wing of Capitol.

Nov. 26: BROADCASTING becomes BROADCASTING • TELECASTING with first appearance of TELECASTING on cover and masthead.

Nov. 26: New FCC tv allocations plan follows proposals of Television Broadcasters Assn., assigns seven channels each to New York, Chicago and Los Angeles, gives additional channels for 33 other cities, sets 28 hours a week as minimum operating schedule.

Dec. 10: U.S. Supreme Court rules that FCC must hear all mutually exclusive appli-

ONE
will get you...




FIVE

It is as "easy as duck soup" to dominate five of Virginia's most dynamic cities. Buy their one and only "V" Station . . . WTAR-TV. All well within WTAR-TV's "Grade A" Signal, they combine to make America's 26th Market.

In RETAIL SALES, for example . . . The Bureau of the Census (preliminary Report) shows that WTAR-TV's total coverage area has Retail sales of over \$1,583,874,000. And here are Retail sales by cities:

NORFOLK	\$405,230,000
HAMPTON	\$ 52,075,000
PORTSMOUTH	\$ 96,980,000
WARWICK	\$ 24,220,000
NEWPORT NEWS	\$ 88,264,000




WTAR-TV CHANNEL 3
NORFOLK, VA.

Represented by Edward Petry & Co., Inc.

LONG-TERM POWER DELIVERY

... through
"proved-in"
tube design

Using grid-flange design—an RCA development—this RCA power triode contributed to a new era in VHF operation.



HOW TO GET MORE HOURS FROM AN RCA-5762

- Hold filament voltage at 12.6 volts—right at tube terminals
- Operate each new tube as soon as you receive it
- Keep air-cooling system clean. It helps prevent tube and circuit damage caused by overheating
- Always operate tube within RCA ratings. Follow instructions packed with tube
- Handle tube carefully—to avoid mechanical damage
- Operate spare tubes periodically

Incorporated within this well-known air-cooled triode are some of the most unique technical advancements in the history of power-tube design. Many of these RCA techniques have evolved from experience gained over years of actual tube operation on the air. All of them contribute substantially to the remarkable endurance of this tube in day-in, day-out transmitter service—over many thousands of hours.

Backed by more than a quarter century of specialized experience in designing and building world-famous high-power tubes, RCA-5762's are paying dividends for broadcasters—continually—in lower tube costs per hour of operation, and in stable performance of the transmitter.

Your RCA Tube Distributor can handle your order for Type 5762's—promptly. Call him.



TUBES FOR BROADCASTING

Radio Corporation of America Harrison, N. J.

Congratulations

to

**A 25 YEAR OLD YOUNGSTER
FROM A 10 YEAR OLD**

WGAY

1946 - 1956
(December 7)

1050 KC



First station to serve exclusively
the rich suburban Maryland market
of Washington, D. C.*

Represented Nationally by
THE WALKER COMPANY

*(Montgomery and Prince Georges Counties Md., over 608,000 alone.)

MBS joins 'SRS

THE RIGHT COMBINATION FOR
NETWORK—COMMUNITY—SERVICE

WHERE STEPPED-UP RADIO SELLS

'ROUND THE CLOCK WITH

GREATER CLEVELAND'S

NUMBER 1 STATION

RADIO WSRS

DIAL 1490

cations before making grants; reverses grant to WJEF Grand Rapids, Mich., sustains appeal of WKBZ Muskegon, Mich.

Dec. 17: Licensees must retain control of programs, U.S. District Court for New Mexico rules, outlawing contract whereby KOB Albuquerque was to turn over an hour a day of broadcast time to New Mexico College of Agriculture & Mechanical Arts.

Dec. 24: FCC announces tentative allocations plan for fm, providing for over 1,500 fm stations; makes 32 more conditional grants, bringing total to 229.

1946

Jan. 14: William S. Paley is elected board chairman of CBS; Paul W. Kesten becomes vice chairman; Frank Stanton is elected president.

Jan. 28: After two days of hearings, FCC denies petitions of Zenith and General Electric, rules that fm stay at 88-108 mc.

Jan. 28: Achievement of John H. DeWitt in "shooting the moon" is sensation of IRE convention; report details how the chief engineer of WSM Nashville, as an Army Signal Corps officer, bounced a radar signal off the celestial body some 240,000 miles away and got the echo back on earth.

Jan. 28: U.S. Court of Appeals reverses FCC denial of license renewal to WOKO Albany because of concealed minority stockholdings, holds the Commission acted arbitrarily; FCC plans appeal to U.S. Supreme Court.

Feb. 4: General Mills allocates \$5 million, half its advertising budget, for radio in 1946.

Feb. 4: CBS demonstrates color television film program broadcast from its new uhf transmitter; says with industry cooperation color for the home can be available within a year.

Feb. 18: Charles R. Denny Jr. becomes acting chairman of FCC as Paul Porter is drafted to head Office of Price Administration.

Feb. 18: First Washington-New York telecast through AT&T coaxial cable is termed success by engineers and viewers.

Feb. 25: House approves Lea Bill to outlaw union excesses, chiefly those of AFM against radio, by a 222-43 vote.

Feb. 25: Westinghouse report on Stratosphere reveals that usable signals transmitted with 250 w from altitude of 25,000 feet have been picked up 250 airline miles away.

March 4: NARBA signatory nations negotiate three-year interim agreement; clear channel stations protest compromise which gives Cuba right to use five U.S. clear channels, foreseeing damaging interference.

March 4: Donald Flamm, former owner of WMCA New York, wins \$350,000 verdict against Edward J. Noble, ABC board chairman, in New York Supreme Court; jury upholds Mr. Flamm's charge he was forced to sell station to Mr. Noble in 1940.

March 11: FCC issues 139-page report on "Public Service Responsibility of Broadcast Licensees," soon nicknamed "The Blue Book," which lists carrying of sustaining programs, local live programs and programs devoted to discussion or public issues, along with elimination of advertising excesses, as factors to which FCC will give "particular consideration" when asked to renew station licenses; NAB declares basic freedoms of radio are at stake.

10 YEARS of DOMINANCE in the Worcester "Airea" ---

WITH GREAT PLEASURE WE SALUTE SOL TAISHOFF AND THE ENTIRE STAFF OF B•T, AT A TIME WHEN WE MARK OUR OWN TENTH AND GREATEST YEAR!

Here is a list of the many accounts who have contracted with WNEB during the past year . . . leading national and regional advertisers who know what to buy and where to buy it.

FOODS

Anna Myers Foods
Bella Pizza-rettas
Bond Bread . .
Chef Boyardee
Chock Full-O-Nuts Coffee
Citrus Fruit Juices
Diamond Crystal Salt
Dromedary Cake Mix
Dunkin Donuts
Essem Meats
First National Stores
Genoa Meats
Hood's Orange Juice
Imperial Margarine
Jello
La Touraine Coffee
Maltex
Mrs. Filbert's Margarine
Mueller's Macaroni
N. Y. & N. E. Apple Inst.
Nestle's Brown Gravy
Nestle's Instant Coffee
Prince Macaroni
Stokely Frozen Foods
Stop & Shop
Tetley Tea
United Fruit
Victor Coffee
Virginia Salad Oil

DRUGS

Aqua Velva
Bayer Aspirin
Doan's Pills
Dolcin
Ex-Lax
Feenamint—Chooz
Musterole
Pertussin
Regutol
Rybutol

BEVERAGES

Ballantine
Carling's
Clicquot Club
Dawson's
Harvard
Manischewitz Wines
Moxie
Narragansett
Orange Driver Wine
Pickwick
Ruppert
Supreme Wine
Three Monks Wine

TRANSPORTATION

Boston & Maine RR
Buick
Cadillac
Ford Motor Co.
Lincoln Mercury
N. Y., N. H. & Hartford RR
Northeast Airlines
Plymouth
Studebaker-Packard

GENERAL

Bardahl
Blue Coal
Blue Cross & Blue Shield
Brimar Paints
Camel Cigarettes
Chesterfield Cigarettes
Cinerama Holiday
Eveready Batteries
Flit
Foxboro Race Track
G. E. Appliances
Gulf Oil
Holiday Magazine
Jack & Jill Cat Food
L & M Filter Cigarettes
Ladies' Home Journal
Life Magazine
Liq-R-Pruf Paints
N. E. Tel. & Tel. Co.
New England Coke
Old Gold Cigarettes
Prestone Anti-Rust
Quaker State Motor Oil
Salem Cigarettes
Sat. Evening Post
Shell Oil
Silverdust Blue
Simoniz Body Sheen
Statler Tissues
Suffolk Downs
Top Value Stamps
Touraine Paints
Turtle Wax
Window Gleem

You're Always In Good Company When You Use Independent WNEB!



WORCESTER
MASSACHUSETTS
Represented by
THE BOLLING COMPANY

52.8%

AUDIENCE
SHARE

MONDAY thru FRIDAY*



JOHN MATERS—NEWS DIRECTOR

WILS NEWS on the hour

SHARE OF AUDIENCE
7 AM—7 PM

WILS—52.8%
NET. STA. B — 21.6%
NET. STA. C — 18.6%

CALL
VENARD-RINTOUL-McCONNELL,
INC.



* LATEST SURVEY
C. E. HOOPER
MAR. 1956

LANSING, MICHIGAN
MUSIC • NEWS • SPORTS

HOW AMOS 'N' ANDY BROKE CONVENTIONS

AMOS 'N' ANDY, aided and abetted by the Pepsodent Co. (or maybe that should be put the other way round), changed the course of radio programming—and advertising. Here's the story, direct from Harlow P. Roberts, Pepsodent's advertising manager, excerpted from a talk made March 24, 1932, to the Advertising Council of the Chicago Chamber of Commerce.

"When we were first approached on the idea of using radio, musical programs were the vogue; there was little else on the air. And, frankly, we couldn't get very enthused. If Pepsodent was to use radio at all—and we weren't so certain it wanted to—we wanted something different . . .

"This went on for about three years. Then, right under our noses in Chicago, we found a program that we thought might be the thing for us. It was a 15-minute dialogue act, a serial story built around the lives of two colored boys.

"Well, we went to the chain [NBC] with this and now it was their turn to be discouraging. They sold time exclusively,

they told us, in units of hours and half-hours. They had never broadcast any quarter-hour programs before and they weren't sure they wanted to start doing so. It might make a bad precedent. Also, there was no other advertiser putting on a program six times a week . . . It was nearly nine months after we broached the subject before NBC lined things up to put Pepsodent on the air.

"And so we started out, not knowing what radio would do for us but hoping for the best and determined to give it a fair trial. We thought that our program was all right; . . . the time did not suit us so well. Ten p.m. in the Middle West was fair enough but 11 o'clock in the East seemed pretty late. So NBC maneuvered and finally was able to clear a period for us at 7 p.m. Eastern time.

"The result of that move was a revolution . . . Complaints poured in by the thousands . . . The upshot was that we were forced to blaze another trail by putting on a double broadcast, one for the East and another for the West. We were doing things to radio and radio was doing things for us . . ."

March 11: William H. Wills, FCC Commissioner dies of heart attack at 63.

March 18: FCC makes first postwar full grants of construction permits for commercial fm stations.

April 1: ABC adopts elaborate system for recording and rebroadcasting network programs developed by Charles E. Rynd, network vice president, to keep them on air at same hour locally despite variations in time from city to city as some adopt daylight time, others remain on standard time.

April 15: Rosel H. Hyde is confirmed as FCC Commissioner.

April 15: Clear channel broadcasters ask for more power to improve service to rural areas as hearings resume.

April 22: President Truman signs Lea Act, drafted to stop feather-bedding practices of unions; AFM plans court test of law's constitutionality.

April 22: If FCC adopts Avco "auction" plan it will also seek control of station sales prices, Charles R. Denny, acting chairman, tells hearing on open-bidding proposal.

April 22: CBS color tv program is successfully transmitted over 450-mile coaxial cable link from New York to Washington and back.

April 29: Associated Press votes to admit stations as associate members, in recognition of "radio as a great medium for the dissemination of news"; stations not to have vote in AP affairs.

April 29: World Wide Broadcasting Corp. wins fight for return of shortwave stations when board of War Communications rescinds order of Nov. 4, 1942, seizing WRUL and other World Wide transmitters.

May 6: ABC buys King-Trendle Broadcasting Corp. (WXYZ Detroit, WOOD Grand Rapids and Michigan Radio Network) for \$3.65 million, subject to FCC

approval; sale of network stock to raise \$15 million for this and other expansion planned.

May 6: Defying Lea Act, AFM President Petrillo notifies members not to play for combined am-fm programs.

April 29: CBS presents plan for fm network of 200 stations, with five superpower am stations providing nighttime coverage for remote areas; cost put at \$10.8 million to install, with \$4.8 million annual operating expenses.

May 20: Census Bureau reports 90.4% of U.S. homes had radios in 1945, up 17.9% from 1940.

May 27: FCC Comr. Durr contradicts Mayflower rule, advocates "editorial page" for radio stations, balanced by a "letters to the editor" period.

June 3: AFM strikes WAAF Chicago over station's refusal to hire three additional "musicians" to work as librarians in move seen as precipitating a court test of the Lea Act.

June 3: Proposed amendments to Standards of Good Engineering Practice for fm include designation of community stations as Class A, with maximum power raised from 250 w to 1 kw; metropolitan and rural stations to comprise Class B (adopted June 24).

June 3: FCC proposes to deny sale of KQW San Francisco to CBS, as CBS already owns seven am stations, of which six are 50 kw clear channel stations, and "the Commission is of the opinion it is against the public interest to permit a concentration of control of broadcasting facilities in any single person or organization . . ."

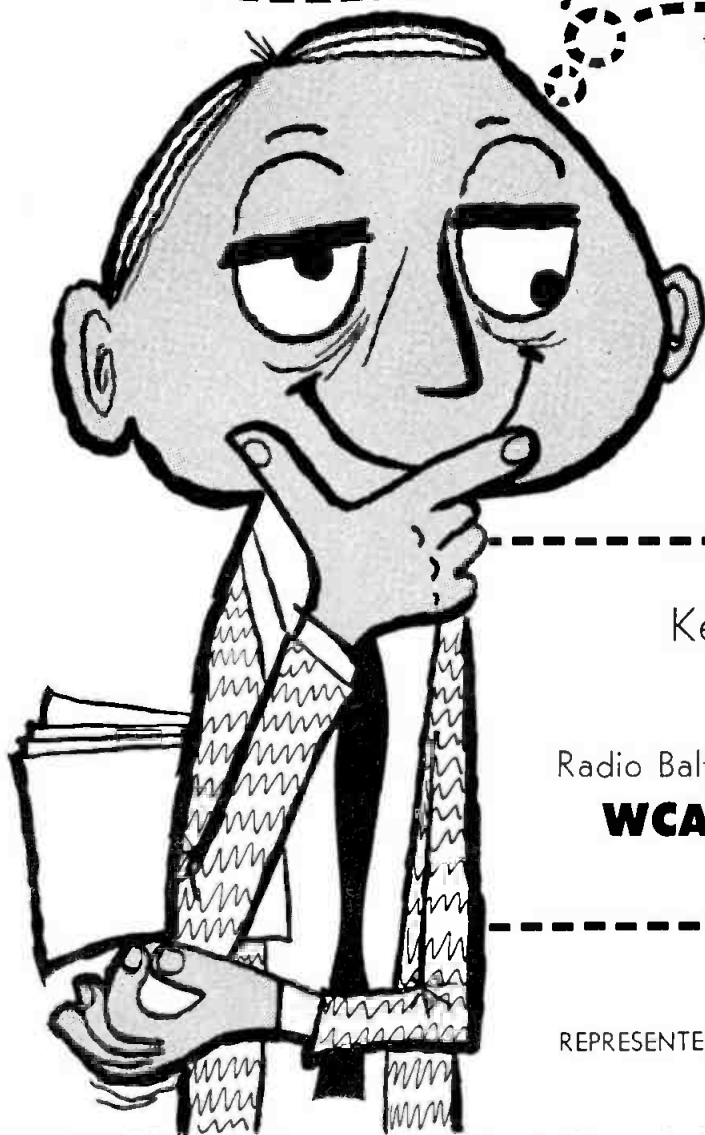
June 10: AFM President James C. Petrillo tells union's convention that if Supreme Court upholds Lea Act as constitutional he will forbid musicians to play on network

Ponder this!

Radio Memphis **WMPS** has:

466.67% more audience* than Station A
57.73% more audience* than Station B
202.97% more audience* than Station C
955.17% more audience* than Station D
466.67% more audience* than Station E
646.34% more audience* than Station F
232.61% more audience* than Station G
98.70% more audience* than Station H

*Source: Aug.-Sept., 1956, Hooper Radio Index.
Total rated time periods.



Just released:

August, 1956, 68-county
Pulse Survey shows

WMPS FIRST!

Keep your other eye on these
Plough, Inc. Stations:

Radio Baltimore

WCAO

Radio Boston

WCOP

Radio Chicago

WJJD

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.

It takes a
SPECIALIST
to get
BEST
RESULTS
in
Louisiana's
2 biggest
markets!



R in NEW ORLEANS
WMRY
(Negro Programming Specialist)
*More Negro listeners are tuned daily to WMRY than to the next 2 stations combined!
*Pulse, Mar-Apr, 1956

R in SHREVEPORT
KCIJ
(Country Music News Specialist)
*In the 35 county-parish ARK-LA-TEX area, KCIJ is first among "indies" and second only to the 50,000 watter—but at nowhere near the cost! *Pulse, Mar-Apr, 1956

KCIJ
The Big City Station
with the Country Flavor
5000 Watts 980 KC
SHREVEPORT

WMRY
The Sepia Station
with Double Power!
1000 Watts 600 KC
NEW ORLEANS

SOUTHLAND BROADCASTING COMPANY
Mort Silverman, Exec. V. P. & Gen. Mgr.
GILL-PERNA, INC.—Nat'l. Rep.
New York, Chicago, Los Angeles, San Francisco

programs at expiration of present contracts on Jan. 31, 1947.

June 17: FCC denies fm license to WWDC Washington because of plan to duplicate a give-away program which Commission holds of questionable legality under Sec. 316 of Communications Act.

June 17: Maj. Edward Bowes, originator of the radio amateur show, dies after long illness on eve of 72d birthday.

June 24: Telecast of Louis-Conn heavy-weight title bout, sponsored by Gillette Safety Razor Co. on four-city hookup, reaches estimated 100,000 viewers, convince skeptics that television is here.

June 24: Comdr. E. F. McDonald Jr., president of Zenith Radio Corp., in *Collier's* magazine article, declares advertising alone cannot support television, public must pay for tv programs as it does for movies, magazines, newspapers.

June 24: Cooperative Analysis of Broadcasting announces "temporary suspension" of service on July 31 after 17 years; Hooper-ratings made available to exclusive CAB subscribers.

July 1: Politz devises method for measuring impact of radio commercials.

July 8: Hearing procedure is radically altered under Administrative Procedure Act, effective June 1947, when hearing examiners responsible to Civil Service Commission instead of FCC will issue initial decisions that, in absence of objections, shall be adopted as final.

July 8: Congress limits State Dept. to purchase of 75% of time of international short-wave stations; licensees to get 25% control.

July 22: Denying petition of Robert Harold Scott for revocation of licenses of three San Francisco stations for refusing him time for talks on atheism, FCC nevertheless warns that "if freedom of speech is to have meaning . . . it must be extended as readily to ideas which we disapprove or abhor as to ideas which we approve."

July 22: FCC approves sale of WINS New York to Crosley after time trade provision, which Commission had felt would violate law is eliminated.

July 22: FCC adopts plan to set aside for one year every fifth Class "B" fm channel.

July 29: Religious leaders of all faiths denounce FCC opinion in atheism case.

Aug. 5: Census Bureau finds that 76.2% of U.S. farms have radios.

Aug. 5: NAB membership passes 1,000 mark.

Aug. 5: Commission adopts watered down version of Avco plan that lacks features which broadcasters most strenuously opposed.

Aug. 12: FCC adopts interim clear channel policy providing for consideration of some clear channel applications with mutually exclusive non-clear channel requests; industry puzzled whether this means breakdown of clears or not.

Aug. 12: Paul W. Kesten resigns as vice chairman of the board and a director of CBS because of ill health; to continue to serve as a consultant.

Aug. 19: Bing Crosby signs \$30,000-a-week contract to do series for Philco, broadcast on ABC but transcribed in advance; deal said to stipulate return to live broadcasts if program's rating falls below an agreed-on level.

Sept. 2: CBS changes call of New York station from WABC to WCBS.

Sept. 23: Drew Pearson, columnist-commentator, and his former partner, Robert Allen, apply for facilities of Hearst Radio's clear channel station, WBAL Baltimore, under "comparitive consideration" clause of FCC rules.

Sept. 23: NBC changes call of its New York station from WEAJ to WNBC, also WEAJ-FM to WNBC-FM.

Sept. 30: CBS petitions FCC to adopt standards and authorize commercial operation of color tv stations in uhf frequencies immediately.

Sept. 30: Licenses for am stations pass 1,000 mark.

Oct. 21: AFM, after demanding increases ranging from 233% to 566%, accepts record manufacturers' offer of flat 37½% increase in musicians' pay; asks transcription firms for \$50 a man to make commercial discs of one minute or less.

Oct. 28: Clear Channel Broadcasting Service proposes realignment of clear channels whereby 20 stations (five to each network) would get 750 kw power.

Oct. 28: Promotional organization (subsequently named Fm Assn.) is organized to foster growth of fm and succeed FMBI, now a division of NAB.

Nov. 4: RCA demonstrates all-electronic system of color tv.

Nov. 4: National Temperance & Prohibition Council sues CBS for \$33 million for refusing to sell time to the organization, whose spokesmen have refused free time on CBS.

Nov. 4: Transcription firms accede to AFM demands, agree to pay 50% more for musicians or \$27 per man for a 15-minute program rehearsed and recorded in more than one hour (up from \$18).

Nov. 1: Bristol-Myers is first advertiser to sponsor a tv network program: *Geographically Speaking*, which started Oct. 27 on NBC-TV's two-station network.

Nov. 18: Robert Harold Scott gets time on KQW San Francisco to argue cause of atheism; more than 5,000 listeners write station to praise or condemn its grant of time for the broadcast.

Nov. 18: Robert E. Kintner, ABC vice president in charge of news, special events and publicity, is elected executive vice president.

Dec. 9: Charles R. Denny is promoted from acting chairman to regular chairman of FCC.

Dec. 9: Federal District Court Judge Walter La Buy rules Lea Act unconstitutional, sustains motion of AFM President James C. Petrillo to dismiss charges of violating Lea Act in calling strike at WAAF Chicago; appeal to Supreme Court planned.

Dec. 16: Supreme Court upholds FCC in denying license renewal to WOKO Albany for failure to disclose 24% interest held by Sam Pickard, former FCC Commissioner and CBS vice president, for 12 years.

Dec. 23: FCC orders networks to report on sustaining programs for week of Nov. 17-23, making good on Blue Book promise to request this information every quarter.

1947

Jan. 13: Roy Hofheinz, KTHT-KOPY (FM) Houston, is elected president of new Fm Assn. at first general meeting.

KFWB

6419 HOLLYWOOD BOULEVARD
HOLLYWOOD 28, CALIFORNIA

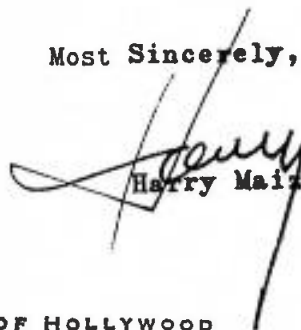
HOLLYWOOD 3-5151

Dear Sol:

To conduct a medium such as yours for so long a time, with dignity and consideration to the prestige and growth of radio and television, is deserving of the heartiest congratulations, which I herewith send to you and your wonderful staff.

Best wishes for many more years of the devoted service, that you are rendering to us all.

Most Sincerely,

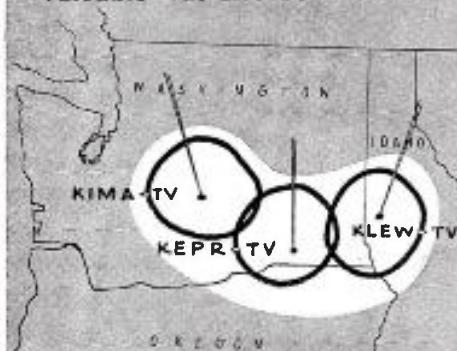

Harry Mailish

THE HEART  OF HOLLYWOOD

The
PACIFIC NORTHWEST'S

Largest exclusive coverage

Combine Massachusetts, New Hampshire, Connecticut and Rhode Island and you'll approximate, in area, the tremendous new market created by the KIMA-TV, three-station network. No other single medium in the Northwest delivers a market as large (over 40,000 square miles), as rich, as valuable—as EXCLUSIVE!



MARKET DATA

POPULATION	511,875
(Urban Population)	261,900
(Rural Population)	249,975
FAMILIES	159,925
EFFECTIVE BUYING INCOME	\$859,218,000
GROSS FARM INCOME	\$334,735,000
RETAIL SALES	\$632,561,000
FOOD SALES	\$135,614,000
GENERAL MERCHANDISE	\$430,890,000
DRUG SALES	\$ 21,335,000
AUTOMOTIVE SALES	\$123,748,000

(Source: 1956 Survey of Buying Power)

Yours exclusively with

KIMA-TV

Yakima, Washington

and its Satellites

KEPR-TV and KLEW-TV

Pasco, Wash.

Lowiston, Idaho

See
WEED TELEVISION

Pacific Northwest: ART MOORE

Jan. 27: Receiver production hit all-time high of 15 million sets in 1946, Radio Mfgs. Assn. reports.

Feb. 3: Competing color systems are viewed by FCC as prelude to direct testimony at hearing on CBS petition for approval of commercial licenses for color tv stations now.

Feb. 10: CBS and NBC work out plan with NAB to become associate, rather than active members.

Feb. 10: Climaxing two-year drive, MBS signs 400th affiliate.

Feb. 17: Money paid AFM by recording companies will be spent for free public concerts, James C. Petrillo announces; nearly \$2 million already collected.

Feb. 24: Tests prove Stratovision feasible, Westinghouse tells FCC.

March 3: Clear Channel Broadcasting Service asks FCC to investigate characteristics of daytime am skywaves.

March 10: Commodore Edward M. Webster is nominated for FCC post.

March 10: Joseph H. Ream, CBS vice president and secretary, is elected executive vice president of network.

March 24: FCC denies CBS petition for commercial color tv operation, sends color back to labs for continued search for "satisfactory" system.

April 7: Carl Haverlin, MBS station relations vice president, is appointed first paid president of BMI at salary of \$35,000 a year.

April 7: U.S. now has 35.9 million radio families (93% of all homes) who listen a total of 150.8 million hours a day, according to surveys made by Market Research Co. of America and A. C. Nielsen Co. for CBS.

April 14: E. M. Webster is sworn in as FCC commissioner.

April 21: Justin Miller, NAB president, urges stations to editorialize despite Mayflower case edict.

April 28: FCC denies renewal of license to WORL Boston on basis of concealed ownership.

April 28: Fred Allen uses gag about network vice presidents which NBC had ruled out and is cut off air while he tells it; story is front-paged across nation as agency demands rebate for the 35 seconds of dead air.

May 12: Senate votes to ban union-controlled "slush funds" in amendment to Labor Bill; would permit payments such as those made to AFM by record manufacturers only if funds jointly administered by union and management.

May 26: WGAR Cleveland wins grant for 1220 kc and 50 kw after long fight with WADC Akron, whose application was denied solely on program grounds, FCC states.

June 9: AT&T files proposed rates for coaxial cable intercity tv program service; base rate of \$40 per mile per month for eight-hour daily service is called exorbitant.

June 23: Withdrawing reappointment of Comr. Ray C. Wakefield for another seven-year term, President Truman sends name of Rep. Robert F. Jones (R-Ohio) to Senate for confirmation as an FCC Commissioner.

June 30: Within an hour, Taft-Hartley Act becomes law and Supreme Court upholds constitutionality of Lea Act ban on feather-bedding.

July 7: NAB referendum provides associate membership status for networks by

vote of 629 to 28.

July 7: Abolition of federal ban on new construction lets broadcasters go ahead with building plans.

July 7: FCC proposes to approve sale of KMED Medford to Medford Radio Corp. which matched prior offer of Gibson Broadcasting Corp.; decision is first under Avco Rule "auction" provision in which approval went to competing bidder rather than to original "purchaser."

July 14: Brig. Gen. David Sarnoff becomes board chairman as well as president of RCA on retirement of former board chairman, Gen. James G. Harbord.

July 14: Senate confirms Robert F. Jones for seat on FCC.

July 28: FCC gets largest peacetime budget as both houses of Congress approve 1948 appropriations of \$6,240,000.

July 28: A 15-point plan for permanent continuous operation of BMB is approved, with ANA, AAAA and NAB support.

Aug. 4: Finch Telecommunications demonstrates Colorfax, full color facsimile process.

Aug. 18: Survey of NAB member stations shows average of commercial time is 66%, sustaining 34%, well within Blue Book 80-20 ratio.

Sept. 1: RCA offers to help other manufacturers get started in production of tv receivers by disclosing complete technical data of RCA's own new model.

Sept. 22: Fm Assn. convention plans aggressive promotion of fm in year ahead; Everett L. Dillard, founder and president of Continental (fm) Network, is elected FMA president.

Sept. 22: Self-regulation is theme of NAB convention; NBC and CBS affiliated meetings plump for code in preconvention sessions; convention votes for self-improvement code "to be promulgated as expeditiously as possible"; new NAB board, on day following convention, adopts new standards of practice, to become effective Feb. 1, 1948; move made despite warning by Procter & Gamble vice president Neil McElroy that radio's biggest customer would not favor any move to limit radio's commercial flexibility.

Sept. 29: National Assn. of Station Representatives is formed at five-hour meeting in New York called by Paul H. Raymer and Edward Petry; goal is promotion of spot radio.

Oct. 6: National Assn. of Station Representatives files complaint with U.S. Attorney General and FCC against CBS for assuming representation for non-network sales of affiliates formerly represented by NASR members.

Oct. 13: Charles R. Denny Jr. resigns as FCC chairman to join NBC as vice president and general counsel.

Oct. 13: First telecast from White House is made when President Truman addresses nation on food conservation.

Oct. 20: Government renews prosecution of AFM President James C. Petrillo; files amended bill of criminal information in U.S. District Court in Chicago.

Oct. 27: AFM orders members to stop making recordings and transcriptions as of Dec. 31 "and never again to make them."

Nov. 10: MBS subscribes to BMB, bringing all networks into industry research organization as earlier subscriptions of ABC,



SESAC

celebrating its 25th anniversary
salutes the 25th anniversary of

BROADCASTING
TELECASTING

NBC, CBS had been conditional on network unanimity.

Nov. 17: Tv network service extends to Boston with opening of AT&T radio relay system between that city and New York.

Nov. 24: Networks and AFM begin discussions for renewal of contracts after present pacts conclude Jan. 31, 1948.

Dec. 1: AFM President Petrillo calls off ban on performing for network co-op programs.

Dec. 29: President Truman appoints Wayne Coy, director of *Washington Post* stations, as FCC chairman; George E. Sterling, FCC chief engineer, as FCC commissioner to assume office immediately as re-

alternative to AT&T coaxial cable.

Jan. 12: Westinghouse breaks with Clear Channel Broadcasting Service, tells FCC that 20 superpower (750 kw) stations will not "adequately or economically solve the issues" of clear channel proceeding.

Jan. 12: Mrs. W. J. Virgin, owner of KMED Medford, Ore., refuses to sell station to competing bidder selected by FCC in preference to original "purchaser"; asks reconsideration and permission to complete that transfer.

Jan. 19: Federal Judge Walter La Buy again finds James C. Petrillo, AFM president, not guilty of violating Lea Act by causing strike of librarians at WAAF Chi-

Port Huron, Mich., case, holds Sec. 315 of Communication Act to comprise "absolute" prohibition against a station's censoring political broadcasts; states this federal prohibition will relieve station of responsibility for libelous material in political broadcasts.

Feb. 2: RCA announces development of a 16-inch tv picture tube, first metal kinescope, with picture area of 125 square inches.

Feb. 2: Loren Ryder, head of Paramount Pictures sound department, demonstrates film developed in 66 seconds.

Feb. 9: Western Union reveals plans to enter tv network field, starting with microwave relay between New York and Philadelphia.

Feb. 23: FCC assigns band for intercity tv relays operated by broadcasters for interim period until permanent common carrier facilities are available.

Feb. 23: Following successful test in Cincinnati, Transit Radio plans installation of fm receivers in bus and trolley lines of other cities, to receive special program service, largely music.

March 1: Senate Interstate & Foreign Commerce Committee orders FCC to hold up its clear channel decision as Sen. Edwin C. Johnson (D-Colo.), ranking minority member, introduces bill to break down clear channels and limit power to 50 kw.

March 1: NAB board approves \$200,000 promotion campaign for radio.

March 1: Rural Radio Network, fm project in New York State, financed by 10 farm cooperative organizations and calling for investment of \$400,000 in six outlets, to begin operation with three stations in May.

March 8: FCC starts hearings on right of stations to editorialize.

March 15: American Jewish Congress petitions FCC for revocation hearing for KMPC Los Angeles, charging station with "slanting" news comments.

March 22: FCC holds three-day hearing on proposed standards for facsimile broadcasting.

March 29: AT&T files new tariffs for intercity tv transmission, substantially lower than those proposed year ago.

March 29: With "The Washington Radio Market" B • T starts continuing series of studies of major radio markets.

March 29: FCC orders investigation of news policies of KMPC Los Angeles, WJR Detroit and WGAR Cleveland, stations owned by G. A. (Dick) Richards.

April 19: Court of Appeals for District of Columbia reverses FCC's non-hearing grant to Joseph P. Stanton of 10 kw daytime station at Philadelphia on WCKY Cincinnati's 1-B clear channel (1530 kc), rules that when licensee claims a grant would adversely affect him he must be given an opportunity to argue his cause and if the argument indicates that his rights would be adversely affected, a full dress hearing on the application must be held.

April 26: As Senate Commerce Committee closes hearing on Johnson Bill to break down clear channels, Acting Chairman Charles W. Tobey (R-N.H.) issues surprise order for new hearing to investigate broadcast allocations, regulation and patent ownership.

May 3: Affirming lower court's denial of an

FOUNDING FATHERS OF THE NARTB



TWO YEARS after the first commercial broadcast, the nation's broadcasters faced so many new and confused problems that a trade association was desperately needed. The founding fathers of NARTB met April 23, 1923 at the Drake Hotel, Chicago, to set up an organization known as National Assn. of Broadcasters. The first convention was held in connection with the New York Radio Show, with Comdr. Eugene F. McDonald Jr., then owner of WJAZ Chicago, as first president.

Taking part in the organization meeting were (l to r): Raymond Walker; C. H. Anderson; Frank W. Elliott, WHO Des Moines, later an NAB president; Comdr. McDonald; Paul Klugh, WJAZ manager; William S. Hedges, radio editor of the *Chicago Daily News*, operating WMAQ; Elliott Jenkins, WDAP Chicago (now WGN); A. B. Cooper; John Shepard 3d, Boston; Powel Crosley Jr., WLW Cincinnati.

Philip G. Loucks, now a communications lawyer, became managing director of

NAB before it was a decade old, resigning in 1935 to practice law. He was succeeded by James W. Baldwin, who had been NRA code authority for the industry. In 1938 Neville Miller, assistant to the president of Princeton U. and ex-mayor of Louisville, Ky., became the first paid president. Staff departments were set up for public relations, law, labor relations, research and engineering.

Networks were given board representation in 1942, with fm and tv directors added after World War II. FM Assn. and Television Broadcasters Assn. were merged with NAB, the latter in 1950 when the name was changed to National Assn. of Radio & Television Broadcasters. J. Harold Ryan, of the Storer stations, served as interim president in 1944-45, with Judge Justin Miller, of the U. S. Court of Appeals, elected president in 1945. A. D. Willard Jr., ex-CBS station manager, was elected executive vice president under Judge Miller. In 1951 Harold E. Fellows, of WEEI Boston, was elected president and still holds the office.

cess appointees. Mr. Sterling succeeds E. K. Jett, resigning to join *Baltimore Sunpapers* as vice president and radio director.

1948

Jan. 5: Year begins with AFM President James C. Petrillo pulling all AFM members out of recording studios; companies have two-year backlog of records on hand.

Jan. 5: WFIL-FM, *Philadelphia Inquirer* station, starts regular transmission of two facsimile editions a day, an eight-pager at 2:15 p.m., a four-pager at 5 p.m.

Jan. 12: NBC plans east coast microwave relay system for networking tv programs as

cago; Rep. Clarence F. Lea (D-Calif.), author of act, calls verdict "unwarranted."

Jan. 26: AT&T files fm tariffs; base monthly airline mile cost for 16 consecutive hours a day is \$10, compared to \$6 for am.

Feb. 2: FCC says programs of horserace information are all right if they're part of balanced overall program service.

Feb. 2: James C. Petrillo agrees to drop AFM ban against musicians performing for am programs duplicated on fm; extends network contracts 60 days.

Feb. 2: Senate approves appointments of Wayne Coy and George E. Sterling to FCC.

Feb. 2: FCC, by four to two vote in WHLS



In 1931 - this Sol Taishoff started **BROADCASTING** as the News Magazine of the Fifth Estate . . .

AT A TIME WHEN 9-YEAR-OLD
10,000 WATT **WWL** WAS THE
SOUTH'S MOST POTENT

Selling Force

In the 25 years since then—
Sol Taishoff has skillfully guided the
growth of a great news medium . . .

Broadcasting has expanded to become
Broadcasting-Telecasting—read by
90.4% of radio, television and
advertising executives . . .

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Vol. 1 No. 1 PUBLISHED IN WASHINGTON, D. C. OCTOBER 15, 1931 • 12¢
THE NEWS MAGAZINE OF THE FIFTH ESTATE

STATION **WOR** NEWARK · NJ

- ★ Operates on the most favorable **WAVE LENGTH**
has full time and is recognized as the standard of consistent program quality and clear dependable reception.
- ★ Enjoys Audience **ACCEPTANCE**
of more than ten years. Constantly growing in numbers, achieved by adherence to the highest policies and finest ethics of broadcasting.
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IS STILL THE SOUTH'S GREATEST SALESMAN

NOW A 50,000 WATT CLEAR CHANNEL **CBS** AFFILIATE

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FOR MOTION PICTURE AND TELEVISION PRODUCTION



CAMART DUAL SOUND READER

- Edit single and double system 16mm or 35mm optical sound!
- Edit single system Magnastripe or double system magnetic sound!
- Use with any 16mm motion picture viewer to obtain perfect lip-sync matching of picture to track!
- Works from left to right or right to left!
- Optical Model, \$195.00
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1845 BROADWAY (at 60th St.) NEW YORK 23 - Plaza 7-6977 - (also, CameraMart)



“Give to the world the best you have
and the best will come back to you”

Queen for a Day

. . . . now in its ELEVENTH year

A RAYMOND R. MORGAN PRODUCTION

injunction to WSAY Rochester, N.Y., to keep ABC and MBS from switching affiliations to other stations, U.S. Second Circuit Court of Appeals, New York, holds that network is not a common carrier and can make whatever contracts it wishes for the distribution of its programs.

May 10: Texas Attorney General notifies FCC that despite its WHLS Port Huron decision, Texas libel laws are still in effect and “stations carrying libelous material will be subject to state laws.”

May 10: FCC orders into effect earlier proposal assigning tv ch. 1 (44-50 mc) to non-government fixed and mobile services, denying fm spokesmen's pleas for that channel for use in fm network relaying; gives fm stations in 44-50 mc band until end of year to move to 88-108 mc; issues proposed new expanded tv allocation table; calls hearing on feasibility of tv use of frequencies above 475 mc; proposes required minimum hours of tv station operation be scaled from 12 hours a week for first 18 months to 28 hours a week after 36 months.

May 10: House Un-American Activities Committee to investigate station grants to Edward Lamb, Rep. F. Edward Hebert (D-La.) states after speech accusing Mr. Lamb of having “Communist associations and affiliations.”

May 17: Frank E. Mullen resigns as executive vice president of NBC to become president of G. A. Richards stations.

May 24: NAB convention approves new code, considerably revamped from original version, as ideal toward which operation should be aimed.

May 24: ABC makes public offering of 500,000 shares of voting stock; it is all sold in less than two hours at \$9 a share.

May 31: President Truman nominates Miss Frieda Hennock to FCC.

May 31: FCC's denial of an application made by WADC Akron because it contemplated full-time use of network programs is upheld by U.S. Court of Appeals for District of Columbia, which divides 2-to-1 over whether decision involved censorship.

May 31: D. C. Appellate Court refuses to rehear the WCKY case, in which it rules FCC should have heard WCKY Cincinnati before putting a daytimer on its channel; appeal to Supreme Court foreseen.

June 7: Gulf Oil Corp. starts sponsorship of *We the People* on both CBS Radio and CBS-TV; first regular sponsored simulcast series.

June 14: FCC authorizes commercial use of facsimile broadcasting on fm channels as of July 15; adopts rules and standards for printed broadcast medium.

June 14: Texas Co. puts old-style vaudeville show on tv; launches hour series on NBC-TV starring Milton Berle and with commercial delivered by Sid Stone, vaudeville pitchman.

June 28: Tv coverage of GOP convention makes history, reaches 10-12 million persons, costs an estimated \$200,000, was transmitted to midwest viewers by Stratovision.

June 28: Senate confirms appointment of Miss Hennock as first woman FCC commissioner.

July 5: FCC officially adopts its “Port

Because . . . in Memphis . . . *"There's more to see on Channel 3"* . . .

First BY A.R.B.!*

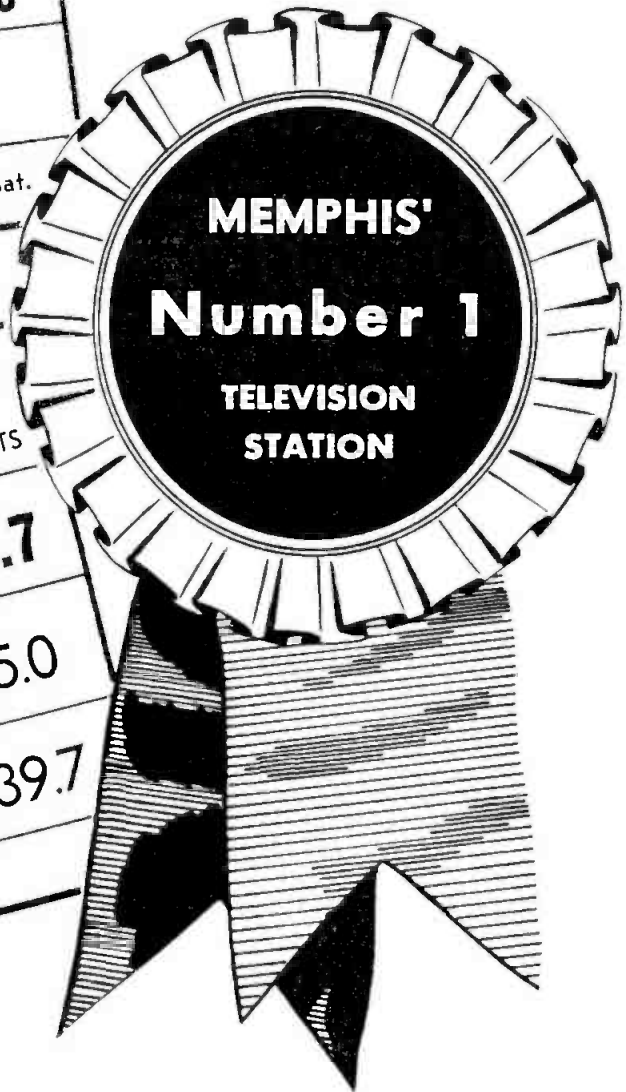
WREC-TV	STATION "B"	STATION "C"
40.0	32.3	27.7

*A.R.B. Report, June, 1956, Sign-On to Midnight, Sun. thru Sat.

First BY PULSE!*

STATION	LEADS IN QUARTER HOURS	TOTAL RATING POINTS
WREC-TV	187	4,438.7
STATION "B"	63	3,815.0
STATION "C"	60	3,239.7

*Pulse, May 1-7, 1956, Sign-On to Midnight



Delivering top coverage of the great Memphis and Mid-South Market with: 1. Top Shows! 2. Highest Antenna (1349 Feet Above mean Sea Level)! 3. Full Power!



WREC-TV
CHANNEL 3 MEMPHIS

Represented Nationally by The Katz Agency

Good Programs

not "gimmicks" build responsive family listening. Omahan's Dial KBON for family variety, news, sports, comedy, drama, mysteries, music, local personalities and commercials to inform them, not harass them. We solicit the family audience and try to respect it.

KBON

ONE OF OMAHA'S FINE RADIO STATIONS

The ONLY way you can really

REACH...

all of this rich Central Texas Market is with



It's the long reach that counts! Get over 158,126 TV Homes* with KTBC-TV and over \$782,517,000 E. B. I.**

*May 1, 1956
**Whole or Partial Coverage. Sales Management, 1956

KTBC'S radio voice REACHES 62 Central Texas counties... but rates are based on ONLY 20 counties of Austin's Trade Area!

KTBC

CHANNEL 7
CBS • NBC • ABC
316 kw MAX.



590 kc RADIO
CBS
5,000 watts [LS]

AUSTIN, TEXAS



Represented Nationally by
Paul H. Raymer Co., Inc

Huron" interpretation of political-broadcast law at outset of presidential campaign.

July 5: After severe Congressional criticism of some *Voice of America* programs, NBC and CBS withdraw from programming activities for VOA.

July 19: KPRC Houston asks court to set aside Commission's views on political broadcasting and itself interpret the law.

July 19: Inter-American Broadcasting Assn., meeting at Buenos Aires, rebukes Argentina for having virtually abolished "liberty of dissemination as conceived by our association."

July 26: FCC orders investigation of station representation by networks to see whether it violates Commission's network regulations.

July 26: Maj. E. H. Armstrong sues RCA and NBC for alleged infringement of five of his basic fm patents.

July 26: Dispatch to B.T. and personal letter to publisher from correspondent covering Inter-American Broadcasting Assn. meeting appear on front page of Peron-controlled *Democracia* along with editorial charging dire plot against Argentina.

July 26: Giveaway programs on radio networks alone total \$165,000 a week, a B.T. survey reveals.

July 26: U.S. District Court of New York orders ASCAP to stop collecting performance fees from motion picture theatres.

July 26: Five Baltimore stations are charged with contempt of court for broadcasting wire service dispatches of arrest and confession of a man charged with two murders; press associations join NAB in fight against "Baltimore gag" rule.

Aug. 9: FCC proposes rules for giveaways which would bar practically all such programs from air.

Aug. 9: Frederic W. Ziv buys World Broadcasting System from Decca Records for \$1.5 million.

Aug. 9: House Select Committee starts investigation of FCC by questioning Commission officials on their stand on political broadcasts.

Aug. 16: Westinghouse applies for commercial use of Stratovision.

Aug. 23: FCC proposes to limit ownership of am stations to seven by any entity in line with present limit of six fm and five tv stations.

Sept. 13: Complaints received from stations by NAB indicate that time chisels and per inquiry business are at all-time high.

Sept. 20: AFM President James C. Petrillo offers to end 8½-month old ban on recordings; proposes royalty payments to be made to a disinterested trustee, who would collect funds from recordings and use them to hire unemployed musicians, avoiding Taft-Hartley ban on direct payments to union.

Sept. 27: NBC proposed new tv affiliation contracts call for station to give NBC 30 hours of free time a month, while network assumes all connection costs; NBC sets objective of 28 hours a week of network service.

Sept. 27: Philco asks court to force AT&T to transmit from New York to Boston tv programs sent via Philco's own relay system from Philadelphia to New York; charges AT&T with insisting its intercity facilities be used all the way.

Oct. 4: FCC puts freeze on tv licensing and hearing functions, pending decision of changes in present tv standards.

Oct. 11: CBS purchases *Amos 'n' Andy* outright for \$2 million; makes strong effort to get Bergen and McCarthy away from NBC.

Oct. 11: Court of Appeals for District of Columbia rules that FCC must grant hearing to any station which claims it will be harmed by a grant of another application, even if interference would occur outside the normally protected contour, in decision reversing a non-hearing grant to put a 1 kw daytime station at Tarboro, N. C., on the 760 kw I-A clear channel of WJR Detroit.

Oct. 11: Transit Radio opens national sales offices in New York and Chicago to represent four licensees: WCTS (FM) Cincinnati KPRC-FM Houston, WIZZ (FM) Wilkes-Barre-Scranton, WPLH-FM Huntington, W. Va.

Oct. 18: Avco's Crosley Broadcasting Corp. (WLW Cincinnati, WINS New York) files application to buy WHAS Louisville for \$1,925,000.

Oct. 25: FCC rules that equal time provision of Communications law applies only to candidates competing against each other in the same contest.

Oct. 25: Ultrafax, high-speed communications system capable of transmitting and receiving a million words a minute, developed by RCA in cooperation with Eastman Kodak Co. and NBC, is demonstrated.

Nov. 1: Record companies and AFM reach agreement; companies to pay royalties to "public music fund" administered by impartial trustee.

Nov. 8: Robert D. Swezey resigns as vice president and general manager of MBS over appointment of Linus Travers, executive vice president of Yankee Network, as MBS vice president for sales and programs reporting directly to Edgar Kobak, network's president.

Nov. 22: FCC orders hearing on news policies of G. A. Richards, owner of KMPC Los Angeles, WJR Detroit and WGAR Cleveland.

Nov. 22: Assn. of Federal Communications Consulting Engineers is organized by 26 consultants.

Nov. 29: CBS gets Jack Benny program; will start Jan. 2 in same Sunday evening period (7-7:30 p.m.) and with same sponsor.

HAVE YOU A

Story

TO TELL?

Put it in records — inexpensively. Get your story into lots of hands at one time!

We'll press non-breakable records from your Master Tape and deliver labeled records back to you in protective sleeves and hardboard jackets. Prompt service.

- Large or Small Quantities
- Exceptionally Low Rates
- All Speeds and Sizes

*Sales Pitch for your Client—or Yourself

SEND FOR BROCHURE AND RATES



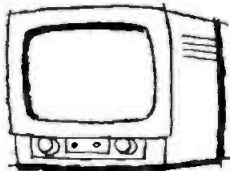
CREST RECORDS, INC.

220 BROADWAY
Huntington Sta. 15, N. Y.

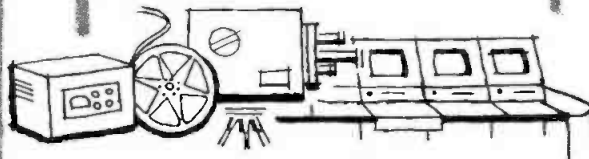


on the occasion of your

SILVER ANNIVERSARY

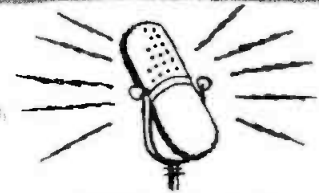


WTTV • Channel 4
"Serving the Hoosier Heartland"

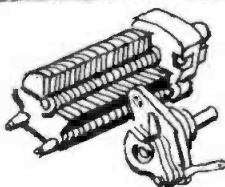


BROADCAST EQUIPMENT DIVISION

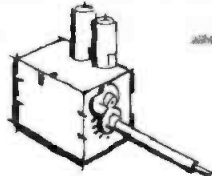
One of the few manufacturers making complete broadcast equipment



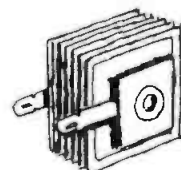
WTTT • 1370 KC
5000 Watt
Regional Station



AIR TRIMMER DIVISION



TUNER DIVISION



RECTIFIER DIVISION

Dear Betty and Sol:

Twenty five years is a quarter of a century. That long ago you gambled on broadcasting as an industry and started Broadcasting-Telecasting.

Thirty-one years ago WSOY, over the license signature of Secretary of Commerce Herbert Hoover, became known in Central Illinois.

The years have been kind to both of us. I hope we have deserved it . . . and I think we have.

Let's hope that the next quarter of a century will be equally as fruitful and satisfying for us, for our customers, for our associates.

Affectionately,

Merrill Lindsay

(American Tobacco Co.) it had on NBC; Edgar Bergen deal awaiting Internal Revenue Dept. ruling; Phil Harris-Alice Faye show to remain on NBC for time being.

Nov. 29: Bulova Watch Co. introduces plan for combining time signals with tv station identification announcements; 1949 advertising budget includes \$500,000 for tv, \$3 million for radio.

Nov. 29: Negotiations are in progress for sale of ABC to 20th Century-Fox.

Nov. 29: U.S. Court of Appeals for District of Columbia reverses FCC on denial of license renewal to WORL Boston; calls action arbitrary, capricious and without "substantial" evidence.

Dec. 6: Frank M. Folsom, executive vice president in charge of Victor Div., becomes president of RCA, succeeding Brig. Gen. David Sarnoff, who retains board chairmanship.

Dec. 6: Verdi's "Otello" is telecast in full from stage of Metropolitan Opera House in New York on ABC-TV with Texas Co. as sponsor.

Dec. 13: Justice Dept. investigates practices of major and minor leagues with regard to broadcasts.

Dec. 13: Fort Industry Co. files bid for WHAS Louisville matching that of Crosley Corp.

Dec. 20: Recording peace near as Labor Secretary Maurice Tobin and Attorney General Tom Clark approve "trust fund" plan as within Taft-Hartley Act; Samuel R. Rosenbaum, one-time president of WFIL Philadelphia, is chosen as impartial trustee and administrator of the fund.

Dec. 20: Bob Hope also files for WHAS Louisville under competitive bidding rule.

Dec. 27: Transcription companies sign five-year agreements with AFM.

1949

Jan. 3: Affirming FCC's denial of application of Bay State Beacon Inc. for Brockton, Mass., station which would offer 95% of its time for sale, Court of Appeals of District of Columbia rules Commission has right to examine percentages of commercial and sustaining time proposed by applicant.

Jan. 10: Daytime Stratovision tests deliver good pictures to some areas but in others local station interference mars reception.

Jan. 10: With Jack Benny and *Amos 'n' Andy* in its Sunday night lineup, CBS now tops NBC ratingwise in the critical 7-8 p.m. period.

Jan. 10: Resisting FCC order to move all fm to 88-108 mc, fm inventor E. H. Armstrong wins stay order from U.S. Court of Appeals for District of Columbia permitting his experimental station, W2XMN Alpine, N. J., to continue operating on 44.1 mc pending a hearing.

Jan. 10: Admiral Corp. will sponsor hour-long musical revue series, *Friday Night Frolic*, on combined NBC and DuMont tv networks, starring Sid Caesar, Imogene Coca and the Gower and Marge Champion dance team.

Jan. 17: John Churchill resigns as BMB research director; NAB lends its director of research, Dr. Kenneth H. Baker, to supervise BMB's second nationwide study of station and network audiences.

Jan. 17: Liggett & Myers contracts for baseball telecasts also include exclusive right to in-park advertising, so that camera in covering games will have only Chesterfield ads in background.

Jan. 17: AT&T coaxial cable links east coast and midwest tv stations; 90-minute dedicatory telecast is far from great.

Jan. 24: CBS gets services of Bing Crosby for both radio and tv.

Jan. 31: Baltimore court finds three stations guilty of contempt for violating court's rule prohibiting publication of crime news, fines WITH \$500 and costs, James P. Connolly, WITH commentator, \$100 and costs, WFBR \$300 and costs, WCBM \$300 and costs; WISD, in suburban Essex, found not guilty in absence of proof its broadcasts were heard in city.

Jan. 31: CBS signs Edgar Bergen and Red Skelton; other deals reported near to signing stage.

Jan. 31: Academy of Television Arts & Sciences presents first Emmy awards; KTSL Los Angeles telecasts ceremonies.

Jan. 31: KMED Medford, Ore., tells FCC its sale to Gibson Broadcasting is off and all because of Commission's competitive bidding rule.

Feb. 7: Appellate Div. of New York Supreme Court sets aside award of \$490,419 to Donald Flamm, former owner of WMCA New York, in suit against Edward J. Noble, ABC board chairman, to whom Mr. Flamm sold WMCA in 1941.

Feb. 7: Pennsylvania State Board of Censors of Motion Pictures orders censorship of tv films before they are telecast by any Pennsylvania station.

Feb. 14: NBC rescinds rule against use of transcriptions on network.

Congratulations and best wishes, Sol

United Broadcasting Company

WOOK	WANT	WOOK-TV
WSID	WINX	WACH-TV
WJMO	WYOU	WTFL (TV)
WARK-CBS	WFAN-FM	
	WORLD NEWS SERVICE	

One Score and Five Years Ago . . .

A lot of history has been made during the twenty-five years since "Broadcasting" began to serve the radio industry. And we now seem to have gone full cycle in programming to public taste.

Remember in 1931 that the leaders among radio stations did not allow price mentions? Remember the great appeal of "soft sell" announcers like Norman Brokenshire, Frank Gallup, John Reed King, Frank Knight, David Ross and other great names? As audiences grew, the competition increased, and so did the sound and fury. Then some radio stations began to specialize.



The Music Station for Southern California

It was 1938 when KFAC programmed its first concert. The audience acceptance of that first hour led to the gradual development of KFAC as it is today—the music station of Southern

California. Over 50% of the radio homes of this area listen to KFAC during the week, according to Pulse. Twenty-seven of our advertisers have been with us two years or more. They have found that the KFAC "soft sell" does sell. Our business

reflects the growing awareness of this fact. We are happy to have played our part in the development and progress of the still young industry which "Broadcasting•Telecasting" serves so well.

Feb. 28: Crosley Broadcasting Corp. is left as only bidder for WHAS Louisville as Bob Hope and Fort Industry Co. drop out.

March 7: NBC affiliates give network a vote of confidence at Chicago meeting.

March 7: Hugh Feltis resigns as president of BMB to become general manager of KING Seattle.

March 21: Fred Allen signs contract giving NBC exclusive rights to his services for radio and tv.

April 4: NAB protests limitations on use of 540 kc channel proposed by FCC: to limit power to 1 kw and no use at all within 25 miles of some 224 military installations; points out that 1947 Atlantic City allocations made 540 kc a broadcast channel.

April 11: Frank K. White, president of Columbia Records and previously treasurer and vice president of CBS, becomes presi-

dent of Mutual, succeeding Edgar Kobak, retiring to open office as business consultant.

April 18: After stormy debate on convention floor, with expansion of Broadcast Advertising Dept. of NAB demanded, board creates Broadcast Advertising Bureau, names Maurice B. Mitchell as its director, operating under a board policy committee, and earmarks \$100,000 to get it going.

April 18: BMB wins a vote of confidence from convention and a loan of \$75,000 from NAB.

April 18: International High Frequency Conference at Mexico City comes to stormy end as U.S. delegation refuses to approve a pilot plan giving Russia and other countries a greater share of channel hours; Russia also refuses to sign.

May 2: Two New York-Chicago channels added to AT&T coaxial cable service now

provide three west-bound and one east-bound channel for tv programs.

May 9: President Truman nominates FCC Comr. Edward M. Webster for reappointment to a 7-year term.

May 9: FCC authorizes NBC to operate a uhf station at Bridgeport, Conn., for experimental rebroadcasts of programs of uhf WNBT (TV) New York.

May 9: Arthur Godfrey was top CBS wage-earner in 1948 with pay of \$258,450, not including the \$123,624 paid by CBS to Arthur Godfrey Productions for "program services" nor the \$58,441 AGP got from Columbia Records. Lowell Thomas was top "independent contractor" on the network, getting \$402,300 for program services.

May 16: CBS signs Frank Stanton to 10-year contract to continue as president at base salary of \$100,000 a year, followed by 10-year consultant's contract at \$25,000 a year.

May 16: Don Lee Broadcasting System, 45-station Pacific Coast network, elevates President Lewis Allen Weiss to post of board chairman, promotes Willet H. Brown from executive vice president to president.

May 16: Don McNeill, conductor of ABC's *Breakfast Club*, was paid \$180,229 by ABC in 1948, top pay made by network for services.

May 23: Mark Woods signs five-year contract with ABC to remain as president at \$75,000 a year; Robert E. Kintner as executive vice president at \$50,000 and C. Nicholas Priaulx as vice president and treasurer at \$27,500; all provide for increases if earnings improve.

May 23: Associated Actors & Artistes of America, parent AFL talent union, sets plans for new branch, Television Authority, to end conflicting claims of Actors' Equity, AFRA, Screen Actors Guild and others.

May 30: FCC consolidates all major tv problems, including uhf-vhf allocations and color; plans hearings to start in August.

May 30: Arkansas Supreme Court upholds Little Rock's city tax on radio stations.

May 30: Rep. John Rankin (D-Miss.) introduces bill rendering networks, stations and broadcaster-commentators liable to suit by a person slandered in district where he resides "at the county seat" by law of Congress; FCC is "too slow," Rep. Rankin states.

May 30: Disputing suggestion of FCC Chairman Wayne Coy that fm stations be forced to duplicate am programs when facilities jointly operated, Fm Assn. President William E. Ware declares that "such regulations would sound the death knell of fm."

May 30: WORL Boston goes off air after fighting for license renewal since 1945.

May 30: Longest direct tv pickup, 129 miles, made by KFMB-TV San Diego during dedication when it got and rebroadcast salute from KTLA (TV) Los Angeles without special equipment of any kind.


June 6: FCC sanctions editorializing by broadcast stations within undefined limits of "fairness" and "balance" by 4-to-1 vote, overriding eight-year old Mayflower decision; Comr. Frieda B. Henlock, dissenting, contends majority's standard of fairness is "virtually impossible of enforcement"; CBS announces it will editorialize "from time to time."



WICHITA'S NIGHT TIME FAVORITE!

LATE DATE

with
MARY GAYLE and ERNIE

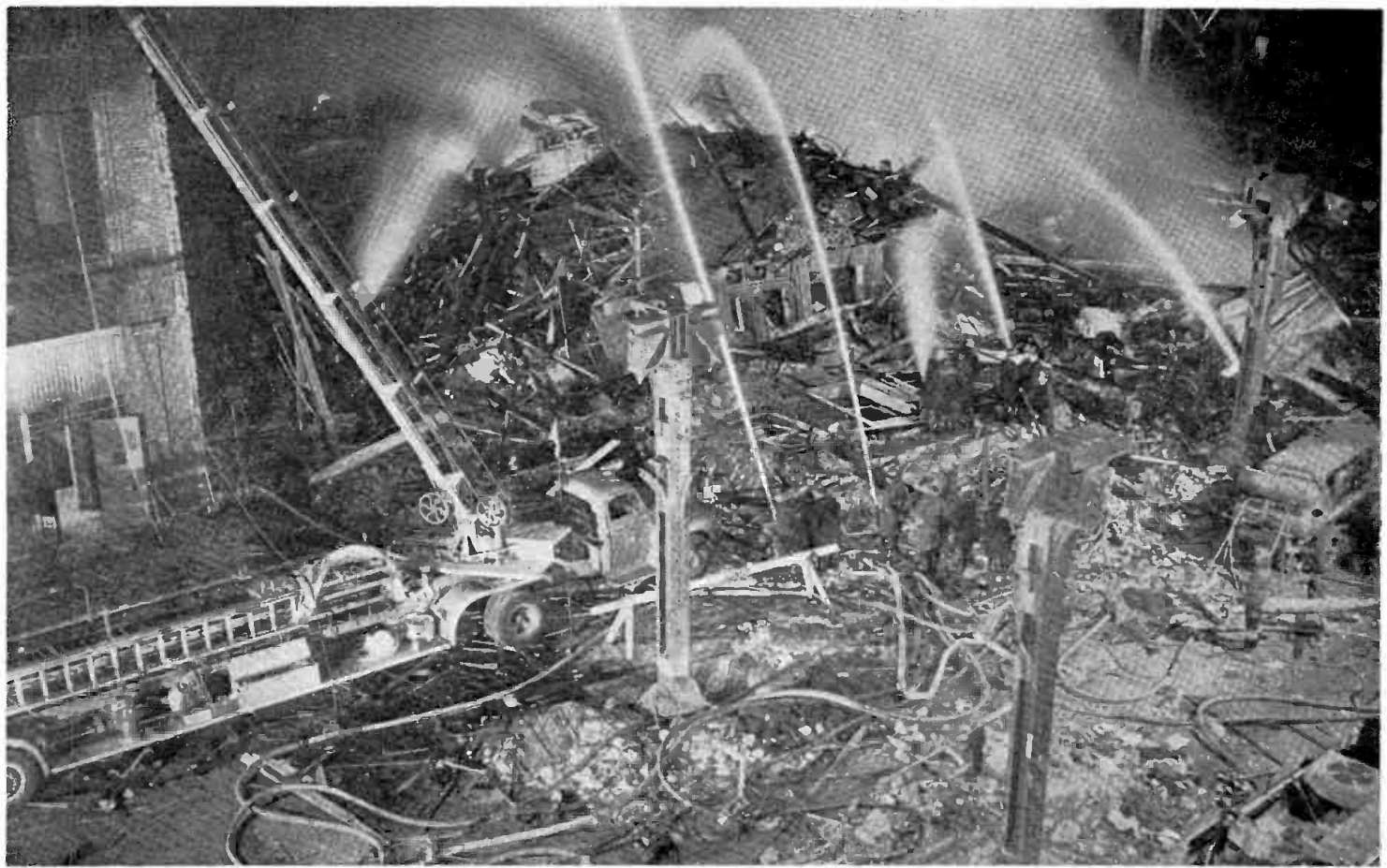


Wichita Windy says:

"Mary Gayle and Ernie keep Kansas viewers wide-eyed with **LATE DATE**. (Selected films from NTA Selznick, NTA 'TNT,' and 20th Century Fox packages — plus other choice groups from Hollywood.) To sell KANSAS buy KTVH with unduplicated CBS-TV coverage, reinforced by local-impact programming."

KTVH
KANSAS

CHANNEL 12
CBS — BASIC
Howard O. Peterson, General Manager
Represented Nationally by
H-R Television, Inc.



Three-and-one-half-million-dollar granary explosion and fire, Philadelphia, Pa.—Photo courtesy of PHILADELPHIA INQUIRER.

WFIL-TV films “hot” news with Du Pont 931 —and it’s on the air in minutes

An explosion shook Philadelphia’s Market Street at 8:03 P.M., March 28, 1956, and WFIL-TV cameramen were on the scene moments later—their cameras loaded with Type 931 Motion Picture Film.

Well-known WFIL-TV News Director Gunner Back says: “Our photographers fed film back to the station for our 11 P. M. ‘RCA-Victor News Reel’ just as fast as it was shot. Although it was still coming out of the processing machine 10 minutes before air time, we were sure of the good

pictures we would get.”

Du Pont High Speed Rapid Reversal Film, Type 931, is a favorite of WFIL Photographer Harry W. Krause, who reports: “Du Pont 931 has what it takes for TV work—it’s a rugged film with high speed, wide latitude, good contrast and never blocks up an optical sound track.”

FOR MORE INFORMATION about Du Pont Motion Picture Films, ask your nearest Du Pont Sales Office or write the Du Pont Company, Photo Products Department, Wilmington 98, Del. In Canada: Du Pont Company of Canada Limited, Toronto.

SALES OFFICES

Atlanta 8, Ga.805 Peachtree Building
Boston 10, Mass.140 Federal Street
Chicago 30, Ill.4560 Touhy Avenue, Lincolnwood
Cleveland 16, Ohio20950 Center Ridge Road
Dallas 7, Texas1628 Oak Lawn Avenue
Los Angeles 38, Calif.7051 Santa Monica Blvd.
New York 11, N. Y.248 West 18th Street
Wynnewood, Pa.308 East Lancaster Avenue
Export.....Nemours Bldg., Wilmington 98, Delaware



REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY

DU PONT MOTION PICTURE FILM



Du Pont Technical Representative Dudley Field (center) examines some “hot” processed 931 footage with WFIL Photo Department.



View of disastrous fire can be seen on monitor. Contrast range of Du Pont Type 931 film is just right for TV.



News Director Gunner Back says: “The quality of our news film on Type 931 Motion Picture Film has been consistently high.”

June 13: FCC repeals Avco rule which for four years has required stations up for sale to be advertised for competing bids; admits rule had failed its purpose and often inflicted "severe economic and other hardships" on buyers and sellers.

June 13: Maryland Court of Appeals reverses lower court ruling that upheld "Baltimore gag" rule, reverses contempt citations against WCBM, WITH and WFBR Baltimore and James P. Connolly, former WITH news editor.

June 13: Frank E. Mullen's contract as president of the G. A. Richards stations is cancelled; he retains 15% interest in KMPC Los Angeles acquired for \$54,787; will be paid year's salary of \$75,000 for next 12 months, plus \$75,000 more if NBC affiliates with KMPC before Aug. 1, 1952.

June 13: FCC's right to use discretion in granting or denying oral arguments on legal sufficiency of a licensee's claim of potential

interference from pending applications is affirmed by U.S. Supreme Court in decision reversing lower court's ruling in WJR Detroit daytime skywave case.

June 13: NAB Tv Music Committee and ASCAP reach tentative agreement on am formula plus 10% as basis for tv music licenses; stations and ASCAP members asked to approve before July 1 deadline.

June 27: Broadcast Advertising Bureau transfers headquarters to New York; plans expanded operations with \$200,000 budget.

July 4: CBS, having announced that it would broadcast editorials over its own name, now says it will sell time for "expression of opinion on public issues."

July 11: Sylvester L. (Pat) Weaver, vice president and radio-tv director of Young & Rubicam, joins NBC as vice president in charge of television.

July 18: NAB Board streamlines associa-

tion organization, establishes an audio division comprising both am and fm and a video division; A. D. Willard, executive vice president, declines appointment as head of video division and resigns to return to private industry.

July 18: FCC announces tv allocations plan: to add 42 uhf channels to the present 12 vhf channels, with another 23 to 28 uhf channels reserved for experimental television, providing for 2,245 tv stations in 1,400 communities.

Aug. 29: FCC bans giveaways as violation of criminal lottery laws.

Sept. 5: ABC, CBS, NBC seek injunctions to prevent FCC from putting its anti-give-away ruling into effect.

Sept. 12: AT&T's policy of not connecting its network tv facilities with those of private broadcasters is called "unlawful" in proposed FCC report.

THE HIRED HANDS HAVE PROSPERED, TOO

BROADCAST employes have long been the second highest paid in American industry, according to a compilation of average pay by the Office of Business Economics, Dept. of Commerce.

Starting with 1930, the second year in which average income figures were compiled, broadcast salaries and wages have been far ahead of most industries. They have ranked second to brokerage employes most of the time, except in the mid-30s when air transport employes were ahead temporarily.

Broadcast wages averaged \$6,333 in

1955, a figure second only to the \$8,078 for brokerage employes. Since broadcasting became a nationwide industry the average wage level has risen 2½ times. A factor in the broadcast average pay is the high degree of variance in pay levels of different types of employes.

Preliminary figures compiled early this month by NARTB show that salaries and wages comprise approximately 40% of total expenditures at television stations (includes non-member as well as member stations but does not include networks or their owned stations, educa-

tional stations or stations in territories).

Highest wage-salary item at tv stations was program salaries (total money spent, including talent). Technical pay was next, about two-thirds the program figure. General administrative ran half of programming, with sales almost one-third.

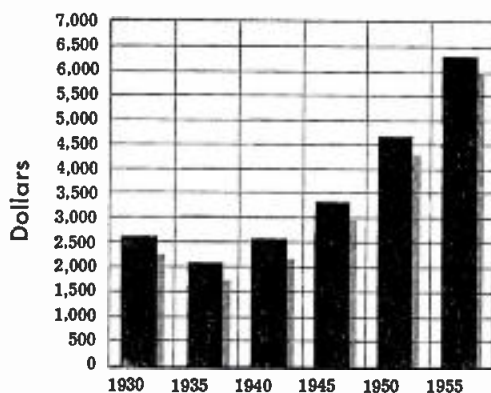
NARTB's compilation for tv was not broken down by exact percentage figures, but a more detailed story is told by the association in the case of radio stations. Total wages and salaries comprise 55.8% of total money spent, of which technical and programming comprise 31.4%, sales 11% and general-administrative 13.4%.

AVERAGE ANNUAL EARNINGS BY INDUSTRIES* 1930-1935

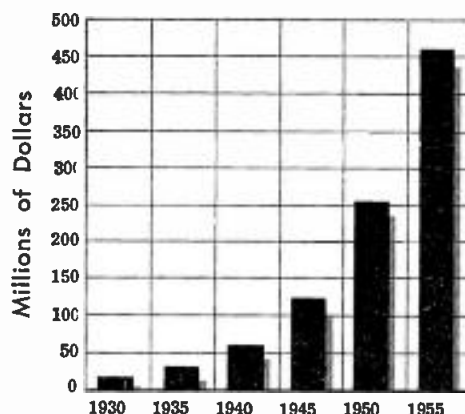
1930		1935		1940	
Brokerage	\$3,097	Brokerage	\$2,770	Brokerage	\$2,845
Broadcasting	\$2,624	Air Transport	\$2,195	Broadcasting	\$2,554
Air Transport	\$2,424	Broadcasting	\$2,089	Air Transport	\$2,239
Business Services	\$2,412	Motion Pictures	\$1,892	Oil, Coal Products	\$1,954
Insurance Carriers	\$2,226	Business Services	\$1,884	Autos, Equipment	\$1,934
1945		1950		1955	
Brokerage	\$5,286	Brokerage	\$6,122	Brokerage	\$8,078
Broadcasting	\$3,515	Broadcasting	\$4,698	Broadcasting	\$6,333
Engineering, Professional Services	\$3,258	Oil, Coal Products	\$4,315	Pipelines	\$5,615
Pipelines	\$3,230	Pipelines	\$4,296	Oil, Coal Products	\$5,593
Oil, Coal Products	\$3,097	Engineering, Professional Services	\$4,106	Autos, Equipment	\$5,323

* Fulltime employes. Covers five highest industries by five-year segments.

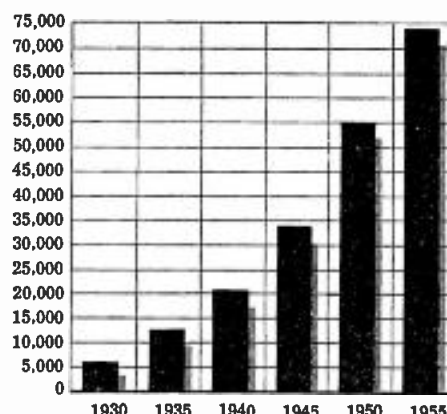
AVERAGE ANNUAL EARNINGS FOR FULLTIME EMPLOYEES



TOTAL COMPENSATION EARNED BY EMPLOYEES



NUMBER OF FULLTIME EMPLOYEES IN RADIO-TV BROADCASTING





Joseph B. Haigh, Chief Engineer, KFJZ, Fort Worth, Texas, SAYS:

“Low image retention . . . that’s why KFJZ finds General Electric camera tubes a good investment!”

“We particularly like the low image retention of G-E camera tubes. Some days our cameras must preview commercials for hours at a time. They are required to focus on a stationary object like a trademark, and then image burn-in becomes a problem.

“With General Electric camera tubes, we’ve found that the risk of burn-in is reduced. Also, the tubes have good image resolution, and pick up fine detail. Black-white contrast is sharp.

“Furthermore, G-E tube packaging is the best we’ve seen. It protects spare image orthicons from dirt and damage, and makes it easy to store them

compactly, so that they take up minimum space.

“From package to performance, General Electric camera tubes have proved themselves here at KFJZ. They help us provide crisp and clear pictures that mean pleasant viewing in Fort Worth homes.”

* * *

Benefit from the many quality features of General Electric Broadcast-Designed image orthicons! Your G-E tube distributor stocks them . . . can give immediate delivery. Call him today! *Electronic Components Division, General Electric Company, Schenectady 5, New York.*

Progress Is Our Most Important Product

GENERAL  ELECTRIC

161-1FB

Sept. 12: Attempts of tv networks to obtain exclusive rights to World Series end in offer of telecasts to all on "no pay, no charge" terms; Gillette Safety Razor Co. buys rights, gets tv time free.

Sept. 26: FCC denies sale of WHAS Louisville to Crosley Corp. because of overlap between WHAS and WLW Cincinnati.

Sept. 26: Justice Dept. files antitrust suit against *Lorain (Ohio) Journal*, charging conspiracy to damage WEOL-AM-FM Elyria-Lorain through restraint and monopoly of the dissemination of news and advertising.

Sept. 26: FCC suspends ban on giveaway programs until court tests decided.

Sept. 26: Schenley Distillers, after stirring up broadcasters by proposing to buy time for its hard liquor products, decides to maintain its "no radio" policy; reports more than 200

stations were ready to accept hard liquor commercials.

Oct. 10: Niles Trammell becomes NBC board chairman; Joseph McConnell, RCA executive vice president, succeeds him as NBC president.

Oct. 10: CBS demonstrates studio, film and outside pickups in color to FCC; observers find quality generally good.

Oct. 10: Efforts of Associated Actors & Artistes of America to vest tv jurisdiction in new 4-A Television Authority hits snag when Screen Actors Guild refuses to yield any jurisdiction over films.

Oct. 17: RCA official demonstration of its color system to FCC, presented in rush, is admittedly disappointing; later informal showings much better.

Oct. 24: Tv networks sign five-year con-

tracts with ASCAP retroactive to Jan. 1, 1949; work commences on per program license terms.

Oct. 31: U.S. District Court for Eastern District of Pennsylvania rules that attempt of State Board of Censorship to require censorship of tv films is invalid because it infringes on field of interstate commerce.

Oct. 31: AFM issues film rates: \$27 a man for 15 minutes or less, compared to live tv network rate of \$16.20 a man for 30 minutes or less; union also proposes that musicians be employed as librarians and film cutters.

Nov. 7: Mutual and Gillette Safety Razor Co. sign seven-year, \$1 million contract for radio rights to World Series and All-Star baseball games.

Nov. 14: U.S. Supreme Court upholds Little Rock city taxes of \$250 a year on generation of radio waves and \$50 on solicitors of local advertisers.

Nov. 14: NBC reorganizes into three self-contained operating divisions: tv network, radio network, o&o stations, plus small high-level management staff.

Nov. 21: NAB approves plan to reorganize BMB as independent stock company along line of BMI; extends deadline for dissolution of present BMB to July 1, 1950.

Nov. 21: Television Authority is launched as AFL talent union for television, despite opposition of Screen Actors Guild and Screen Extras Guild.

Dec. 12: Stalemated when U.S. rejects Cuba's channel demands, NARBA conference at Montreal recesses for four months to give U.S. and Cuba time to work out an agreement.

Dec. 12: Fm Assn. votes to disband, merge with NAB.

1950

Jan. 2: Robert E. Kintner becomes president of ABC as Mark Woods is elected vice chairman.

Jan. 2: NBC-TV asks affiliates to clear 2½ hours on Saturday night for network variety series.

Jan. 9: DuMont scores NBC Saturday night request as clear attempt to freeze out competition; asks FCC to stop the attempt.

Jan. 9: NBC opens uhf tv satellite station in Bridgeport, Conn., for experimental re-broadcasts of WNB(TV) New York programs on 529-535 mc band.

Jan. 16: U.S. Supreme Court refuses to review decision of Maryland Court of Appeals invalidating Baltimore court principle that broadcasting or publishing news of an indicted criminal constitutes contempt of court; effect is to extend to Maryland generally accepted rules of free speech in crime reporting.

Jan. 16: CBS reports 90% of those seeing its demonstration colorcasts in Washington say they find color more enjoyable than black-and-white; puts on half-hour show twice daily to 300 spectators.

Feb. 13: U.S. Supreme Court rules that FCC disapproval of a contract negotiated by a licensee is not enough to invalidate the contract in a decision upholding an award to Southern Broadcasting Stations in its suit against Georgia School of Technology (WGST Atlanta).

Feb. 13: FCC approves request of Zenith Radio Corp. for public test of Phonevision in Chicago.



How much should a Tape Recorder cost?

\$45,000* The new Ampex Videotape Recorder at \$45,000 achieves flawless reproduction of TV picture and sound. The system not only promises to revolutionize network telecasting but will actually reduce material costs by 99%. In hundreds of TV stations throughout the country Ampex Videotape Recording will repay its cost in less than a year.

\$1,315* The Ampex Model 350 studio console recorder at \$1,315, costs less per hour than any other similar recorder you can buy. Year after year it continues to perform within original specifications and inevitably requires fewer adjustments and parts replacements than machines of lesser quality.

\$545* The Ampex Model 601 portable recorder at \$545 gives superb performance inside and outside of the studio. This price buys both the finest portable performance available and the most hours of service per dollar.

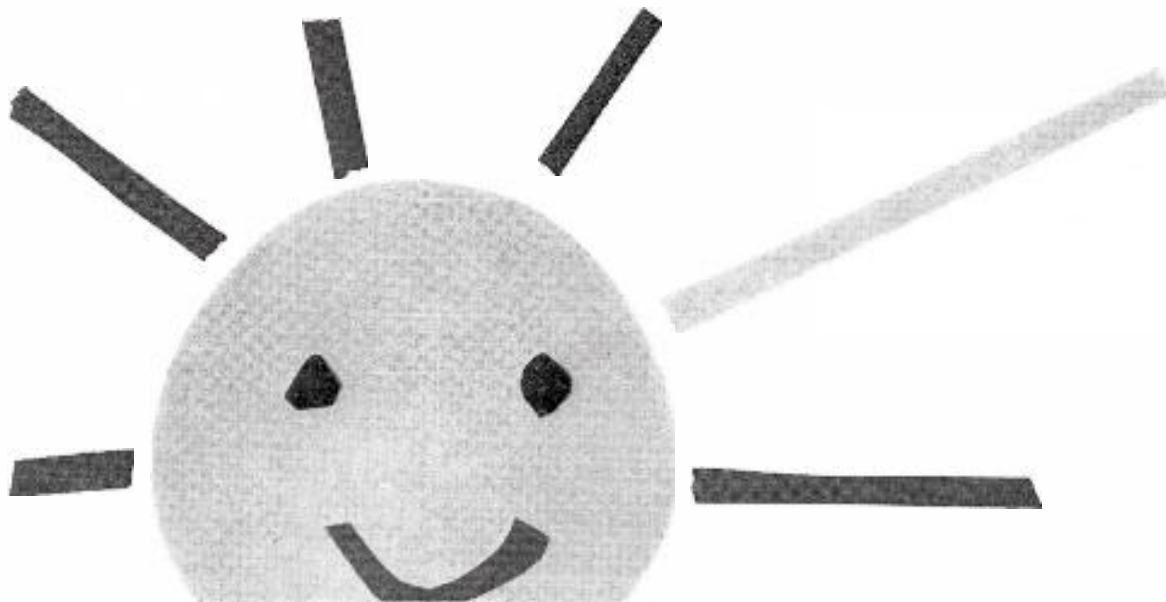
**YOU CAN PAY LESS FOR A TAPE RECORDER BUT FOR PROFESSIONAL USE
YOU CAN'T AFFORD TO BUY LESS THAN THE BEST**

*Net price as of August 1, 1956 and subject to change.

SIGNATURE OF PERFECTION IN MAGNETIC TAPE RECORDERS
934 Charter Street • Redwood City, California



**MORNING 'TIL NIGHT
EVERY HOUR ON THE HOUR**



NONSTOP BETWEEN



NEW YORK-CHICAGO

From 8 am to 9 pm New York to Chicago and 7 am to 11 pm Chicago to New York



**AMERICAN
AIRLINES**

America's Leading Airline

Feb. 20: Finding that NBC's plan for a 2½-hour Saturday night tv program violates the FCC's network rules, Commission starts issuing temporary licenses to stations which have agreed to take all or part of the program.

March 6: New Mexico appellate court rules all KOB Albuquerque broadcasts are interstate commerce and therefore not taxable by state; Virginia General Assembly passes bill forbidding cities, towns or counties in state from levying license or privilege taxes on broadcasting stations.

March 6: A. C. Nielsen Co. buys national network Hooperatings from C. E. Hooper Inc.

March 6: Richland County Common Pleas Court dismisses petition of WMAN Mans-

field, Ohio, for injunction against Mansfield Board of Education so station might broadcast high school basketball games.

March 20: Broadcast Audience Measurement is formed as successor to BMB; to be financed through sale of stock to broadcasters on BMI pattern.

March 20: Hearing on news policies of G. A. Richards stations opens in Los Angeles.

March 20: Gov. John S. Battle of Virginia signs law prohibiting city, town or county tax on radio or tv stations.

March 20: Forbidden by the FCC from censoring political broadcasts, broadcasters are not liable for defamatory remarks in such broadcasts, Federal District Court Judge Kirkpatrick rules in suit of David

H. H. Felix against five Philadelphia stations.

March 27: WFIL Philadelphia cuts night rates, increases daytime rates, as move to adjust radio price scale to growing audience for tv.

April 3: RCA shows its new tri-color picture tube; calls for adoption of compatible color standards.

April 3: WTMJ-FM Milwaukee, first fm station west of the Alleghenies, turns back its license and goes off air after 10 years.

April 17: FCC, interpreting its decision on editorializing, says stations have "an affirmative duty to seek out, aid and encourage the broadcast of opposing views on controversial questions of public importance."

April 17: Procter & Gamble Co. asks for two-year contracts with no rate increases and a third year option at not more than a 33-1/3% boost from tv stations to carry its *Beulah Show* on ABC-TV; NARSR protests the proposed rate freeze.

April 24: William B. Ryan, general manager of KFI Los Angeles, is elected general manager of NAB to direct departmental operations.

May 15: Television does not hurt attendance at sports events after first year of set ownership, when novelty has worn off, according to study conducted by Jerry Jordan.

May 22: CBS and its owned stations withdraw from NAB.

May 22: Color Television Inc. demonstrates its color system to FCC.

May 22: DuMont shows its new three-color direct view tv receiver tube.

May 29: Chromatic Television Labs and Don Lee Broadcasting System both announce development of new tri-color tv tubes.

June 5: NAB appears in favor of proposed FCC restrictions on tv programs in which sight and sound are not integrated on behalf of its radio members and opposing these restrictions on behalf of NAB tv members.

June 5: ABC and its five owned stations pull out of NAB.

June 5: NBC starts counter raid for CBS talent; signs Groucho Marx to eight-year \$3 million capital gains contract; goes after other name stars.

June 12: NBC signs Bob Hope to five-year contract.

June 12: KFI-AM-FM-TV Los Angeles asks all employees to sign loyalty oaths disclaiming membership in the Communist Party or other subversive groups.

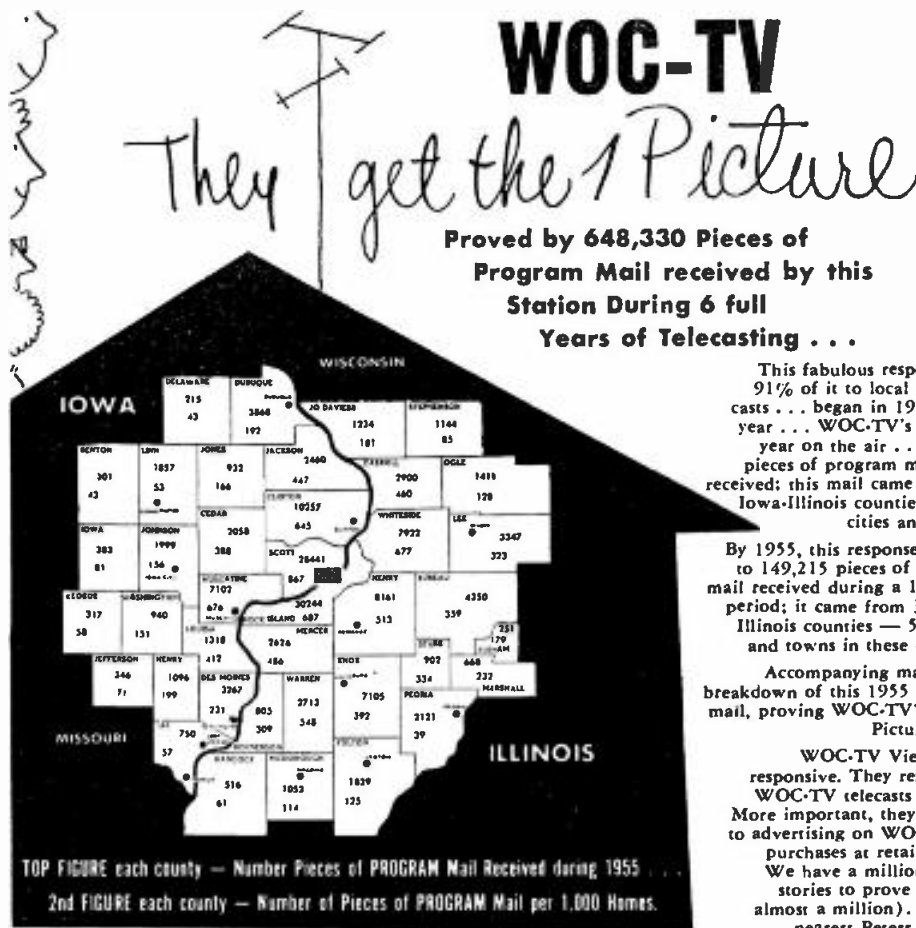
June 12: Radio Mfrs. Assn. becomes Radio-Television Mfrs. Assn.

June 19: ABC signs Don McNeill, conductor of *Breakfast Club*, to 20-year contract; also purchases *Screen Guild Players*; NBC signs Kate Smith to five-year tv contract.

June 19: John Shepard III, founder of Yankee Network, dies of heart attack at 64.

June 19: Skiatron Corp. announces "Subscriber Vision" as its entry in toll tv field.

July 3: In an advertisement headed "Two Umpires Behind the Plate Isn't Any Good in Broadcasting, Either," Stanley Breyer, commercial manager, KJBS San Francisco, challenges Hooper and Pulse to underwrite a house-to-house coincidental survey in the



WOC-TV 39-COUNTY COVERAGE DATA —

Population	• 1,568,500
Families	• 484,800
Retail Sales	• \$1,926,588,000
Effective buying Income	• \$2,582,388,000
Source	• 1956 Survey of Buying Income (Sales Management)
Number TV Homes	• 317,902
Source	• Advertising Research Foundation

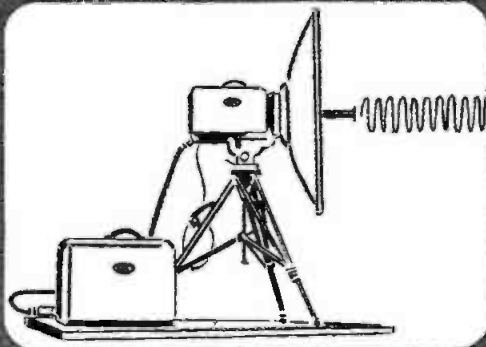
**WOC-TV Owned and Operated by Central Broadcasting Co.
Davenport, Iowa**



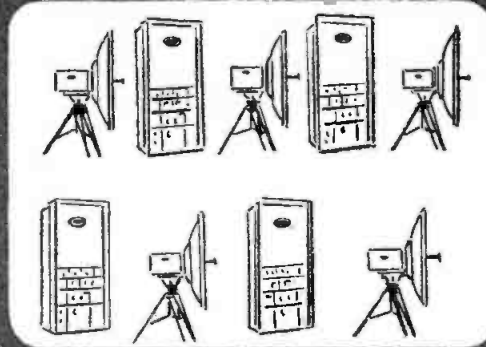
The Quint-Cities Station — Davenport and Bettendorf in Iowa; Rock Island, Moline and East Moline in Illinois.

Col. B. J. Palmer, President
Ernest C. Sanders, Res. Mgr.
Mark Woodlinger Res. Sales Manager
**PETERS, GRIFFIN,
WOODWARD, INC.**
EXCLUSIVE NATIONAL REPRESENTATIVE

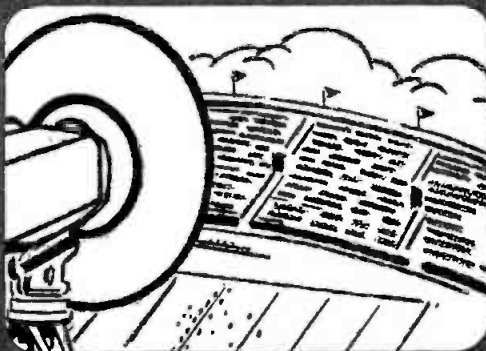
Best-Selling 20-Second Spot



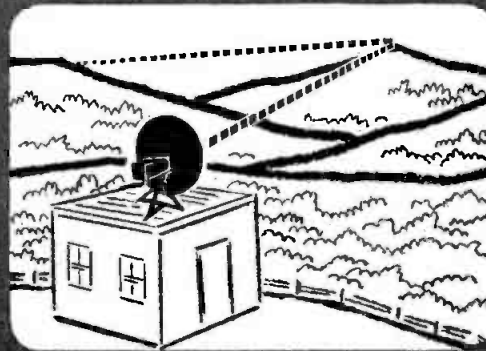
1. This is the famous Raytheon KTR-1000A microwave relay—just one in the biggest line of TV microwave relays in the industry.



2. Available in rack mounted or portable, 100 milliwatts or one watt at 6000 and 7000 mc; and 100 milliwatts in portable at 13,000 mc.



3. Four light, compact, portable units, total weight only 162 lbs., ideal for remotes. Provide simultaneous transmission of high fidelity audio with full NTSC color or monochrome video.



4. As STL's too, Raytheon links provide reliable, low-cost operation, with either portable or rack mounted equipment.



5. These and many other advantages add up to one big FACT—Raytheon KTR links outsell all competitive makes.



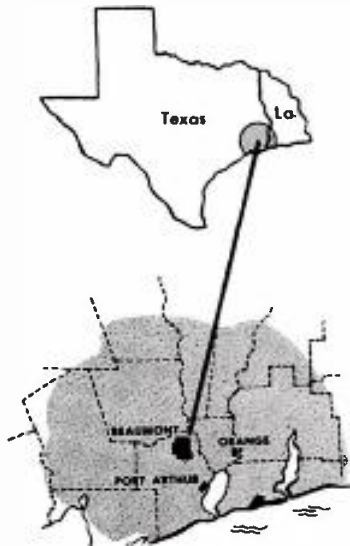
6. For full details, please write Raytheon Manufacturing Company, Equipment Marketing Department, Waltham 54, Mass., Dept. 6120.

See Raytheon's exhibit at Rooms 659-660, at the USITA Show, Conrad Hilton Hotel, Chicago, Ill., Oct. 15-17

TV KFDM AM

STUDIOS IN BEAUMONT

**Dominates This Important
Gold Coast Cities Market**



FACTS — KFDM-TV

1. Channel 6 — 100,000 watts — CBS — ABC
2. 109,000 TV Homes in 13 Texas Counties and Louisiana Parishes.
3. Complete Dominance (Supported by Telepulse Survey)
4. Grade A Coverage in Beaumont — Port Arthur — Orange

FACTS — KFDM-AM

1. 1,093,300—Combined Population, including 12 Counties in Texas and 12 Parishes in Louisiana
2. \$814,900,000 — Retail Sales
3. \$1,163,108,000 — Net Effective Buying Income
4. 5,000 Watts — 560 Kilocycles — Affiliated with American Broadcasting Company

And We're Celebrating Our
32ND ANNIVERSARY

Represented by
PETERS-GRIFFIN-WOODWARD, INC.

San Francisco area and to match their own data against its findings.

July 17: National Assn. of Radio Station Representatives names committee to explore feasibility of setting up spot option time plan similar to network option time.

July 24: Following outbreak of hostilities in Korea, White House calls for formation of all-inclusive Broadcasters Defense Council to organize radio-tv for instant availability for government.

July 24: John J. Gillin Jr., WOW chief, dies of heart seizure at 45.

July 24: FCC upholds right of networks to act as advertising representatives for their affiliates after two-year investigation of complaint of NARSR.

July 31: Assn. of National Advertisers starts drive for lower radio rates, citing inroads of tv on radio audience.

Aug. 21: Hugh M. P. Higgins, vice president and general manager of WMOA Marietta, Ohio, is named interim director of Broadcast Advertising Bureau.

Aug. 28: FCC dismisses complaint against KOB Albuquerque filed in March 1946 by then New Mexico Gov. John J. Dempsey accusing the station of broadcasting libelous attacks against him; admonishes KOB to "re-read" the Commission's new decision on editorializing.

Sept. 4: FCC states it will adopt the CBS color tv system unless set makers agree to "bracket standards" to enable sets to receive both present 525-line pictures and the 405-line images proposed by CBS; if they agree, Commission will adopt "bracket standards" for black-and-white tv, postpone color decision.

Sept. 4: General Foods drops Jean Muir from *Aldrich Family* after protests against her appearance from "a number of groups"; Joint Committee Against Communism claims credit for her removal, announcing a drive "to cleanse" radio and television of pro-communist actors, directors, writers; Miss Muir denies any Communist affiliations or sympathies.

Sept. 4: U.S. District Court in Cleveland holds that a newspaper which refuses to carry advertisement of local radio sponsors violates the antitrust laws, in deciding government antitrust suit against the *Lorain (Ohio) Journal* for unfair competition with WEOL Elyria, Ohio.

Sept. 4: Special agency-advertiser-broadcaster-researcher committee set up by Stanley G. Breyer of KJBS San Francisco to supervise test of relative merits of Hooper and Pulse rating systems votes to expand study to "include an appraisal of all methods of producing local audience-size measurements."

Sept. 4: Color Television Inc. announces new compatible "dash sequential" system of color tv; petitions FCC to reopen color hearings.

Sept. 4: National Opinion Research Corp. will survey attendance at college football games to determine effect of telecasts; project is jointly sponsored by the tv networks and National Collegiate Athletic Assn.

Sept. 11: Three tv networks—ABC, CBS, NBC—agree to pay \$50,000 apiece to Gillette Safety Razor Co. for pooled telecast of World Series, Gillette having paid \$800,000 for tv rights; stations to be paid for one

WHAT'S PLAYING?

VIOLINS and clarinets sounded alike, and a harp couldn't be told from a piano in the early days of broadcasting, John V. L. Hogan, president of Hogan Labs., recalled at the 1954 convention of Institute of Radio Engineers.

High-fidelity was conceived, he said, during a conversation he had in the early '30s with Charles B. Jolliffe, then FCC chief engineer and now RCA vice president-technical director. Mr. Hogan contended the quality of radio broadcast sound was falling behind that of records and movies. Dr. Jolliffe agreed, later proposing three 20 kc bands above 1500 kc for experimental use.

Mr. Hogan was given a license in 1934 to operate as W2XR, using a transmitter capable of 100% modulation at 16,000 cycles or higher and having minimized harmonic distortion. W2XR later became WQXR New York. The station's experimental broadcasts, and subsequent later service featuring good music, were given much of the credit for development of high-fidelity broadcasting.

hour's time for each first four games; DuMont refuses to take part, denounces deal as "economically detrimental" to tv.

Sept. 28: Schenley International Corp. buys time on Hawaiian and Alaskan radio station to advertise whiskies.

Sept. 28: Multiplex Development Corp. demonstrates method for simultaneous broadcast of three signals on single fm channel.

Oct. 2: Liberty Broadcasting System starts operating as fifth national network, feeding more than 10 hours of programs a day to 240 outlets.

Oct. 2: Lewis Allen Weiss resigns as board chairman of Don Lee Broadcasting System, ending 20 years with the regional network.

Oct. 2: Set makers tell FCC they can't begin turning out tv sets with bracket standards by proposed November deadline.

Oct. 9: FCC initiates rule-making proposal to equalize competition among the tv networks and eliminate the domination of NBC-TV and, secondarily, of CBS-TV.

The Continental
Divide Station
KXLF-TV 4
COPPER STRIKE
BOOM TOWN
Butte and Montana



This one is for the corner drug store . . .

Frankly, we think this is a good way of illustrating how “local” we feel – and *are* – in doing our job as the manufacturing and supply unit of the Bell System.

When Vincent Koes and his co-workers at Western Electric finish equipping this telephone booth it’ll be just what the local druggist wanted from his local Bell telephone company.

It’s pretty much the same way with the Bell telephone equipment we make—the telephones, telephone wire and cable, and central office switching equipment – much of it “made to order” by Western Electric people so your telephone company can give your town the telephone service it needs. As part of the Bell System, we join the Bell telephone people in your community to bring about a common goal: providing good, dependable telephone service . . . offering convenience at a reasonable cost.



Oct. 16: FCC approves CBS color, effective Nov. 20; CBS promises 20 hours of color programs a week within two months; RCA continues work on its compatible system; manufacturers divided as to whether to make sets and converters to receive CBS colorcasts.

Oct. 16: FCC denies renewal of license to WTUX Wilmington, Del., on grounds that station, despite due notices, continued horse racing programming that was of a "high degree of aid" to local bookmakers.

Oct. 23: NBC presents four-part radio plan to affiliates: Operation Tandem, rotating participation by six sponsors in five separate hour-long programs on different nights; Night and Day, three-advertiser participation in two daytime and one nighttime period on rotating three-week schedule; Sight and Sound, three advertiser rotating

participation on a half-hour radio and half-hour tv program; This Is Television, radio show made up of excerpts from six tv shows to be sold to the tv sponsors.

Oct. 23: Mexico withdraws from NARBA conference, already in difficulty over failure of U.S. and Cuban delegations to agree.

Oct. 23: RCA files suit in Federal District Court in Chicago asking temporary injunction against FCC's color order being made effective pending determination of suit for a permanent injunction; Pilot Radio Corp. files similar suit in Brooklyn but withdraws it when FCC moves to transfer RCA suit to New York.

Oct. 23: President Frank Stanton of CBS goes on network to "clear up" confusion over FCC color decision created by "the reaction of some of the television set manufacturers"; Robert C. Sprague, president,

Radio Television Mfrs. Assn., asks for and gets time to reply.

Oct. 30: Reporting on its experience with uhf operation in Bridgeport, RCA states: "It will be most unfortunate if television expansion has to go into the uhf band."

Nov. 20: Cuba gets right to use six U.S. 1-A clear channels and Jamaica two under new five-year North American Radio Broadcasting Agreement signed by United States, Canada, Cuba, Bahamas-Jamaica and Dominican Republic; Mexico, which withdrew from the conference, and Haiti, which did not participate, will be given chance to subscribe.

Nov. 20: Chicago federal court issues temporary restraining order halting FCC from putting its color rule into effect before a final decision is made.

Dec. 11: FCC, by 4-to-2 vote, proposes to renew license of WBAL Baltimore and deny application of Drew Pearson and Robert S. Allen for the 50 kw, 1-B clear channel facility.

Dec. 25: Chicago federal court dismisses RCA complaint against FCC adoption of CBS color system but bans commercial operation pending decision by U.S. Supreme Court.

Dec. 25: CBS asks all employees to sign loyalty oaths; NBC has inquired as to its employees' Communist Party membership since 1944.

1951

Jan. 1: FCC approves General Tire & Rubber Co. purchase of Don Lee Broadcasting System for \$12,320,000; company also owns Yankee Network; sells KTSL (TV) Los Angeles to CBS for \$333,765.

Jan. 1: New antenna rules call for special study of all towers over 500 feet for air safety purposes; those under 500 feet need special studies only if located near airports or airway systems.

Jan. 1: Gillette Safety Razor Co. buys tv rights to World Series and All-Star baseball games for six years at \$1 million a year; also holds radio rights through 1956 with Mutual.

Jan. 1: Zenith Radio Corp. starts Phone-vision tests in Chicago; 300 families to get "top-flight" motion pictures daily for 90 days which they can see by calling an operator, agreeing to pay \$1; otherwise they, and other tv sets, get only a scrambled signal.

Jan. 8: William B. Ryan, NAB general manager, is elected president of Broadcast Advertising Bureau.

Jan. 8: NBC shelves proposed nighttime rate cut for its radio network after majority of affiliates register opposition.

Jan. 15: National Collegiate Athletic Assn. adopts plan for close control of telecasts of football games.

Jan. 22: AFM sets 50% increase in base pay plus employment quotas; seen as tripling music costs as price for signing new contracts at radio-tv network key stations in New York, Chicago and Hollywood.

Feb. 5: NAB board revises by-laws to provide a board chairmanship (and elects Justin Miller to the post, relieving him of operating duties), and tv participation; changes name of organization to National

Nothing Else Like It In Louisville!

"DIAL 970"

WAVE'S MONITOR FORMAT!

CAROUSEL

(11 a. m.—1:30 p. m.)

Carousel is DIAL 970's mid-day feature, brightening the morning and noontime hours for thousands of busy home-makers in the growing Louisville area.

Carousel features 2½ hours of music and facts and includes two newscasts, a report by the University of Kentucky Home Demonstration Agent on best shopping buys, a "Thought For Today"—short, inspirational messages by local ministers—plus daily brass ring contest, biographical sketches of great American women and club news, interviews and book reviews.



Other Coordinated DIAL 970 Programs Complementing MONITOR

WAKE UP WITH WAVE Brings Louisvillians all they need to know to start the day. News every half hour. Time, weather, traffic, farm and school news.

ROAD SHOW Riding with Louisvillians in their cars—getting them home relaxed and informed. Music, news, weather and traffic reports, time, sports and humor.

NIGHT BEAT The pulse of Louisville after dark. Direct local news. Direct local sports round-up. Music and world news. Human-interest features.

DIAL 970—
WAVE'S DYNAMIC NEW RADIO SERVICE
FOR A DYNAMIC NEW LOUISVILLE!

WAVE

5000 WATTS • NBC AFFILIATE



SPOT SALES
Exclusive National Representatives

Need an IDECO tower in your front yard?



JOB DATA: Station WTOC-TV, Savannah, Ga. Self-supporting Ideco tower, 501 feet including 12 bay antenna, 40 lb. wind load. Transmitter building partially surrounds steel frame base for tower.

● That's just what WTOC-TV wanted . . . and Ideco tower engineers met this unusual requirement, neatly solved the problem of putting tower and transmitter building in the tiny area shown in the photo.

Unusual? Sure . . . and maybe you'll never have to wrestle with such a problem. But it does dramatize the breadth of knowledge, the varied skills, that Ideco tower engineers have to draw on for every tower job. Since broadcasting's infancy, towers by Dresser-Ideco have served the broadcasting field.

Whatever your requirements, a tower by Dresser-Ideco . . . tailored to your specific needs . . . can best serve you, too. Write us . . . or contact your nearest RCA Broadcast Equipment representative.



DRESSER-IDECO COMPANY

One of the DRESSER INDUSTRIES
COLUMBUS 8, OHIO

Branch: 8909 S. Vermont Ave., Los Angeles 44, Calif.



Tall or Short . . . for TV, Microwave, AM, FM . . . IDECO Tower "Know-How" Keeps You on the Air

Assn. of Radio & Television Broadcasters; grants active membership privileges to radio and tv stations and networks; creates autonomous 25-member radio and 13-member tv boards of directors.

Feb. 5: Progressive Broadcasting System suspends operation two months and five days after its opening, Nov. 26, 1950.

Feb. 5: Clear Channel Broadcasting Service vigorously opposes ratification of new NARBA treaty sent to Senate by President Truman with request for favorable consideration.

Feb. 12: Average family sees movies at home slightly better than twice a week in Phonevision test, Zenith Radio Corp. says in report on first four weeks of toll tv experiment.

Feb. 19: Glen McDaniel, RCA vice president, is elected first fulltime paid president of Radio-Television Mfrs. Assn.

March 5: Special Test Survey Committee, founded at proposal of Stanley G. Breyer of KJBS San Francisco to decide whose ratings are best, recommends creation of a \$140,000 project to analyze present rating methods and conduct field tests to show why different survey techniques agree or disagree.

March 5: Broadcast Advertising Bureau elects Edgar Kobak as board chairman.

March 5: Television Broadcasters Assn. dissolves; Thad H. Brown Jr., TBA counsel, becomes counsel for tv branch of NARTB.

March 12: After more than a year of negotiations between ASCAP and the All-Industry Tv Per Program Committee fail to produce agreement on per program license terms, ASCAP mails out license forms calling for payments of 8.5% to 9.5% of card rate for use of its tunes on commercial tv programs; terms had been rejected by industry committee.

March 19: Renewing drive for lower radio rates, ANA asserts that inroad of tv on full networks now amounts to 19.2% for NBC, 19.4% for CBS, compared to 14.9% for both networks in summer of 1950.

March 19: ABC offers sponsors of afternoon programs on NBC 45% discounts on one-fourth of full hour rate, plus \$1,000 a week toward program costs, to switch these shows to ABC.

March 19: National Assn. of Radio Station Representatives becomes National Assn. of Radio & Television Station Representatives, changing from NARSR to NARTSR.

March 19: Former federal judge Simon H. Rifkind is retained as special counsel by All-Industry Television Per Program Committee; Dwight W. Martin, WLW-TV Cincinnati, committee chairman, asks tv stations to contribute four times highest quarter-hour rate to finance whatever action may be called for.

March 19: Frank Costello's hands provide tv's picture of the week as he refuses to expose his face to the tv cameras covering the New York hearings of the Senate Crime Investigating Committee whose chairman is Sen. Estes Kefauver (D-Tenn.).

March 26: FCC reveals proposed allocations plan making full use of uhf band in addition to 12 vhf channels to provide for some 2,000 tv stations in more than 1,200 communities; about 10% of channels are to be reserved for "indefinite" period for non-commercial educational stations.

March 26: First multiplex facsimile network is operated as joint venture of Columbia U., Hogan Labs, Rural Radio Foundation, WOR-FM New York, WHVA (FM) Poughkeepsie, N. Y., WQAN (FM) Scranton, Pa., and WHCU-FM Ithaca, N. Y.; newspaper prepared by Columbia Graduate School of Journalism is sent by land-line to the WOR-FM transmitter and relayed in turn by the Poughkeepsie and Scranton stations to Ithaca, using equipment designed by Hogan Labs.

March 26: Skiatron Electronics & Television Inc. shows its Subscriber-Vision system of toll tv to FCC in test broadcast from WOR-TV New York.

April 9: Harold E. Fellows, general manager, WEEL Boston, is chosen as NARTB president.

April 16: CBS cuts radio rates 10-15% as of July 1; ABC says it will match this reduction.

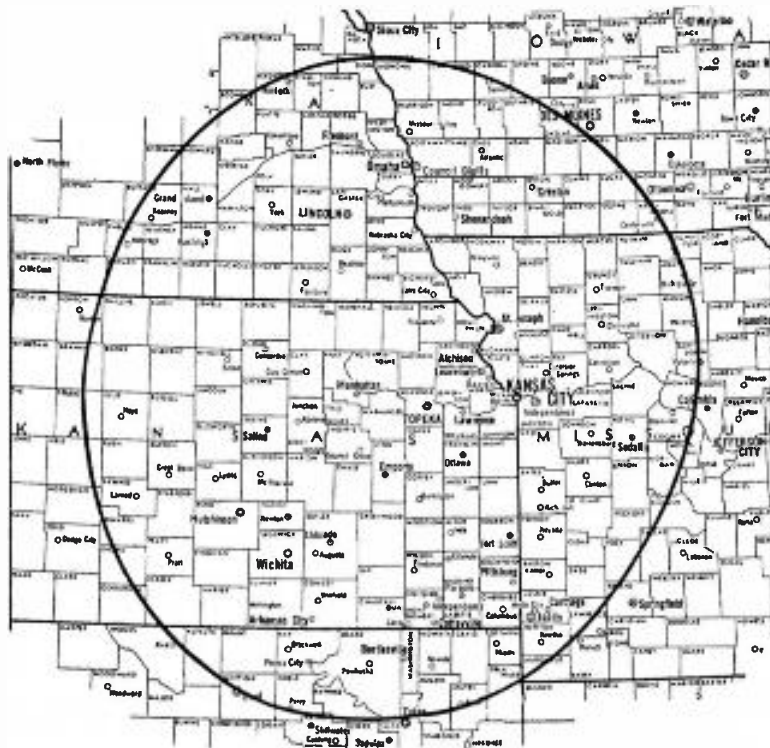
April 16: CBS enters manufacturing field with purchase of Hytron Radio & Electronics Corp., tube manufacturer, and its set-making subsidiary, Air King Products Co.

April 16: ABC signs its president, Robert E. Kintner to seven-year contract at \$75,000 a year, with option on three additional years at \$100,000 a year, plus bonuses.

April 23: Network affiliates, at special meeting at NARTB convention, elect Paul W. Morency, WTIC Hartford, chairman of special committee charged with persuading CBS to rescind its proposed rate cuts and the other radio networks from cutting their rates.

April 23: U.S. Supreme Court refuses to review ruling of lower court that Communications Act does not prohibit stations from censoring political talks by persons who are not candidates.

COVERAGE



WIBW carries your sales message into five prosperous states—at only a 5 KW cost.

**TOPEKA,
KANSAS**

Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV
in Topeka
KCKN in Kansas City

Rep: Copper Publications, Inc.



Our 30th Year

YOUR AM BROADCAST CONSULTANT GIVES YOU GOOD ADVICE

...when he
recommends
Stainless
Towers

Write for descriptive literature

Stainless, inc.
NORTH WALES • PENNSYLVANIA



March 28: IRE convention in New York witnesses disclosure of transistorized radio, tricolor vidicon, improved uhf transmitting antenna and earth satellite relay station for transoceanic tv.

March 28: The Simon video-film camera, capable of simultaneous motion picture filming and live telecasting, completed after four years in development.

March 28: DuMont introduces its Electronicam live-film system.

March 28: FCC authorizes functional music or other secondary programming via multiplex for fm stations.

April 4: NBC announces *Monitor* programming for weekends with time to be sold under magazine concept; beginning of major revision in radio selling, schedules.

April 4: Woolworth signs with CBS for its first use of network radio.

April 4: FCC makes first move toward de-intermixture; asks for comments on making Hartford, Peoria, Evansville and Madison all-uhf.

April 11: Pay-tv controversy raises more public reaction than any tv issue since color hearing in 1950; Zenith cancels advertising on CBS-TV charging network censored commercials, which is denied by CBS.

April 11: Coty sues Revlon, Weintraub, CBS charging theft of tv commercial copy; Hazel Bishop says same copy was created for its lipstick, not Coty or Revlon.

April 11: White House announces President Eisenhower will address May 22-26 NARTB convention in Washington, making him first Chief Executive to address broadcasters in person.

April 11: B•T survey shows that film now occupies more than a third of total tv broadcast time.

April 11: Witnesses appearing before Senate Juvenile Delinquency Subcommittee call for probe to determine if tv is a factor in delinquency.

April 18: DuMont switches to film network, using Electronicam, reserving live relays for special events and sports.

April 18: NARTB Tv Board takes strong stand against pay-tv, tower restrictions.

April 25: Adrian Murphy retires as president of CBS Radio; replaced by west coast vice president, Arthur Hull Hayes.

May 9: FCC launches probe into KPIX (TV) San Francisco damage, reported coincident with a walkout of NABET engineers at station.

May 9: Liquidation of DuMont Tv Network demanded by group of stockholders, headed by Carl M. Loeb.

May 16: Justice Dept. files restraint of trade suit against ANPA, AAAA, four other associations; 15% commission challenged.

May 16: RCA-NBC, Minnesota Mining participate in first transmission of color tv program on magnetic tape over commercial tv network facilities.

May 16: CBS nets \$3.9 million in first quarter of 1955; billings 36% above same period of 1954.

May 23: Léver Bros. products with ac-

counts totaling \$8 million move to J. Walter Thompson and Foote, Cone & Belding.

May 23: NBC swaps its WNBK (TV) and WTAM-AM-FM Cleveland and \$3 million to Westinghouse for WPTZ (TV) and KYW Philadelphia.

May 23: The Katz Agency, station representative, discontinues subsidiary Station Films Inc.

May 23: DuMont unveils Vitascan system for originating live color without use of color tv cameras.

May 30: President Eisenhower nominates Richard Mack to succeed Frieda Hennock on FCC.

May 30: Affiliates stymie CBS Radio plan for one-rate structure.

June 6: Tv networks' January-April gross of \$132,018,674 up 35%; offsets radio's drop.

June 6: Disney six-month gross income of \$9,876,175 up \$5.5 million over 1954.

June 13: Supreme Court upholds FCC right to make grants according to the needs of cities involved. Under decision, WHOL Allentown, Pa., must cease operating to make way for WEEX Easton, Pa.

June 13: DuMont Labs names James Cadigan head in realignment; separate Electronicam unit set up.

June 13: Musicians' 1954 income from radio-tv reaches \$24.7 million, with radio leading tv in employment of musicians.

June 20: ABC-TV billings for 1955 are 68% above total gross in 1954, with major reasons Walt Disney and fade-away of DuMont.

June 20: RETMA holds 31st convention in Chicago; H. Leslie Hoffman elected president and board chairman.

June 20: Senate unanimously confirms Richard Mack for FCC.

June 20: Montana antenna system refuses to stop rebroadcasting KXLF-TV Butte signals.

June 20: AB-PT expands into recording field; Sam Clark named to head new subsidiary.

June 20: Ralph W. Hardy succeeds Earl Gammons as Washington vice president for CBS.

June 20: DuMont begins the manufacture and sale of high fidelity phonographs, radios and clock radios.

June 27: NARTB board strengthens radio code; plans enforcement similar to that of tv.

June 27: "The Mid-Gulf States," B•T's fourth in a series of market studies.

June 27: FCC forbids stations in one city from entering into network affiliation pacts which prevent stations in nearby cities from carrying the same programs.

June 27: Mutual fixes single rate for day, evening; establishes single discount table. Network also revises program format to "Companionate Radio" plan.

July 4: CBS reaches agreement with radio affiliates for a single day-night network rate, affiliates to take a 20% cut in compensation; deal must still be negotiated individually with affiliates.

Jan. 17: Sen. John O. Pastore (D- R. I.) named to head Senate Commerce Committee's Communications Subcommittee.

Jan. 24: President Eisenhower opens his news conference to tv film coverage for the first time.

Jan. 31: Radio's 1954 time sales of \$453,385,000 show 5% decline from previous year; first dip in radio sales since 1938.

Feb. 7: Senate Commerce Committee issues counsel Harry M. Plotkin's report calling for radical network restrictions and reduction of multiple ownerships. Sen. Magnuson says committee will investigate uhf troubles, network power plays, station ownership and military spectrum use.

Feb. 7: CBS' Stanton says if Plotkin proposals are adopted, network tv would be gravely crippled; summons 30 CBS-TV affiliates to plan strategy on Senate probe.

Feb. 14: Key witness Marie Natvig license renewal for WICU (TV) Erie, Pa., states she was "brainwashed" into giving false testimony linking Edward Lamb with Communist Party.

Feb. 21: Sen. John W. Bricker (R-Ohio), ranking Republican member of Senate Commerce Committee, says networks might be made subject to public utility-type regulation in releasing minority counsel Robert F. Jones' report.

Feb. 28: U. S. Court of Appeals, on Storer appeal, rules that FCC cannot set an arbitrary limit on number of stations one entity can own.

Feb. 28: Bing Crosby Enterprises demonstrates color video tape recording system.

Feb. 28: WXIX (TV) Milwaukee begins operation as first CBS-owned uhf station.

Feb. 28: RCA reports record \$941 million income during 1954, 10% higher than 1953.

March 7: Hal Roach Jr., buys father's studios in a \$10 million deal.

March 7: FCC proposes rule to keep tv towers within five miles of assigned city.

March 7: AT&T lowers its audio tariff by dropping the minimum from 16 to eight consecutive daily hours and reduces the per hour-per mile charge from \$5 to \$4.50.

March 14: Procter & Gamble leads 1954 radio-tv buyers with \$36 million; Colgate-Palmolive second with \$19 million.

March 14: NBC reaches maximum of five v's and two u's with purchase of WBUF-TV Buffalo, N. Y.

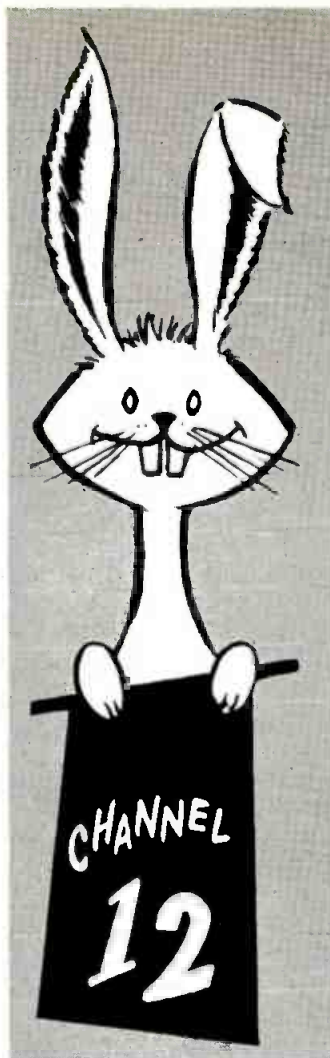
March 14: An estimated 65 million persons watch *Peter Pan* on NBC-TV, an audience Broadway predicted it would take 65 years to reach.

March 21: General Electric and National Telefilm Assoc. play key roles in formation of first film "network," National Affiliated Television Stations Inc.; will give assistance to ailing tv stations.

March 21: B·T's third market study, this one covering the Carolinas.

March 21: FCC Chairman McConaughy's appointment confirmed by Senate.

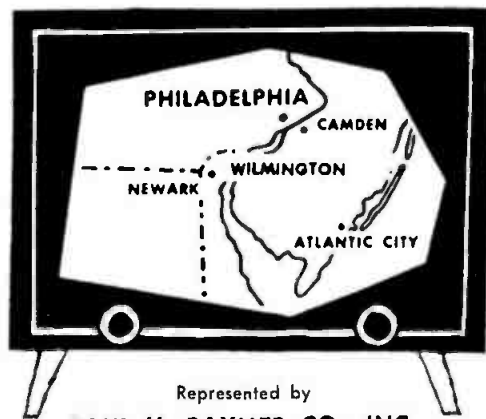
March 21: NBC-TV's \$3.7 million Color City in Burbank, Calif., opens.



DELAWARE VALLEY CAN'T MISS A TRICK BECAUSE



performs the most extensive programming feats right before their eyes. That's why trade in the Philadelphia-Wilmington-South Jersey area is at an all-time high. Advertising is seen and believed by a steadily increasing number of people on Channel 12.



CKLW-TV

BIG STORY BREAKS IN DETROIT

WHO? . . . WRIGLEYS!—one of the nation's largest food chains!

WHAT? . . . Wrigleys are now selling food to housewives via CKLW-TV channel 9.

WHERE? . . . Wrigleys have 92 stores in the Detroit Area.

WHY? . . . Wrigleys are determined to sell more of the 1,710,000 housewives covered by CKLW-TV.

Wrigleys has just purchased a one hour full length movie feature to be aired each Thursday at 1 p.m. for the next 52 weeks. THAT'S TYPICAL OF THE CONFIDENCE FOOD LEADERS IN THIS MARKET HAVE IN THE SELL-APPEAL OF CKLW-TV: There's sure to be an answer to your sales problem here, too. Get the facts by phone, mail, or wire, today.

FOR RESULTS IN THE DETROIT AREA, IT'S

CKLW-TV Channel 9 325,000 Watts	CKLW 800 KC 50,000 Watts
--	---------------------------------------

GUARDIAN BLDG. • DETROIT 26, MICH.
ADAM YOUNG, INC. National Representative

Sept. 27: MBS observes 20th anniversary.

Oct. 4: George C. McConaughy appointed to FCC as chairman, succeeding retiring Comr. George E. Sterling.

Oct. 11: CBS sells 45% interest in WTOP-AM-TV Washington to Washington Post and Times Herald.

Nov. 1: President Eisenhower's cabinet becomes the first to be televised.

Nov. 1: FCC approves Storer Broadcasting Co.'s \$8.5 million-plus purchase of Empire Coil Co. and its WXEL (TV) Cleveland and KPTV (TV) Portland, Ore.

Nov. 1: WCKY Cincinnati's L. B. Wilson, 63, pioneer broadcaster, dies.

Nov. 8: Storer Broadcasting Co. challenges FCC's multiple ownership rule in U. S. Court of Appeals in Washington.

Nov. 15: B-T's first of new market story series, describes the new South.

Nov. 15: Broadcasters give overwhelming support to FCC's proposal to permit tv stations to build and operate their own inter-city relays.

Nov. 22: FCC makes vhf satellite grant to KTRF-TV Lufkin, Tex., extending its satellite policy to vhf.

Nov. 29: CBS-TV offers Extended Market

Plan service to small-market tv stations. Network will pay affiliates 30% of gross time charges, less BMI and ASCAP deductions, and will offer stations as a group to advertisers with a 10% discount.

Nov. 29: William B. Ryan named executive vice president of Quality Radio Group.

Dec. 6: Westinghouse Broadcasting Co. buys WDTV (TV) Pittsburgh from Allen B. DuMont Labs for \$9,750,000, all-time high for a tv station.

Dec. 6: Zenith Radio Corp. re-petitions FCC on toll tv, asking that 'Phonevision' be authorized without a rulemaking proceeding.

Dec. 6: Sen. Warren G. Magnuson (D-Wash.) says he will accept chairmanship of Senate Commerce Committee and continue tv networks probe.

Dec. 13: Marschalk & Pratt to merge with McCann-Erickson, become division of M-E, effective Jan. 1.

Dec. 13: WBRE-TV Wilkes-Barre, Pa. (ch. 28) ready to become first uhf station to use 1,000 kw maximum effective radiated power authorized by FCC.

Dec. 20: Top radio-tv agencies bill total \$699.2 million for 1954.

Dec. 20: C. E. Hooper, 56, pioneer in

radio-tv ratings, dies in boating accident.

Dec. 20: Sen. Harley M. Kilgore (D-W. Va.), chairman-apparent of Senate Judiciary Committee in the upcoming 84th Congress, promises probe into "monopolistic aspects" of radio-tv industry.

Dec. 20: FCC reports 1953 radio-tv gross was \$908 million—\$475.3 million radio, \$432.7 million tv.

Dec. 27: Advertising Research Foundation study represents first move to standardize radio-tv ratings among various rating services.

Dec. 27: B-T's second market story, on Georgia.

1955

Jan. 3: DuMont announces it has developed combination live-film network system and predicts it will "set the industry on its ear."

Jan. 3: Broadcasting industry faces two probes as 84th Congress convenes: Sen. Magnuson (D-Wash.) to head Senate Commerce Committee investigation of networks and uhf-vhf problems; Sen. Kilgore (D-W. Va.), chairman of Senate Judiciary Committee, to hunt for "monopolistic practices" in the communications field.

DUMMY AND DAME AROUSE THE NATION

THE sexy inflections in Mae West's voice and the sly rejoinders of Edgar Bergen's irrepressible dummy, Charlie McCarthy, set off a broadcasting chain reaction the evening of Dec. 12, 1937. NBC's 8-8:30 p.m. Sunday half-hour led to an official FCC investigation, nationwide discussion of the saucy dialogue and demands that broadcasting be censored.

In essence, Miss West and Charlie kicked around a "come up and see me sometime" dialogue. If the script looked reasonably innocent, the way the two read their lines left a lot of listeners convinced they were hearing night-clubbish entertainment instead of the more careful comedy of the airlines. Miss West reeked of seduction, an effect she could lend to Little Red Ridinghood or most any fictional heroine. The resulting "Adam and Eve" routine was more devastating than the program producers had anticipated, and the post-broadcast results astonished all concerned.

FCC went into the matter thoroughly, led by Chairman Frank R. McNinch, and emerged with a stiff scolding for NBC. The chairman officially notified NBC President Lenox R. Lohr that no further action would be taken but he described the program as far below "even the minimum standards which should control the selection and production of broadcast programs." He termed it "a very serious offense against the proprieties."

Demand for a Congressional probe was made on Capitol Hill, and religious interests voiced indignation. Newspapers had a field day, with colorful stories and stern editorials.

Here are some excerpts from the original continuity:

Bergen: Tell me, Miss West, have you ever found the one man in your life you could really love?

West: Sure . . . lots of times.

Charlie: Could you even like Mr. Bergen?

West: Mr. Bergen is very sweet. In fact, he's a right guy and, confidentially, you'll have to show me a man I don't like.

Charlie: That's swell. Bergen's your man. You know . . . he can be had.

West: On second thought, I'm liable to take him away from you. Then what will you say?

Charlie: If you take Bergen away, I'll be speechless.

West: Or are you afraid I'll do you wrong?

Charlie: Well, now that you ask . . .

West: Or are you afraid I'll do you right?

Charlie: I'm slightly confused. I need time for that one.

West: That's all right. I like a man that takes his time. Why don't you come home with me? I'll let you play in my woodpile . . .

You're all wood and a yard long. You weren't so nervous and backward when you came up to see me at my apartment. In fact you didn't need much encouragement to kiss me.

Charlie: Did I do that?



West: You certainly did and I got marks to prove it, and splinters too . . . Come here, honey—closer—we can talk intimately.

Charlie: If you don't mind, I'd rather keep my distance, Mae.

West: I don't like long-distance conversations. Come here. I thought we were going to have a nice long talk yesterday, in my apartment. There was so much I wanted to tell you. Where did you go when the doorbell rang?

Charlie: I went out the back door.

West: Don't tell me you went out through the French windows? I'm on the third floor, you know.

Charlie: I was going to say you were pretty skimpy with the back steps.

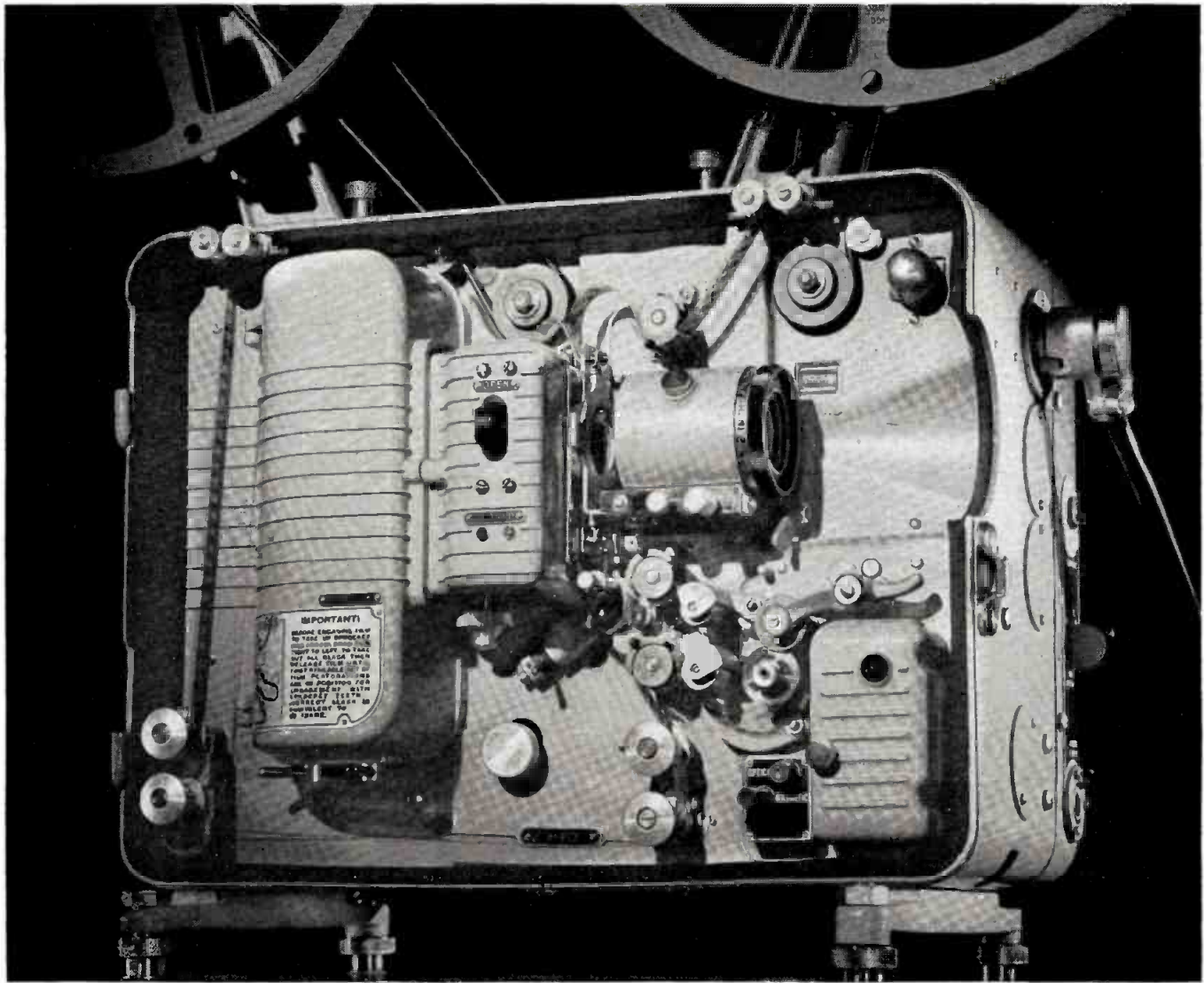
West: You look pretty good to me, Charlie. Come here.

Charlie: But I thought you only liked tall, dark and handsome guys.

West: Oh, that was my last year's model. This year I'm on a diet . . .

Charlie: Oh, Mae, don't don't . . . don't be so rough. To me, love is peace and quiet.

West: That ain't love—that's sleep.



BELL & HOWELL VIDICON PROJECTORS

Versatile Programming... Low Initial Cost

Originally produced to meet rigid JAN (Joint Army-Navy) specifications, this Bell & Howell projector is noted for its ruggedness, trouble-free performance, simplicity and ease of servicing. It includes the following special features: Optical and magnetic sound reproduction • Fixed-axis framing • Easy threading Built-in loop setter • Forward and reverse • Operating hour meter • Single-phase operation • 600-ohm balanced line output.



As an integral part of Vidicon film chains, this new 16mm Bell & Howell projector provides many unique advantages. For example, you get complete manual control, plus connection for remote control. At the push of a button, you can change from picture and sound on one projector to the same set-up on the other.

This Bell & Howell projector also conforms to proposed new ASA standards for placement of magnetic sound. All in all, the full potential of versatile programming is in direct proportion to the creativeness of your production people.

Talk to your Systems Supplier soon. His quotation will be a pleasant surprise. Or write for specifications on Design 614 CVBM projector. Bell & Howell, 7139 McCormick Road, Chicago 45, Ill.

FINER PRODUCTS THROUGH **IMAGINATION**
Bell & Howell

Order Your
Copy
Today!



FACTS...every Advertiser Needs

• You can depend on the 1956 STANDARD ADVERTISING REGISTER to give you the facts you need—fast! Bigger than ever, more comprehensive — STANDARD lists 15,000 advertisers, over 70,000 executives — 18,000 brand names! Gives media used, advertising budget, type of distribution — everything you need to analyze competition — sell for profit!

Act now! Drop us a line on your letterhead and we'll send complete information by return mail.

The Register Contains

- The Advertiser, Address, Capitalization
- Products with Trade Names
- Corporate Executives
- Advertising Manager
- Sales Manager
- Printing Buyer
- Advertising Agency Handling Account
- Account Executives
- Advertising Media Used
- Advertising Appropriations
- Character, Extent of Distribution

The AGENCY LIST

Standard source of information on over 3,000 U.S. and Canadian advertising agencies with data on their recognition, personnel, and over 30,000 clients. Issued three times a year — the AGENCY LIST is part of STANDARD'S complete service or may be purchased separately.

Free Write for colored illustrated booklet giving full information about the STANDARD ADVERTISING REGISTER and Supplementary Services. It's yours for the asking.

NATIONAL REGISTER PUBLISHING CO., INC.
147 West 42nd St. 333 N. Michigan Ave.
New York 36, N. Y. Chicago 1, Illinois

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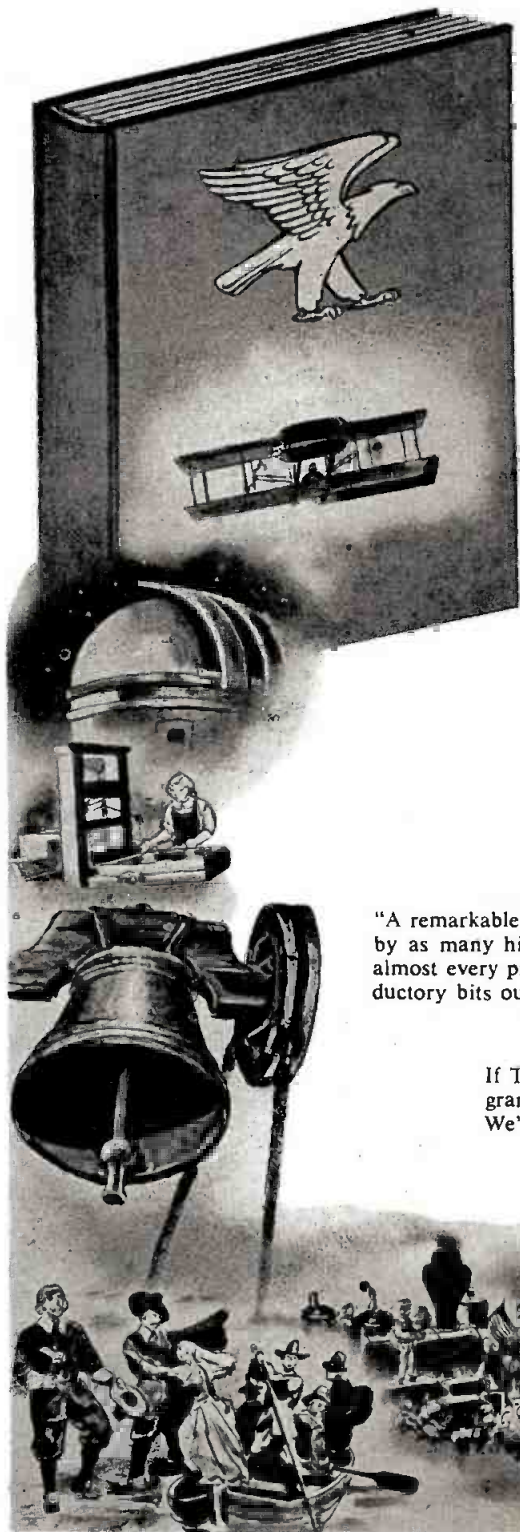
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The Continental
Divide Station
KXLF-TV 4
COPPER STRIKE
BOOM TOWN
Butte and Montana

*A distinguished book comes out of
BMI's Award-Winning Radio Series*

THE AMERICAN STORY



For the first time in broadcasting annals a series of radio programs has been preserved in a book that will take a permanent and prominent place in the literature of American history.

To the many broadcasters who are presenting **THE AMERICAN STORY** and to the noted American historians who contributed to the series we extend our sincerest appreciation.

BMI is proud that it conceived the idea and prepared the radio scripts now in their 3rd year as a continuing series. **THE AMERICAN STORY** has been honored by a Freedoms Foundation Award and Ohio State University's Institute for Education by Radio and Television (IERT) citation.

THE AMERICAN STORY

is being published by

CHANNEL PRESS

on November 12th, 1956

it has already been named a

BOOK-OF-THE-MONTH CLUB DIVIDEND

for January, 1957

"A remarkable history in which the story of the country is told in 60 episodes by as many historians, each contributing in his special field. They include almost every professorial name you ever heard of and the result, with introductory bits outlining background is fascinating reading."

—Donald Gordon, **AMERICAN NEWS OF BOOKS**

If **THE AMERICAN STORY** is not yet on your program schedule, we invite you to take another look. We'll be happy to send you the scripts.



BROADCAST MUSIC, INC. • 589 FIFTH AVENUE, NEW YORK 17, NEW YORK



BOND BONANZA

ALL mass-influence precedents were shattered during World War II by a singing saleswoman, Kate Smith.

In a 20-hour turn that started at 6 a.m. Oct. 6, 1942, Miss Smith spoke 30 times to an eight-state audience keyed from WABC (now WCBS) New York. She was credited with \$2,013,500 in bond sales. Three weeks later a similar assignment at WJSV (now WTOP) Washington sold \$1,015,950.

Less than a year later, Sept. 21, 1943, Miss Smith spoke 64 times in 18 hours over a nationwide hookup that include two-minute spots, her regular noon show and some 15-minute interludes. Total bond sales credited to her amounted to \$38 million.

The figures were startling but they shrank into the background after her Feb. 1, 1944, plea for the fourth bond issue. In 18½ hours she made 57 separate appeals over 134 stations. Sales totaled \$108 million—a dramatic example of the power of the spoken word.

netic tape; Gen. Sarnoff, RCA-NBC board chairman, reports "principle elements tested and confirmed," expects two years for finishing touches needed before system is ready for market.

Dec. 7: International Telemeter Corp. (Paramount Pictures subsidiary) starts Palm Springs test of its subscription tv system.

Dec. 7: Bureau of Internal Revenue gives relief to tv broadcasters' tax burdens in new ruling taking into account rapid growth of industry during 1946-49 base period.

Dec. 21: FCC approves compatible color tv standards; manufacturers praise action but warn not to expect sets immediately.

Dec. 21: Justice Dept. investigates network's right to package a program and restrict use to its own facilities.

Dec. 28: All-Industry Local Tv Music Committee polls stations on submitting to ASCAP proposal for new blanket licenses for tv at roughly radio minus 10% rather than former radio plus 10% formula.

Dec. 28: FCC proposes to amend its multiple ownership rules to permit single ownership of seven tv stations, provided at least two are uhf.

Dec. 28: BBDO and Young & Rubicam are 1953's biggest agency spenders for tv and radio advertising, B•T's annual survey of agency time-and-talent expenditures shows.

1954

Jan. 4: RCA announces first all-electronic color tube, put on market as a commercial product available to set manufacturers.

Jan. 11: Kevin B. Sweeney is elevated from executive vice president to president of Broadcast Advertising Bureau (now Radio Advertising Bureau), succeeding William B. Ryan, who resigned the previous month because of policy differences.

Jan. 11: Zenith Radio Corp. and its tube manufacturing subsidiary, Rauland Corp., in Chicago District Court demand \$16 million in treble damages from RCA and others

for alleged violation of federal antitrust laws.

Jan. 11: Strengthening its claim as largest U. S. independent radio-tv owner-operator, Storer Broadcasting Co. acquires Empire Coil Co. and its two tv stations (WXEL [TV] Cleveland, Ohio, and KPTV [TV] Portland, Ore., in \$8.5 million deal.

Feb. 1: Comr. Robert E. Lee, newly-confirmed for a full seven-year term on the FCC, tells B•T that he is "sorry so many senators were against the nomination," but "I'm not mad at anybody."

Feb. 8: Two separate anti-trust probes are underway at Dept. of Justice—a suit involving alleged monopoly in release of 16 mm movies for tv and the preliminary inquiry into advertising industry business practices.

Feb. 8: Maj. Edwin Howard Armstrong, who developed fm system of broadcasting, dies at 63.

March 15: Sen. McCarthy demands equal time of CBS and NBC to answer Adlai Stevenson's March 6 speech, which was carried without charge. The two networks resist Sen. McCarthy and win President Eisenhower's blessing in the face of the senator's condemnation and threat to teach them the law.

March 22: The "equal time" issue continues to plague networks in the wake of tempest stirred up by Sen. McCarthy. Having carried a 15-minute talk by President Eisenhower, the networks which failed to give equivalent time to the Democratic National Committee for reply are accused by Democratic National Chairman Stephen A. Mitchell of giving the minority party the "dimout" treatment.

March 29: NBC's plans for tv "spectaculars," series of 90-minute programs, are sketched to network's affiliates by NBC President Sylvester L. (Pat) Weaver.

March 29: Sen Charles E. Potter (R-Mich.) announces hearing on "status and development of the uhf channels in the U. S."; says his group will include consideration of Johnson bill to limit ownership of tv stations.

Packs 'em in!

wxix's Twelve Plan packs in so many customers at low cost that even herring packers are amazed. The producers of Ma Baensch Herring "needed frequency of impact, package identification and emphasis on brand name." Their agency reports: "All these goals were achieved through the Twelve Plan on wxix, which has resulted in increases in total sales, in the number of retail placements, and in the frequency of purchase by retailers. A healthy progress at all levels!" Let us show you how low-cost wxix can pack 'em in for you.



CBS Owned - Channel 19 - Milwaukee
Represented by CBS Television Spot Sales

An Observation . . .

ON AN IMPORTANT PUBLICATION ANNIVERSARY

*"That country is the richest which nourishes
the greatest number of noble and happy
human beings; that man is richest who.*

to sell more

RADIO

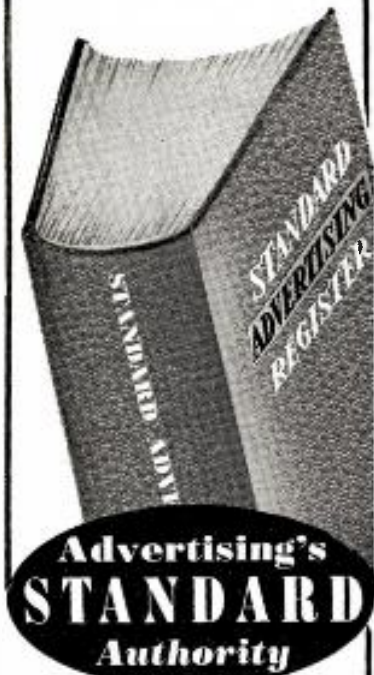
TIME



...it pays to advertise
to advertisers

Tell your market and media story to
top men in marketing management.
Schedule your advertising-to-adver-

Order Your
Copy
Today!



FACTS...every
Advertiser Needs

• You can depend on the 1956 STANDARD ADVERTISING REGISTER to give you the facts you need—fast! Bigger than ever, more comprehensive — STANDARD lists 15,000 advertisers, over 70,000 executives—18,000 brand names! Gives media used, advertising budget, type of distribution — everything you need to analyze competition — sell for profit! Act now! Drop us a line on your letterhead and we'll send complete information by return mail.

The Register Contains

- The Advertiser, Address, Capitalization
- Products with Trade Names
- Corporate Executives
- Advertising Manager
- Sales Manager
- Printing Buyer
- Advertising Agency Handling Account
- Account Executives
- Advertising Media Used
- Advertising Appropriations
- Character, Extent of Distribution

The AGENCY LIST

Standard source of information on over 3,000 U. S. and Canadian advertising agencies with data on their recognition, personnel, and over 30,000 clients. Issued three times a year — the AGENCY LIST is part of STANDARD'S complete service, or may be purchased separately.



Free Write for colored illustrated booklet giving full information about the STANDARD ADVERTISING REGISTER and Supplementary Services. It's yours for the asking.

NATIONAL REGISTER PUBLISHING CO., INC.
147 West 42nd St. New York 36, N. Y.
333 N. Michigan Ave. Chicago 1, Illinois

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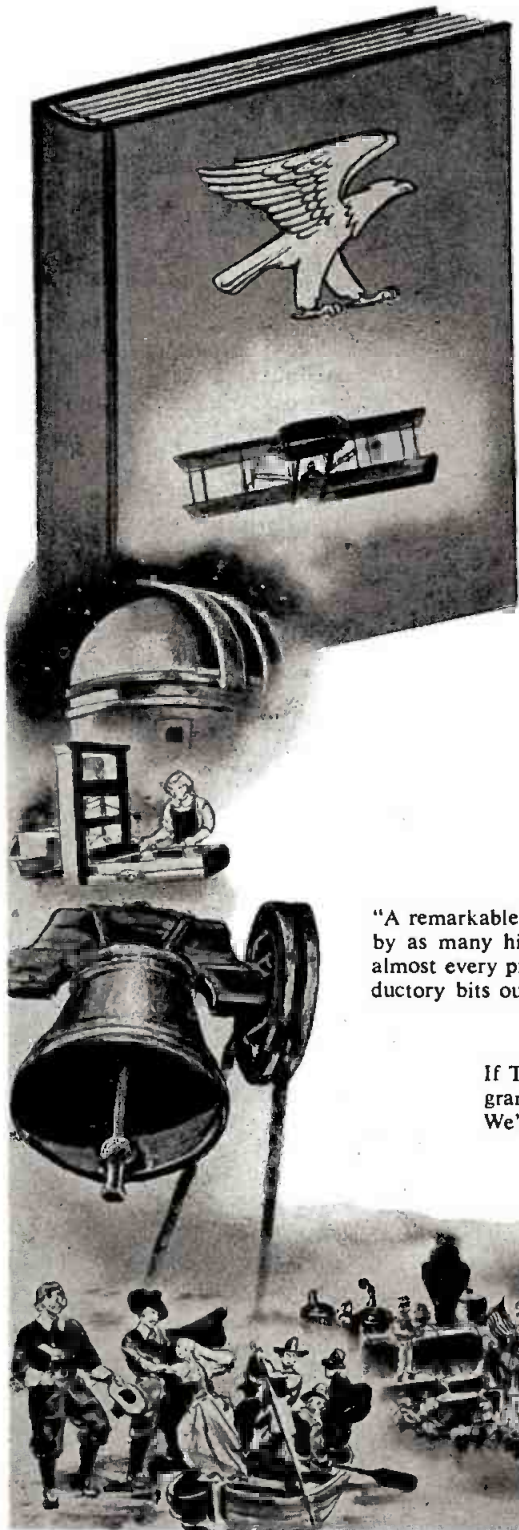
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"A remarkable history in which the story of the country is told in 60 episodes by as many historians, each contributing in his special field. They include almost every professional name you ever heard of and the result, with introductory bits outlining background is fascinating reading."

—Donald Gordon, *AMERICAN NEWS OF BOOKS*

If **THE AMERICAN STORY** is not yet on your program schedule, we invite you to take another look. We'll be happy to send you the scripts.

BROADCAST MUSIC, INC. • 589 FIFTH AVENUE, NEW YORK 17, NEW YORK



BOND BONANZA

ALL mass-influence precedents were shattered during World War II by a singing saleswoman, Kate Smith.

In a 20-hour turn that started at 6 a.m. Oct. 6, 1942, Miss Smith spoke 30 times to an eight-state audience keyed from WABC (now WCBS) New York. She was credited with \$2,013,500 in bond sales. Three weeks later a similar assignment at WJSV (now WTOP) Washington sold \$1,015,950.

Less than a year later, Sept. 21, 1943, Miss Smith spoke 64 times in 18 hours over a nationwide hookup that include two-minute spots, her regular noon show and some 15-minute interludes. Total bond sales credited to her amounted to \$38 million.

The figures were startling but they shrank into the background after her Feb. 1, 1944, plea for the fourth bond issue. In 18½ hours she made 57 separate appeals over 134 stations. Sales totaled \$108 million—a dramatic example of the power of the spoken word.

netic tape; Gen. Sarnoff, RCA-NBC board chairman, reports "principle elements tested and confirmed," expects two years for finishing touches needed before system is ready for market.

Dec. 7: International Telemeter Corp. (Paramount Pictures subsidiary) starts Palm Springs test of its subscription tv system.

Dec. 7: Bureau of Internal Revenue gives relief to tv broadcasters' tax burdens in new ruling taking into account rapid growth of industry during 1946-49 base period.

Dec. 21: FCC approves compatible color tv standards; manufacturers praise action but warn not to expect sets immediately.

Dec. 21: Justice Dept. investigates network's right to package a program and restrict use to its own facilities.

Dec. 28: All-Industry Local Tv Music Committee polls stations on submitting to ASCAP proposal for new blanket licenses for tv at roughly radio minus 10% rather than former radio plus 10% formula.

Dec. 28: FCC proposes to amend its multiple ownership rules to permit single ownership of seven tv stations, provided at least two are uhf.

Dec. 28: BBDO and Young & Rubicam are 1953's biggest agency spenders for tv and radio advertising, B·T's annual survey of agency time-and-talent expenditures shows.

1954

Jan. 4: RCA announces first all-electronic color tube, put on market as a commercial product available to set manufacturers.

Jan. 11: Kevin B. Sweeney is elevated from executive vice president to president of Broadcast Advertising Bureau (now Radio Advertising Bureau), succeeding William B. Ryan, who resigned the previous month because of policy differences.

Jan. 11: Zenith Radio Corp. and its tube manufacturing subsidiary, Rauland Corp., in Chicago District Court demand \$16 million in treble damages from RCA and others

for alleged violation of federal antitrust laws.

Jan. 11: Strengthening its claim as largest U. S. independent radio-tv owner-operator, Storer Broadcasting Co. acquires Empire Coil Co. and its two tv stations (WXEL [TV] Cleveland, Ohio, and KPTV [TV] Portland, Ore., in \$8.5 million deal.

Feb. 1: Comr. Robert E. Lee, newly-confirmed for a full seven-year term on the FCC, tells B·T that he is "sorry so many senators were against the nomination," but "I'm not mad at anybody."

Feb. 8: Two separate anti-trust probes are underway at Dept. of Justice—a suit involving alleged monopoly in release of 16 mm movies for tv and the preliminary inquiry into advertising industry business practices.

Feb. 8: Maj. Edwin Howard Armstrong, who developed fm system of broadcasting, dies at 63.

March 15: Sen. McCarthy demands equal time of CBS and NBC to answer Adlai Stevenson's March 6 speech, which was carried without charge. The two networks resist Sen. McCarthy and win President Eisenhower's blessing in the face of the senator's condemnation and threat to teach them the law.

March 22: The "equal time" issue continues to plague networks in the wake of tempest stirred up by Sen. McCarthy. Having carried a 15-minute talk by President Eisenhower, the networks which failed to give equivalent time to the Democratic National Committee for reply are accused by Democratic National Chairman Stephen A. Mitchell of giving the minority party the "dimout" treatment.

March 29: NBC's plans for tv "spectaculars," series of 90-minute programs, are sketched to network's affiliates by NBC President Sylvester L. (Pat) Weaver.

March 29: Sen Charles E. Potter (R-Mich.) announces hearing on "status and development of the uhf channels in the U. S."; says his group will include consideration of Johnson bill to limit ownership of tv stations.

Packs 'em in!

wxix's Twelve Plan packs in so many customers at low cost that even herring packers are amazed. The producers of Ma Baensch Herring "needed frequency of impact, package identification and emphasis on brand name." Their agency reports: "All these goals were achieved through the Twelve Plan on wxix, which has resulted in increases in total sales, in the number of retail placements, and in the frequency of purchase by retailers. A healthy progress at all levels!" Let us show you how low-cost wxix can pack 'em in for you.



CBS Owned · Channel 19 · Milwaukee
Represented by CBS Television Spot Sales

An Observation . . .

ON AN IMPORTANT PUBLICATION ANNIVERSARY

*"That country is the richest which nourishes
the greatest number of noble and happy
human beings; that man is richest who,
having perfected the functions of his own
life to the utmost, has also the widest help-
ful influence, both personal and by means
of his possessions, over the lives of others."*

JOHN RUSKIN

The Broadcasting-Telecasting industry has its daily share of management headaches. But one thing is certain—fundamental principles in human relations never change.

We hope that Ruskin's philosophy—down through the years—will help us all get a clearer perspective of our responsibilities and opportunities.

ALLEN KANDER AND COMPANY

*Negotiators for the purchase or sale of radio
and television properties*

New York

Washington, D. C.

Chicago

**NOW—
DO AS LEADING
TV STATIONS DO**

**CLEAN YOUR FILMS
WITH
THE NEW IMPROVED
ECCO # 1500**

ANTI-STATIC FILM CLEANER

Non-Flammable

**NO CARBON TET
or TRICHLORETHYLENE**

Used by NBC, CBS and many others. Better cleaning means clearer, brighter projection. Eliminates dust attraction which causes poor screenings.

Here's Why ECCO #1500 is Better:

- ✓ Cleaning properties better than carbon-tet
- ✓ Leaves film permanently free of static
- ✓ Dries faster than carbon-tet
- ✓ Keeps film pliable, eliminates waxing
- ✓ Mild, non-irritating odor
- ✓ LOW COST—less than 2¢ cleans 400 feet of film
- ✓ Equally effective for negatives or prints
- ✓ Invisible anti-static coating

In ECCO 1500 you have all the cleaning qualities of carbon-tetrachloride without the dangers. Add years of life to your film.

**CLEAN and INSPECT FILM
in one easy operation with the**

ECCO SPEEDROL APPLICATOR

Save time, fluid, labor, money
Bakelite Construction—lasts a lifetime

*Without obligation, write today
for illustrated brochure. Ask
your dealer, or order direct.*

**ELECTRO-CHEMICAL
PRODUCTS CORP.**

60 Franklin Street • East Orange, N. J.

Sept. 28: William Weintraub Co. queries stations on proposal that they carry *Revlon Theatre* film series, with Revlon commercials, free every other week in exchange for right to sell program locally on alternate weeks.

Sept. 28: NBC Spot Sales introduces "Electronic Spot Buying," with timebuyers enabled to monitor tv and radio programs on stations represented by NBC via closed circuit.

Sept. 28: New York State Supreme Court denies International Boxing Club an injunction to stop WOV New York from broadcasting a summary of action at end of each round of Marciano-LaStarza fight, but forbids broadcasting of present tense re-creations.

Sept. 28: With end of Daylight Saving Time, CBS-TV, NBC-TV inaugurate "hot kinescope" systems to put programs on air on West Coast at same clock hour as in East.

Sept. 28: Station Representatives Assn. attacks NBC's "NB3" plan of letting advertisers buy participations in daytime serials at reduced rates as unwarranted network invasion of spot business.

Oct. 5: Jack Gross and Phil Krasne become full owners of United Television Programs; buy one-third held by Sam Costello and Ben Frye of Studio Films and one-third held by Milt Blink of Standard Radio Transcription Services and Jerry King.

Oct. 5: John L. Sinn, president, Ziv Television Programs, announces sale of Spanish-language versions of five program series to advertisers for use in Mexico as first step in multi-lingual global tv program distribution plan.

Oct. 5: Emerson Radio & Phonograph Co. exhibits what it calls first compatible color tv receiver; puts probable price at \$700.

Oct. 5: United Press announces facsimile newspicture service for tv stations.

Oct. 12: Robert E. Lee joins FCC as recess appointee.

Oct. 19: Uhf stations form own trade association: Ultra High Frequency Assn.

Oct. 19: FCC rules that examiner has the right to enlarge issues of hearing to determine if the applicant has the financial resources to carry out his program proposals.

Oct. 19: Fm multiplexing system permitting simultaneous transmission of two programs on a single 200 kc fm band is demonstrated by Dr. Edwin H. Armstrong, inventor of fm.

Oct. 26: FCC starts another investigation of Edward Lamb (WTOG Toledo, WIKK and WICU [TV] Erie, WMAC-TV Massillon, Ohio, WHOO Orlando and purchaser of cp for WTVQ [TV] Pittsburgh, subject to FCC approval); authorship of *The Planned Economy of Soviet Russia* in early 1930's and alleged association with organizations subsequently listed as subversive by Attorney General stimulated earlier investigations of his fitness to be licensee.

Oct. 26: Chris Witting resigns as managing director of DuMont Tv Network to become president of Westinghouse Radio Stations on Jan. 1, 1954.

Oct. 26: NBC announces "Run-of-Schedule Advertising-Holidays" plan to attract special holiday ads usually going to magazines.

Nov. 2: Extending divorcement of radio and tv, ABC names Oliver Treyz director of its radio network, Slocum Chapin director of its tv network.

Nov. 2: Ted Bergmann is appointed director of broadcasting for Allen B. DuMont Labs, succeeding Chris Witting.

Nov. 9: MBS executives meet with affiliates advisory committee; agree to drop plan of paying for time in programs rather than dollars at end of year.

Nov. 9: Bureau of Budget orders FCC and other licensing agencies to draw up schedules of fees which broadcasters and others should pay for privilege of holding government licenses.

Nov. 9: WSM-TV Nashville asks FCC to authorize commercial establishment of booster or satellite tv stations.

Nov. 9: FCC finalizes extension of tv license renewal period from one to three years over renewed protest of Comr. Hennock.

Nov. 16: Dissolution of NARTB, divorcement of BMI from its broadcaster ownership and \$150 million in damages is asked by 33 writer members of ASCAP, banded together as Songwriters of America, in suit filed in federal court in New York.

Nov. 16: Federal Court Judge Allan K. Grim rules a professional football team may ban telecasts of other teams playing in its area when it is playing at home, but not when it is away; ban on radio broadcasts is held completely illegal.

Nov. 16: WPIX (TV) New York offers its programs for rebroadcast by uhf stations on edge of its coverage area.

Nov. 23: "Sound on Fax," audio transmission of tape recordings of news events together with pictures over International News Service facsimile circuit, is introduced by INS.

Nov. 30: FCC sets five tv, seven am and seven fm as maximum number of stations which any one entity can own.

Dec. 7: Sylvester L. (Pat) Weaver is elected NBC president, Robert W. Sarnoff becomes executive vice president.

Dec. 7: RCA demonstrates monochrome and color tv programs recorded on mag-



"Find Jimmy and bring him to dinner—he's somewhere with KRIZ Phoenix in outer space."

to sell more

RADIO

TIME



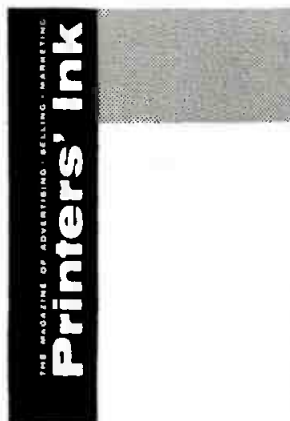
...it pays to advertise
to advertisers

Tell your market and media story to top men in marketing management. Schedule your advertising-to-advertisers continuously and consistently in the magazine which reaches over 30,000 advertising, selling and marketing executives—PRINTERS' INK.

Because it is edited for advertisers, Printers' Ink has a larger circulation among advertising and marketing executives, the Men of Decision—at the advertiser level—than any other publication in its field.

And, because Printers' Ink does such a sustained idea-job for its readers, it does a great impact job for its advertisers.

Use Printers' Ink to reach the men your men can't always reach—the men who have the final say on Budget Day.



Phone or wire
nearest Printers' Ink Advertising Office

Gove Compton, Advertising Director

NEW YORK: 205 East 42nd St., MU 3-6500
Richard L. Carrie, N.Y. Sales Mgr.

CHICAGO: 360 N. Michigan Ave., AN 3-1750
A. Mitchell Napier, Mid-West Sales Mgr.

BOSTON: Statler Office Building, Liberty 2-9677
E. P. Meade

PHILADELPHIA: 804 Redman Ave., Haddonfield, N.J.
H. V. Brown, Eastern Sales Mgr., HA 9-0534

ATLANTA: 1722 Rhodes-Haverty Building, WALnut 8113
H. F. Cogill

SAN FRANCISCO: 111 Sutter St., YUKon 6341
Blanchard-Nichols, Inc., G. S. Nichols, Pres.

LOS ANGELES: 633 Westmoreland Ave., DUNkirk 8-6134
Blanchard-Nichols, Inc., Stanley Perkins, Mgr.



RHEINGOLD
(LIEBMANN BREWERIES)

**NOW IN
4TH YEAR OF
SPONSORING
"DOUGLAS
FAIRBANKS
JR. PRESENTS"**

What better testimonial to a TV film series than this long-time sponsor loyalty from a successful advertiser?

Other top-notch "Fairbanks" sponsors: Stroh Brewery, Top Value Stamps, Oscar Mayer, Sealtest, Sinclair Oil, Pearl Brewing, Wilson & Co. Full sponsor list and market availabilities on request.

117 half-hours available — many for first run!

Write, wire, phone
ABC FILM SYNDICATION, INC.
10 East 44th Street
New York City
Oxford 7-5880



June 29: FCC denies motion picture theatres the allocation of special channels; rules that theatre tv transmission should be a common carrier operation.

July 6: MBS executives meet with affiliates committee to plan revision of operations to improve programming, increase sales.

July 13: Box Office Television Inc. signs five-year contract for home football games of Notre Dame for closed circuit theatre television.

July 13: B·T survey shows non-network film programs occupying a quarter of the time of tv network interconnected affiliates, half the time of non-connected affiliates and three-fifths the time of non-affiliated stations.

July 20: NBC separates sales, programming and promotion of its radio and tv networks; Vice President William H. Fine-shriber Jr. heads radio network; Vice President John K. Herbert heads tv network; both report to President Frank White.

July 20: FCC revamps its tv processing procedure to give first priority to biggest market with least tv service.

July 20: Mutual presents to affiliates plan to cut option time from nine to five hours a day, to stop paying them for network commercial programs in option time in money but to give them 14 hours a week of "highest calibre" programs for local or national spot sale; majority of MBS affiliates must approve deal by Aug. 1 for it to become effective in October.

July 27: FCC proposes extension of tv licenses from one to three years.

July 27: National Television System Committee files petition with FCC to establish its compatible color tv standards to supersede the CBS field sequential color system approved by the FCC in 1950; CBS-TV announces plan to start colorcasting with the NTSC system in September.

July 27: Bill to make subscription television and theatre tv common carriers, removing them from broadcasting category, is introduced by Rep. Carl Hinshaw (R-Calif.).

Aug. 3: President names Theodore C. Streibert, former WOR New York president, to head the new U.S. Information Agency.

Aug. 3: Sen. John W. Bricker (R-Ohio) becomes chairman of Senate Interstate & Foreign Commerce Committee, succeeding Sen. Charles W. Tobey (R-N. H.) who dies at 73.

Aug. 3: Frank White resigns NBC presidency because of ill health; Gen. Sarnoff will serve as president until new one is chosen.

Aug. 10: Four uhf station permittees ask FCC to authorize subscription tv as their only means of meeting strong vhf competition.

Aug. 10: Court of Appeals upholds FCC's table of tv allocations, ruling that the Commission has the authority to establish a nationwide tv allocations plan.

Aug. 31: MBS gets FCC approval for its new affiliation plan; prepares to put it into effect Oct. 1.

Aug. 31: B·T publishes Kenyon & Eckhardt survey of merchandising services offered, free or for a fee, by nation's tv stations and networks in TELECASTING YEAR-BOOK; first such study ever made.



FIRST BROADCAST from the floor of Congress and first coast-to-coast presidential address occurred Feb. 22, 1927, when President Calvin Coolidge's Washington Birthday address to a joint session of Congress was broadcast over a hookup of 50 radio stations.

Sept. 7: Television Programs of America, tv film production and distribution firm, is formed by veteran Hollywood producer Edward Small, as board chairman; Milton Gordon, financial expert, as president; Michael M. Sillerman, resigned as Ziv tv sales executive, as executive vice president.

Sept. 14: W. B. McGill, advertising manager, Westinghouse Radio Stations, dies at 54.

Sept. 21: Gen. Sarnoff presents NBC's plans to rehabilitate radio and to keep NBC Radio the No. 1 network; affiliates hail address as major milestone, give NBC a unanimous vote of confidence.

Sept. 21: Broadcasters Committee for Subscription Tv is formed by group of 20 station operators and grantees.

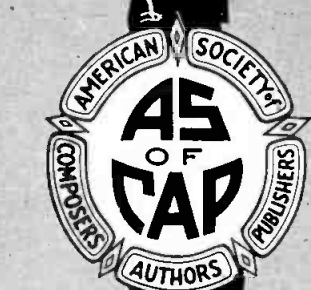
Sept. 21: Sylvania Electric Products Inc. asks FCC for permission to establish satellite tv stations in communities too small to support regular tv service.

Sept. 21: Broadcasters protest action of International Boxing Club in restricting blow-by-blow coverage of Marciano-La-Starza fight to newspapers and wire services, prohibiting radio-tv recreations or simulations, exclusive video rights having been sold to Theatre Network Television.



ASCAP

... the Seal of Public Approval



The Seal of the American Society of Composers, Authors and Publishers on music is a *mark of distinction*. It may only be used by members of ASCAP. It is the hallmark of the skilled professional whose talents create the top tunes of television, radio and records, the song hits of Broadway and Hollywood and the finest in the fields of classical and religious music. It is the seal of public approval.

By means of a single ASCAP license the entire repertory of America's foremost creative talent is made available to the users of music.

The American Society of Composers, Authors and Publishers

575 Madison Avenue, New York 22, N. Y.



"SHEENA" LEADS ALL SYNDICATED SHOWS IN ROANOKE

out in front in many other markets, too.

Los Angeles — #1 show in its time period for months, audience share over 30% in this seven station market

Tulsa — 60.7% share of audience in competition with two popular westerns

Memphis — First in time period, 45.9% share; 11.9 rating

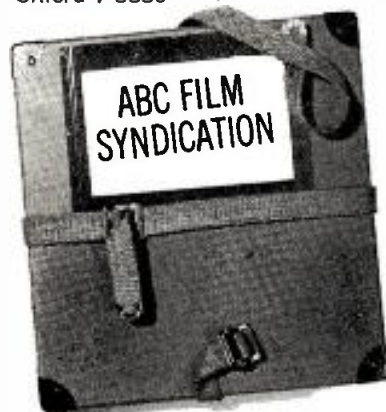
Hitch your sales message to the show most bought by audiences, SHEENA, QUEEN OF THE JUNGLE.

Source: ARB

Write, wire, phone

ABC FILM SYNDICATION, INC.

10 East 44th Street New York City
OXford 7-5880



chairman of NBC board; John K. Herbert becomes vice president in charge of the radio and tv networks; Mr. McConnell is to be president of Colgate-Palmolive-Peet Co.

Jan. 5: Bing Crosby Enterprises demonstrates its magnetic tape tv recordings, judged "more than 20 fold" improved over demonstration a year ago.

Jan. 12: International News Photos uses facsimile to deliver spot news photos to *Today* on NBC-TV, using equipment developed by Hogan Labs.

Feb. 2: FCC revises rules for operating personnel; opens way for remote operation of transmitters.

Feb. 9: Both Senate Commerce Committee and FCC investigate tv shakedown racket; applicants whose sole interest is in collecting fancy fees for clearing way for serious applicants.

Feb. 9: NARTB tv board authorizes intensive exploration of standard circulation measurement plan for television presented by Dr. Franklin R. Cawl, market research consultant.

Feb. 9: Federal Court in New York, in two-to-one decision, says FCC's giveaway rules misconstrue the lottery law and represent "censorship" of sort forbidden by First Amendment to the Constitution.

Feb. 9: William H. Fineshriber, executive vice president of MBS, moves to NBC as vice president and general manager of the radio and tv networks.

Feb. 16: Merger of American Broadcasting Co. and United Paramount Theatres is approved by FCC in five-to-two decision, Comr. Hennock vigorously dissenting, Comr. Webster wants further study of UPT's qualifications; Commission also approves sale of WBKB (TV) Chicago to CBS, with move to ch. 2, dismissing Zenith Radio Corp. application for that channel; FCC rules that Paramount Pictures Corp. controls Allen B. DuMont Labs.

Feb. 23: Westinghouse Radio Stations Inc. buys WPTZ (TV) Philadelphia from Philco Corp. for record price of \$8.5 million.

Feb. 23: Philip Morris & Co. and CBS sign Lucille Ball and Desi Arnez to \$8 million, 2½-year non-cancellable contract.

March 2: Special commission on educational tv in New York State finds "no justification" for proposed 10-station educational tv network; state's educators are not using all time available on commercial stations.

March 2: Station Representatives Assn. (formerly National Assn. of Radio & Television Station Representatives) launches Crusade for Spot Radio; asks stations to underwrite national promotional campaign with fees of one-half one-time one-minute rate per month.

March 2: ABC stations in New York drop WJZ call for WABC-AM-FM-TV.

March 9: NARTB votes to give first Keynoter Award to Brig Gen. David Sarnoff, RCA-NBC board chairman; award, created to honor outstanding service to broadcasting industry, will be presented at NARTB convention.

March 23: Both Senate and House Commerce Committees prepare to investigate color tv situation and whether failure of manufacturers to turn out color sets (under CBS standards) is a result of a conspiracy.

March 23: Whitehall Pharmacal Co. (Anacin) offers stations non-cancellable April-September contracts for spot campaigns; asks extra 10% discount for summer guarantee.

March 30: Empire Coil Co. and Wrathall-Carman-Smith join NBC, CBS and AB-PT as owners of five tv stations, maximum rules permit, as FCC approves construction permits; Storer Broadcasting Co. will be in group if its tentative purchase agreement of WBRC-AM-TV Birmingham goes through.

April 20: Rosel H. Hyde is given one-year appointment as FCC chairman, first Republican chairman since FCC was created in 1934.

May 4: Ending years-old argument, ASCAP accepts broadcasters' position on network co-op programs; agrees on payment at local instead of national rate.

May 4: Listener protests of bait-switch advertising on air draw attention of both FCC and FTC.

May 11: Expansion of Vitapix Corp. into a nationwide, tv station-owned film distributing syndicate is announced by John E. Fetzer, WKZO-TV Kalamazoo, board chairman; Frank E. Mullen, former NBC executive vice president, is elected president of Vitapix; 40 stations is goal.

June 1: Brig. Gen. David Sarnoff outlines RCA-NBC history and future plans in two-hour address to NBC-TV affiliates, who reaffirm "complete allegiance" to NBC; incipient revolt seems quelled with no rush to follow WTAR-AM-TV Norfolk to CBS.

June 8: WWDC-FM Washington and Capital Transit Co. discontinue four-year-old service.

June 8: World-wide radio covers Queen Elizabeth's coronation; race of NBC and CBS planes with tv films ends in victory for ABC-TV, which took feed from Canadian Broadcasting Corp. and shared it with NBC-TV.

June 22: Two-hour Ford 50th Anniversary program, telecast on both CBS-TV and NBC-TV, makes tv history, with Mary Martin-Ethel Merman songfest its high peak.

June 22: FCC awards ch. 7 Pine Bluff, Ark., to Central-South Sales Co., dismisses application of Arkansas Tv Co. on grounds it was a delaying action.

June 22: Lewis Allen Weiss, former MBS board chairman and top Don Lee executive, dies at 60.

June 22: James C. Petrillo, AFM president, tells tv networks he will not tolerate AFTRA infringements on his union's domain; AFTRA insists that musicians who sing and act as m.c.'s must be its members.

June 29: RCA-NBC asks FCC to approve compatible color standards for the RCA dot-sequential color tv system on a commercial basis.

**Listen!
Look!
Talk!
Argue!
Think!**

then **VOTE**

Allen Ely

Or how much highway in a gallon of gasoline?

"ASK A PERSON what he pays for a gallon of gasoline and even if he remembers correctly, his answer is usually wrong.

"Because nine times out of ten the price he quotes includes the tax.

"Gasoline, you see, is one of the few things we buy where the tax is lumped-in with the total cost of the product.



"Don't misunderstand me. The tax helps build the highways this country needs, and certainly we are in favor of it.

"But since by law we have to collect it—and many motorists figure it's part of our profit—it doesn't make the dealer's or our selling job any easier. Especially since the federal tax on gasoline went up another cent last July.

"That means direct state and federal taxes now average 8.8¢ per gallon. In some states it is even as high as 10¢.



"ASK A PERSON WHAT HE PAYS FOR A GALLON OF GASOLINE..."

"We get only a few cents more than that at the refinery for a gallon of gasoline. But the tax is still cheap if it buys the best highway system in the world.

"Next time you get your bill for filling up, though, just remember that at least 8.8¢ per gallon is the cost of roads, not gasoline."

Allen Ely—with Union Oil since 1927—is responsible for paying our fuel and gas taxes to the government.

Last year, for example, we collected from our customers and turned over to state and federal agencies some \$63,000,000 as fuel taxes.

In spite of this, you never got so much for your money as you do today when you drive in and say "Fill her up!"

For while the cost of everything else has tripled and quadrupled in the past 20 years, we're getting only a few cents more for gasoline.

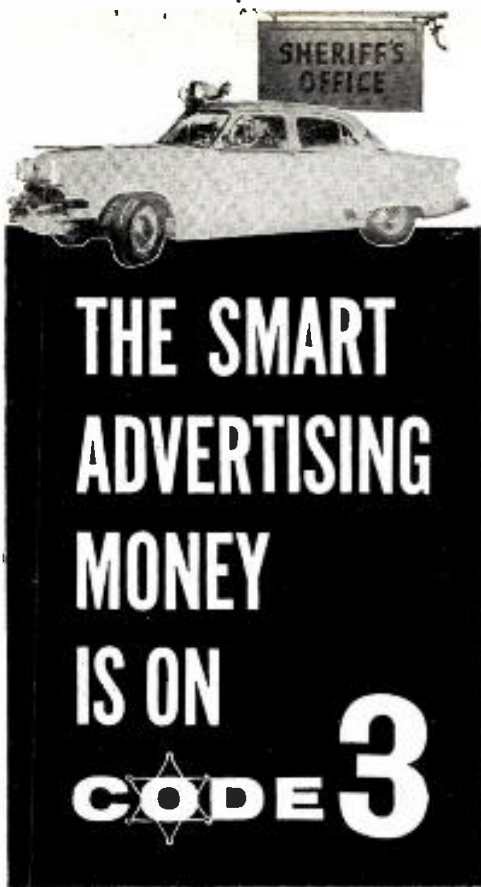
And two gallons of our new Royal 76 premium do the work of three of our old product.

YOUR COMMENTS ARE INVITED: Write: The Chairman of the Board, Union Oil Co., Union Oil Bldg., Los Angeles 17, Calif.



Union Oil Company OF CALIFORNIA

MANUFACTURERS OF ROYAL TRITON, THE AMAZING PURPLE MOTOR OIL



Brewers: Liebmann, Miller, Stroh

Coffee Roasters: Fleming, Dining Car

Bakers: National Biscuit,
Mrs. Smith's Pies

Appliances: Crosley-Bendix

Various: Lee Optical, Petri Wine,
Gem Jewelry, Signal Oil,
Top Value Stamps

Hundreds of thousands of advertising dollars have been allocated for CODE 3 by some of the country's smartest, most successful advertisers!

Many choice markets are already gone — others going fast! For big-time advertising results, put your advertising dollars on CODE 3.

Write, wire, phone
ABC FILM SYNDICATION, INC.
10 East 44th Street, New York City
OXford 7-5880



ARE STATIONS PUBLIC UTILITIES?

DEFINITIVE determination that broadcast stations are not public utility common carriers and that their advertising rates are not subject to governmental regulation was handed down on Oct. 26, 1932, by the Interstate Commerce Commission, which then held the regulatory powers over telephone and telegraph rates that were transferred to the Federal Communications Commission by the Communications Act of 1934.

The ICC ruling, adopted by an 11-2 vote, was brought about by Sta-Shine Products Co., polish manufacturer, which complained that NBC's rates were unreasonable and discriminatory and asked the ICC to prescribe reasonable rates for the network. The majority opinion pointed out that a common carrier transmission is defined as one from a definite sender to a definite receiver, quite a different phenomenon from "putting on the air

or ether this instruction, entertainment or advertisement, to that part of the public who may, by their receiving sets and antennae, go out to get this matter." Broadcast rates, the ICC opinion concluded, "are not subject to our jurisdiction."

The ruling still stands, but not because it has not been questioned from time to time by those who feel that the public interest would best be served by public utility type regulation of stations and, especially, networks.

As recently as June 1956, Sen. John W. Bricker (R-Ohio), in arguing that networks, like stations, should be licensed by the FCC, stated that the time "may come" when the networks should be subjected to "full public utility regulation." This, he conceded, probably would include rate-fixing on advertising and regulation of the network rates of affiliated stations.

Aug. 18: CBS Radio affiliates approve discounts tantamount to a 25% reduction in nighttime rates and accept a 15% cut in network compensation, but win a restoration of the 1951 10% cut for daytime serials and an increase of 5.5% in their pay for carrying these shows; network also gives assurance that its card rates won't be cut for at least a year and that "deals" are out for good.

Sept. 1: Empire Coil Co. buys RCA's experimental uhf transmitter for commercial operation in Portland, Ore.

Sept. 8: NBC cuts rates through new discounts, an average of 25% at night, with affiliates taking a straight 14% cut in compensation; raises daytime rate 11.1% to restore 10% cut of 1951, but revises discounts so increase to advertisers will be only 4% in morning and none in afternoon.

Sept. 15: Standard Radio Transcription Services announces plan to discontinue monthly library releases and offer library, in whole or part, to stations on outright sale basis.

Sept. 22: Robert F. Jones resigns from FCC to return to private law practice.

Sept. 22: By rushing equipment across country from Bridgeport, Conn., to Portland, Ore., KPTV (TV) Portland goes on air as first commercial uhf tv station.

Sept. 22: ABC Radio revises discounts to lower evening rates an average of 25%, raises morning rates by 5%.

Sept. 22: American Federation of Radio Artists and Television Authority merge into American Federation of Television & Radio Artists (AFTRA).

Sept. 29: Max Ule of Kenyon & Eckhardt is named head of committee to set up ideal standards for broadcast rating measurements, subcommittee of Advertising Research Foundation's committee on radio and tv ratings methods whose chairman is Dr. E. L. Deckinger of Biow Co.

Oct. 6: Merlin H. (Deac) Aylesworth, first president of NBC, dies at 66.

Oct. 13: Eugene H. Merrill becomes FCC

commissioner as recess appointee.

Oct. 13: Theodore C. Streibert resigns as president of WOR-AM-TV New York and as vice president of General Teleradio.

Oct. 20: MBS reduces nighttime time costs 30% in tv areas, 10% in areas not yet served by tv.

Oct. 20: NARTB and AAAA adopt standard contract form for spot tv time purchases, make it available to agencies and stations.

Oct. 27: Harold A. Lafount, radio consultant to Bulova Watch Co., member of the former Federal Radio Commission, dies at 72.

Nov. 17: CBS opens its Television City in Hollywood.

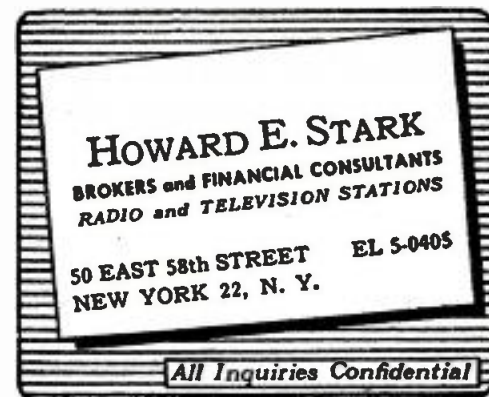
Dec. 1: Don Lee Broadcasting System announces single rate, 7 a.m. to 1 p.m.

Dec. 15: Niles Trammell resigns as NBC board chairman to become president of Biscayne Television Corp., applicant for ch. 7 Miami; Brig. Gen. David Sarnoff assumes post in addition to remaining RCA board chairman.

1953

Jan. 5: BBDO had broadcast billings of \$40 million in 1952, making it top agency customer of radio-tv for that year, B-T survey discloses.

Jan. 5: Frank White becomes NBC president, succeeding Joseph H. McConnell; Sylvester L. Weaver is elected to new post, vice



"Ad Age is 'must reading' for admen at Checkerboard Square"

says: G. M. PHILPOTT
 Vice President of Advertising and Sales Promotion
 Ralston Purina Company



G. M. PHILPOTT

Mr. Philpott joined Ralston Purina as a copywriter in 1919. In 1931 he became advertising manager, and in 1941, was promoted to vice president in charge of sales promotion. This year he was made a director of his company.

During 38 years with the company, he has helped it become the largest of its kind in the world, with total sales for 1955 running nearly \$400,000,000. Ralston Purina had an advertising budget of \$8,000,000 for '55, placing \$2,425,000 worth of national advertising in the four major media. Aggressive advertising has been an important force in Ralston Purina's growth and has made the checkerboard one of the world's best-known trademarks.

"Advertising Age is 'must reading' for everybody at Checkerboard Square who has a responsibility for advertising and sales promotion. We know this is one way for busy people to keep abreast of what's new and what's important in the field of distribution."

Wherever you find executives with important responsibilities in advertising, marketing and merchandising, there you'll also find Ad Age getting "must readership" every week. Wherever there's a vital need for decision-shaping information about marketing news, trends and developments, Ad Age is filling the bill every week—not only for those who *activate*, but those who *influence* market and media decisions *which are important to you*.

Ralston Purina, for example, ranks high among the top 200 broadcast advertisers. Its tv spot expenditure for the first six months of 1956 amounted to \$314,900*, while its tab for tv network ran over \$1,161,000**. Radio is used extensively for advertising Purina Chows and other products.

Every week, four paid subscription copies of Ad Age get read, routed and discussed among advertising, sales and other executives at Ralston Purina. Further, 47 paid subscription copies of AA reach executives at the agencies handling R-P advertising, Gardner Advertising Agency and Guild, Bascom and Bonfigli.

Add to this AA's 35,000 paid circulation, its tremendous penetration of advertising agencies with a weekly paid circulation of over 9,000 agency people alone, its intense readership by top executives in national advertising companies, its unmatched total readership of over 120,000 — and you'll recognize in Advertising Age a most influential medium for swinging broadcast decisions your way in 1956.

* N. C. Rorabaugh Co. for Television Bureau of Advertising
 ** Publishers' Information Bureau

important to important people

200 EAST ILLINOIS STREET • CHICAGO 11, ILLINOIS

1 Year (52 issues) \$3



2



2 great cameramen

are doing superb photography at Fred Niles Productions. Internationally famous Jack Whitehead (B.S.C.) is supervisor of photography... award-winner Howard Siemon is head cameraman. Both render a new dimension to your products with skillful lighting and ingenious camera angles. Write for a sample reel showing their work and the latest pace-setting TV commercials.

Write for information about specially-created TV spots, information about "Camtronic," the cost-cutting method of filming TV shows and industrials.



FRED A. NILES
Productions, Inc.

Films for theatre, TV & industry
22 W. HUBBARD ST., CHICAGO 10

In Hollywood: RKO-Pathé, Culver City

1952

Jan. 7: Philco Corp. buys NBC radio-tv coverage of political conventions and election night for \$3.8 million.

Jan. 28: Admiral Corp. buys convention- and election coverage on ABC radio and tv networks for reported \$2 million; DuMont announces its coverage, in cooperation with *Life* magazine, will be available for local sale by affiliates on co-op basis; (offer later withdrawn and Westinghouse buys DuMont as well as CBS coverage).

Feb. 25: Wayne Coy resigns as FCC chairman to become consultant to Time Inc.

Feb. 25: Liberty Broadcasting System sues 13 of the 16 major league ball teams for \$12 million, triple the damage allegedly suffered through loss of *Game of the Day* broadcasts; MBS announces that nine teams have contracted for participation in its *Game of the Day* broadcasts.

March 3: Speaker Sam Rayburn (D-Tex.) bars radio-tv coverage of House committees.

March 3: President appoints Comr. Paul A. Walker FCC chairman; nominates Robert T. Bartley for Commission; Senate approves.

March 10: CBS acquires 45% interest in KQV Pittsburgh; arranges merger of WCCO and WTCN-TV Minneapolis-St. Paul, with CBS holding 47%, subject to FCC approval.

March 10: CBS demonstrates all-electronic color tv receiver operating with CBS color system.

March 17: Adrian Murphy, president, CBS Labs, becomes president, CBS Radio Div., succeeding Howard S. Meighan, who joins the general executive group of CBS Inc.

March 17: Naylor Rogers, executive vice president of Keystone Broadcasting System, who entered radio in 1925 as general manager of KNX Los Angeles, dies at 66.

April 7: Wallace A. White Jr., former Republican senator from Maine, co-author of the Radio Act of 1927 and active in communications during his 32 years in House and Senate, dies at 74.

April 14: FCC issues "Sixth Report and Order," lifting freeze on tv as of July 1; provides for 2,053 stations in 1,291 cities, 617 vhf and 1,436 uhf, including 242 non-commercial educational stations (80 of them vhf); three zones are established, with different milage separation and antenna height regulations; Comr. Robert F. Jones dissents vehemently on whole report; Comr. Frieda Henneck objects to "inadequate" educational reservations.

April 28: MBS Board Chairman Thomas F. O'Neil assumes presidency as well, following resignation of Frank White.

May 19: Liberty Broadcasting System, unable to break broadcasting restrictions of major baseball leagues, suspends operations.

June 2: Overruling Court of Appeals finding that transit broadcasts deprived riders of their liberty without due process of law, U.S. Supreme Court holds that D. C. Public Utilities Commission was within its rights in permitting radio programming for street cars and buses in the nation's capital.

June 2: Walter Evans, president, Westinghouse Radio Stations, dies at 53.

June 2: FCC approves sale of KOB-AM-TV Albuquerque to Time Inc. and Wayne Coy for \$600,000.

June 16: U.S. Supreme Court, remanding to FCC its grant of a new station to Texas Star Broadcasting Co., states that in considering an application for a new station the Commission must weigh the gain of the new proposed service against the loss to be suffered by an existing licensee.

June 23: NBC reorganizes with Vice President Sylvester L. Weaver put in charge of both radio and tv networks; Frank White joins NBC as vice president and general manager for radio and tv; Vice President Robert W. Sarnoff heads newly created film division; NBC launches promotion drive for combined use of radio and tv as most effective advertising buy.

July 7: CBS Radio affiliates, at crisis conference, adopt resolution asking network to rescind 10% cut of year before and boost daytime radio rates by 20%.

July 7: Radio Writers Guild calls strike against ABC, NBC, CBS over issue of extra pay for writers on commercial programs.

July 14: Joseph H. Ream resigns as executive vice president and a director of CBS Inc., retiring to Florida for "purely personal reasons."

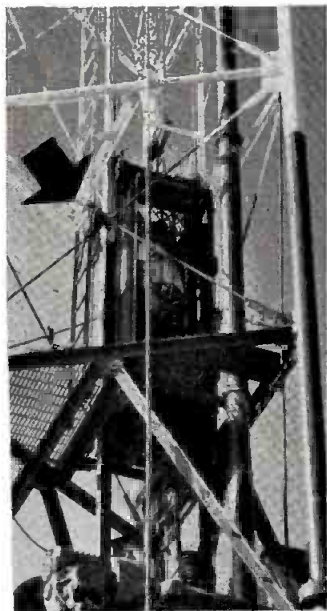
July 28: President Truman signs McFarland Bill, first major overhaul of Communications Act of 1934, permitting FCC to issue cease and desist orders in addition to revoking licenses; prohibiting broadcasters from charging more for political advertising than for normal business ads; requires FCC to act on a case within three months of filing or six months after a hearing is concluded, or to explain reason to Congress; forbids staff personnel to recommend actions to Commissioners; puts on FCC burden of proof that licensee is not qualified for renewal; permits protests against grants to be made up to 30 days after grant but requires FCC to answer protests or petitions for rehearing within 15 days; forbids Commissioners who resign to practice before FCC for one year after resignation; deletes permission to FCC to revoke licenses of those found guilty in federal court of antitrust violations.

July 28: Dept. of Justice files suit against 12 motion picture producing and exhibiting firms charging conspiracy to restrain interstate commerce in 16 mm films in violation of Sherman Act in move to free films for use in television.

The Continental
Divide Station
KXLF-TV 4
COPPER STRIKE
BOOM TOWN
Butte and Montana

937 FOOT BLAW-KNOX TOWER MEETS STORM CHALLENGE

Designed to rigid specifications for WGBS-TV, Miami, this Blaw-Knox tower must withstand the hurricane-force winds that sometimes sweep its location just six feet above mean sea level. To meet these unusual operating conditions, Blaw-Knox engineers developed a custom-designed tower featuring dual guying and round structural members throughout . . . achieving a windload rating of 70 lb./sq. ft. for an overall height of 937 feet.



Tower and antenna inspection and maintenance are no problem. A special-design two-man Marshall service elevator installed within the tower permits easy access to any level. This completely enclosed, automatic elevator features ground-to-cab telephone communications and can be controlled from either the cab or lower landing.

This is but one of many examples of Blaw-Knox engineers working in close cooperation with broadcasters to overcome local operating problems. The experienced staff of Blaw-Knox engineers will work with *you* in designing a tower that will best meet the requirements of

your installation. The performance records of more than 3,000 Blaw-Knox towers around the world are evidence of Blaw-Knox experience and skill.

Send for illustrated Bulletin 2417 showing special construction features and typical installations of Blaw-Knox Antenna Towers. Write or call us today.



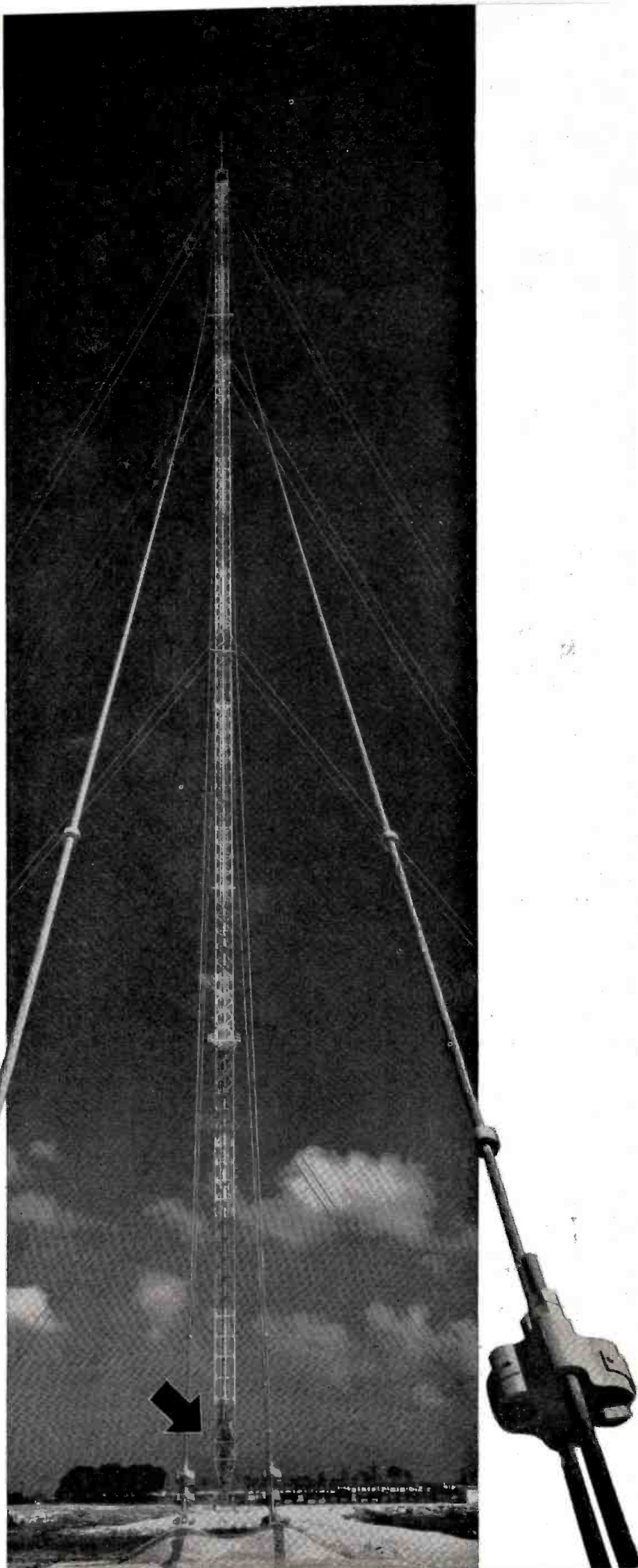
ANTENNA TOWERS

Guyed and self-supporting—
for AM • FM • TV • microwave
• communications • radar

BLAW-KNOX COMPANY

BLAW-KNOX EQUIPMENT DIVISION
PITTSBURGH 38, PENNSYLVANIA

Blaw-Knox Type TG-70 Tower for Storer Broadcasting Company—WGBS-TV, 186 kw, Channel 23, Miami, Florida. Overall height—377 feet. Windload rating—70 lb./sq. ft.





THE FIRST QUIZ CONTESTANT MISSES

ONE of the most powerful influences in early broadcast programming was the birth of the quiz in the mid-30s. When *Prof. Quiz* took the nationwide CBS network March 6, 1937, the question-answer motif caught fire. Within two years there were more than a hundred variations.

Prof. Quiz was conceived by John Heine, now of the Ford Motor Co. advertising department. At the time Mr. Heine was promotion manager of WJSV (later WTOP) Washington. The first sponsor was G. Washington Coffee, with the late Jim McWilliams as professor. G. Washington added a half-dozen or so CBS outlets and the program soon moved to a nationwide CBS hookup. Craig Earl (in photo above), a magician who bought the program from Mr. Heine many years later, succeeded Mr. McWilliams in the professional role.

The guessing game was first sponsored nationally by Nash-Kelvinator Corp. The first *Prof. Quiz* question was: "What is the difference between a lama with one 'L' and a llama with two 'L's'?"

The contestant didn't know the answer. But broadcasters and sponsors soon knew they had an answer to the problem of developing a new and attractive program. Quickly such programs as *Double or Nothing*, *Dr. I. Q.* and countless others had appeared, plus some assorted law suits.

Those who answered *Prof. Quiz* correctly in the early years received a handful of silver, all getting the same amount. The basic guessing-game idea hasn't changed much, except for details, but the money has—\$64,000 and even \$100,000 or more in the case of the popular tv quiz shows of today.

Aug. 20: Screen Actors Guild, opening contract negotiations with motion picture producers, asks for ban on tv use of pictures made after Aug. 1, 1948, until an agreement is reached on conditions of tv exhibition.

Sept. 10: President Truman's address at Japanese peace treaty conference in San Francisco is pooled telecast to open \$40 million coast-to-coast tv network microwave facilities of AT&T.

Sept. 10: NCAA announces tv schedule of 19 games featuring 29 teams on nine Saturdays; each city to get seven games with two "blacked out"; Westinghouse Electric Corp. sponsoring on NBC-TV; colleges to get about \$700,000 of \$1.25 million paid for rights plus time.

Sept. 10: Gillette Safety Razor Co., holder of World Series tv rights for six years, signs four-year contract with NBC-TV as network to carry the games.

Sept. 17: Sen. William Benton (D-Conn.) proposes that a limited amount of radio and tv time be given free to responsible candidates for federal office as a means of reducing campaign costs.

Oct. 1: Brig. Gen. David Sarnoff, RCA board chairman, on completion of 45 years in radio, asks RCA scientists for three "gifts" for his 50th anniversary: an electronic amplifier for light for tv, a television picture recorder and an electronic air-conditioner for home use.

Oct. 8: Completely revamping its policies, NBC Radio eliminates "must buys" to let advertiser pick the stations he wants; changes in network rates of affiliates, some up, some down; addition of more stations, possibly as many as 200, to the network; "Minute Man" programs with top stars broadcast as network sustainers for local sale by affiliates on a "pay as you sell" plan; offer of certain network programs to advertisers on a one-time-or-more basis; revision of network option time to conform to changed sales requirements.

Oct. 8: Major league baseball teams drop "territorial" rules cramping radio-tv rights; Dept. of Justice starts court effort to break down professional football's bans on broadcasting.

Oct. 8: Merger of radio-tv properties of

General Tire & Rubber Co. and R. H. Macy & Co. combines WOR-AM-FM-TV New York with Don Lee and Yankee Networks, giving new firm majority (58%) control of MBS.

Oct. 15: RCA publicly shows its improved color system in New York and Washington; viewers agree quality is excellent.

Oct. 22: Complying with request of Defense Mobilization Chief Charles E. Wilson, CBS agrees to stop color tv manufacturing and broadcasting for "duration of the emergency"; halts plans of James Lees & Sons Co., carpet firm, to be first regular network color sponsor.

Oct. 22: NARTB Tv board approves new strict tv code with seal which subscribing stations may show, review board to enforce advertising and program provisions and to check unfair competition within the industry; seal may be withdrawn for code violations.

Nov. 5: Judge Ira E. Robinson, one-time chairman of Federal Radio Commission, dies at 82.

Nov. 12: Federal District Court orders KSFO San Francisco to make time available for campaign broadcast for communist candidate as refusal would constitute censorship beyond authority of licensee.

Nov. 19: NBC Radio offers to guarantee to deliver 5.3 million messages a week at cost of \$2.75 per thousand for three-program deal; rebate will be made to advertiser if Nielsen audit at end of 13 weeks shows total listener-impressions is below guarantee.

Nov. 19: Bing Crosby Enterprises announces development of system for recording sight-and-sound programs on magnetic tape; pictures shown at demonstration described as "hazy" but "viewable."

Nov. 26: Transradio Press Service shuts down its news service after 17 years.

Dec. 3: NBC affiliates reject its "guaranteed advertising attention plan"; ask network to delay its new rate formula until new research determines present radio values; approves establishment of an NBC merchandising department but turns down its "market basket plan" of merchandised advertising.

Dec. 3: Three-year old hearing on renewal of licenses of the Richards stations, WJR Detroit, WGAR Cleveland and KMPC Los Angeles, ends with FCC accepting assurances of Mrs. G. A. Richards that the stations would not broadcast biased or slanted news and granting the license renewals.

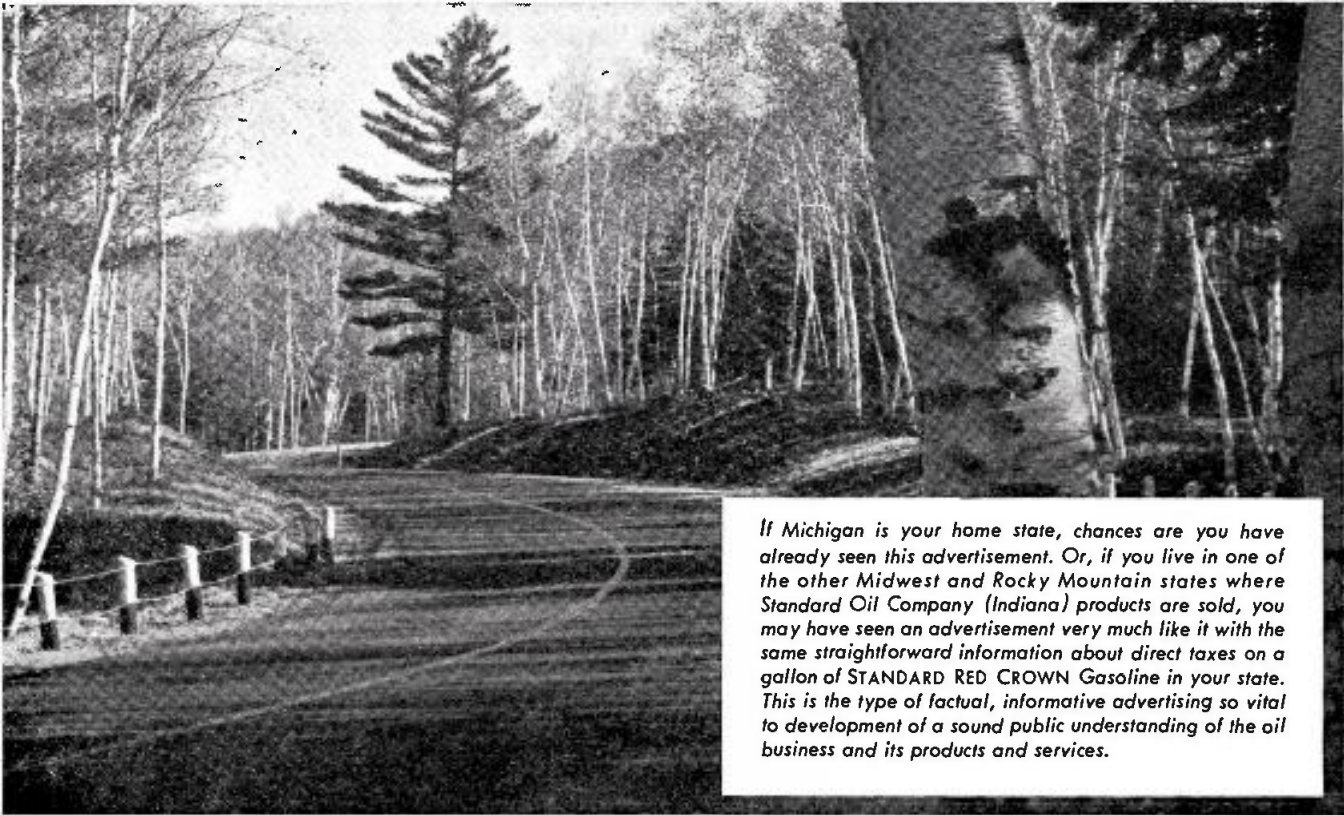
Dec. 3: National Television Systems Committee starts field tests of tentative standards for compatible tv.

Dec. 17: William H. Fineshriber Jr., MBS program vice president, is appointed executive vice president of the network.

Dec. 17: Louis G. Caldwell, "dean of radio law," dies at 60.

Dec. 17: Upholding lower court, U.S. Supreme Court holds that *Lorain* (Ohio) *Journal* violated antitrust laws when it refused to sell advertising to local advertisers who bought time on WEOL Elyria, Ohio.

Dec. 31: Westinghouse Electric Corp. buys \$3 million campaign package on CBS Radio and CBS Television, including conventions, 13-week get-out-the-vote campaign and election night coverage.



If Michigan is your home state, chances are you have already seen this advertisement. Or, if you live in one of the other Midwest and Rocky Mountain states where Standard Oil Company (Indiana) products are sold, you may have seen an advertisement very much like it with the same straightforward information about direct taxes on a gallon of STANDARD RED CROWN Gasoline in your state. This is the type of factual, informative advertising so vital to development of a sound public understanding of the oil business and its products and services.

Who is building Michigan's new roads?

Nor *everybody* in Michigan. Neither is it *only* highway contractors and their crews. It is you millions of car, truck and bus owners who pay state gasoline taxes on every gallon you buy—you are building the roads of which your state is proud.

Getting your money's worth? We think so. Look at it this way. A gallon of STANDARD RED CROWN Gasoline in mid-Michigan areas, for example, typically costs you 24 1/10 cents—excluding direct taxes, of course. For that, we find oil, transport it hundreds of miles, refine it to the finest quality gasolines you can buy for your car, and deliver it to your independent Standard Dealer. And your dealer's mark-up, which must cover his costs and what he earns for serving you, is included in the same 24 1/10 cents. Pretty reasonable, isn't it?

Then add your 6-cent state gasoline tax. Your state uses this tax, all of it, for maintaining and building better, safer highways.

Uncle Sam adds 3 cents more. That's the current federal tax on gasoline in all states. Under the new Federal Highway Bill, the federal government will be spending all this money on highways, too.

Finally your state sales tax amounts to more than 8/10 of a cent per gallon. This money helps

support general governmental services, state and local.

These direct taxes you pay on gasoline total more than 9 8/10 cents a gallon

Remember, every time you pay the gasoline tax most of your money is buying better, safer roads in Michigan. And the next time you fill up at your Standard Dealer's you're getting one of the best bargains of any commodity you buy today—the highest quality, most powerful RED CROWN Gasoline we've ever made for only 24 1/10 cents per gallon, excluding taxes.



STANDARD OIL COMPANY (INDIANA) 

May 7: NBC announces 10-15% cut in radio rates, comparable to that of CBS; ABC and MBS plan similar reductions.

April 30: Thomas F. O'Neil, vice president and director of Don Lee and Yankee regional networks, is elected board chairman of Mutual, succeeding Theodore C. Streibert, president of WOR New York.

May 14: Tilting the antenna of a uhf transmitter can double its signal strength, RCA engineers report after Bridgeport experiments.

May 28: United Paramount Theatres and American Broadcasting Co. agree on \$25 million merger; Leonard Goldenson, UPT president, would be president of new company, with ABC President Robert Kintner continuing as president of its broadcasting division and Edward J. Noble, ABC board

chairman and chief owner, becoming chairman of the finance committee.

May 28: Justice Dept. starts probe into restrictions placed on broadcasts and telecasts of all professional and amateur sports, with special emphasis on baseball play-by-play policies.

June 4: Supreme Court affirms lower court ruling upholding FCC adoption of color standards; CBS plans to start colorcasting by end of June; RCA says it will continue public demonstrations of its "improved, compatible, all-electronic system."

June 4: G. A. (Dick) Richards dies at 62 after suffering for many years from a serious heart ailment; long-standing FCC proceedings for renewal of licenses of his three stations—KMPC Los Angeles, WJR Detroit, WGAR Cleveland—are still not ended.

June 4: U.S. Court of Appeals for District of Columbia orders WWDC-FM Washington and Capital Transit Co. to cease commercial announcements in street cars and buses as depriving "objecting passengers of liberty without due process of law"; appeal planned.

June 11: General Tire & Rubber Co. buys KFI-TV Los Angeles for \$2.5 million.

June 18: Chris Witting, general manager of the DuMont Tv Network, becomes director of the network and the three DuMont tv stations—WABD (TV) New York, WTTG (TV) Washington, WDTV (TV) Pittsburgh—succeeding Mortimer W. Loewi.

June 25: ABC reorganizes into four divisions with a vice president in charge of each: Ernest Lee Jahncke for Radio Network Division, Alexander Stronach Jr. for Television Network Division, Slocum Chapin for Owned Television Stations and Television Spot Sales, James Connolly for Owned Radio Stations and Radio Spot Sales.

June 25: Louis-Savold heavyweight fight, telecast to nine theatres in six cities but not to homes, draws capacity crowds.

June 25: After years of hearings, FCC grants renewal of license to WBAL Baltimore, dismissing the application of Drew Pearson and Robert Allen for the facilities.

July 2: Mark Woods resigns as vice chairman of ABC.

July 2: Sixteen advertisers co-sponsor first commercial colorcast, hour-long program on five-station East Coast CBS-TV hookup.

July 16: CBS separates its operations into six divisions, each with its own president: CBS Radio Div., headed by Howard S. Meighan; CBS Television Div., headed by J. L. Van Volkenburg; CBS Laboratories Div., headed by Adrian Murphy; CBS-Columbia Inc. (set manufacturing), headed by David H. Cogan; Columbia Records Inc., headed by James B. Conkling; Hytron Radio & Electronics Corp., headed by Bruce A. Coffin.

July 16: Failing in its attempt to raid NBC, ABC introduces its own set of daytime serials.

July 23: U.S. Court of Appeals orders FCC to resolve the 10-year old 770 kc dispute of WJZ New York and KOB Albuquerque.

July 23: Failing to agree with ASCAP on proper terms of tv per program licenses after two years of negotiations, the All-Industry Tv Per Program Committee files a petition on behalf of over 50 tv stations asking U.S. District Court in New York to set reasonable fees, as provided in the 1941 ASCAP consent decree.

Aug. 20: Robert Saudek, ABC vice president, resigns to become director of Ford Foundation's Television-Radio Workshop.

GOOD LOOKIN'!

That's the MAJORITY Opinion
in Rochester, N. Y.
about

CHANNEL 10



... and we have a LOT of GOOD LOOKIN'
RATINGS to back it up!

MORNINGS..	63.4%	AVERAGE WEEKLY SHARE OF AUDIENCE LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1956)
AFTERNOONS	54.6%	AVERAGE WEEKLY SHARE OF AUDIENCE LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1956)
EVENINGS...	52.0%	AVERAGE WEEKLY SHARE OF AUDIENCE LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1956)

TAKE A GOOD LOOK AT THESE RATINGS... AND A GOOD
LOOK AT THE RICH ROCHESTER AREA. IT'S GOOD LUCK TO
BUY WHERE IT'S GOOD LOOKIN'!

WRITE US TODAY FOR CHOICEST
AVAILABILITIES IN ROCHESTER!

CHANNEL 10 VHF

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY
WHEC-TV AND WVET-TV

ROCHESTER, N.Y.

EVERETT-McKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.

Buy... **WCHX** MIDDLETOWN, CONN.

500 W. 1150 KC

Pop. 75,000 Families 21,200
Total Buying Income \$132,304,000

Represented by Devney & Co.

An open letter to B·T

on its 25 years of service to the broadcasting industry and, a challenge for the future

B·T is 25 years of age and about to begin the second cycle toward its first 100 years—the hardest years. Well, B·T, may we say congratulations and thank you for your service to a young and growing industry. And our best wishes for the future—a future in which you will render even greater leadership to a vital service to mankind, the field of broadcasting.

When a birthday rolls around, it seems a logical time to take stock—to review good and bad habits, to set higher goals for the years ahead. Here are a few points from a sincere well-wisher.

An industry is as great as its leading business paper and judging from what we read and hear, the business of broadcasting could stand improvement. A quarter of a century ago, Sol Taishoff and Martin Codel started a publication for broadcasters patterned after that fine paper Editor & Publisher. The publication Broadcasting was needed and welcomed. At times, in addition to a fine news service, its articles and editorials were far-reaching and far-seeing. The stations and networks prospered and so did Broadcasting. The reporting was and still is of the best. When news was scarce you even dared to make news to keep us on our toes and remind us of our responsibilities to the people.

Martin Codel left and started a new type of service and Sol Taishoff carried on—both continued to help this growing field and both men and their organizations prospered. When television became a reality after World War II you broadened your base and became B·T in name, too. You demonstrated standards of dissatisfaction with the field you serve and with your publication. That is always a healthy sign for a business paper publisher. Please continue to have high standards of dissatisfaction. It is good for the field and the publication.

You have followed close to the line you laid down when you started. You have done a good job but not good enough. A good publisher must always say to himself—"We must do a better job—we must help to lead, not just record what happens—we must meet the changing times just as we must tell our readers how to meet the changing times."

May this broadcaster (WTWA—Thomson, Georgia), with a business paper publishing background, make a few suggestions and possibly, lay down a few challenges to a fine publication on its 25th anniversary—in a paid advertisement?

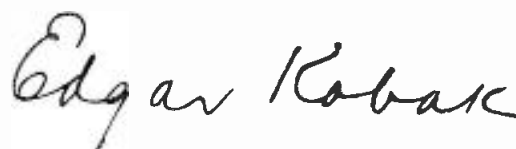
1. Do more to point up weaknesses before those not engaged in this business do so and at the same time, make constructive suggestions on how we can better meet our responsibilities when we receive a license or operate a network or produce programs or present advertising messages.
2. Review the idea of whether you should publish two papers—one for radio, the other for television. These are two separate mediums of communication, in competition for audience and for advertising. Each one deserves a separate publication, to our way of thinking. There are some common problems but there are many points of difference and certainly, they are competitive. You can help each to grow stronger and render better service.
3. And, the publication, if separated or kept as one, should consider the idea of editorial departments serving program activities, selling of time, technical operations as well as promotion and publicity to secure more listeners and more advertisers. And while you are at it, consider how you can be of help to the producers of programs and the people who buy time and sell products and ideas.
4. The heart of this business is what goes out over the airwaves. Strengthen your reviews—review all network and as many local programs as possible. There is no perfect program and we need challenging reviews to point up the weak parts of all programs on the air. Let the chips fall where they may. We have standards of practice—point up how to make them stronger and point out where these standards are not met. We are judged by what comes out of the receiving set—give strong leadership at all times on the many weaknesses. That will be helpful—that will be leadership—that will strengthen all efforts to render better and sounder programs in the public interest, convenience and necessity.

5. Many of your readers are broadcast advertisers. Give them more help and you will increase the number of your paid subscribers in this important segment of our business.
6. Point up the dangers—be even more fearless, no matter whether you irritate every broadcaster. He can take it—he wants and needs leadership from a strong, independent business paper. And when the industry is attacked, continues to defend it if it deserves to be defended, as you have on many, many occasions. But hammer home hard when the industry or any broadcaster is wrong and keep it up until the correction is made.
7. Don't worry about making and keeping friends—make us, as readers and broadcasters, think of our errors and responsibilities and make us do right. In that way, as long as you are fair and honest, you will make real friends. A large number of your readers are your advertisers. Forget that they buy space and always remember that they want and need unbiased help and advice. The stronger they get, the better they serve, the more they will realize the value of your publication and the more they will use your advertising pages to sell their ideas and programs and time.
8. Give the industry greater leadership in public relations. We are still weak in this field—we need to be better understood—we need guidance on how to tell our story as it should be told—truthfully, factually and regularly. The industry is full of people with a sense of public relations for others but is too busy in its day-to-day work to think through how to tell its own story. Recent congressional hearings certainly point up this weakness. We are more in need of leadership in this direction than in defense of our efforts to do right. And, help us to point up the need of freedom of information at all times.
9. Do you really sell space as hard and intelligently as you should? Do you do it in the modern way as you tell stations and networks to do it? Well, you don't. You should have twice as many advertising pages as you carry and that would make your magazine that much more interesting. And the same goes for selling subscriptions. Selling can always be improved.
10. You recommend that broadcast media make sound circulation and coverage figures available but, do you? You think it is good for broadcasters to give facts about circulation, listening and viewing and coverage—and we think you should be ready to do the same about your paid circulation. What's good for others could be good for you. Perhaps if you did join the Audit Bureau of Circulations and the Associated Business Publications you would soon find that your advertising pages would grow and grow and grow. (I've got to stop listening to commercials.)

You are constantly improving B·T. We hope you are taking a new look at your publication just as we try, with your help and guidance, to take a new look at the broadcasting business. Now, more than ever, radio and television broadcasting need a great business paper—two of them, one for radio and one for television—which will lead us all to greater heights. An industry is as great as its best business papers and our industry needs leadership to live up to the challenge before us. And so we challenge B·T to lead the way during the coming years.

Happy Birthday, B·T, to your fine people and may you have a healthier and more prosperous future. Thanks for letting me buy this page to say "Thank you" and to challenge you to meet the challenge ahead for you and for our industry.

Sincerely,



EDGAR KOBAK
BUSINESS CONSULTANT
341 Park Avenue, New York 22, N. Y.