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Annual
TELEVISION
Year Book

1955

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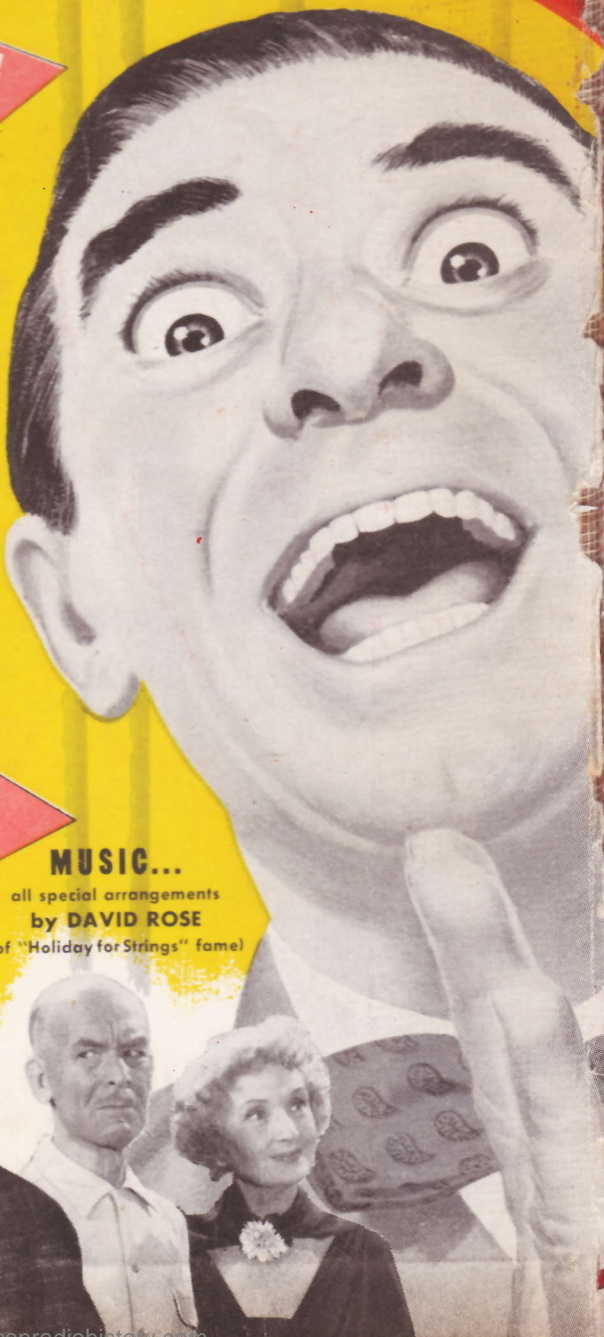
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Presents

§ 1955 §
Radio
Annual

EIGHTEENTH ANNUAL EDITION

JACK ALICOATE
Editor-in-Chief

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WRC-TV Washington, D. C. **KONA-TV** Honolulu, Hawaii

Foreword

KEEPING pace with the era of broadcasting and its promise of vest pocket and wrist-watch radio receivers in an age of transistors and other electronic miracles, **Radio-Television Daily** is proud to present this stream-lined compact volume of facts and figures. Another year of the day-to-day advances of radio are chronicled in the pages of this volume which also record the predictions of electronic miracles in the year ahead.

AGAIN we are grateful to the men and women—the who's who of broadcasting—for their many contributions which have made this 1955 edition the most authoritative and complete reference volume ever published by the broadcasting industry. Page after page is replete with factual information gained from the storehouse of knowledge of many in the communications field. To them we dedicate this 1955 volume.

JACK ALICOATE
Editor-in-Chief

FOR WORLD-WIDE NEWS . . .

FOR CLEAR, COMPREHENSIVE

COVERAGE . . .

A P

FOR

RADIO and TELEVISION

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

EDITORIAL

1955

INDEX

1955

A

ABC Pacific Regional TV Network.....	292	Amplitude Modulation (AM) Stations in U. S.	301
Academy of Television Arts and Sciences	775	Index	303
Actors Equity Association.....	775	Announcers, MC's	1167
ADVERTISING AGENCIES	132	Arizona: AM Stations.....	331
Advertising Council, Inc.....	775	Families	331
Advertising Federation of America.....	775	FM Stations	1270
Advertising Index	25	Population	331
Advertising Research Foundation.....	775	Radio Homes	331
Agents and Managers, Talent.....	1304	TV Homes	873
Alabama: AM Stations.....	321	TV Stations	873
Families	321	Arizona Broadcasting System.....	292
FM Stations	1270	Arizona Network, The.....	292
Population	321	Arkansas: AM Stations.....	336
Radio Homes	321	Families	336
TV Homes	871	FM Stations	1270
TV Stations	871	Population	336
Alaska: AM Stations.....	671	Radio Homes	336
TV Stations	966	TV Homes	874
Alaska Broadcasting System.....	292	TV Stations	874
Alberta: AM Stations.....	691	Arrowhead Network	292
Alicote, Jack . . . Introductions.....	3, 801	ARTICLES: RADIO	
All-Islands Network	292	Atwood, Frank	81
American Assn. of Advtg. Agencies.....	775	Burke, Frank	35
AMERICAN BROADCASTING CO.:		Cohan, Phil	242
Commercial Programs, AM.....	1314	Dalton, Jane	91
Commercial Programs, TV	1338	Duffy, Ben	55
Executives & Personnel, Radio.....	259	Eleta, Fernando	83
Executives & Personnel TV.....	824	Fellows, Harold E.....	57
Network Map, AM.....	260-1	Folsom, Frank M.....	59
Network Map, TV.....	822-3	Hanna, Michael R.....	119
TV Executives Biographies.....	821	Hayward, Michael	71
American Communications Association..	776	Kintner, Robert E.....	258
American Federation of Musicians.....	776	MacDonald, E. Finlay.....	69
American Federation of TV & Radio		MacVane, John	95
Artists (AFTRA)	776	McConnaughey, George C.	33
American Guild of Musical Artists.....	776	Murphy, Adrian	263
American Guild of Variety Artists		O'Neil, Thomas F.....	269
(AGVA)	776	Poppelle, J. R.....	93
American Marketing Association.....	776	Pryor, Roger	97
American Newspaper Publishers Assn...	776	Ryan, William	289
American Women in Radio & TV, Inc...	777	Sambrook, A. B.....	995
AMP:		Sanger, Elliott M.....	79
Personnel	777	VanDyke, Russ	89
Publisher Members	1259	Weil, Ralph N.....	73
Wall, Charles A. . . . Article.....	1259	Weis, Pierre	774
		Wolf, Sidney J.....	281
		Ziv, Frederic W.....	75

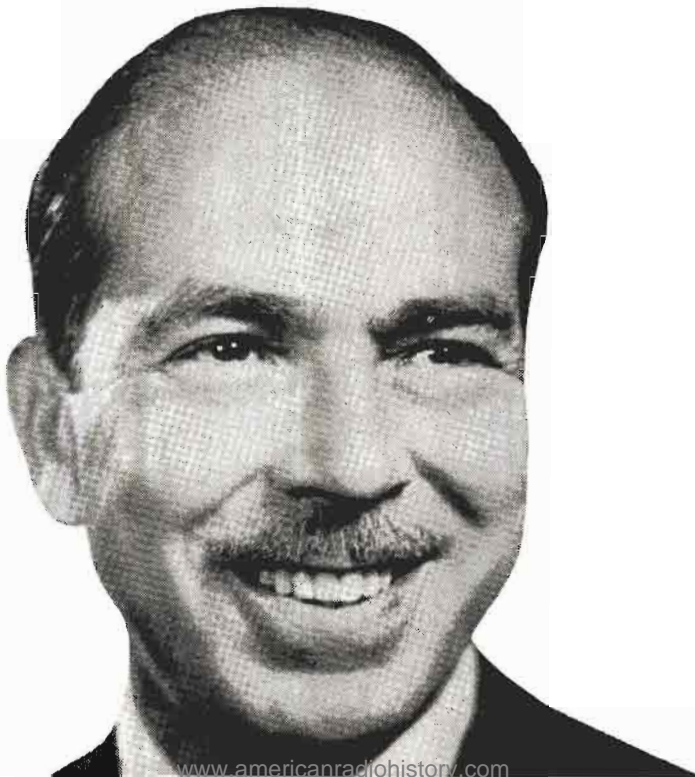
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EDITORIAL INDEX

Zuzulo, Martin	121
Artists Representatives Assn., Inc.....	777
ASCAP:	
Adams, Stanley . . . Article.....	1254
Personnel, Functions	1254
Publisher Members	1255
Associated Music Publishers, Inc.....	777
Associated Press	115
Assn. of Canadian Advertisers, Inc.....	777
Assn. of National Advertisers, Inc.....	777
Assn. of Radio News Analysts.....	777
Associations (Organizations)	775
Atwood, Frank . . . Article.....	81
Authors Guild of the Authors League of America, Inc., The.....	777
Authors League of America, Inc.....	778
Awards—Editor's Poll	39

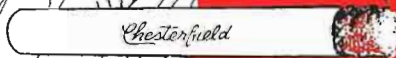
B

Bahamas—AM Stations	721
BEHIND THE MIKE, BEFORE THE CAMERA	
Announcers, MC's	1167
Directors	1223
Disc Jockeys	1189
Musical Directors	1211
News Commentators	1157
Producers	1233
Radio-TV Artists	1103
Sports Commentators	1143
Vocal Artists	1137
Women Commentators	1276
Writers	1247
Bibliography, TV Reference Books	1307
Big Five Network.....	292
Billings, Mutual Network 1954, Agency and Sponsor	129
Biographical Sketches:	
ABC-TV Executives	821
Ad Agencies	215
CBS-TV Executives	829
DuMont TV Executives	837
NBC-TV Executives	845
TV Film Personalities	1068
Brand Names Foundation, Inc.....	778
British Broadcasting Corporation, The...	778
British Columbia: AM Stations.....	692
Broadcast Advertising, Inc.....	292
BROADCAST MUSIC, INC.	
Haverlin, Carl . . . Article.....	1260
Personnel, Functions	778
Publisher Members	1260
Broadcasting & Film Commission, National Council of Churches	778
Broadcasting Corp. of America Network.	294
Brokers, Story and Play.....	725
Bureau of Broadcast Measurement.....	778
Burke, Frank . . . Article.....	35
BUSINESS SECTION	123

C

California: AM Stations	343
Families	343
FM Stations	1270
Population	343
Radio Homes	343
TV Homes	876
TV Stations	876
California Northern Group.....	294
California Rural Network.....	294
CANADA:	
Canadian Assn. of Radio-TV Broadcasters	687
Canadian Broadcasting Corp.....	685
Stations, AM	691
Station Index	689
Station Representative	231
Stations, TV	967
Canadian Association of Broadcasters...	779
Catholic Actors Guild of America, Inc...	779
Catholic Writers Guild of America, Inc...	779
Centro-Americano de Radio.....	779
Chicago Telephone Numbers.....	102
Cohan, Phil . . . Article.....	242
Color Television (Terms, Systems, Equip.)	807
Colorado: AM Station.....	362
Families	362
FM Stations	1270
Population	362
Radio Homes	362
TV Homes	881
TV Stations	881
COLUMBIA BROADCASTING SYSTEM:	
Commercial Programs, AM	1314
Commercial Programs, TV	1338
Executives, Personnel, Radio	266
Executives, Personnel, TV	832
Executive-TV Biographies.....	829
Network Map, AM	264-5
Network Map, TV	830-1
Columbia Television Pacific Network....	294
Columbine Network	295
Commentators: News	1157
Sports	1143
Women	1276
COMMERCIAL AM PROGRAMS	
COMMERCIAL TV PROGRAMS	
1338	
Composers, Authors and Publishers	
Assn. of Canada, Ltd.....	779
Composers Guild of America	779
Connecticut: AM Stations.....	367
Families	367
FM Stations	1270
Population	367
Radio Homes	367
TV Homes	885
TV Stations	885
Connecticut State Network, Inc., The...	295
Consulting Engineers	1299
Cuba-AM Stations	718

THE PERRY COMO SHOW



CBS TV NETWORK

CBS RADIO NETWORK



EDITORIAL INDEX

D

Dairyland Network	295
Dalton, Jane . . . Article.....	91
Delaware: AM Stations.....	371
Families	371
FM Stations	1270
Population	371
Radio Homes	371
TV Homes	885
TV Stations	885
Dominican Republic-AM Stations.....	721
Don Lee Broadcasting.....	295
Directors, Radio, TV.....	1223
Disc Jockeys	1189
Distributors and Producers, TV Film.....	997
District of Columbia: AM Stations	372
Families	372
FM Stations	1271
Population	372
Radio Homes.....	372
TV Homes	886
TV Stations.....	886
Dixie Broadcasting System	295
Dramatists Guild of the Authors League of America, Inc., The.....	779
Duffy, Ben . . . Article.....	55
DU MONT TV NETWORK	
Commercial Programs, TV.....	1338
Executive Biographies	837
Network Map, TV.....	838-9
Personnel	840

E

Editorial Index.....	5
Editors, Radio-TV	795
Eleta, Fernando . . . Article.....	83
"Emmy" Statuette Winners-1954.....	1099
Engineers, Consulting	1299
Episcopal Actors Guild of America, Inc.,	779
EQUIPMENT SECTION	1284
Estimated Billings, Network.....	125
Estimated Families for 1955.....	300

F

Favorites of 1954, Radio.....	39
Federal Communications Bar Assn.....	780
FEDERAL COMMUNICATIONS COMMISSION:	
License, How to Apply.....	248
McConnaughey, George C . . .	
Article	33
Members of Commission, Staff.....	244
TV Allocations	855
Federal Trade Commission.....	780
Fellows, Harold E . . . Article.....	57
Film Producers, Distributors-TV.....	997

Florida: AM Stations.....	374
Families	374
FM Stations	1271
Radio Homes	374
TV Homes	887
TV Stations	887
Folsom, Frank M . . . Article.....	59
French Broadcasting System (Radio- diffusion Francaise) in North Amer- ica, The	780
Frequency Modulation (FM) Stations.....	1270

G

Families	384
FM Stations	1271
Population	384
Radio Homes.....	384
TV Homes	889
TV Stations	889
Georgia Assn. of Local Stations.....	295
Georgia: AM Stations.....	384
Gold Nugget Television Network.....	295
Granite State Network.....	296
Great Northern Broadcasting System.....	296
Great Western Network.....	296
Growth of Broadcasting, Radio.....	67
Guam: AM Stations.....	672
Guilds (Organizations)	775

H

Haiti-AM Stations.....	721
Hanna, Michael R . . . Article.....	119
Hawaii: AM Stations	672
FM Stations	1271
TV Stations	966
Hayward, Michael . . . Article.....	71
Holidays & Special Events.....	787
Home Economists.....	1270

I

Idaho: AM Stations.....	396
Families	393
FM Stations	1271
Population	396
Radio Homes	393
TV Homes	891
TV Stations	891
Illinois: AM Stations.....	399
Families	399
FM Stations	1271
Population	399
Radio Homes	399
TV Homes	893
TV Stations	893



HARRY WISMER

Broadcasting and Telecasting

TOP SPORTING EVENTS

ACROSS THE NATION

EDITORIAL INDEX

Indexes:

Advertising Index	25
Canadian AM Stations	689
Canadian TV Stations	967
Editorial Index	5
TV Personalities	1068
U. S. AM Stations	303
U. S. FM Stations	1270
U.S. TV Stations	866
Indiana: AM Stations	410
Families	410
FM Stations	1271
Population	410
Radio Homes	410
TV Homes	895
TV Stations	895
Institute for Education by Radio-TV	780
Institute of Radio Engineers, Inc., The	780
Inter-Collegiate Broadcasting System	780
Intermountain Network	296
International	711
International Stations, U. S. & Canada	724
Iowa: AM Stations	416
Families	416
FM Stations	1272
Population	416
Radio Homes	416
TV Homes	897
TV Stations	897

J

Jamaica-AM Stations	721
Jewish Theatrical Guild	781
Jingle Writers	1251

K

Kansas: AM Stations	422
Families	422
FM Stations	1272
Population	422
Radio Homes	422
TV Homes	899
TV Stations	899
Kentucky: AM Stations	428
Families	428
FM Stations	1272
Population	428
Radio Homes	428
TV Homes	900
TV Stations	900
KEYSTONE BROADCASTING SYSTEM:	
Affiliates	282-3
Executives, Personnel	288
Network Map, AM	284-5
Kintner, Robert E . . . Article	258

L

Lambs, The	781
Latin American TV Stations	970

Lobster Network	296
Los Angeles Telephone Numbers	104
Louisiana: AM Stations	435
Families	435
FM Stations	1272
Population	435
Radio Homes	435
TV Homes	900
TV Stations	900

M

MacDonald, E. Finlay . . . Article	69
MacVane, John . . . Article	95
Magazines, Trade, Fan, Tech., General	1357
Maine: AM Stations	443
Families	443
FM Stations	1272
Population	443
Radio Homes	443
TV Homes	902
TV Stations	902
Maine Broadcasting System	296
Managers and Agents, Talent	1304
Manitoba: AM Stations	695
Manufacturers of Equipment, Radio, TV	1284
MAPS—RADIO, TV:	
ABC—Radio Network	260-1
ABC-TV Network	822-3
CBS—Radio Network	264-5
CBS-TV Network	830-1
DuMont TV Network	838-9
MBS—Radio Network	270-1
NBC—Radio Network	276-7
NBC-TV Network	846-7
Maryland: AM Stations	446
Families	446
FM Stations	1272
Population	446
Radio Homes	446
TV Homes	903
TV Stations	903
Massachusetts: AM Stations	450
Families	450
FM Stations	1272
Population	450
Radio Homes	450
TV Homes	905
TV Stations	905
MC's Announcers	1167
McClatchy-Beeline Network	296
McConaughy, George C . . . Article	33
Metropolitan Network	297
Mexico-AM Stations	713
Michigan: AM Stations	456
Families	456
FM Stations	1272
Population	456
Radio Homes	456
TV Homes	906
TV Stations	906

UP

United Press news programs for radio

BASIC NEWS	World News Roundup	Weekdays, 8 times; Sun., 4 times
	The World in Brief	Weekdays, 13 times; Sun., 18 times
	United Press Headlines	Weekdays, 8 times; Sun., 4 times
SPORTS	Speaking of Sports	Monday through Friday
	The Sports Roundup	Four times daily
	Great Moments in Sports	Monday through Friday
	Sizing Up Sports	Sunday
	Sports-at-a-Glance	Twice daily
FOR WOMEN	The Woman's Beat	Monday through Friday
	Mainly for Women	Monday through Friday
	Women in the News	Monday through Friday
HUMAN INTEREST	Your Home	Saturday
	Time Out	Monday through Friday
	In Your Neighborhood	Monday through Saturday
	In Movieland	Saturday
	Flashback	Monday through Saturday
	United Press Almanac	Every day
	On the Record	Wednesday, Saturday
	Of Human Interest	Monday through Friday
	Let's Take a Trip	Saturday
FARMING	Daily Market Summary	Monday through Saturday
	Rural Roundup	Monday through Friday
	R-F-D Review	Monday through Saturday
COMMENTARY & REVIEW	Today's United Press Commentary	Monday through Friday
	Under the Capital Dome	Monday through Friday
	United Press News Analysis	Monday through Friday
	Names in the News	Monday through Friday
BUSINESS & SCIENCE	Weekly Business Review	Saturday
	Today in Science	Monday through Friday
	Calling All Drivers	Saturday

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EDITORIAL INDEX

Michigan Radio Network.....	297	Personnel	250
Mid-South Network, The.....	297	Television Code	981
Minnesota: AM Stations	468	National Assn. of TV & Radio Farm	
Families	468	Directors	782
FM Stations	1272	National Better Business Bureau, Inc.....	782
Population	468	NATIONAL BROADCASTING COMPANY:	
Radio Homes.....	468	Commercial Programs, AM	1314
TV Homes	910	Commercial Programs, TV	1338
TV Stations	910	Executives, Personnel, AM	278
Mississippi: AM Stations.....	474	Executive, Personnel, TV	848
Families	474	Executive TV Biographies.....	845
FM Stations.....	1273	Network Map, AM.....	276-7
Population	474	Network Map, TV.....	846-7
Radio Homes.....	474	National Community TV Assn., Inc.....	782
TV Homes	911	National Society of Television	
TV Stations	911	Producers, Inc.....	782
Mississippi Broadcasting Co.....	297	National TV Film Council.....	782
Missouri: AM Stations.....	480	National Variety Artists, Inc.....	783
Families	480	Nebraska: AM Stations.....	491
FM Stations	1273	Families	491
Population	480	Population	491
Radio Homes	480	Radio Homes	491
TV Homes	913	TV Homes	920
TV Stations	913	TV Stations	920
Montana: AM Stations	488	Negro Actors Guild of America, Inc.....	783
Families	488	Network Advertisers Associates, Inc....	783
Population	488	Network Billings, Radio.....	125
Radio Homes	488	Network News Selections of 1954.....	47
TV Homes	919	NETWORK SECTION	257
TV Stations	919	NETWORKS	
Murphy, Adrian . . . Article.....	263	ABC Executives, Personnel, Radio	259
MUSIC:		ABC Executives, Personnel, TV	824
AMP	1259	ABC Network Map, AM	260-1
ASCAP	1254	ABC Network Map, TV	822-3
BMI	1260	ABC-TV Executive Biographies... ..	821
SESAC	1266	CBS Executive Personnel, Radio... ..	266
Song Hits of 1954.....	45	CBS Executives Personnel-TV.....	832
Music Publishers' Contact Employees		CBS Network Map, AM	264-5
(A. F. of L.).....	781	CBS Network Map, TV	830-1
Music Publishers' Protective Assn., Inc....	781	CBS Executive Biographies	829
Musical Commercial Producers.....	1251	DuMont Personnel, Executives ..	840
Musical Directors, Radio & TV.....	1211	DMont Executive Biographies.....	837
MUTUAL BROADCASTING SYSTEM:		DuMont Network Map.....	838-9
Commercial Programs, Radio.....	1314	KBS Affiliated Stations.....	282-3
Executives & Personnel	272	KBS Executives, Personnel	288
Network Billings	129	MBS Executives, Personnel	272
Network Map, AM.....	270-1	MBS Network Map, AM.....	270-1
		NBC Executives, Personnel, AM ..	278
		NBC Executives, Personnel, TV ..	848
		NBC Executive-TV Biographies ..	845
		NBC Network Map, AM ..	276-7
		NBC Network Map, TV	846-7
		Regional Networks.....	292
		Networks, Regional	292
		Nevada: AM Stations	494
		Families	494
		FM Stations	1273
		Population	494
		Radio Homes.....	494
		TV Homes	921
		TV Stations	921
		New Brunswick: AM Stations	696

N

National Assn. for Better Radio and TV..	781
National Assn. of Broadcast Employees and Technicians (NABET).....	782
National Assn. of Broadcast Unions and Guilds (NABUG)	781
National Assn. of Ed. B'casters	252, 782
Membership	253
National Assn. of Performing Artists....	782
NATIONAL ASSOCIATION OF RADIO- TELEVISION BROADCASTERS:	
Officers, Directors	250



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EDITORIAL INDEX

New England Regional Network.....	297	FM Stations	1274
New Hampshire: AM Stations.....	496	Population	561
Families	496	Radio Homes	561
FM Stations.....	1273	TV Homes	938
Population	496	TV Stations	938
Radio Homes.....	496	Oklahoma Network	297
TV Homes.....	923	O'Neil, Thomas F..... Article.....	269
TV Stations	923	Ontario: AM Stations	699
New Jersey: AM Stations.....	497	Orchestra Leaders	1211
Families	497	Oregon: AM Stations.....	567
FM Stations.....	1273	Families	567
Population	497	FM Stations	1274
Radio Homes	497	Population	567
TV Homes	923	Radio Homes	567
TV Stations	923	TV Homes	940
New Mexico: AM Stations	501	TV Stations	940
Families	501	Oregon Trail Network, The.....	297
FM Stations	1273	Organizations (Personnel—Addresses—	
Population	501	Unions—Guilds—Assns. Radio-TV	
Radio Homes	501	Groups)	775
TV Homes	924	Organizations, Research	109
TV Stations	924		
New TV Stations Opening—1955.....	852	P	
New York: AM Stations.....	504	Palmetto Broadcasting System	297
Families	504	Paul Bunyan Network.....	294
FM Stations	1273	Pennsylvania: AM Stations.....	573
Population	504	Families	573
Radio Homes	504	FM Stations	1274
TV Homes	924	Population	573
TV Stations	924	Radio Homes	573
New York Telephone Numbers	100	TV Homes	942
Newfoundland: AM Stations	697	TV Stations	942
News Commentators	1157	Personalities, TV Film Executives Index.....	1068
News Events, 1954 Top Ten Radio.....	37	Philadelphia Radio, TV Broadcasters	
News Services	115	Assn.	783
North Carolina: AM Stations.....	533	Photo of First Presidential News Confer-	
Families	533	ence Covered by TV.....	814
FM Stations	1273	Photo of Largest 1954 TV Station Sale..	814
Population	533	Play and Story Brokers.....	725
Radio Homes	533	Poppele, J. R. Article	93
TV Homes	930	Press Assn., Inc.	115
TV Stations	930	Prince Edward Island: AM Stations....	704
North Dakota: AM Stations	547	Producers and Distributors, TV Film....	997
Families	547	Producers, Network and Independent ..	1233
Population	547	Producers, Program Radio-TV.....	729
Radio Homes	547	Professional Music Men, Inc.....	783
TV Homes	932	Program Producers, Radio-TV.....	729
TV Stations	932	Programs, Commercial AM.....	1314
Nova Scotia: AM Stations	697	Programs, Commercial TV	1338
		Pryor, Roger... Article	97
		Publications: Trade, Fan, Technical, Gen.	1357
		Puerto Rico: AM Stations.....	674
		TV Stations	966
		Q	
Ohio: AM Stations	549	Quaker Network	297
Families	549	Quebec: AM Stations.....	705
FM Stations	1274		
Population	549		
Radio Homes	549		
TV Homes	933		
TV Stations	933		
Oklahoma: AM Stations.....	561		
Families	561		



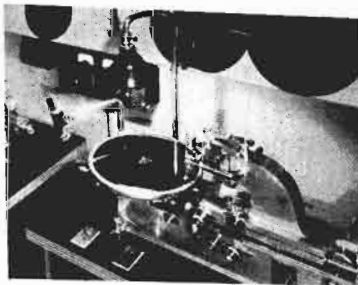
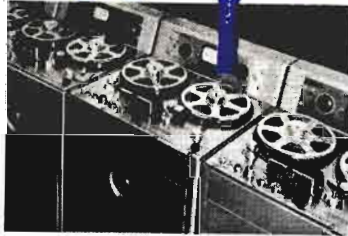
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EDITORIAL INDEX

R

Radio Advertising Bureau, Inc. (RAB)...	783
RADIO ANNUAL, TELEVISION YEAR BOOK	
Offices, Personnel	1359
Radio Cadena Nacional, S. A.....	722
Member Stations, AM	723
Radio-Electronics-TV Manufacturers Association (RETMA)	1301
Radio Free Europe	783
Radio News Analysts	784
Radio-Newsreel-Television Working Press Association of New York, Inc.	784
Radio Set Shipments, 1954.....	815
Radio-Television Program Materials	785
Radio Pioneers Club, The	784
Radio Programas de Mexico, S.A.....	722
RADIO-TELEVISION DAILY,	
Offices, Personnel	24, 1359
Radio and Television Directors Guild (A. F. of L.).....	784
Radio and Television Executives Society Inc.	784
Radio-TV Artists	1103
Radio-TV Directors	1223
Radio-TV Editors	795
Radio-TV Manufacturers Association of Canada	784
Radio-TV News Directors Association..	785
Radio-TV Revenue 1952-1953.....	41
Radio-TV Set Production, 1954.....	815
Radio and TV Writers	1247
Recording Companies	757
Regional Networks	292
REPRESENTATIVES, RADIO-TV STATION	231
Research Organizations	109
Reuters	115
Rhode Island: AM Stations	593
Families	593
FM Stations	1274
Population	593
Radio Homes	593
TV Homes	947
TV Stations	947
Rural Radio Network.....	297
Ryan, William... Article	289

S

Sambrook, A. B. Article.....	995
Sanger, Elliot M.... Article.....	79
Saskatchewan: AM Stations	709
Screen Actors Guild, Inc.....	785
Screen Composers Association	785
Service Firms, TV.....	1093
SESAC:	
Heinecke, Paul... Article.....	1266
Publisher Members	1267
Personnel, Functions	785
Set Production, Radio-TV.....	815

Sets, Radio Shipments.....	815
Singers (Vocal Artists).....	1137
Society of Motion Picture and Television Engineers	785
Sombrero Network.....	298
Song Hits of 1954.....	45
Song Writer's Protective Association (SPA)	785
South Carolina: AM Stations.....	595
Families	595
FM Stations	1274
Population	595
Radio Homes	595
TV Homes	948
TV Stations	948
South Dakota: AM Stations	601
Families	601
Population	601
Radio Homes	601
TV Homes	949
TV Stations	949
Southern California Broadcasters Assn... ..	786
Spanish Network, The.....	298
Sports Broadcasters Association	786
Sports Commentators	1143
State Broadcasters Association	678
Station Representatives Assn., Inc.....	786
STATION REPRESENTATIVES, RADIO..	231
STATIONS:	
Alaska-AM	672
Alaska-TV	966
Bahamas	721
Canadian-AM	689
Canadian-TV	967
Cuba-AM	718
Cuba-TV	970
Dominican Republic-AM	721
Dominican Republic-TV	971
Guam-AM	672
Haiti-AM	721
Hawaii-AM	672
Hawaii-TV	966
Jamaica	721
Mexico-AM	713
Mexico-TV	970
Puerto Rico-AM.....	674
Puerto Rico-TV.....	966
United States-AM.....	321
United States-FM	1270
U. S. Television Stations	871
Steinman Stations	298
Story and Play Brokers.....	725
Sunflower Network	298

T

Talent Representatives	1304
Tall Corn Network.....	298
Telenews Productions, Inc.....	115
Telephone Numbers, Radio-TV Chicago	102



*This is
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EDITORIAL INDEX

Los Angeles	104
New York	100
Washington, D. C.	103
Television Bureau of Advertising (TvB) ..	786
Television Directors Guild	786
Television Reference Books, Bibliography	1307
Tennessee: AM Stations	603
Families	603
FM Stations	1275
Population	603
Radio Homes	603
TV Homes	949
TV Stations	949
Texas: AM Stations	612
Families	612
FM Stations	1275
Population	612
Radio Homes	612
TV Homes	951
TV Stations	951
Texas Broadcasting System	298
Texas Quality Network	298
Texas State Network, Inc.	298
Tobacco Network, Inc., The	298
Transcription Companies	757
Tri-State Network	298
TV Code, NARTB	981
TV Film Producers, Distributors	997
TV Operations, Suspended	980
TV Service Firms	1093
TV Stations, Color Equipped, U.S.A.	809

U

U. S. AM Stations	303
U. S. Information Agency Broadcasting Service	786
Union Broadcasting System	299
Unions, (Organizations)	775
United Electrical, Radio and Machine Workers of America	786
United Nations-Radio Department of Public Information Division	786
United Press Association	115
Upper Midwest Broadcasting System	299
Utah: AM Stations	637
Families	637
FM Stations	1275
Population	637
Radio Homes	637
TV Homes	959
TV Stations	959

V

VanDyke, Russ... Article	89
Vermont: Am Stations	640
Families	640
Population	640
Radio Homes	640

TV Homes	960
TV Stations	960
Virgin Islands: AM Stations	677
Virginia: AM Stations	641
Families	641
FM Stations	1275
Population	641
Radio Homes	641
TV Homes	960
TV Stations	960
Vocal Artists, Radio-TV	1137

W

Washington: AM Stations	649
Families	649
FM Stations	1275
Population	649
Radio Homes	649
TV Homes	961
TV Stations	961
Washington, D. C. Telephone Numbers ..	103
Weil, Ralph N.... Article	73
Weis, Pierre... Article	774
West Texas Packaged Stations	299
West Virginia: AM Stations	656
Families	656
FM Stations	1275
Population	656
Radio Homes	656
TV Homes	963
TV Stations	963
Wire Services, News	115
Wisconsin: AM Stations	661
Families	661
FM Stations	1275
Population	661
Radio Homes	661
TV Homes	964
TV Stations	964
Wisconsin Network, Inc.	299
Wolf, Sidney J.... Article	281
Women Commentators	1276
Writers Guild of America, East, Inc.	786
Writers, Radio and TV	1247
Wyoming: AM Stations	668
Families	668
Population	668
Radio Homes	668
TV Homes	965
TV Stations	965
Wyoming Cowboy Network	299

Y

Yankee Network, The	299
---------------------------	-----

Z

Ziv, Frederic W.... Article	75
Zuzulo, Martin... Article	121

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CREATIVE FILMS FOR TELEVISION

TELEVISION YEAR BOOK

Academy of Television Arts and Sciences	775
Actors Equity Association	775

ADVERTISING AGENCIES . . . 132

Alaska, TV Stations	966
Alicoate, Jack—Introduction	801
Allocations, FCC	855

AMERICAN BROADCASTING CO.:	
Commercial TV Programs	1338
Executives and Personnel, TV	821
Network Map, TV	822-3

American Federation of Television and Radio Artists (AFTRA)	776
---	-----

American Guild of Variety Artists (AGVA)	776
--	-----

American Society of Composers, Authors, and Publishers (ASCAP)	776
--	-----

American Women in Radio and TV, Inc. Announcers, M.C.'s	1167
---	------

Antenna Systems, Community TV	973
Argentina: TV Stations	971

ARTICLES: TELEVISION

Atwood, Frank	81
Azarraga, Emilio	63
Bergmann, Ted	836
Chapin, Slocum	820
Cohan, Phil	242
Dalton, Jane	91
Daly, John	85
Disney, Walt	65
Duffy, Ben	55
Fellows, Harold E.	57
Folsom, Frank M.	59
Kintner, Robert E.	258
Larochelle, Jules	87
MacDonald, E. Finlay	69
McAvity, Thomas A.	844
McConaughy, George C.	33
Poppele, J. R.	93
Pryor, Roger	97
Quinones, Jose Ramon	77
Rifkin, M. J.	805
Sarnoff, Brig. Gen. David	43
Sarnoff, Robert W.	275
Secrest, James D.	49
Sinn, John	117
Talbot, Paul	111
Treyz, Oliver	53
Van Dyke, Russ	89
Van Volkenburg, J. L.	828
Zuzulo, Martin	121

Artists, Radio-TV	1103
Artists, Vocal	1137

BEHIND THE MIKE, BEFORE THE CAMERA:

Announcers, M.C.'s	1167
Directors, Radio-TV	1223
Disc Jockeys	1189
Musical Directors	1211
News Commentators	1157
Producers	1233
Radio-TV Artists	1103
Sports Commentators	1143
Vocal Artists	1137
Women Commentators	1276
Writers	1247

Belgium: TV Stations	971
Bibliography, TV Reference Books	1307

BIOGRAPHICAL SKETCHES:

Ad Agencies	215
ABC-TV Executives	821
CBS-TV Executives	829
Du Mont TV Executives	837
NBC-TV Executives	845
TV Film Personalities	1068

Brazil: TV Stations	971
Broadcast Music, Inc. (BMI)	778, 1260

Canada: TV Stations	967
Cartoon Producers	1097

Color Equipped Stations—U.S.A.	809
Color Processes	1097

Colombia: TV Stations	971
Color Television Terms	807

COLUMBIA BROADCASTING SYSTEM:

Commercial TV Programs	1338
Executives and Personnel, TV	832
Network Map, TV	830-1

COMMENTATORS:

News	1157
Sports	1143
Women	1276

Commercial, AM-TV Programs	1313
Commercial TV Programs	1338

Community Television Antenna Systems	973
--------------------------------------	-----

Costumes	1098
Cuba: TV Stations	970

Czechoslovakia: TV Stations	971
Denmark: TV Stations	971

Directors, Radio-TV	1223
Disc Jockeys	1189

DISTRIBUTORS AND PRODUCERS, TV FILM . . . 997

Dominican Republic: TV Stations	971
---------------------------------	-----

DU MONT TV NETWORK:

Commercial Programs, TV	1338
Executive Biographies	837
Network Map, TV	838-9
Personnel	840

Editors, Radio-TV	795
"Emmy" Statuette Winners 1954	1099

Engineers, Consulting	1299
-----------------------	------

EQUIPMENT SECTION . . . 1284

Estimated Families for 1955	300
Family TV Ownership	803
Favorites of 1954, TV	39
FCC Allocations	855
Federal Trade Commission	780

FILM PRODUCERS, DISTRIBUTORS—TV . . . 997

France: TV Stations	971
Germany, East: TV Stations	971

Germany, West: TV Stations	971
Great Britain: TV Stations	971

Growth of Broadcasting, TV	67
Hawaii: TV Stations	966

Holidays and Special Events	787
Italy: TV Stations	972

Japan: TV Stations	972
Joint Committee on Educational TV	781

Laboratories	1093
Lenses	1093



MAX LIEBMAN

EDITORIAL INDEX

Libraries (Film)	1097
Magazines: Trade, Fan, Tech., Gen'd... 1357	

MAPS:

ABC-TV Network	822-3
CBS-TV Network	830-1
Du Mont TV Network	838-9
NBC-TV Network	846-7

M.C.'s, Announcers	1167
Mexico: TV Stations	970
Morocco, French: TV Stations	972
Musical Commercial Producers	1251
Musical Directors, Radio-TV	1211

NATIONAL ASSOCIATION OF RADIO-TELEVISION BROADCASTERS (NARTB):

Officers, Directors	252
Personnel	250
Television Code	981

National Better Business Bureau, Inc....	782
--	-----

NATIONAL BROADCASTING COMPANY:

Commercial TV Programs	1338
Executives and Personnel, TV	848
Executive-TV Biographies	845
Network Map, TV	846-7

National Society of Television Producers.	782
---	-----

National Television Film Council	782
--	-----

Netherlands: TV Stations	972
--------------------------------	-----

Network Billings, TV	127
----------------------------	-----

NETWORK EXECUTIVES, TV:
(Biographical Sketches)

ABC-TV	821
CBS-TV	829
Du Mont	837
NBC-TV	845

Network News Selections of 1954	47
---------------------------------------	----

Networks, Regional	292
--------------------------	-----

New TV Stations, Opening 1955	852
-------------------------------------	-----

News Commentators	1157
-------------------------	------

News Events, 1954 Top Ten Television.	37
---------------------------------------	----

Norway: TV Stations	972
---------------------------	-----

Orchestra Leaders	1211
-------------------------	------

Organizations	775
---------------------	-----

Personalities, TV Film Executives
Index

Philippine Islands: TV Stations	972
---------------------------------------	-----

Photo, Color TV Set Components	813
--------------------------------------	-----

Photo of First Presidential News Conference Covered by Television	814
---	-----

Photo of Largest 1954 TV Station Sale	814
---	-----

Poland: TV Stations	972
---------------------------	-----

Prizes, Premiums, Etc.	1097
-----------------------------	------

Producers and Distributors, TV Film....	997
---	-----

Producers, Network and Independent....	1233
--	------

Producers, Program, Radio-TV	729
------------------------------------	-----

PROGRAM PRODUCERS, RADIO-TV

Programs, Commercial AM-TV	1313
----------------------------------	------

Programs, Commercial TV	1338
-------------------------------	------

Projectors	1093
------------------	------

Publications: Trade, Fan, Technical, Gen.	1357
---	------

Puerto Rico TV Stations	966
-------------------------------	-----

Radio-Electronics-TV Manufacturers Association (RETMA)	1301
--	------

Radio and Television Directors Guild...	784
---	-----

Radio-Television Executives Society, Inc.	784
---	-----

Radio-TV News Directors Association....	785
---	-----

Radio-TV Station Brokers	1098
--------------------------------	------

RADIO-TV STATION REPRESENTATIVES

Raw Stock	1096
-----------------	------

Regional Networks	292
-------------------------	-----

Research Organizations	109
------------------------------	-----

Service Firms, TV	1093
-------------------------	------

SESAC, Inc.	785, 1266
------------------	-----------

Sets Production, TV-Radio	815
---------------------------------	-----

Singers (Vocal Artists)	1137
-------------------------------	------

Spain: TV Stations	972
--------------------------	-----

Sports Commentators	1143
---------------------------	------

Spot and Flood Lamps	1093
----------------------------	------

Station Representatives Assn., Inc.	786
--	-----

STATION REPRESENTATIVES, TV

Stations, Color Equipped, U. S. A.	809
---	-----

Stations, TV to Open in 1955	852
------------------------------------	-----

Storage Vaults	1097
----------------------	------

Suspended TV Operations	980
-------------------------------	-----

Sweden: TV Stations	972
---------------------------	-----

Switzerland: TV Stations	972
--------------------------------	-----

TELEPHONE NUMBERS, TV

Chicago	102
---------------	-----

Los Angeles	104
-------------------	-----

New York	100
----------------	-----

Washington, D. C.	103
------------------------	-----

Television Bureau of Advertising (TvB) ..	786
---	-----

Television Directors Guild	786
----------------------------------	-----

Television Programs, Commercials	1338
--	------

Television Reference Books, Bibliography	1307
--	------

TELEVISION STATIONS, U.S., ALPHABETICALLY BY STATE AND CITY

871

TELEVISION YEARBOOK
(Facing Page 800)

Terms, Color Television	807
-------------------------------	-----

Thailand: TV Stations	972
-----------------------------	-----

Top Ten News Events of '54	37
----------------------------------	----

Turkey: TV Stations	972
---------------------------	-----

TV Code, NARTB	981
----------------------	-----

TV Film Producers, Distributors	997
---------------------------------------	-----

TV Operations, Suspended	980
--------------------------------	-----

TV Ownership, Family	803
----------------------------	-----

TV-Radio Artists	1103
------------------------	------

TV-Radio Directors	1223
--------------------------	------

TV-Radio Producers	1233
--------------------------	------

TV-Radio Revenue 1952-1953	41
----------------------------------	----

TV-Radio Set Production, 1954	815
-------------------------------------	-----

TV-Radio Writers	1247
------------------------	------

TV EQUIPMENT SERVICE FIRMS	1284
----------------------------------	------

TV Stations Outside U. S.	970
--------------------------------	-----

TV Stations Set for Opening—1955	852
--	-----

TV Stations, U. S. Index by Call Letters ..	866
---	-----

TV STATIONS U.S. PERSONNEL

Union of South Africa: TV Stations	972
--	-----

U. S. S. R.: TV Stations	972
--------------------------------	-----

Vatican City: TV Stations	972
---------------------------------	-----

Venezuela: TV Stations	972
------------------------------	-----

Vocal Artists, TV-Radio	1137
-------------------------------	------

Winners, "Emmy" Statuettes—1954	1099
---------------------------------------	------

Women Commentators	1276
--------------------------	------

Writers Guild of America, East, Inc.	786
---	-----

Writers, Radio-TV	1247
-------------------------	------

Yugoslavia: TV Stations	972
-------------------------------	-----



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ADVERTISING

1955

INDEX

1955

— A —

ABC Film Syndication...1004
ABC Radio Network...98-99
ABC Television Network
826-827
Abilene Radio & Television Co. 951
Academy Pictures1015
Addiss, Justus1228
Alexander, M. & A.,
Prods.1037
All-Canada Radio Facilities Ltd. 690
Allen, Mel 58
Allen, Steve1124
Allied Record Mfg. Co. ... 760
Ampex Corp.1282
Anderson, Eddie1125
Animated Prods.1050
Applewhite, Charlie1122
Armbruster, Robert1216
Arnell, Peter1236
ASCAP1248
Asher, William1227
Associated Press
4 and Run of Book
Association Films1045
Associated Prog. Serv. ... 769
Atcher, Bob, TV Film
Series1138
Atlantic Television Corp.1025
Atlas Television Corp....1051
ATV Film Prods., Inc.... 20
Audio Prods., Inc.....1026
Audio-Video Rec. Co.... 16
Audi vox Records 771
Avalon, Al1179

— B —

B.B.D. & O., Inc..... 130
Baker, Art1175
Banghart, Kenneth1156

Bargy, Roy1220
Barnes Printing Co.....1312
Barnett Int'l Forwarders.1048
Barry, Enright & Friendly 737
Barry Sisters 88
Barty, Billy1133
Beck, Jackson1169
Bell, Dorese1118
Belli, Lido1222
Benny, Jack 36
Berle, Milton 38
Berns, Larry1244
Bickford, Charles1106
Bixby, Carl1246
Blinky Prods.1049
Block, Martin 6
Bonded TV Film Service
Facing Page 1360
Boone, Richard 116
British Info. Services....1044
Broadcast Music, Inc..816-817
Brody, Bernard S. &
Asso.1048
Broidy, Wm. F., Prods..1003
Brooks Costume Co....1098
Bryan, Arthur Q.....1126
Bryan, Marvin1133
Bulova Watch Co., Inc... 28
Burke, Caroline1234
Burns, Stan1174
Buttons, Red 48

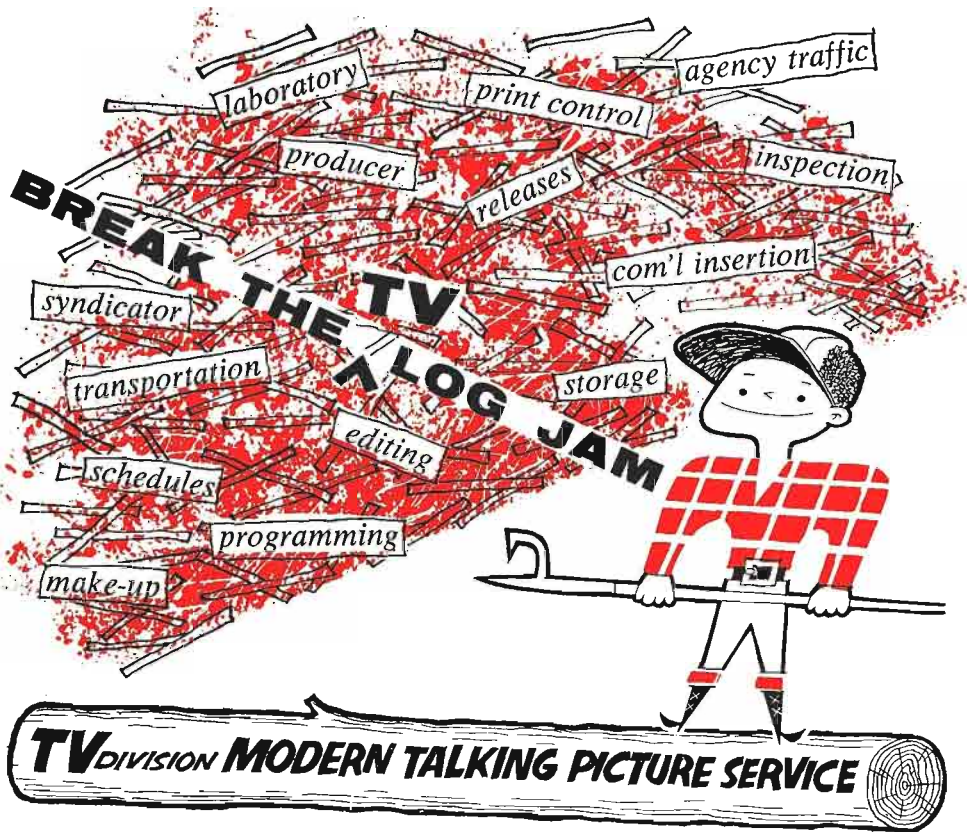
— C —

CFRB 688
CKLW-CKLW-TV 458
C.A.R.T.B. 686
C.B.C. 684
CBS Radio Network..112-113
CBS Television Film Sales 996
CBS Television
Network 834-835
Cadence Records Inc.... 772
Caesar, Sid 60
Camargo, Ralph1134

Cantor, Eddie1112
Capitol Records 756
Caribbean Networks, Inc.'676
Carney, Art1112
Carson, Jack1111
Case, Nelson1179
Cassini, Igor 92
Castle, Nick1226
Century News Photo.... 14
Cinefacts, Inc.1011
Cinema Research1041
Circle Film Labs1095
Cirillo, Al1145
Coastal Rec. Co..... 767
Cole, Buddy1217
Collyer, Bud1174
Color Service Co.....1009
Columbia Transcriptions. 754
Commonwealth Film1022
Como, Perry 8
Consolidated Film 806
Conway, Jim1175
Corday, Leo, Prods....1251
Cowan, Louis G., Inc.... 120
Cox, Betty 64
Craig, Nancy1128
Crisler, R. C. & Co..... 304
Crosby, Bing, Enterprises 818
Crosby, Bob1110
Cullen, Bill1166

— D —

Davis, Eddie1228
Davis, Phil, Musical....1250
Dee, Danny, Enterprises. 749
Del Valle, Jaime.....1242
Demby Prods.1052
Desilu Prods. 82
Dixon, Bob1180
Doherty, Clifford, Steers &
Shenfield, Inc. 136
Donahue, Jack1228
Donald, Peter1130
Don Lee Broadcasting... 256



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ADVERTISING INDEX

Dreier, Alex1158
 DuMont, Allen B. Labs .. 800
 DuMont Television
 Net842-843
 Durante, Jimmy 46

— E —

Eastman Kodak Co..... 808
 Edwards, Douglas1156
 Edwards, Ralph 18
 Ellsworth, Whitney1242
 Empire Broadcasting
 Corp.765-1007
 Endorsements, Inc. 750
 Erickson, Corydon1126
 Erickson, Helene W.....1138
 Erwin, Wasey & Co., Ltd. 136
 "Ethel and Albert".....1121

— F —

Fairbanks, Jerry, Prods..1005
 Family Films1049
 Ferrin, Frank, Prods.....1013
 Film Craft Prods.....1034
 Fine Sound 770
 Finley, Larry1188
 Fisher, Eddie 66
 Fitzmaurice, Michael1126
 Ford, Art1191
 Ford, Mary1102
 Ford, Tennessee Ernie... 80
 Four Star Prods.....1038
 Framer, Walt, Prods..... 738
 Franklin, Joe1191
 Frederick-Clinton Co. ... 138
 Fremantle Overseas
 Radio & Television, Inc. 745
 French Broadcasting Sys. 118
 Fromkess, Leon1233

— G —

Gart, John1212
 Gately, Frederick1228
 General Film
 Laboratories1027
 German, W. J., Inc.
 Facing Page 801
 Gerry Gross-Norman Baer 726
 Gleason, Jackie 50
 Gobel, George 68

Goldstone, Duke1234
 Goodman, Harry S..... 741
 Goodson-Todman Prods.. 732
 Goodyear Tire & Rubber 802
 Graham, Lee 94
 Grauer, Ben1156
 Gregson, Jack1182
 Gross-Krasne, Inc.1002
 Gross, Lloyd1236
 Gruenberg, Axel1237
 Guild Films1006

— H —

Halop, Billy1130
 Halop, Florence1132
 Hamilton, Gene1173
 Hammond, Earl1126
 Harleigh Mus.
 Merchandising 30
 Harrice, Cy1171
 Harris, Robert H.....1131
 Harvey, Marilyn1177
 Hatch, Wilbur1218
 Heatherton, Ray1125
 Henley, Arthur, Prods.... 746
 Herbert, Don1132
 Herlihy, Ed1100
 Herlihy, Walter1173
 Hermann, Cleve1146
 Hobin, Bill1235
 Holbrook's Film Library.1053
 Hope, Bob 40
 Howard, Mary, Rec'd'gs. 771
 Hurdle, Jack1243
 Hygo Television Films...1018

— I —

Imperial World Films...1036
 Interstate Television....1019
 Irving, Charles1120
 Irving, Hollis1120

— J —

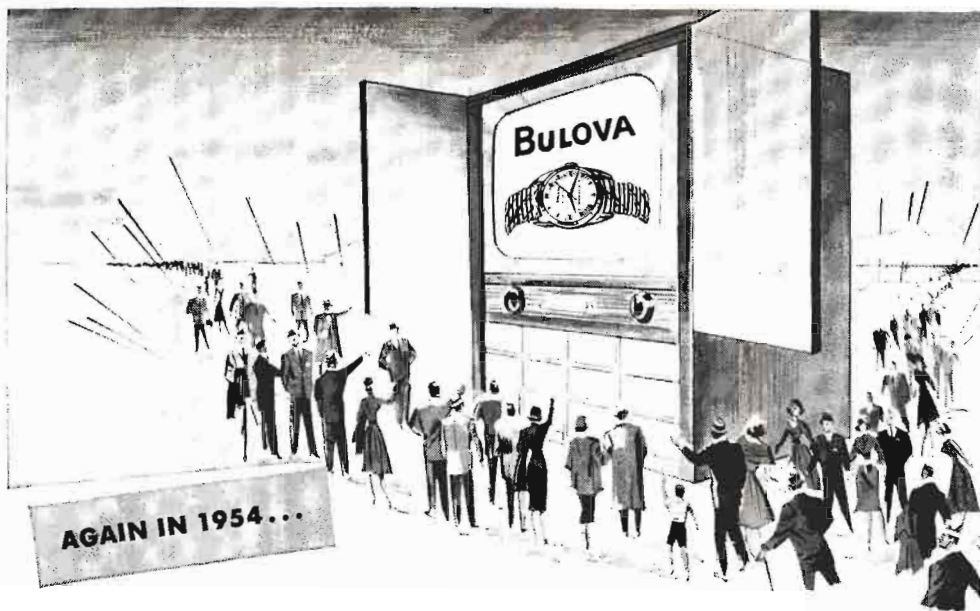
Jackson, Felix1238
 James, Dennis
 Facing Page 1
 Jordan, Murry1181

— K —

KBIG 342
 KBTW 883
 KCMO-TV 912
 KDKA-TV 944
 KDMA 468
 KDUB-TV 957
 KEY-T 880
 KFEL-TV 882
 KFVD 349
 KFVR 547
 KGNC-KGNC-TV 614
 KLBS 613
 KLGR 468
 KMAC 613
 KMBC-TV 914
 KMHL 468
 K-NUZ 625
 KNX 348
 KOA-TV 884
 KONO 633
 KOWH 493
 KOWL 359
 KPHO-TV332-872
 KPOA 673
 KPRC-TV 954
 KRBC-TV 951
 KRCA 870
 KRLD-TV 620
 KSD-TV 916
 KTLA 878
 KTOE 468
 KTRK-TV 956
 KWLM 468
 Kagram Corp 740
 Kamman, Leigh1123
 Kander, Allen1097
 Kaplan, Marvin1130
 Kaye, Sammy 86
 Keene, William1119
 Kellino, Roy1225
 Kennedy, Kevin1172
 Keystone
 Broadcasting284-285
 Kline, Benj. H.....1229
 Kovacs, Ernie 72
 Kudner Agency, Inc.... 132

— L —

Lacy, Jack1190
 Laine, Frankie 70
 Lalley and Love.....1042
 Landers, Lew1229
 Lawrence, Mort1181
 Lazar, Bill1172



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BULOVA ON TV
than any other product

**Thanks to America's Largest Spot Campaign
and Your Fine Cooperation**

● Again in 1954, as in years past—more Americans chose BULOVA than any other fine watch in the world.

Again, we at BULOVA continued to depend upon spot television and spot radio as our principal advertising media. In fact, more than 260 TV stations carried BULOVA messages in 1954! And, we know that the success

of these campaigns was due, to a large extent, to the magnificent cooperation of the radio and television stations and their representatives throughout the country.

So, once again, to all of you—our sincere appreciation. We look forward to many more years of pleasant and profitable association.

BULOVA WATCH COMPANY, INC. • BULOVA PARK, FLUSHING 70, N. Y.

ADVERTISING INDEX

Lear, Les, Prods. 742
 Lebow, Guy 1127
 Lescoulie, Jack 51
 Levenson, Sam 1110
 Lever Brothers Co. 124
 Levy, Parke 1242
 Levy, Ralph 1238
 Lewis, Al 1223
 Lewis, Jerry 52
 Lewis, Monica 90
 Lewis, Robert Q. 54
 Liberace 42
 Liebman, Max 22
 Linder Group, The. 468
 Lockwood, Grey 1230
 Lombardo, Guy 34

— M —

MGM Records 772
 MacGregor, C.P. 743
 MacRae, Gordon 1104
 Maltby, Richard 1212
 "Mama" 1122
 Mann, Claire 1128
 Marshall-Hester Prods. . 748
 Marshall, Rex 1180
 Martin, Dean 52
 Martin, Don, School . . . 1132
 Martin, Jean 96
 Maurice Jewels 875
 Mayer, Ken 1127
 McBride, Mary Margaret. 1109
 McCadden Prods. 1043
 McCann-Erickson 134-135
 McCleery, Albert 1239
 McCrarys, The 1105
 McGee, Fibber and
 Molly 1108
 McGovern, Patricia 1123
 McLeod, Victor 1230
 McNellis, Maggi 1128
 Mercer, Johnny 1108
 Mercury Int'l. Pictures. . 1033
 Merit Studios 1031
 Merrill, Robert 1136
 Meyerson, Bess 1115
 Miner, Jan 1120
 Miss Frances 1116
 Mitchell, Thomas 1116
 Modern Talking Pic. Serv. 26
 Montgomery, Robert 62
 Morris, Howard 61
 Morris, William, Agency. 128
 Morrow, Don 1176
 Morse, Carlton E. 1246
 Motion Pictures for TV. . 1010
 Movielab Film Labs. 1094
 Murray Jan 142

Murray, Ken 1024
 Mutual Broadcasting Sys. 110

— N —

NBC Spot Sales. 2
 NBC Television 850-851
 National Jewelers Co. . . 146
 National Screen Serv. . . 1014
 National Telefilm Assoc. 1012
 Nelson, Jimmy 56
 Nelson, Ralph 1240
 Nickell, Paul 1238
 Nimmo, Bill 1168
 Noble, Leighton 1132
 Nola Studios 768
 Nordine, Ken 1134
 Nusbaum, Mort 1190

— O —

O'Connor, Donald 74
 Olmsted Sound Studios. . 764
 Olsen, Johnny 1170
 Olsen, Penny 1170
 O'Sullivan, Terry 1120
 Owens, Jack 1134

— P —

Paddock, Douglas
 Sterling 748
 Palmer, Bud 1144
 Pan American
 Television 1020
 Parker, Dean 1117
 Parsonnet and Wheeler. 1032
 Paul, Charles F. 1217
 Paul, Les 1102
 Paul, Ralph 1176
 Paul, Sidney 1177
 Peerless Film Processing. 1092
 Penthouse Studios, The. . 768
 Perrin, Nat 1243
 Perrin-Paus Co. 140
 Peyser, John 1230
 Philco Corp. 802
 Pickens, Jane 1136
 Polacheck, Charles 1244
 Post, Ted 1230
 Power, Jules, Prods. 749
 Procter Television 728
 Product Services 147
 Pulse 108

— Q —

Quillan, Joe 1224

— R —

RCA Back Cover
 RCA Custom Record
 Sales 770
 RCA Recorded
 Programs 762-763
 Radio Cadena Nacional. . 712
 Radio Hawaii 673
 Raeburn, Bryna 1114
 Raye, Martha 76
 Reed, Carol 1107
 Reela Films 998
 Reeves Sound Studios. . 1023
 Reiner, Carl 61
 Riddle, Nelson 1218
 Ringling Bros. & BMB. . . 32
 Roach, Hal, Studios. 1016
 Rockhill Prods. 734
 Rogers, Roy 78
 Roman, Ruth 1129
 Romer, Tomi 1134
 Rooney, Mickey, Ent. . . 1029
 Rose, David 1216
 Roy, Michael 1135
 Russell, Bob 1130
 Russell, Don 144
 Russell, Todd 1178

— S —

Sanford, Charles 1210
 Schaffner, Franklin 1238
 Scharf, Walter 1219
 Schneider, Dick 1231
 Schragar, Rudy 1214
 Screen Gems 1000-1001
 Sears, Fred F. 1231
 Self, William 1240
 SESAC 1265
 Shapiro, Stanley 1245
 Sharbutt, Del 1114
 Sheldon, Herb 1170
 Shipp, Mary 1128
 Signature Music 1252
 Silbert, Bill 1188
 Silver, Joe 1124
 Skelton, Red 44
 Skiles, Marlin 1219
 Skinner, Charles E. 1046

FILM PRODUCERS!

AD AGENCIES!

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.....and what can it do for you?

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"ORIGINAL MUSIC SCORING SERVICE"

MITCH LEIGH

ART HARRIS

"EXPERTS IN MUSICAL PSYCHOLOGY"

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ADVERTISING INDEX

Smith, Fletcher, Studios	1028
Smith, Sid	1231
Smith, Sidney	1241
Smith, Sydney (Miss)	1129
S.O.S. Cinema Supply Corp.	1096
Spotlight Promotions	138
Stark-Layton	736
Steen, Cort	1231
Sterling, Jack	1124
Stern, Bill	1142
Stevens, Mark	84
Stewart, Jay	1131
Storer Broadcasting Co.	290-291
Streech, Wilbur, Prods.	1051
Streng, Waller	1227
Studio Films	1008
Sussan, Herbert	1224
Sylvern, Hank	1215

— T —

Talent Associates	744
Teevee Co., The	1021
Telecast Films	1039
Television Specialty	1284
Thomas, Danny	1103
Thorgersen, Ed	1040
Tillman, John	1158
Tonken, Phil	1178
Tower Prods	739
Trendle-Campbell-Meurer	730
Trotter, John Scott	1210
Two Ton Baker	1118

— U —

United Press	12
U. S. Steel Hour	126
United World Films	1030
Unity Television Corp.	
Inside Back Covers	

— V —

Valentino, Thomas J.	766
Van Praag Prods.	1047
Videart Inc.	1050
Video Crafts	140
Video Pictures	1035
Vinti, Carlo	747

Volcano Prods.	1052
Von Zell, Harry	1168

— W —

WAAM	903
WAAT	922
WACH, WACH-TV	645-960
WAGA-WAGA-TV	385-889
WAIT	401
WAPA	676
WATV	922
WAZL	579
WBAP-TV	953
WBCK	457
WBOC	449
WBRC-TV	871
WBT	534
WCMB-TV	578
WCSS	505
WCTC	499
WEAV	524
WELL	457
WENT	524
WERC	577
WEVD	513
WFAS	532
WFBG	498
WFIL	582
WGLV	941
WGN, WGN-TV	400-892
WGY	526
WHB	483
WHEN-TV	928
WHIM	594
WHLI	510
WHLM	574
WHOL	573
WHOM	514
WHWL	589
WIBG	585
WIDE	443
WINS	516
WIP	584
WISL	589
WJAR-TV	274
WJBK-TV	908
WJJD	402
WJNC	539
WJNO	383
WKBW	506
WKMI	464
WKRC-TV	936
WLIB	518
WMAR-TV	904
WMUR-TV	923
WNBZ	528
WNET	947
WOND	499

WOR	302
WOV	520
WOW-TV	920
WPAT	500
WPIX	926
WPOR	445
WPRO	592
WPTR	505
WQMC	930
WQXR	522
WRAK	591
WRC, WRC-TV	372-886
WRNL	647
WSAI	552
WSB-TV	386
WSIX	610
WSJS	546
WSPD	558
WSRS	554
WSYR	529
WTAC	461
WTAX	409
WTIC	366
WTIX	440
WTRY	530
WTVI	918
WTVN-TV	936
WVDA	451
WWL	436-441
WWRL	532
WXEL	934
WXYZ-TV	907
Wakely, Jimmy	1140
Wald, Robert	1232
Wallach, George	1017
Wayne, Bernie	1213
Willis, Richard	1113
Wisner, Harry	10
Wolf Prods.	735
WORLD Broadcasting	758-759
Wyler, Jim	114

— Y —

Young, Alan	1124
Young & Rubicam	122
Young, Victor	1215

— Z —

Zenith Radio Corp.	804
Ziv, Frederic W., Co.	286-287
Ziv Television	
Inside Front Covers	



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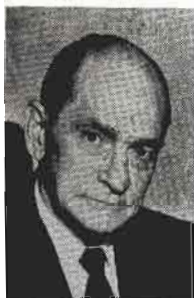
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DIRECTOR of RADIO and
TELEVISION PUBLICITY

CHARLES B. SCHULER

ASSOCIATE

THE GREATEST SHOW ON EARTH



George C. McConaughy
Chairman

Communications Growth Reflected By Increase of FCC Applications



For Fiscal Year Ended June 30, 1954

SPOTLIGHTING the 20th anniversary year of the Federal Communications Commission is the fact that the Nation is now studded with and served by more than 700,000 radio transmitters; 50 different nonbroadcast services; and 11 categories of broadcast station authorizations nearing the 6,000 mark. Program service was being rendered by two types of aural stations plus an expanded video service to which compatible color had been added.



Statistically, broadcasting authorizations totaled 5,838 at the end of fiscal 1954, which was a net gain of 408 for the year. Broadcast applications received during the year totaled 8,200, which was 1,220 more than the previous year.

For television there was a net increase of slightly more than 100 broadcast station authorizations during the year as compared to the banner number of nearly 400 in fiscal 1953, which was the first year following the lifting of the temporary freeze. The result was that, as of the end of the fiscal year 1954, the Commission had granted construction permits to 603 TV broadcast stations. Of this number, 573 were for commercial operation and 402 such stations were on the air or authorized to go on the air. The total grants represented 340 VHF and 233 UHF stations, of which 265 VHF and 137 UHF stations had operating authorizations. They were bringing TV service to a vast audience over most of the United States and in Alaska, Hawaii, and Puerto Rico.



By the end of the fiscal year, all non-competitive applications which were in a position to be granted had been so acted upon by the Commission. Consequently, of the 200 still-pending commercial applications, 186 were in hearing status.

Action on TV applications was, in large measure, speeded by continued study and adjustment of the Commission's temporary processing procedure.

As adopted in April of 1952, it set up a priority system based upon the availability of TV service. After many grants had been made, the Commission felt that emphasis should be placed on local outlets rather than upon availability of outside service. Accordingly, on July 14, 1953, it gave primary consideration to cities which had no local TV stations.



The new rules for color do not specify a minimum number of hours during which TV stations must transmit color programs. However, the number of colorcasts has been increasing as more stations install color equipment and the telephone company extends its color relay facilities to additional cities and stations. Most of the color receivers produced initially had the equivalent of a 15-inch picture tube. But larger tubes are in production, and indications are that as more color sets become available there will be a resultant reduction in cost to the public.

During the year the Commission granted 142 additional AM authorizations, making a total of 2,697 such authorizations at its close. Most of the new AM assignments were to the smaller communities without local stations.



The year closed with 569 commercial FM authorizations outstanding. Authorizations were issued for 22 new stations while 54 authorizations were deleted, leaving a net loss for the year of 32 stations.

At the close of the fiscal year the number of construction permits granted for noncommercial educational TV operation had increased to 30, of which 14 were VHF and 16 UHF. Six educational TV stations were operating — three in VHF and three in UHF. While several shifts of educational reservations were made upon petition, and after rulemaking, the Commission continued to frown upon any effort to transfer educational channels to commercial use.



GUY LOMBARDO
and his
Royal Canadians
AMERICA'S NUMBER ONE BAND

TV — "LIVE"
WRCA-TV, N. Y.
for
LINCOLN-MERCURY

Hotel Roosevelt, N. Y.

TV — "FILMED"
"THE GUY LOMBARDO SHOW"

Syndicated by
M. C. A.

Decca Records



Publicity: DAVID O. ALBER ASSOC., INC., Gene Sheirin



Advertising Outlay Scheduled In 1955 To Reach All-Time Mark

□ □ □ □ □ □

By **FRANK BURKE**
Editor
Radio-Television Daily

IT'S foolhardy to try to forecast what is in store for the broadcasting industry during 1955. However one thing is certain, with government agencies predicting a good year and the advertising outlay expected to reach a new all-time high, the radio and TV broadcasters should have a progressive and prosperous year.

The outlook in the advertising field is a pretty good barometer of the broadcasting business. The wise ones are predicting that this year's expenditures will pass the \$8,000,000,000 mark by a good margin. This is big money and already the radio and TV networks as well as the local stations are making their bid for a part of it.

□ □ □

Along with prospects for a banner year comes word that television worked wonders in 1954 and radio didn't fare so badly either. Gross TV billings were estimated at more than \$500,000,000 for time as compared to \$450,000,000 in 1953. Adding talent and production costs it is estimated that the figure was about \$900,000,000.

Radio billings for 1954 were estimated at \$415,000,000 by the Radio Advertising Bureau. The web billings were figured at \$142,000,000 as compared to \$144,600,000 in 1953 and the local advertising at \$273,000,000 as compared to \$257,300,000 in 1953.

□ □ □

The new year of advertising in both radio and television got off to a flying start with the regional and national spots and special programs bought by the automotive industry. The manufacturers, particularly General Motors, spent a great deal on the national and local level and indications are that their spot business and those of others will continue throughout the year.

Another aspect which brought optimism to both the radio and television fields was the increased use of spot business by national advertisers. Among these accounts are included drugs, home appliance, foods and cosmetics and

amounts of their billings has been steadily growing upward. The trend, according to one time buyer, seems to be toward the purchase of regional time with merchandising tie-ins.

□ □ □

An interesting development of the new year is the formation of the Quality Radio Group composed of 43 stations who are banked together to sell circulation as a package. The president of this group is Ward Quall of Crosley and William B. Ryan, formerly president of BAB, is executive vice-president and director. These stations, representing most of the clear channel outlets, have sales offices in both New York and Chicago and plan to open another on the west coast.

□ □ □

Television forges ahead at an accelerated clip with color TV fast taking over the spotlight from conventional black and white. RCA and NBC have led the field in the promotion of compatible color and have asked other networks and manufacturers to intensify their support. In the meantime the black and white TV service enjoys further station and circulation expansion and the battle of survival of UHF in many markets continues.

All in all the outlook for 1955 is most promising and both radio and TV networks should turn in a good business year. Some forecast the decline of nighttime radio network programming as we know it today, and others envision a new era in which midget transistor portable radios will revolutionize the business and bring new energy to the radio broadcasting industries. On the television side the coming year is certain to be the biggest ever and before year's end the schedule of color TV programming on networks will probably reach the proportions of competition for some black and white. However, the color TV audience is still limited, and it will be several years before the more than 34,000,000 black and white receivers are replaced.

JACK BENNY

TEN TOP RADIO-TV NEWS EVENTS OF 1954

RADIO-TELEVISION DAILY's *selections of the top ten news events of 1954, covered by Radio and Television follow:*

- 1—The Supreme Court decision on segregation in the public schools.
-
- 2—The Army-McCarthy hearings and condemnation of the Senator.
-
- 3—The shooting of five Congressmen by Puerto Rican Nationalists.
-
- 4—The East Coast hurricanes.
-
- 5—Roger Bannister breaks the four minute mile.
-
- 6—The mid-term elections.
-
- 7—Geneva conference-truce in Indo-China.
-
- 8—Chinese Reds jail American airmen.
-
- 9—Illness of Pope Pius XII.
-
- 10—French agreement on rearming West Germany.
-

Outstanding Broadcasts

- ABC Radio-TV—The Army-McCarthy hearing.
-
- CBS Radio—Man's Right to Knowledge.
-
- CBS TV—"The Search" Series.
-
- Du Mont Network—Pro Football Championship Game.
-
- Mutual—World Series Coverage.
-
- NBC TV—"Three, Two, One—Zero" Documentary.
-
- NBC Radio—Coverage of Hurricanes.



MR. TELEVISION

Favorites of 1954

As Selected by Nation's Radio-TV Editors

RADIO

TELEVISION

— MAN OF THE YEAR —

JACK BENNY

CBS

JACKIE GLEASON

CBS-TV

— WOMAN OF THE YEAR —

EVE ARDEN

CBS

LUCILLE BALL

CBS-TV

— COMEDY SHOW OF THE YEAR —

JACK BENNY

CBS

GEORGE GOBEL

NBC-TV

— DRAMATIC SHOW OF THE YEAR —

LUX RADIO THEATER

CBS

U.S. STEEL HOUR

ABC-TV

— MUSICAL SHOW OF THE YEAR —

VOICE OF FIRESTONE

ABC

HIT PARADE

NBC-TV

— COMMENTATOR OF THE YEAR —

EDWARD R. MURROW

CBS

EDWARD R. MURROW

CBS-TV

— DOCUMENTARY OF THE YEAR —

CHURCHILL BIRTHDAY

SALUTES

CBS

"THREE, TWO, ONE—ZERO"

NBC-TV

— QUIZ SHOW OF THE YEAR —

YOU BET YOUR LIFE

NBC

"WHAT'S MY LINE?"

CBS-TV

— SPORTSCASTER OF THE YEAR —

BILL STERN

ABC

MEL ALLEN

NBC-TV

— CHILDREN'S SHOW OF THE YEAR —

"LET'S PRETEND"

CBS

"DISNEYLAND"

ABC-TV

— VOCALIST OF THE YEAR —

Male

EDDIE FISHER

MBS

Female

ROSEMARY CLOONEY

CBS

Male

PERRY COMO

CBS-TV

Female

DINAH SHORE

NBC-TV

— SONG HIT OF THE YEAR —

"THIS OLE HOUSE"

BMI

"LET ME GO, LOVER"

BMI

HOPE



1955

GENERAL FOODS
AMERICAN DAIRY ASSOC.

BROADCAST REVENUES CONTINUE SPIRAL TO NEW RECORD HIGH



IN the calendar year 1953, the grand total revenues of the broadcasting industry (radio and television) passed \$900 million, the highest on record. Total revenues, which comprise revenues derived from the sale of time, talent, and program materials to advertisers, were reported at \$908 million. Radio revenues increased from \$469.7 million in 1952 to \$475.3 million, in 1953, while aggregate TV revenues of \$432.7 million in 1953 were 33.5 percent greater than the \$324.2 million for 1952.

Broadcasting profits of \$123 million in 1953 were 6.4 percent greater than those of 1952. The industry reported a profit from television broadcast operations of \$68 million, 22.5 percent higher than in 1952. Earnings from radio AM and FM broadcast operations decreased by 8.4 percent from \$60.1 million in 1952 to \$55 million in 1953. All profit figures are before payment of Federal income tax.

The following tables show the comparable calendar year 1952-53 radio and television financial data for the radio and television broadcast industries:

ALL NETWORKS AND STATIONS, 1952-53

Item	1952	1953	Percent increase or (decrease) in 1953
	Millions	Millions	
Total broadcast revenues	\$793.9	\$908.0	11.3
Radio ¹	469.7	475.3	1.1
Television	324.2	432.7	33.5
Total broadcast expenses	678.3	785.0	15.7
Radio	409.6	420.3	2.6
Television	268.7	364.7	35.7
Broadcast income (before Federal income tax)	115.6	123.0	6.4
Radio	60.1	55.0	(8.1)
Television	55.5	68.0	22.5

¹ Radio includes AM and FM broadcasting.

NOTE:—1953 radio data cover the operations of 4 nationwide networks and 3 regional networks, 2,431 AM and AM-FM and 45 independent FM stations. 1952 data are for the same networks and 2,324 AM and AM-FM and 56 independent FM stations. 1953 TV data cover the operations of 4 networks and 331 stations; 1952 data are for the same networks and 122 stations.

* Reproduced from advance release of Federal Communications Commission 20th Annual Report for fiscal year ended June 30, 1954.



George Liberace
Musical Director



Electronics Industry Advances Nation's Economy and Welfare



By BRIG. GENERAL DAVID SARNOFF

**Chairman of the Board
Radio Corporation of America**

TELEVISION in 1954 — its eighth year as one of the country's fastest growing industries — established new records in retail sales of TV receivers and widened the scope of programming, especially in color. These accomplishments and advances in related fields once again mark the electronics industry as a leader in advancing the nation's economy and welfare.



Some of the major developments during 1954 were:

- **Compatible Color Television:** NBC's "Introductory Year" during which it broadcast many types of programs in color and featured "Spectacular" shows, dramatically revealed the potential scope of color TV.

- **Color TV Tube and New Set:** The RCA 21-inch color tube and a new TV color receiver using this tube, were placed on the market and production will be increased in 1955.

- **RCA's Magnetic TV Tape Recorder:** Brought to commercial design stage. NBC will commence, early in 1955, field tests in both black-and-white and color television tape recording.

- **Electronic Light Amplifier:** When further developed, this will have important applications in television, and other fields. In television, for example, techniques used in the light amplifier will eventually make it possible to see a TV picture in black-and-white or in color on a thin, flat TV screen that can be framed and hung on the wall like a picture.



During 1954 basic progress was made in carrying all these developments forward. New knowledge was gained through research and experimentation in these fields at RCA Laboratories. The results achieved will have a profound effect on further progress during 1955.

For 1955, industry production of television receivers is estimated around 6,000,000. This will lift the total of TV receivers in the United States to approximately 38,000,000 by the end of the year.

Television is destined for new advances, both in technical design and in programming. An outstanding development in 1954, the RCA 21-inch color tube, operating with the magnetic equalizer which maintains color purity to the very edges of the picture, is now in production. It is certain to stimulate production of color sets by others in the industry as well, and will lift color TV "off the ground" and into the market.



Magnetic tape recording for black-and-white and color television, demonstrated by RCA at the end of 1953, was developed further during 1954 and will make its debut during the coming year as a new tool for the broadcasting industry.

The electronic light amplifier, which uses the principle of electronic light, under development in RCA Laboratories during 1954, will glow more brightly during 1955. Light amplification by this means has been achieved experimentally in ratios of more than 20 to 1; when that figure reaches 100 to 1, a practical amplifier of light will mark a significant step forward in the science of illumination and television.

In television, this new form of light amplification will bring bigger and brighter pictures; it will revolutionize television as we know it today.

It is estimated that more than 10,000,000 new radio sets, including auto radios, will be sold at retail during the coming year, increasing the total of radios in the United States to more than 125,000,000.



Achievements in science, art and industry during 1954 marked the year in radio-television and electronics as one of progress, and the advances augur well for even greater accomplishments in 1955.

The new and promising developments of the Electronic-Atomic Age open the way for the creation of new businesses, new jobs, and higher standards of living.



SONG HITS OF 1954

January 1, 1954 to January 1, 1955



The 35 song hits with the largest radio and television audiences listed below in order of total ACI points received in the ACI SURVEYS during 1954. (Songs in stage or film productions are indicated; songs currently active are marked with an asterisk; songs whose activity began on the ACI SURVEYS during the Fall of 1953 are noted by the 1953 date.)

SONG TITLE, PRODUCTION AND PUBLISHER	TOTAL ACI POINTS	NUMBER OF WEEKS ON ACI SURVEY
Secret Love (1953) (Calamity Jane) (Remick)	44,184	30
Young at Heart (Sunbeam)	41,009	34
*Hey There (Pajama Game) (Frank)	37,765	31
Stranger In Paradise (1953) (Kismet) (Frank)	33,624	32
Wanted (Witmark)	33,378	27
Make Love to Me (Melrose)	31,018	31
*If I Give My Heart to You (Miller)	28,528	28
*Hernando's Hideway (Pajama Game) (Frank)	27,706	31
Three Coins in the Fountain (Same Title) (Robins)	27,462	25
*Count Your Blessings (Instead of Sheep) (White Christmas) (Berlin)	27,404	18
Little Things Mean a Lot (Feist)	26,893	34
Answer Me My Love (Bourne)	26,273	31
I Get So Lonely (Melrose)	25,660	29
High and the Mighty (High and the Mighty) (Witmark)	25,594	27
*I Need You Now (Miller)	22,794	22
*Papa Loves Mambo (Shapiro-Bernstein)	22,151	17
That's Amore (1953) (The Caddy) (Paramount)	20,225	16
Heart of My Heart (1953) (Robbins)	19,127	20
Little Shoemaker (Bourne)	19,064	26
*This Ole House (Hamblen)	18,715	22
Oh My Papa (1953) (Shapiro-Bernstein)	18,709	21
Cross Over the Bridge (Laurel)	18,189	23
*Mister Sandman (E. H. Morris)	16,156	12
Happy Wanderer (Sam Fox)	16,044	28
Green Years (Harms)	15,024	21
Changing Partners (1953) (Porgie)	14,023	16
*Teach Me Tonight (Hub-Leeds)	13,391	13
*Man That Got Away (A Star Is Born) (Harwin)	13,222	25
Sh-Boom (Hill & Range)	12,939	25
Sway (Peer)	12,341	23
I Love Paris (1953) (Can Can) (Chappell)	12,078	26
I Speak to the Stars (Lucky Me) (Witmark)	11,947	27
If You Love Me (Really Love Me) (Duchess)	11,815	26
Man with the Banjo (Mellin)	11,595	21
Skokiaan (Shapiro-Bernstein)	11,513	19

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PICTURES — TELEVISION — RADIO — RECORDS
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MANAGEMENT:
WILLIAM MORRIS AGENCY
NEW YORK — CHICAGO — HOLLYWOOD

1954 NETWORK NEWS SELECTIONS



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

— ABC —

- 1—Condemnation of Senator McCarthy.
- 2—Democrats regain control of Congress.
- 3—London Conference: key to West German re-armament.
- 4—Fanatics shoot five Congressmen.
- 5—The Oppenheimer case.
- 6—Fall of Dien Bien Phu, including the important Geneva Conference.
- 7—Supreme Court outlaws segregation.
- 8—Hurricane Hazel.
- 9—Japanese fisherman H-bomb victim.
- 10—Guatemala Red regime overthrown.

— CBS —

- 1—The Army-McCarthy Hearings and subsequent censure of Sen. McCarthy.
- 2—Supreme Court Decision on segregation.
- 3—Public concern over power of hydrogen bomb.
- 4—Struggle over rearming of West Germany.
- 5—Armistice in Indochina.
- 6—Chinese Reds jail 11 American airmen.
- 7—Illness of Pope Pius XII.
- 8—Shootings in House of Representatives by Puerto Rican Nationalists.
- 9—Roger Bannister breaks four-minute mile.

— DU MONT —

- 1—Return of POW's from Korea.
- 2—Shooting of Congressmen by Puerto Rican Nationalists.
- 3—McCarthy-Army Inquiry.
- 4—Roger Bannister Runs Mile in 3:59.4
- 5—Fall of Dien Bien Phu.
- 6—Death of Emilie Dionne.
- 7—Vishinsky Dies.

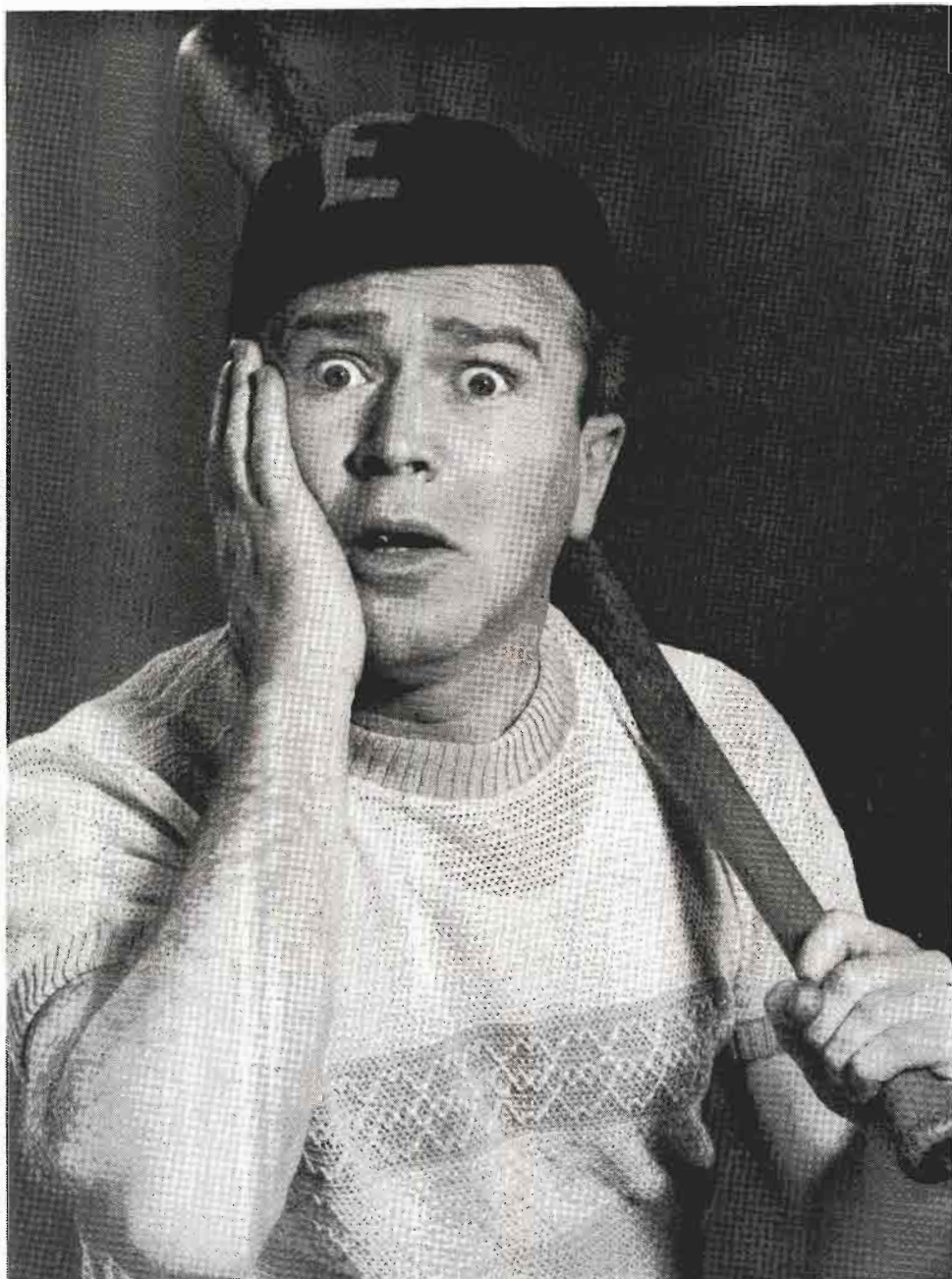
- 8—Radio Peiping Announces Prison Sentences Passed on Thirteen Americans Accused of Espionage in Red China.
- 9—Senate Censures Senator McCarthy by Vote of 67-22.
- 10—Sheppard Trial.

— MUTUAL —

- 1—Sen. Joseph R. McCarthy.
- 2—Democratic Party gains control of Congress.
- 3—West Germany rises towards sovereignty.
- 4—Armistice reached in Indo-China; Reds press against Formosa; but lost Guatemala.
- 5—Supreme Court ends segregation in public schools.
- 6—Puerto Rican Nationalists attempt assassinations, wound five Congressmen.
- 7—Financial scandals exposed in Federal Housing.
- 8—Hurricanes sweep East Coast; drought grips Midwest; unusual weather staggers Europe.
- 9—President Eisenhower proposes plan to share atomic energy with other nations.
- 10—Sheppard found guilty in Cleveland murder trial.

— NBC —

- 1—Supreme Court segregation decision.
- 2—McCarthy hearings; censure, break with the Administration.
- 3—The hurricanes.
- 4—Geneva conference; the Indo-China truce.
- 5—Paris agreements on the re-armament of Germany.
- 6—Shooting in the House of Representatives.
- 7—Revoking of the Oppenheimer security clearance.
- 8—The rise of Mendes-France.
- 9—The mid-term elections.
- 10—American prisoners held by Red China.



RED BUTTONS



Color Television Will Spurt 1955 Industry Dollar Volume



By **JAMES D. SECREST**

Executive Vice President

Radio-Electronics-Television Manufacturers Association

THE radio-television industry continued to mark up new production and sales records in 1954 although the total dollar volume of business, except for retail sales of TV sets, was slightly under that of 1953.

Among the records achieved in 1954 were new peaks for weekly and monthly television receiver production, a new high for retail sales of TV sets, and the first commercial manufacture and sale of color television receivers. Toward the end of the year the manufacturing industry was operating at peak capacity and turning out television sets at the rate of 11 million a year.



Preliminary tabulations of the RETMA Statistical Department indicated retail sales of television receivers in 1954 were about 7,000,000 units with production closely paralleling this figure. The previous highest retail level was 6,370,500 TV sets in 1953, while the highest production was 7,463,800 in 1950.

Radio set sales in 1954 were down sharply from 1953 despite a growing public interest in high fidelity. Home and portable radio retail sales were about 6,250,000 compared with 7,000,000 in 1953, while auto set purchases were approximately 4,000,000 representing a decline of 1,000,000 units under the previous year.



Sales of transmitting equipment and accessories were off about 20 per cent due to a slowdown in the construction of television stations.

By the end of the year there were about 32.5 million television receivers and over 100 million radios in use. Approximately 88 per cent of the nation's homes are in TV areas and practically all are available to radio.

While only 25,000 color television receivers were manufactured in 1954, considerable progress was made in the technological development of a large screen color tube.

Although uncertain factors prevent

accurate forecast of color set production, the industry generally expects color to begin a steady rise toward volume production in 1955 and thereafter to go upward sharply. Many more manufacturers are expected to get into color, and production is estimated at several hundred thousand.



The transition from black and white to a mixture of color and monochrome will be accomplished smoothly and without any obsolescence of present monochrome receivers.

Further strides were made in industrial and commercial uses of electronics, and all indications are that this phase of the business is just beginning. The development of computers for department stores, manufacturers, and other business organizations opens a huge market for this electronically operated device.

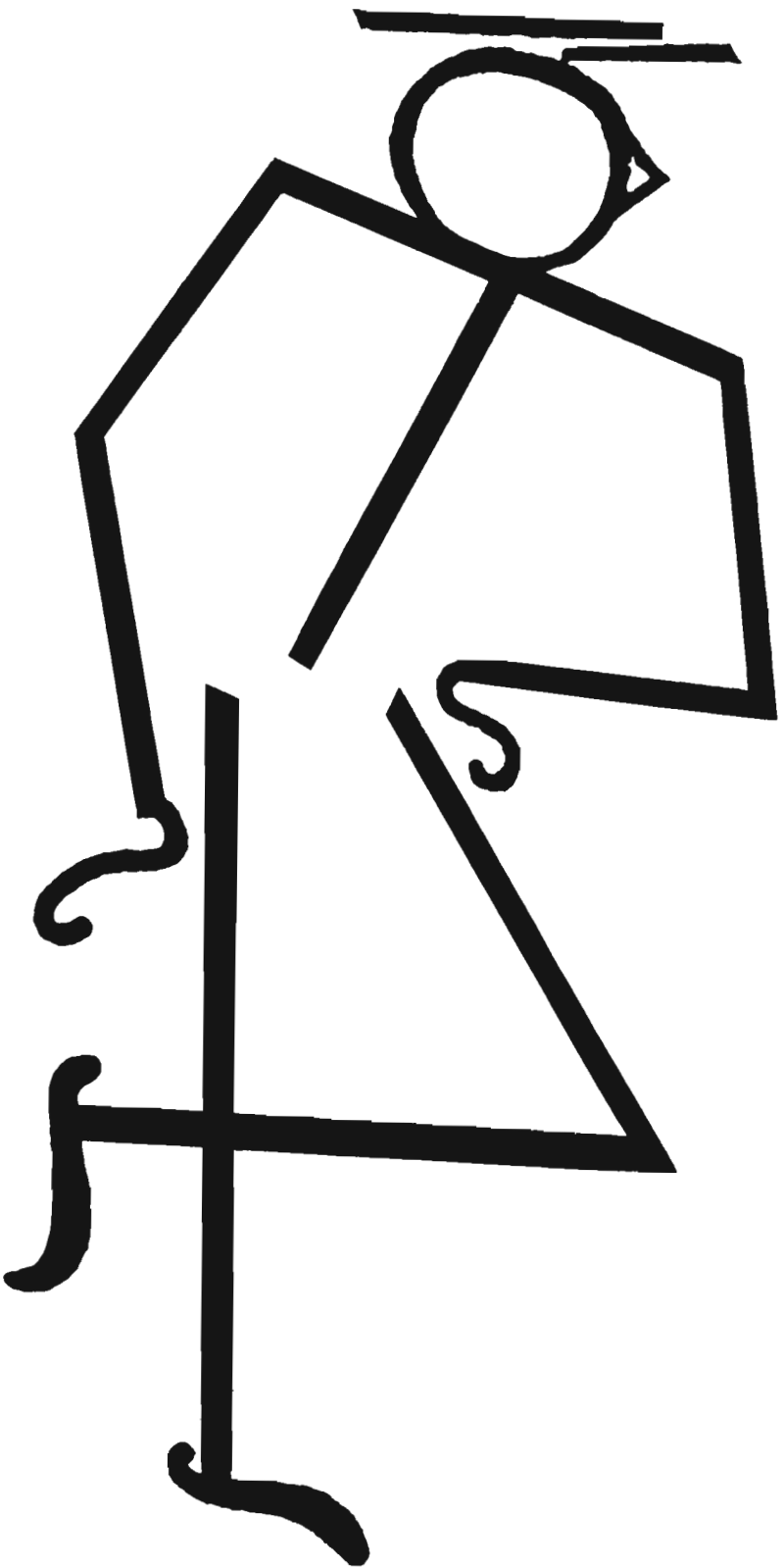
Capital investment in the electronic industry, largely through the purchase of smaller manufacturing concerns by large non-electronic corporations seeking diversity of operations, continued to rise in 1954.



The outlook for the radio-television-electronics industry in 1955 is excellent. While some decline in TV set production and sales is expected, any substantial output of color receivers will more than offset a loss in monochrome receiver sales because of the 4-to-1 price advantage of color.

Radio receiver sales are expected to remain steady in 1955 with probable increases in auto sets, paralleling the rise in new car purchases, and a continued growth in radio-phonograph demand in the high fidelity field.

From a long range point of view the industry looks forward with confidence to a steady rise in its total dollar volume and production capacity as color television hits its stride and industrial and military uses of electronics increase.



JACKIE GLEASON ENTERPRISES

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JACK LESCOULIE

announcer for

JACKIE GLEASON
DAVE GARROWAY
BUICK

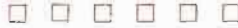
Best Wishes



DEAN & JERRY



Advertising's 'Philadelphia Story' Points Up Main TvB Function



By **OLIVER TREYZ**
President
Television Bureau of Advertising

RECENTLY, I addressed the Television Association of Philadelphia. This occasion marked my first official appearance on behalf of the Television Bureau of Advertising. The event occurred exactly three days after TvB itself was officially launched as a going concern.



The purpose of this get-together was to explain the general objectives of TvB and to relate them to the Philadelphia television story, and in doing the research for my talk one salient fact came to light that, more than anything else, pointed up the 'raison d'etre' for the Bureau. While it is true that the Philadelphia fact is strictly a local one, it can — and does — happen elsewhere. This is the rather startling item: national advertisers spend three dollars in TV for every dollar they spend in newspapers; local advertisers in Philadelphia spend five dollars in newspapers for every dollar they invest in television.

The Philadelphia market is a big one, one of the biggest in the country and the spending accordingly is giant-sized. Let's see just how much in terms of actual expenditures. Total television spending in Philadelphia for 1954 amounted to \$43,500,000. This represents what advertisers laid out for time, talent, and production. Of this amount, \$36,000,000 came from national sources of which \$28,000,000 was network and \$8,000,000 was national spot. Local advertisers spent \$7,500,000 in the medium.



Now let's look at the other side of the picture. Total newspaper expenditures amounted to \$50,000,000, of which national sources contributed \$12,500,000 and local "put it on the barrelhead" for a resounding \$37,500,000.

Why? Who's right, national or local? To discover ('uncover' would be more appropriate) the pros and cons of the national vs. the local advertisers' positions is, I believe, one good reason for

the Bureau's existence. That, and what to do about it.

We can suspect the reason for the local advertisers' attitude, their apparent shyness of the medium. Conversely, we believe we can put our finger on the lack of resistance to TV that the national advertisers show. But the Bureau doesn't function according to suspicions, hunches or guesstimates.



We "suspect" that the local advertisers have never been told the true story about TV; we "believe" they've never given it a fair chance to prove itself; we "have a hunch" their approach to the use of the medium is basically unsound; we "feel" they've never researched-out their full market potentialities properly. Our ideas on the subject are compounded of a bit of slight research tinged with a light smattering of metaphysics. They may or may not be the facts. TvB will DIG for the facts and there lies the crux of the Bureau's operation . . . to dig.



TvB was set up for the sole purpose of selling and promoting television, without doubt the greatest tool for mass selling ever devised.

We believe the best method is to take a specific problem, turn an expert (or team of experts) loose on that problem, gather the facts, analyze them and come up with an answer. Then, present that answer in a lucid, intelligent and dramatic manner without benefit of blue-sky, hocus-pocus or promise of miracles.

TvB knows of no better way whereby reluctant advertisers can be brought out of their shells. In the final analysis, an advertiser is a business man. He'll buy TV if he can be shown that the medium, properly used, soundly backstopped with research, his case authoritatively documented, is the way to make sales for him.

TvB's basic job is to function as the guidepost.



Regards from Robert Q. Lewis

Exclusive Representative:
TED ASHLEY ASSOCIATES

Press Relations:
SOLTERS-O'ROURKE ASSOCIATES



Prosperous Co-Existence Marks 1955 Radio-TV Interim Report



By BEN DUFFY

**President and Chairman Executive Committee
Batten, Barton, Durstine & Osborn, Inc.**

SUPPOSE we leave the latest television statistics to other parts of this book and sum them all up now in a rather obvious manner:

As an advertising medium, television in 1955 will surpass one's fondest expectations. And it will achieve for many succeeding years what may now seem improbable.

It has been my happy experience in the past thirty-five years to take an active part in the growth of every major medium of advertising. What surprises me most is that whenever we arrive at that point in our history where a great new carrier appears—then grows and prospers—it is not at the fatal expense of another. Our standard of living seems eager to make room for it.



And I am definitely one of the number who insists that the outlook is not at all dark for radio in 1955. A marked readjustment of thinking on the parts of the advertisers, agencies and networks as regards radio's present values has been the vital key to saving radio as a major medium. Flexibility of planning has been called for more than once in this business to get the most sales per dollar. And now that we see radio in a new light—and know new ways to buy it and use it—it is ours to profit by. I haven't met a consumer yet who's thrown away his radios (see the figures on projected radio sales for 1955) nor an advertiser who dares to erase it from his mind.



Granted, television is riding higher and higher. Never before has the copywriter behind the typewriter ventured so close to the consumer behind the set. They are now as intimate as they ever will be without touching each other. If ever there came to one man or woman the opportunity of influencing millions on a personal basis, television is affording that opportunity now to the copywriter. Television advertising is doing big things—building new businesses, enlarging others,

and keeping still others abreast in a hot competitive race.

It is difficult to try to figure when this adolescent monster is going to stop growing. When I reflect, I suddenly realize that we in advertising, being sort of parents to this oversized fireball, are faced with a few man-sized responsibilities.



There is always much noise where television is concerned, and noise breeds confusion and confusion breeds looking for the easy way out. As with radio, successful TV programs tend to be imitated. Ingenious, new commercial techniques remain new and ingenious today only so long as it takes for production of a carbon copy by another advertiser. The more sameness of technique in commercials, the less attention on the part of the viewer. More tragic, the less sales for the advertiser. Never was the virtue of pure creativeness and a willingness to adventure more important on the part of a copywriter.



So long as television continues to entertain and inform in new and fresh methods, it will never overstay its welcome in the American home. But for the sake of all its advertisers, who pay to make it possible, stations and networks have the greatest responsibility of all in making certain that the advertiser's efforts will not be neutralized by two or three twenty or ten second spots following his program.

And now a new chapter—color television. Projected figures for color set ownership in the years directly ahead are astonishing but credible since we are talking television and TV is the kind of a medium that surprises. Our experience with it to date has already justified our planning efforts we have put behind color. Many advertisers are waiting for it . . . the automobile industry this year has styled its models with color in the forefront . . . the advertiser and the advertising agency are ready.



JIMMY NELSON
DANNY O'DAY

and
HUMPHREY HIGSBY

PERSONAL MANAGEMENT

LOUIS W. COHAN

1776 BROADWAY
203 N. WABASH AVE.

NEW YORK, N. Y.
CHICAGO, ILL.



FARFEL



Broadcasting Industry Realizes Necessity Of Aggressive Selling



By **HAROLD E. FELLOWS**

President and Chairman of the Board
National Association of Radio and Television Broadcasters

PERSONALLY, I liked 1954 and I hope 1955 does as well by the broadcasting industry.

In 1954, the television station population increased from 334 stations to 434 stations.

In the same year, the radio station population increased from 2509 stations to 2650 stations.

It is true, of course, that some television stations, faced by uncertainties growing out of set circulation problems, closed their doors.



On the other hand, those TV operations thus beset by circulation problems which have found ways of staying on the air now can look forward to a brighter future. More programs are becoming available; manufacturers are recognizing the necessity for all channel tuning; the Federal Communications Commission appears to be liberalizing its regulations in such a way as to encourage the strong, economic development of "community" stations.

In radio, that perennial marvel of mass communications, growth was still the order of the day. More stations were added—and one need only examine the vast promotion put behind the development of new types of radio receivers to appreciate the confidence of manufacturers in the sturdy health of the medium.

Of course, none of these pleasant and profitable developments could be reported had not the radio and television media realized the necessity for aggressive selling in today's highly competitive market.



Two evidences of this trend toward more informed selling is the growing strength of the Broadcast Advertising Bureau (which became the Radio Advertising Bureau on January 1st) and the organization of the Television Bureau of Advertising. Both of these groups were fostered by The National Association of Radio and Television Broadcasters—

and I mention this fact in order to make a point, and a significant one, about the distribution of leadership in the broadcasting industry.



That will be one of my treasured memories about 1954—a year in which more and more broadcasters not only contributed financially to the support of their sales organizations and their national business association, but contributed their energies and talents as well.

Believe me, it was this kind of contribution which made it possible for us to demonstrate our sincerity of purpose before the Senate Subcommittee on Juvenile Delinquency. So well was this demonstrated by the Television Code Review Board and by the Code subscribers that Senator Hendrickson, chairman of the Committee, publicly praised the broadcasters.



And 1954 will be remembered, too, for the hearings on the Bryson Bill, which sought to outlaw or limit the advertising of alcoholic beverages on radio and television. As broadcasters, we met the issue squarely by defending our case intelligently—and by promising to give the Committee such industry statistics as it needed to arrive at an honest decision.

The survey which led to the development of that statistical information represents a new milestone in broadcasting.

We end this year with nearly all of the 48 states having state associations, a development which bolsters the strength of broadcasters.

In the last twelve-month period, over 350 new members—including radio and television stations, networks and associates—have joined NARTB.

Generally, then, it would seem to me that we can look at 1955 as a year which promises further progress—and upon 1954 as a good friend that it was nice to be with.



MEL ALLEN



Improved Products Should Spark Outstanding 1955 Sales Volume



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

NEW and improved products in virtually all lines of radio and TV — coupled with continued vigor in merchandising that proved so successful during the past year — should spark an outstanding sales volume in the next twelve months.



Volume should be particularly good in black-and-white television receivers, TV transmitting equipment, radio sets, "Victrola" phonographs and records, also industrial TV. Development of color television into its commercial phase in 1955 will move ahead. Advances in color TV demonstrated by RCA in 1954 and incorporated in production models of RCA Victor's 21-inch color sets will contribute importantly to the transition over the next few years to a nation-wide color television service, with a steadily increasing demand for color sets.



In a forecast a year ago, I said I believed that sales opportunities for electronic products and services during 1954 would be excellent. I pointed out that American merchandising had reached a significant turning point — that the 14-year-old sellers' market had been supplanted by a buyers' market, necessitating extra hard work and careful sales planning to maintain volume.

My estimate a year ago was that 1954 could be good for business. This most certainly has proven true for the companies in the industry that heeded the changing trends and new challenges of the buyers' market.



Television attained new heights of service in 1954 as more than 90 additional stations went into operation and consumer demand for receivers led to the seven-million-plus boom in set sales. For RCA Victor, unit production and sales of TV sets surpassed the top year of 1950.

Engineering advances, which provided continuously larger screen sizes in the six-year span since 1948, have been par-

alleled by production efficiencies providing lower priced units without sacrifice of quality. In 1954, 95 per cent of RCA Victor TV sales were of receivers of 21 inches or larger, as compared with the 96 per cent average of 10-inch sets in 1948. Sets of 24 inches are increasing in popularity.



Opening of new television service areas and the trend to multiple TV sets in homes, will give added impetus to sales in the years ahead. In fact, estimated retail sales of black-and-white and color receivers during the next five years is expected to exceed 33 million units, thus exceeding by more than a million units sales during the past five years.

The phonograph record industry continued its impressive growth in 1954 and showed a rise of nearly 20 per cent in record sales. During 1955, record sales are expected to increase an additional 15 per cent.



Acceptance of the 45-rpm recording system, introduced by RCA in 1949, can be measured by 200 million "45" records that have been sold in five years. Today, more than 50 per cent of all records sold are in the 45-rpm speed, and "Victrola" phonographs of three speeds are increasingly popular in acceptance.

The coming year is expected to produce a substantial upward trend in radio set sales, with business in portables and clock radios exceeding by a good margin the volume in 1954.



Growth of the radio-television and electronics industry, at its present rapid rate, is highly significant. The record of progress shows that the increasing usage of electronic products and services represent a strong and stimulating factor in the growth possibilities of industries employing these modern scientific devices and technical advances. Because of this broadening horizon of usefulness the sales outlook for electronics grows steadily brighter.



SID CAESAR

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CARL REINER



HOWARD MORRIS

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Presents

THE AMERICAN TOBACCO THEATRE

and

THE JOHNSON'S WAX PROGRAM

NBC - TELEVISION

MONDAYS 9:30 - 10:30 PM EST



Mexican TV Developments Act As School For Latin America



By **EMILIO AZCARRAGA**

President

Inter-American Association of Broadcasters

AMERICANS interested in television who come to Mexico and try honestly to judge our TV, cannot adjust themselves to our peculiar conditions and they get out of focus. For a man who deals with or enjoys TV programs with a cost of 100,000 dollars, our TV is still in the bushes.

When we succumbed to the lure of this harassing business, somebody in New York said: "What about American kines? We can find more than one way to pass them on to you." Well, we thought that might be an idea. We were beginning and had lots of empty time to sell. So we tried as hard as we could to sell American kines of the best programs. And very soon we found that here in Mexico nobody wanted to see Mister Godfrey, no matter how popular he is north of the Rio Grande, or "I Love Lucy" unless it were 100 per cent in Spanish.



Beginning from scratch, because we decided not to bring in foreign experts so as to give our men a chance to learn by themselves, we are now, in our third year of operation, fairly well satisfied with what we show on the little screen. Our TV programming has, step by step, adjusted itself to our psychology, our habits, beliefs and traditions. Our theatre, our panels, sports events, musicals, newscasts and our children's programs are well received by the audience. We also have access to about one thousand Mexican, Spanish and Argentinian long feature pictures. We have very good and plentiful theatrical talent—as good and plentiful as anywhere else. We have 3,000 actors from all Spanish speaking countries, and we use this talent in the type of theatre that appeals to our national taste and our Spanish-Indian heritage.



With only about 150,000 sets in a country of low national income, the only way to get out of the red (and we are almost out by now) is to have many

spots. We are perhaps running twice as many in the breaks as you do in the United States. Usually we fill two minutes between programs, but instead of running two or three long spots, we run from five to seven short ones. Of course we do not like it and we know the audience does not like it, but we make it our business to tell the people that they have to be tolerant with commercials for some time if they want to have TV. Within the programs we allow from 10 to 12 per cent of the total time for commercials.

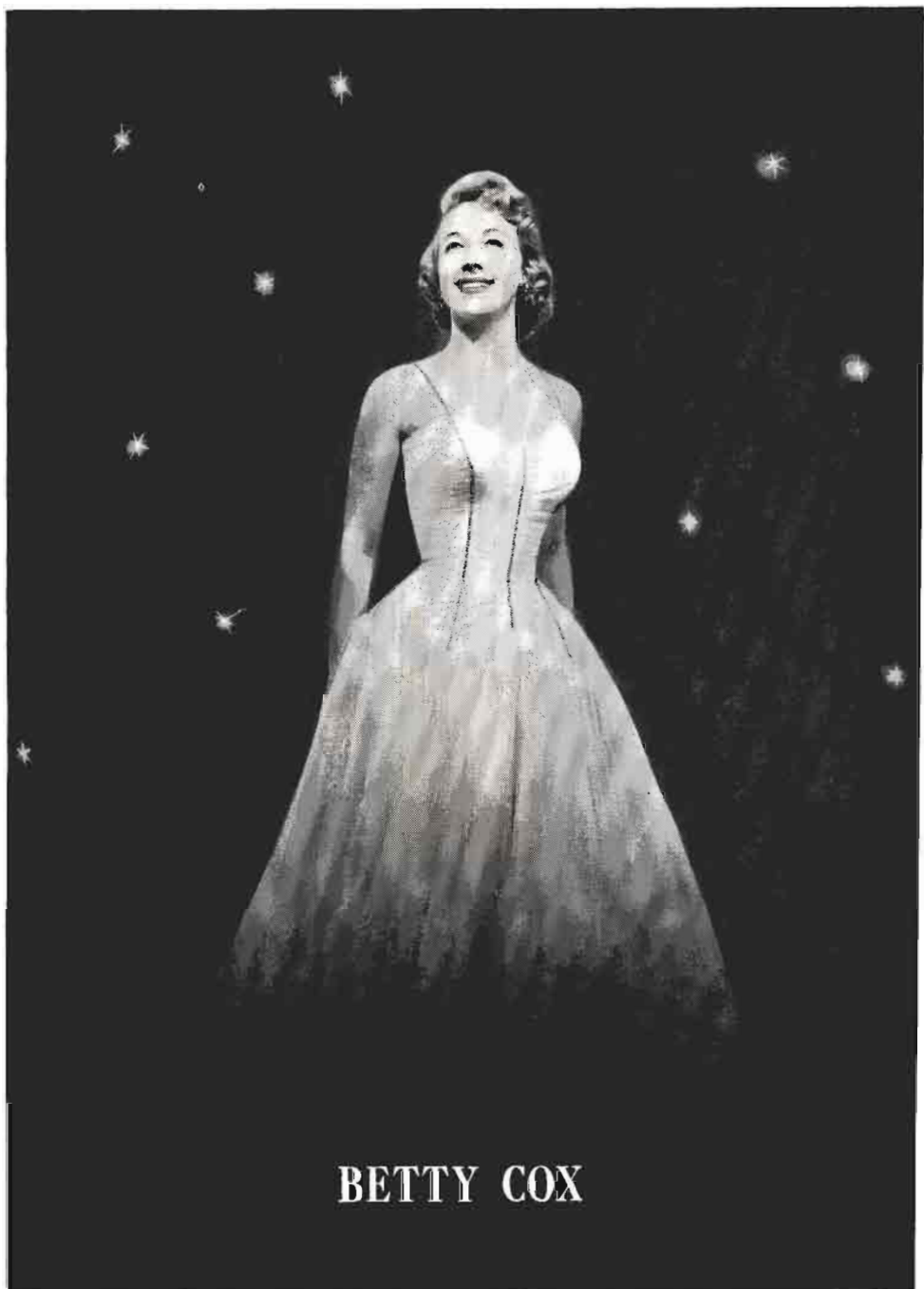


Our TV set designing is very good, in fact we are proud of it. One of our set designers discovered that painting with chalk, in colors, was faster and cheaper than the use of water colors, oil or any other painting process. So today all our sets are painted with chalk. Our engineers can prove that this type of painting gives more depth to the image on the screen. Audio and illumination are well under control.

One thing we can say, so far as operation is concerned—engineering, production and maintenance—we are now out of danger. We feel that after close to three years of experience, we have today full control of the abstruseness in the technical, economic and artistic fields. So even if we operate with small money, there is nothing in sight to stop us. We feel pretty sure about the future.



What we have achieved in Mexico has been achieved or bettered, in Cuba. We think that Mexican and Cuban television will be the school for Latin America. So far Venezuela, Colombia, Argentina, Peru, Santo Domingo and Puerto Rico are on the starting line, ready to go. It is our contention that the exchange of kines, showing the talent peculiar to each country will, if we know how to develop it in the next two or three years, help to establish and make fast TV in Latin America, and will also yield reasonable profits.



CBS TELEVISION

PLaza 9-2954



Walt Disney Views His First TV Season as Most Challenging

□ □ □ □ □ □

By **WALT DISNEY**
Chairman of the Board
Walt Disney Studios

WHEN the "Disneyland" TV series begins its second season on ABC in September, the premiere show will come from the 160-acre "Disneyland" near Anaheim in Orange County, California.

This is an event all of us at the studio are looking forward to because it marks the merger of two long-standing dreams-come-true. "Disneyland" the park fulfills a 20-year-old dream of a place for people to find happiness and knowledge. The "Disneyland" television productions fulfill a more recent dream of a video series combining entertainment and information.

□ □ □

Whoever said the first year is the hardest could have been reading a TV producer's mind. If our first season wasn't the hardest, it surely will remain among the most challenging to us.

Happily, the four realms that we envisioned for "Disneyland" the park — Frontierland, Tomorrowland, Adventureland and Fantasyland—gave us the general format for the television series. Our job then was to develop programs from those realms. This was more than met the eye. We had to produce 21 hour-long shows—the equivalent of 10 full length motion pictures—in a matter of months. It takes us about three years to complete one feature length cartoon film.

□ □ □

Our staff met the challenge admirably. As an example, in September a production unit headed by Bill Walsh and director Norman Foster travelled to Tennessee and there began shooting the first of three programs based on the life of Davy Crockett. "Davy Crockett, Indian Fighter" was televised in December, with prints having been delivered to ABC two weeks earlier.

This same gratifying response occurred on all levels of the "Disneyland" television operation, both at the studio and the network. It has never diminished.

Our full scale entry into TV led to a good many surprises, not the least of which was the discovery that our creative

staff was amazingly versatile. As ideas for programs hardened into shooting scripts and finally into scheduled productions, most of our TV force began doubling in brass. Artists revealed unsuspected skill as writers, writers as directors. And almost everybody who was called upon did very well at acting.

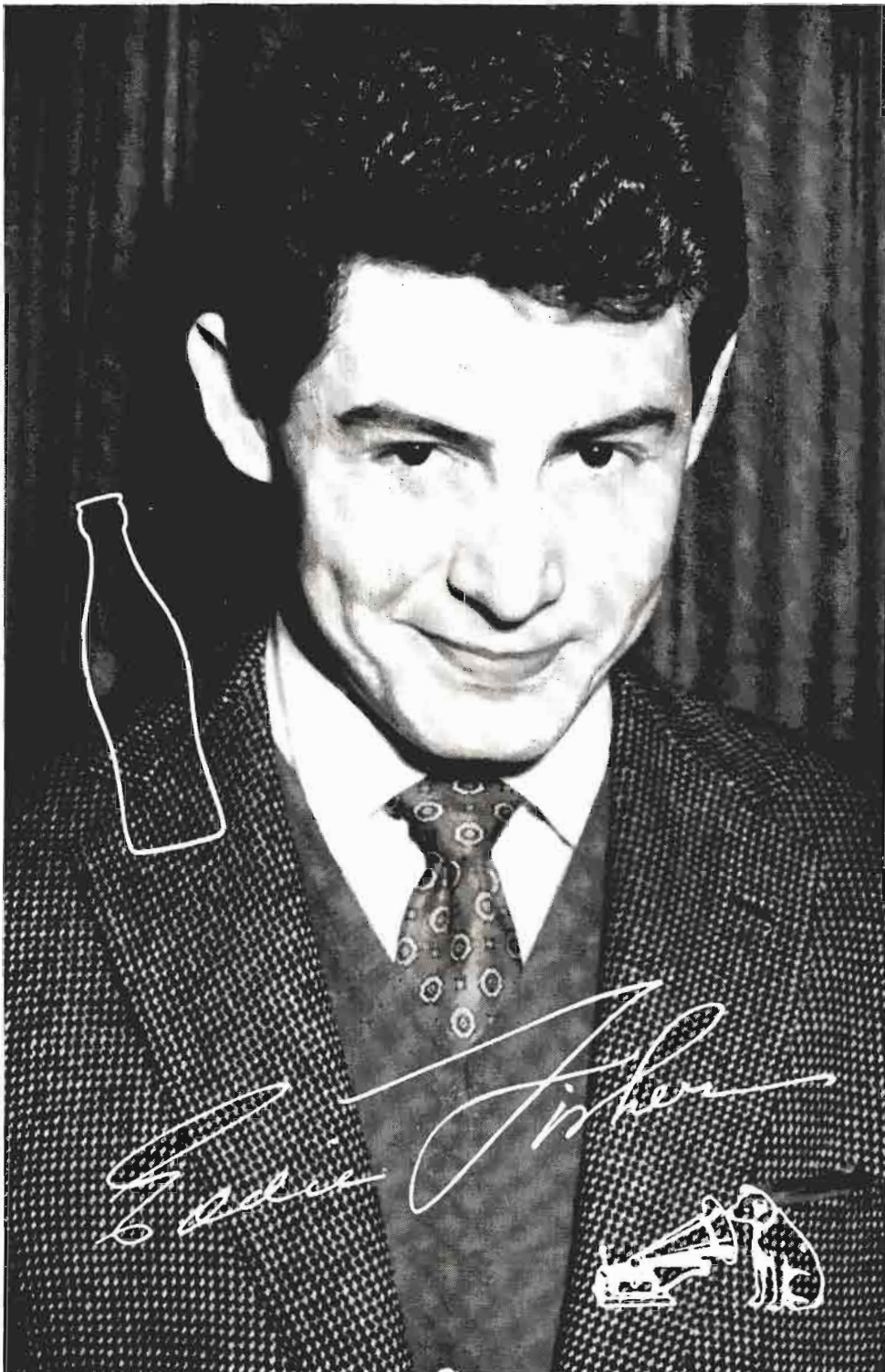
□ □ □

Ideas for the "Disneyland" shows, something that we wrestled with at the start of our opening season, have been strongly defined for the next series. There will be three programs emanating from "Disneyland" itself; four from Tomorrowland; four from Frontierland; four from Adventureland; and 11 from Fantasyland. We are going into our second year on television prepared well in advance to produce 26 instead of 21 new shows.

Foremost among them will be a realistic depiction of an expedition to Mars and a rocket flight around the moon. We also are planning a program illustrating the development of atomic energy and the constructive uses to which it may be put. These are informative subjects. We know, however, that people like to be informed, especially if they are being entertained at the same time. We learned this from the public reaction to our True-Life Adventure films, which have been among the most successful of our theatrical attractions and which will continue to be features of our television series.

□ □ □

The most obvious result of our baptism into continuous television production has been an increased tempo and excitement at the studio. This is stimulating to everyone concerned with the "Disneyland" series—about 85 per cent of the overall staff at this point. The fact that such a high percentage of personnel is working on the TV project right now does not mean that we are abandoning in any way our motion picture activities. On the contrary, we are expanding them in many directions to create a fully-rounded entertainment program.



GROWTH OF BROADCASTING REVEALED IN FCC TABLES



Editor's note: In its 20th annual report to Congress, released late in 1954, the FCC traced the number of authorized, licensed and operating broadcast stations since 1949. Following chart shows Commission's statistics from 1949 to 1954:

Year	Grants	Deletions	Pending applications	Licensed	CP's on air	Total on air	CP's not on air	Total authorized
COMMERCIAL AM								
1949	209	55	382	1,963	43	2,006	173	2,179
1950	191	70	277	2,118	26	2,144	159	2,303
1951	116	35	270	2,248	33	2,281	104	2,385
1952	60	25	323	2,333	22	2,355	65	2,420
1953	187	23	250	2,439	19	2,458	126	2,584
1954	118	29	226	2,565	18	2,583	114	2,697
COMMERCIAL FM								
1949	57	212	65	377	360	737	128	865
1950	35	169	17	493	198	691	41	732
1951	15	91	10	534	115	649	10	659
1952	21	35	9	582	47	629	19	648
1953	29	79	8	551	29	580	21	601
1954	27	51	5	529	21	553	16	569
EDUCATIONAL FM								
1949	18	7	9	31	3	31	21	58
1950	25	4	3	61	1	62	20	82
1951	19	6	2	82	1	83	12	95
1952	12	2	2	91	1	92	12	104
1953	13	1	3	106	0	106	10	116
1954	9	2	1	117	0	117	6	123
COMMERCIAL TV								
1949	15	7	338	13	56	69	48	117
1950	0	8	351	17	57	104	5	109
1951	0	0	415	81	26	107	2	109
1952	0	1	716	96	12	108	0	108
1953	381	6	572	101	97	198	285	483
1954	174	81	200	104	298	402	171	573
EDUCATIONAL TV								
1952	0	0	1	0	0	0	0	0
1953	17	0	29	0	1	1	16	17
1954	13	0	17	0	6	6	24	30

THE STATLER HOTEL
IN LOS ANGELES
CONGRATULATES
GEORGE GOBEL ON THE
FABULOUS SUCCESS OF
HIS RECENT ENGAGEMENT
IN ITS TERRACE ROOM



Independent Regulatory Body Urgently Sought by CARTB



By **E. FINLAY MacDONALD**
President

Canadian Association of Radio and Television Broadcasters

THE Canadian Association of Radio and Television Broadcasters, in its 30th year of existence, now has a membership of 124 radio and 18 television broadcasting stations. These figures indicate that this has been a year of growth for the CARTB but it has also been a year of stabilization and consolidation necessary and valuable at this stage of The Association's development.



The Sales and Research office in Toronto has kept up a steady flow of statistics, research material and information to agencies, advertisers, reps and stations designed to give the maximum assistance in selling broadcast time and aid advertisers and their agencies in securing the best possible results from it. This year the Association has witnessed the growth and establishment of the comprehensive analytical survey of accounting and operating costs begun in 1953. The system, inaugurated by the CARTB to act as a basis against which the member stations can compare their sales figures and operational costs with those of other units similar in size, area coverage and power, has been widely adopted by the stations. It has been used in adapting the stations' existing accounting system, or obtaining the optimum working figures for operational costing and as a yard-stick of revenue potentials.



The CARTB met in 1954 with the Prime Minister of Canada and a group of his senior Cabinet colleagues, urging the enactment of legislation to ameliorate the now out-dated situation in which the Government-owned Canadian Broadcasting Corporation is both competitor with, and regulator of, the non-government broadcasting stations. The brief presented at that time, an annual endeavor of the CARTB, stresses two major points vital to the cause of broadcasting in Canada—that there be established an independent governing body to regulate both the Government directed

and controlled CBC and the independent privately-owned stations, and secondly, that television stations operated by private enterprise be allowed to open in areas serviced at present only by the CBC television set-up. The long-sought institution of an independent regulatory body to direct the activities of both the CBC and the private stations is of great importance to the welfare of Canadian broadcasting. In the existing situation, the CBC not only acts as competitor for the same business and audience, while being subsidized by the Government, but also acts in the capacity of judge and jury in decisions concerning the licensing and operating of non-CBC stations and controls the only national networks allowed in Canada.



In the field of legal representation, the Association this year carried an appeal to the Supreme Court of Canada against a judgment on copyright fees rendered in 1954 by the Copyright Appeal Board. The judgment upheld the power of that Board to give CAPAC (the Canadian equivalent of ASCAP) the right to assess stations for performance fees on a percentage-of-gross basis, with permission to inspect the stations' books to determine the gross. The CARTB prepared, previous to the decision of the Supreme Court, a brief to the recently appointed Royal Commission on Patents, Copyrights, Trade Marks and Industrial Designs. The Ilsey Commission on Copyright, as it is known, was established as a result of the concern expressed by members of the Government of Canada and many other groups directly affected by it, over the situation now existing in the field of copyright legislation. As a result of the adverse decision of the Supreme Court to the Association's appeal the CARTB was able to add further recommendations to the brief concerning amendments to the present powers of the Copyright Appeal Board and the complete brief will be presented to the Royal Commission this year.



THE FRANKIE LAINE SHOW — TV

Syndicated Nationally

Starred in "Bring Your Smile Along" — Columbia Pictures

COLUMBIA RECORDS



United Nations Radio Provides World With Impartial Information



By **MICHAEL HAYWARD**
Chief, English Language Service
United Nations Radio

THE United Nations is ten years old this year. For the last nine of these years there has been a United Nations Radio, one of the instruments of the Department of Public Information set up to inform the peoples of the world about what this world organization does and what it stands for.



Throughout this time many broadcasting organizations have served the public interest by devoting a considerable portion of time and talent to originating programs about the United Nations. Many stations, of course, have been hampered in covering the United Nations because they are far from U.N. Headquarters and because they are limited in budget and staff. As a service, U.N. Radio has supplied them with prepared programs (which are described below).

These programs, produced for rebroadcast, are distributed by transcription and by short wave transmitters leased from various national and commercial services. In the United States and Canada, all major networks and many independent stations are tied by radio line and, frequently, by coaxial cable to U.N. Headquarters.



From this center, the impact of U.N. Radio production has steadily increased, so that today its program, produced daily in 25 languages, are relayed regularly in 48 member states and in 20 other countries and territories. With the United States, Australia, Canada, New Zealand and South Africa rebroadcasting programs nationwide on a regular basis, and with at least some coverage wherever English is spoken, the English Language Service of United Nations Radio is one of the most significant English broadcasting services in the world.

Readers of this *Annual* may be particularly interested in U. N. Radio services available to United States broadcasters:

• **U.N. Radio Review:** a daily fifteen-minute review of United Nations news

and features carried by the Mutual Broadcasting System, the Don Lee Network and a number of independent stations.

• **U.N. on the Record:** a weekly, fifteen-minute program featuring candid interviews with leading world figures, carried by CBS Radio.

• **U.N. Assignment:** a weekly fifteen-minute feature describing the work of men and women building for peace, carried by NBC.

• **U.N. Story:** a weekly fifteen-minute dramatized human story of the impact on peoples' lives of the United Nations and the Specialized Agencies affiliated with it, distributed by platter to 600 stations.

• **U.N. Radio Newsreel:** a five-minute summary of the day's news with recorded excerpts from meetings, press conferences, etc., fed to ABC, CBS and MBS for integration into network news programs.

• **U.N. in Action:** a daily TV program covering the sessions of the General Assembly, with Winston Burdett as commentator, presented by CBS-TV.

United Nations Radio hopes to continue its steady growth during 1955, with each of the four major American Radio Networks carrying a U.N. series.

In addition to its regular series U.N. Radio also produces programs to commemorate special occasions, such as Human Rights Day — December 10th, United Nations Day — October 24th, etc. The year 1955 will see many special projects to mark the Tenth Anniversary of the United Nations.

The growing years of United Nations Radio have been successful — essentially because the story it has to tell is your story, the story of your United Nations. This story has thrilled many at times, disappointed some a times — but the changing story of man's effort to live in peace and good will with his neighbors is, after all, *your* story.

U.N. Radio wishes to express its appreciation to all the radio systems which have made it possible to tell this story to the peoples of the world.

ERNIE KOVACS



Radio Broadcasting Will Deliver New Effectiveness Peak in 1955



By **RALPH N. WEIL**

Executive Vice President, WOV

RADIO broadcasting, I say, is going to hit a new peak of effectiveness in 1955. And I am not committing a dramatic prognostication to print with that statement. On the contrary, judging by the ever fresh energy with which alert radio men have kept the medium toned up, and judging by the performance of my own station over the years, it is a logical analysis of the situation. Whenever and wherever specialized broadcasting is the rule—and the rule is diligently followed—the prognosis for radio in '55 (and in '56 and '65) is excellent.



WOV's own case history shows long use of specialization and concomitant increase in appeal and effectiveness. More recent converts to specialization have found it works for them too. In fact, only the pioneers and the recent converts have radio operations of sufficient stature to boast about. The laissez-faire, aim-for-a-cross-section group of broadcasters were left by the wayside several years back . . . weeded out by the dual challenges of specialized broadcasting and the novelty of TV. Local or network (and nowadays the format is well indistinguishable) the harvest has been great where the planting was specific.



At WOV for example, where our specialties break down to two major categories (Italian language and Negro-appeal) we know '55 is going to be big because we have only to glance over the record for '54. A Pulse Study of Negro listenership in the metropolitan New York area (conducted in October, 1954) showed that at any given time during our 6-hour long nightly broadcasting direct from Harlem we were in the number one position. Why? I feel it is because we're being specific. We specifically chose our audience. This is an evening audience . . . primarily devoted to entertainment. We keep posted on their current musical tastes and given them great quantities

of the music they want. We also give advertisers a bright showcase and top personalities to do their selling.



Lest this lead-off example of evening broadcasting sounds as though music and evening broadcasting combined to make the only prime, let me correct the impression fast. All broadcasting time can be prime. That is one of the qualities of specialized broadcasting. Direct yourself to a specific audience, program for that audience according to time of day and you'll end up doing a great job.

Now we come to daytime radio. For WOV that means a 10½ hour Italian language day. At no period in the station's long and successful history have overall ratings been higher! As specialists we're not surprised, for the Italian language WOV is a firmly entrenched habit with housewives and shopkeepers. News, drama, comedy, originated-in-Italy programs, phone quizzes and music are carefully developed into a harmonious whole. Incidentally, as the only U. S. station with full—and flourishing—studios in Italy, WOV produces ten features a day which are used by Italian language stations in other U. S. cities.



The prescription then for a bumper radio year in '55 is:

a) Aim for one particular community segment at a time; b) please its tastes and serve its specialized community interests; c) Replace a good feature with a better one as often as possible. (Obviously it must be in mood and substance an involvement which will whet fresh interest within the specialized framework.)



So, on behalf of my fellow specialized-broadcasters who are carefully following the prescribed course, I can unequivocally deliver a 1955 prognosis. It is simply this: "Excellent."





Continuing Strength of Radio Hinges On Programming Concept



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

THE key to the continuing strength and prosperity of radio lies in one word—programming. But this concept of programming is far removed from that of the heyday of network radio. This is programming aimed directly at the local advertiser and the local audience . . . the area of radio's greatest strength.

This concept of programming provides for depth and continuity. It means transcribing radio programs with top names, not on a once-a-week basis, but on a five-day-a-week, across-the-board basis. This is the key to our 1955 plans in radio as we launch our most ambitious plans to date, the Eddie Cantor Show—five full half-hours across the board for 52 weeks.



It is programming of this type that will build up loyal and devoted audiences at the local level, audiences that will continue to demand the respect not only of the local and the regional advertiser but of the national advertiser as well.

That this type of programming is a success can be demonstrated by the fact that sales of the Frederic W. Ziv Company in 1954 ran a full 31 per cent higher than in 1953, which had been one of the best years in our history.

A good measure of this record sales volume must be attributed to the heavy sales during 1954 of two programs which were produced with this type of depth and continuity, the Hour of Stars, starring Ginger Rogers, Peggy Lee, Tony Martin and Dick Powell, and the Red Skelton Show.



Introduced late in 1953, the Hour of Stars is a full hour, five-day-a-week, across-the-board program, while the Skelton Show is one half hour a day, five-day-a-week, across-the-board program.

Both of these programs offer advertisers an opportunity to purchase quarter hour segments, participating spot announcements or full programs.

Both advertisers and stations are well aware of the value of this type of pro-

gramming. Advertisers have been so quick to demand time on these programs, and to demand new programs with this depth and continuity, that it is an immediate tribute to the efficiency of this type of advertising vehicle.



The success we have had with these programs in depth has led us to produce the biggest and most ambitious radio program ever to be produced by a radio transcription company. The Eddie Cantor Radio Show. This program, starring one of the greatest names in show business, is also produced with our concept of depth programming. Five full half hour programs a week, 260 programs a year. This one program alone provides stations with the opportunity of selling 30 full commercials a week, plus opening and closing sponsor identifications.



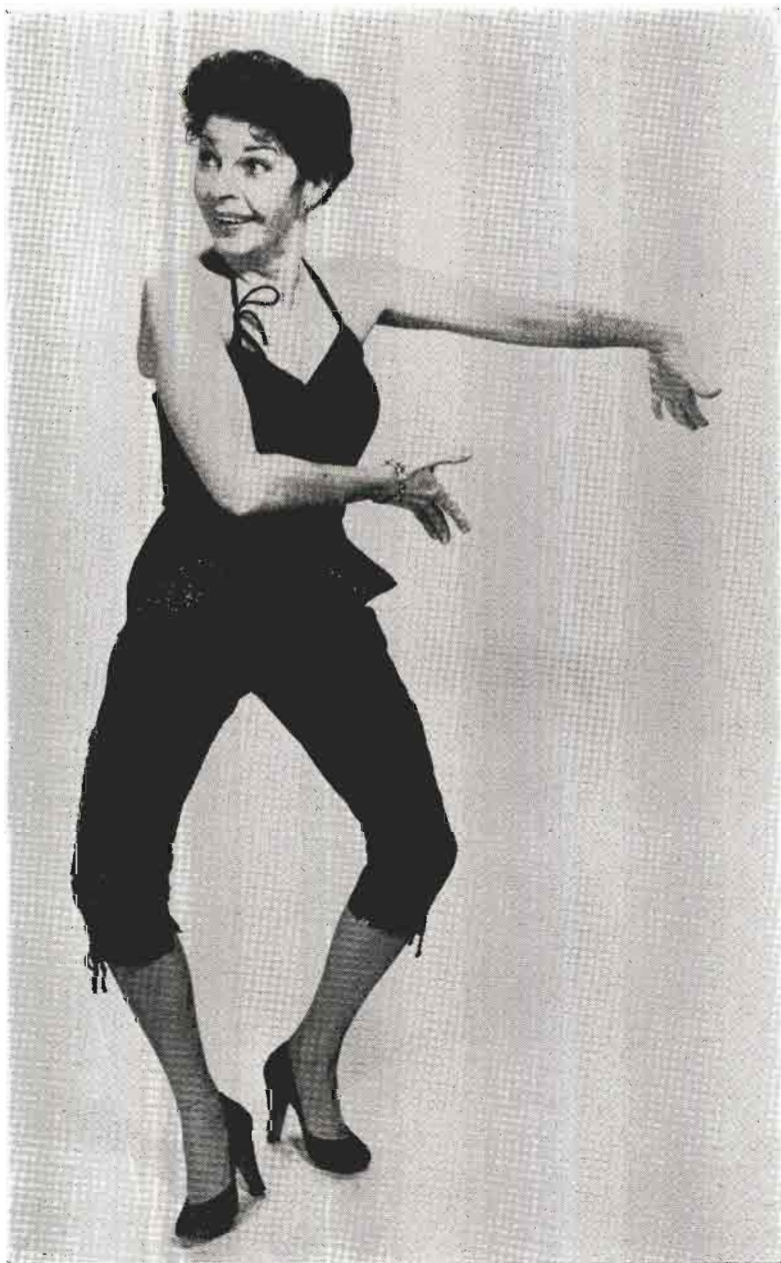
It is programming of this nature that is the prime source of radio's strength. Programs like The Eddie Cantor Show, The Red Skelton Show and The Hour of Stars, with their top names, with their quality production and their depth and continuity, have the power to attract and hold the listener.

Advertisers do not want to talk about radio as an advertising vehicle. They want to talk about the kind of shows and showmanship that will deliver constant audiences and will pull sales responses.

Programs of the caliber of Ziv's new properties are the answer to this demand. These programs are more than radio. They are top quality, instant appeal programs, which will attract big audiences the moment they hit the airwaves. They are the answer to radio's need and the advertiser's demand.

To drive home radio's great selling strength in 1955, we have set up a quarter million dollar budget for advertising, promotion and development of radio sales plans on behalf of our products and the stations and advertisers we serve.

Best Wishes



Martha



Puerto Rican Station Profits By Errors of U. S. Television



By **JOSE RAMON QUINONES**
President
WAPA-WAPA-TV, San Juan, P. R.

TELEVISION in Puerto Rico, in comparison with television in the United States, is still an infant industry. At this writing, we still have less than one year of actual on the air "know how" in this newest and greatest medium of mass communication.

We have had the advantage of profiting by the mistakes and experience of the pioneers in the industry in the U. S., which has helped us make long strides toward as near perfect production as the present state of the art permits, in a very short time. Yet, we have had to overcome a number of obstacles not faced by the average U. S. television station.



Staffing of WAPA-TV, in the beginning, posed a serious problem since relatively few people in Puerto Rico had ever even seen television, much less worked with it. However, by carefully choosing from among a substantial number of local people who foresaw the possibilities in this field, and who had sought to educate themselves by attending schools in the U. S., and working, in many cases, in apprenticeship training in the U. S. stations, we were able to secure a nucleus with which to begin. We have to draw in addition from experienced U. S. personnel but in less than a year we have managed to put together a working organization that is today producing television programs in our own studios which compare favorably with the best being produced anywhere in the world. For this success we can thank the people making up our staff who are so fired with enthusiasm in this new and potent medium.



Approximately 85 per cent of our programming is done in the Spanish language. This means that much of the material in English from which we might otherwise draw is of no value. We are, therefore, compelled to operate using the rather limited supply of Spanish language film material and local live production. In this connection local talent

has not been readily available in large quantities and we, like many other stations in virgin territories, are having to seek out and develop local people to fulfill our requirements in the production of live entertainment.



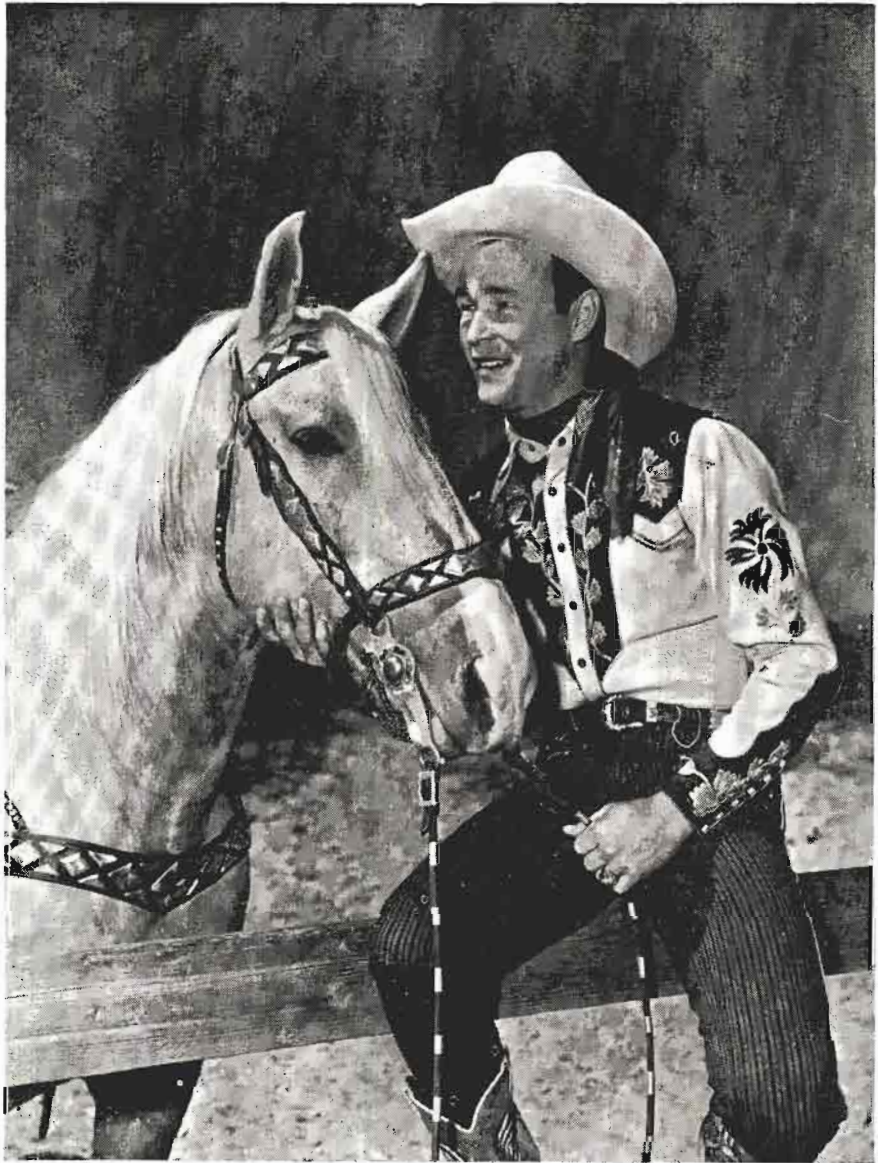
WAPA-TV is affiliated with NBC, ABC and DuMont television networks and we are carrying a number of kinescope recordings from each of these. The problems of language difference has been partially overcome by programming in segments wherein several English language programs are presented consecutively. This technique is applied primarily in the case of Sunday evenings when WAPA-TV might almost be considered a continental station.

It is obvious to all of us in the industry here that television in Puerto Rico offers an opportunity to present educational material which, based upon our limited experience, is apparently readily accepted and actually in demand by our population. We shall, therefore, give serious consideration in expansion of our educational TV activities in the future.



We have approximately 50 thousand receivers in our service area and the number is growing daily. It is estimated that this year (1955) we will approach the one hundred thousand mark, which makes our primary area by no means a small television market.

And just so that no one will conclude that we are "youngsters" in the business just because we are barely getting started in black and white transmission, let me say that already we are seriously considering the advent of color transmission, so much so, in fact, that we have seen fit to include at least basic color equipment in our present transmitter so that when the demand for color becomes compelling, we will be ready with little loss of time to meet the demand.



ROY ROGERS
"King of the Cowboys"
AND TRIGGER

Radio—NBC Coast-to-Coast
 Sponsored by the
 Dodge Division of Chrysler Corp.

Television—NBC Coast-to-Coast
 Sponsored by Post Cereals
 A Division of General Foods

Recordings—Bell Label and Little Golden Records

Exclusive Management
 ART RUSH, INC.

Public Relations
 A. L. RACKIN

Commercial Tie-Ups
 ROY ROGERS ENTERPRISES

1418 North Highland Avenue — Hollywood — California



WQXR Power Increase to 50 Kw Signpost of Good Music Trend



By **ELLIOTT M. SANGER**
Executive Vice President, WQXR

GOOD music will, for the first time, join the "big time" in 1955. Before the summer of that year WQXR hopes to have its 50,000-watt transmitter on the air, and thereby hangs a tale.



The idea of a commercial good-music station goes back to the year 1936 when WQXR, then known experimentally as W2XR, went on the air for a couple of hours each day. The very idea of broadcasting good music in those days was regarded as hopeless. People who knew a lot more about radio than we did said that the station would not last six months, and there were many times when John Hogan and I, who owned the station then, thought that they might be right. Although we always managed to pull through, there were many paydays when we didn't know where the money was coming from for the next week's operations. There did not seem to be any demand for good music, but nonetheless we felt it was a sleeping lion and that someday it would break out with a roar. In 1936 the sales of good-music recordings hardly made a dent. It was a time when a person who listened to symphonic or operatic music was considered either a highbrow or an impetuous standee at the opera. When we talked about the advantages of high fidelity, only a few laboratory technicians even knew what it was, and the general opinion was that going to Carnegie Hall or the Metropolitan was something for the rich, but not for the masses.



Not only did the broadcast experts discourage us, but it was almost impossible to get any serious consideration from the advertiser or the agency. It took a lot of talking and promotion to prove over the years that the audience for good music as broadcast by WQXR was increasing rapidly and that those who liked good music were just as responsive to advertising as any other people. Fortunately, a few open-minded

sponsors tried us out and they all discovered that the "cost per thousand" on WQXR made their advertising profitable.



Those are all things that come to mind at this time when we look back over the years and realize that in 1936 good music was not the national institution that it is today. A lot of other things have happened since 1936, including a World War, a cold war and the Atomic Age, all of which may have something to do with the desire of millions of people to take refuge in the best in music. That is probably the most outstanding change in the taste of the American people in the past generation. Today the figures prove that more Americans pay admission to musical events than attend baseball games, strange as that may seem. This is a nation-wide development and not restricted to New York and other large cities. In almost every part of the country one finds that this radical change in culture has taken music out of the longhair class. It is the result of a series of developments which expose them to important network musical programs such as the New York Philharmonic on CBS, the NBC Symphony, heard over NBC until last year, the Telephone Hour, and the truly staggering increase in sales of classical-music records, particularly since the introduction of the LP and other microgroove discs.



The year 1955 is going to be very important to WQXR because we will be spreading our service area materially. The recent astounding growth of the suburbs of New York City has made this expansion of our facilities more important than ever, and in this way thousands of more homes in the New York area and neighboring states will hear more of the good music they want. We hope that our analysis of the demand for our kind of programs is just as correct now as it was back in 1936.



TENNESSEE ERNIE FORD

says

Hi Peepies

Monday — Friday

NBC TV

Monday — Friday

CBS Radio

Everyday

Capitol Records

Personal Management
CLIFFIE STONE

MCA

Publicity
MICKEY FREEMAN



Radios in 99% of Farm Homes According to NATRFD Figures



By **FRANK ATWOOD**

President

National Association of Television and Radio Farm Directors

RADIO farm directors look to Frank Mullen, who was later to become executive vice-president of the National Broadcasting Company, as the founder of farm broadcasting. It was 1922 when Mullen went on the air over KDKA, Pittsburgh, with the first farm program. He opened the station, before dawn, rang a few bells to attract attention of sleepy listeners and then proceeded to read the market reports, talk about the weather and summarize the day's farm news.

It was a local operation, but KDKA, with comparatively little competition on the air, was widely heard, and letters of appreciation came to Pittsburgh from all parts of the country.



The NATRFD, which has now added a "T" for television to its name, has grown in the years since 1944, the year it was organized, and also has grown up. Membership runs around 400 now, with 250 of these listed on-the-air radio or television farm broadcasters, and 150 as associate members.

The annual convention in Chicago, at the time of the international Livestock Exposition, is a three-day meeting, with programs that start at breakfast and are packed solid with discussion of farm radio and television, how they can best serve farm and city listeners, and how they can be commercially successful.



A Spring Meeting of the NATRFD is held at various locations around the country, and in 1955 is scheduled at Washington, D. C., Dallas, St. Louis, Detroit and Omaha have been host cities for the RFD's in recent years.

There is a regional organization also, with eight regions in this country and a ninth that includes all of Canada. Regional meetings are held in many of them, frequently as joint conventions with the Association of Agricultural College Editors.

On the commercial side, the change in farm broadcasting has been tremendous.

Farm radio now is pulling its full share of the load, and on many stations it is doing a lot better than that. During the recent period when total revenue from radio time sales was dropping, stations with strong farm departments saw their revenue from farm program sponsorship increase.



Across the country, farm radio and television are the favorite daily source of information on farm matters for the farmer and his family. Surveys indicate that members of farm families spend 25 per cent more time listening to the radio than do people in the city. As least one radio set is found in 99 per cent of the nation's farm homes, and actually we have many more farm radios than we have farms. In a typical farm home there is a radio or a TV set in the living room, more radios in the bedrooms, in the dairy barn, in the car, in the truck and even on the tractor.



The NATRFD has carried on an active program of sales promotion since 1953. Two regional and two national farm sales clinics have been held, with management backing, for agency people and potential advertisers. The farm director recognizes that his primary job is putting on a good farm service program, but he has found that there need be nothing inconsistent between farm service and commercial sponsorship.

The typical farm director is liked and respected by the farm community in which his voice and personality are known. He is a worker, frequently out in the field with a tape recorder and a camera to keep his program alive, up-to-date and full of interest.

He may still, as Frank Mullen did at Pittsburgh, open the station with a "Chanticleer" or a "Modern Farmer" show before the sun is up, but he or his assistant will be back on the air during the noon hour with the market news, and more than likely in the evening, once a week, on television.

I LOVE LUCY

starring **Lucille Ball and Desi Arnaz**

A DESILU PRODUCTION

CBS-TV—Monday 9:00 PM

PHILIP MORRIS CIGARETTES

PROCTER & GAMBLE

DECEMBER BRIDE

starring **Spring Byington**

A DESILU PRODUCTION

CBS-TV—Monday 9:30 PM

GENERAL FOODS

MAKE ROOM FOR DADDY

starring **Danny Thomas**

Filmed by **D.P.I.**—ABC-TV—Tuesday 9:00 PM

Pall Mall cigarettes and Dodge Automobiles

LINEUP

Filmed by

DESILU PRODUCTIONS INC.

CBS-TV—Friday 10:00 PM

VICEROY CIGARETTES

THE RAY BOLGER SHOW

starring **Ray Bolger**

Filmed by **D.P.I.**—ABC-TV—Friday 8:30 PM

LEHN & FINK PRODUCTS CORP.

WILLY

starring **June Havoc**

A DESILU PRODUCTION

CBS-TV—Saturday 10:30 PM

GENERAL MILLS

OUR MISS BROOKS

starring **Eve Arden**

Filmed by **DESILU PRODUCTIONS INC.**

CBS-TV—Friday 9:30 PM

GENERAL FOODS

ADDITIONAL PRODUCTIONS:

"Christmas Carol" — one hour in color (CBS)

First Jimmy Durante Film Show (NBC)

"The Aldrich Family" — pilot (CBS)

"The Web" — pilot (Goodson-Todman)

George Gobel — test film (NBC)

PLUS:

Four pilot films for Desilu Productions, Inc.
and Commercials

**Desilu
Productions
Inc.**



Central American Broadcaster Seeks Furtherance of Freedoms



By **FERNANDO ELETA**

President

Regional Organization IAAB's Central American Associations;
RPC Network of Panama

AT times, and specially of late, it is easy to forget that one of the strong-est motivating forces behind the emancipating movements throughout this American Continent was the innate and common desire of all countries alike, whether from North, Central or South America, to gain the right to free speech. Some of our countries have been fortunate enough to attain, and maintain, such an elusive though fundamental privilege and, in so doing, have neglected, for various and complex, although not always valid reasons, to foster the enjoyment of such privilege by less fortunate neighbors.



It is needless to elaborate on the premise that free speech, together with free enterprise, are medular to that system of government which we care to call our own. Quite evident and elementary; and yet so very little is being done about it in a great many of our countries.



Our idea of grouping local associations into Regional Organizations dates back to 1951 when, at the Second General Assembly of IAAB held in Sao Paulo, Brazil, those instrumental in drawing up the revised by-laws of IAAB included a provision for the creation of such Regional Organizations. Latter, and at the Third General Assembly of IAAB gathered in San Juan, Puerto Rico, on April, 1953, a motion was approved to proceed with the organization of a Regional Organization for Central America. Still later, in Chicago, May, 1954, and during the meetings of the Board of Directors, Don Emilio Azcarraga, of XEW-Mexico City, and president of IAAB, suggested that a get together of Central American broadcasters be held in Mexico City, to implement the decision taken at San Juan.

The meeting on the tenth of September last, in the presence of such international broadcasting figures as Goar Mestre, of CMQ, Cuba, and ex-president of IAAB; Gilmore Nunn, NARTB repre-

sentative to IAAB; Malcom Neill, representing the Canadian Broadcasting Association; José Ramón Quiñonez, of WAPA, San Juan, Puerto Rico, first vice-president of IAAB; and others including, of course, IAAB's president Don Emilio Azcarraga and Jose Luis Fernandez, its director general.



Within its very short life quite a great deal has been accomplished. Let us take the case of Guatemala, for instance. Previous governments had not allowed the legal organization of a National Association of Broadcasters but, on the 16th of October, the Government decreed the new "Asociación Particular Guatemalteca de Radiofusión" as a legal entity. Up to the present, licenses to operate broadcasting stations were issued for one year only, hardly permitting their normal and proper development, but now, and by Resolution No. 3375 of the Ministry of Communications, licenses shall be issued on a permanent basis. Next in the program is to decommercialize the local government owned station which has been unfairly competing with privately owned commercial stations. There is a good reason to believe that the recent visit of the members of the Board of IAAB, together with the backing of the new Regional Organization, will again help significantly the very active and judicious intervention of the local Association in fulfilling its purpose. Last, and most important of the immediate goals in the agenda of the Guatemalan Association, is to have the Guatemalan Congress promulgate a new radio legislation based on the principles of free speech and free enterprise.



These are a few highlights of the joint efforts and activities of IAAB, and its new Regional Organization of IAAB's Central American Associations, in backing, wherever and whenever feasible and advisable, the aims and needs of the local broadcasters associations of Central America.

To the Many People Who Have Helped . . .

Thanks! Especially . . . UNC

MARK STEVENS



Award System Should Initiate Category for Special Events

□ □ □ □ □ □

By JOHN DALY
Past President
Overseas Press Club

IN ALL businesses and professions, awards are a wonderful stimulus. Certainly, that is true for the broadcasting and telecasting business. Some awards have greater value than others, but all are an added incentive to networks, producers and talent to aim for the best in their category. And for those that have arrived, it is a pat on the back.

□ □ □

However, when a system of awards tends to ignore the thing television handles best—public service special events—there must be something wrong with the award system. Generally these special events are eliminated from consideration because they are not regularly scheduled programs. This shouldn't be.

Perhaps the most important, the longest and best program of the year, the Army-McCarthy hearings, was not considered for an award since it fell in the realm of special events.

To bring this dramatic piece of history in the making to the American people, the American Broadcasting Company went to a great deal of effort and expense.

ABC-TV carried the whole story—186½ hours of it—on a network ranging from 55 to 79 stations. The actual out-of-pocket expense for the 36 days was well over \$300,000, and does not take into account loss of revenue from programs preempted.

□ □ □

Despite the financial burden ABC believes the series fulfilled the highest promises of the new medium's capacity to present history in the making to the American people. As was often pointed out during the hearings, the viewing public was the real jury, regardless of what the Committee decided. Thus it stands to reason the jury—the American people—were entitled to get the testimony complete in its physical setting and dramatic form at the time it was given.

The only medium that could do this visually was television. By the very nature of TV this is the thing it does best. Therefore, it becomes a responsibility

that cannot be passed off. That brings up another point. Since the people are entitled to see major events first hand, the networks should be permitted to seek sponsors to help bear the tremendous expense. True, in the case of the Army-McCarthy hearings, permission for sponsorship was granted. However, it wasn't given until 15 days after the hearing began. Had permission been given a few weeks before the hearings were scheduled to start, as should be the case in future hearings of this nature, the network in all probability would have been able to find some interested advertisers.

□ □ □

There is no doubt about the public's interest and that's what advertisers are interested in. The hearings on ABC-TV topped all daytime competition by 72.6 per cent according to the Nielsen Ratings for the two week period ending May 8.

Getting back to the subject of awards. Without a doubt this was THE television event of the year.

While it is true that ABC did not "produce" this event, it went to great lengths and expense to present it in its entirety. Through the outstanding work of ABC director Ed Scherer, the American people at home often saw and heard a great deal that even those present at the hearings missed. And the work of the commentators who handled the audio portions without interrupting the hearings themselves demonstrated the scope and value of spot TV reporting.

□ □ □

The intent of these remarks is not fault-finding about recognition of a past event, but to suggest that in the future the givers of awards set aside a special category for outstanding public service coverage of a significant event—as rendered by any network and by any individual station.

I believe it would aid materially in the desire and practicability of radio-TV to give further and even greater service to the backbone of the industry—and of the country—the viewers and the listeners



SAMMY KAYE

RADIO: Serenade Room — ABC
Sunday Serenade — ABC

TELEVISION: So You Want To Lead A Band!

COLUMBIA RECORDS

RCA THESAURUS

MANAGEMENT: David Krengel

607 Fifth Avenue New York City Plaza 3-2636
Direction—MCA



Television Giant Among Canadian Consumer-Goods Manufacturing



By **JULES LAROCHELLE**

Canadian Correspondent
Radio Television Daily

TELEVISION, a six-year-old industry in Canada, has become a giant in the field of consumer-goods manufacturing.

Today there are some 1,400,000 sets in use or a set in one of every five Canadian homes and only one other consumer product, the automobile, attracts more buying dollars. Canada's national percentage of homes having a television set more than doubled in 1954 to 22 per cent, compared with 10 per cent in 1953. Twenty-eight per cent of Quebec homes have TV sets. Ontario tops this with 37 per cent and British Columbia has 14 per cent. By way of comparison, 96 per cent of Canadian homes have radios, 69 per cent have telephones, 71 per cent have refrigerators and 55 per cent have automobiles.



Production and sales of TV sets in 1954 continued to record substantial increases over the previous year and at the same time, the industry made inroads in its inventory the demand developing so rapidly.

In the past year a total of 612,000 units were sold, according to officials in the industry, having a nominal retail value of \$198,000,000, and indications are that the industry will manufacture and sell from 610,000 to 625,000 sets in 1955, at about the same dollar value as in 1954. It is stated that possibly some color television sets will be sold in the last quarter of the year, although no provision has yet been made by the Canadian broadcasting industry to broadcast color programs.



The radio set sales for the home did not fare as well as TV, due to the impact and competition of television. Even so, a total of 450,000 radio sets were marketed at an average retail value of \$75 each or a total of \$33,750,000, thus giving a total of both TV and radio sales for the year 1954 of \$231,000,000.

There are 23 companies in the field of producing television and radio sets and

about 25,000 workers are employed in the industry.

Of the 24 stations operating in Canada, seven are owned by the government agency, the CBC and 17 by private broadcasters. Four additional stations will be put on the air early this year and it is the hope of the industry, now that a Canadian system has been established, that licenses will be issued for additional stations, particularly in the large centers where programming time for sponsors is becoming difficult to obtain.

However, according to A. D. Dunton, chairman of the board of governors of CBC, it is the policy of the government to develop a coast-to-coast national system before duplication is allowed. The CBC has announced the Prairie Provinces will be linked by microwave system to Ontario and Quebec within two years and that the coast-to-coast system will be completed within three years.

The job will cost millions of dollars and take several years to complete but already work is under way on the toughest and longest link in the chain—the 1,250-miles between Toronto and Winnipeg. Bell Telephone Co. of Canada and the Manitoba Telephone are cooperating to bring microwave to Winnipeg by late 1956. Currently, microwave facilities exist between Quebec and London. There are also partial networks in Eastern Canada.



It is pointed out that the recording of black and white and color television programs on magnetic tape is rapidly approaching commercialization and will greatly simplify the production and distribution of television programs for broadcasting stations.

Anyway, closer to the present, manufacturers are working to capacity in order to build up inventories which were greatly depleted by the great demand in closing month of 1954 and all companies count on a substantial share of the some 600,000 to 625,000 sets estimated to be sold in 1955.



BARRY SISTERS
MERNA CLAIRE
TV'S NEW SINGING SENSATIONS



Freedom of Radio-Television Information RTNDA Objective



By **RUSS VANDYKE**

President

Radio-Television News Directors Association

WHEN the Radio-Television News Directors Association holds its annual convention in Denver in the fall of 1955, it will be marking its 10th anniversary. That makes ours a comparatively young organization — representing a rather young profession. Both have proven to be rather husky youths.



Many today can remember when radio news required only a scissors, a pastepot and the latest edition of the newspaper. Those were the days when press wires for radio did not exist, when each brief sustaining newscast was followed with the admonition “see your local paper for full details.”

Few today would deny that radio news, plus its new sister television news, has become a dominant factor in mass communication. And, growing up, it has had to learn its responsibilities, explore its possibilities and try to fulfill its capabilities. With that in mind a small group of news directors called the first meeting to form our organization in Cleveland some ten years ago.



At that time it was known as the National Association of Radio News Directors. But in a few years television entered the picture, and as with news itself, our membership spread across national boundaries to include nearly three dozen members from Canada and one from Australia. To recognize both television and the enlarged scope of our membership, the name was changed to that of Radio-Television News Directors. The members of RTNDA represent the working newsmen of both individual stations and networks, as well as those in closely allied fields such as the press associations, schools of radio and television journalism, and trade publications. RTNDA provides each member with an ever expanding list of contacts in his own field for the exchange of ideas, information and news reports. It is not uncommon for one member to provide broad-

cast “feeds” to half a dozen other members in all parts of the country—giving each an on-the-scene direct report on a big story.

Through the years our annual conventions have attracted leaders from every level of the government and industry—giving our members a more intimate knowledge of the news they report daily. Through seminars conducted jointly with the Medill School of Journalism at Northwestern University, and through workshop sessions at the annual conventions, there has been a wide exchange of the methods and the tools needed to better our work.



During this past year there have been heartening examples where hearings, legislative functions and court proceedings have been opened to microphones and cameras both on the national and on the local levels. In each case democracy benefited through the greater insight of her citizens into the workings of her government.

All such efforts must be supported and encouraged by RTNDA, not alone within our membership, but throughout the industry. We must also, in good conscience, oppose those who would deny to us free access and deny to the public the freedom to see and hear. Working with other groups of radio, television, the press, the legislative and the legal professions, we must strive for a mutually acceptable code of conduct to utilize electronics communication for the good of all.



We of RTNDA hope that great progress can be made during this coming year—through the Freedom of Information Committee; through our officers; through the board of directors; and through the office of the president, the Radio-Television News Directors Association offers its cooperation and help to all who share our desire to extend to the fullest the three Freedoms—the Freedom to Speak; the Freedom to Hear; and the Freedom to See.



MONICA LEWIS



Scholarship Fund Outstanding As AWRT Enters Fourth Year



By **JANE DALTON**

**President
American Women in Radio and Television**

JANUARY 1, 1955 — after four years of proud and steady growth, AWRT again presents its credentials to the industry.



Emerson once said "The one base thing in the Universe is to receive favors and render none." AWRT in 1955 is proud not only of its thousand members drawn from all over America and its 15 strong chapters scattered from Texas to California to New England (four new ones within the past six months) — but proudest of all of the new annual AWRT scholarship initiated by the membership during the past year "to encourage the entrance of unusually able young women in the Broadcasting and Telecasting Industry."



This AWRT scholarship, to be awarded in 1955 for the first time, came about when the members attending the National Convention held in Kansas City last April voted to set up a \$500.00 scholarship to be awarded annually to an outstanding young woman in her Junior year of college, majoring in radio or television — the scholarship to be used for academic study in radio and/or television or for necessary expenses incurred in on-the-job training. Doris Corwith, past president of AWRT, heads the scholarship committee. Judges for this year's scholarship are: Leo Martin of Boston University, President of the University Association for Professional Radio Education; G. Richard Shafto, general manager, WIS, Columbia, S. C., member, TV Code Review Board; Mrs. Douglas Horton, member of the Board of Directors of the National Broadcasting Company; Mrs. Dorothy Lewis, United Nations and Honorary member of AWRT; and Harold Fellows, President of NARTB. The winner of the 1955 scholarship will be presented at the AWRT National Convention to be held in Chicago May 5-8.

The AWRT 1955 convention to be held in Chicago will be characterized by three

intensive days of fine workshops, top speakers and general high purpose. Opening speaker at the AWRT convention will be Mildred McAfee Horton, member of the Board of Directors of NBC, former president of Wellesley College and wartime head of the WAVES; Harold Fellows, President of NARTB, will sound the keynote on his Friday address at the Convention, and Bea Adams, Vice President of the Gardner Advertising Company, will speak on WOMAN'S ROLE IN THE INDUSTRY.



AWRT as an organization, continues to grow — with a net membership increase of 15 percent during the past year and the addition of four new strong AWRT chapters; the Sooner Chapter in Oklahoma (which grew from three to 31 members in seven months), the Ohio Chapter, Pittsburgh-Gateway Chapter and Maryland Chapter — making a total of 15 strong, active chapters — women engaged in radio and television from Maine to California.



During the past year AWRT continued the publication NEWS & VIEWS with Alice Heinicke of SESAC as Editor. The magazine published monthly contains news of the industry, news of AWRT members, success stories, sales ideas, book lists, job information and information designed to keep AWRT members alert and informed. (Subscription to NEWS & VIEWS is included in the annual dues.)

AWRT has a thousand members — drawn from all facets of the industry — 18 are station owners, 13 are sales department heads, three are industry consultants, 66 are producers, 68% of the members are at stations or networks. The largest percentage of the members are broadcasters or telecasters — active on the air or before the cameras — but all are joined together with a common purpose — to work as women to make a real contribution to the Radio and Television Industry — and to the country.



"THE IGOR CASSINI SHOW"



Soviets Spending More to "Jam" Than Voice Is Spending to Operate



By J. R. POPPELE

**Assistant Director for Radio and Soviet Orbit
U. S. Information Agency**

THE year 1954 was marked by the move of the Voice of America, the overseas radio service of the U.S. Information Agency, from New York City to Washington and the formal opening on December 1 of its new specially designed studios in the Nation's Capital.



From Washington, the Voice is now originating 75 daily programs in 38 languages as part of the Agency's responsibility of explaining to peoples everywhere the policies and objectives of the United States. Because radio is the only medium available to the Government to reach the enslaved peoples behind the Iron and Bamboo curtains, more than three-quarters of the Voice of America broadcasts are directed to Eastern Europe and Communist-controlled areas of the Far East.

Other parts of the U. S. Information Agency share the responsibility with the Voice of America in carrying out the program's objectives in the free nations of the world. The Agency operates 213 posts in 77 countries of the world, maintains libraries and information centers in foreign cities and supplies news, pamphlets, films and exhibits explaining various aspects of American policy and objectives. Other informational projects are carried out in the free world through the work of the Agency's Office of Private Cooperation with various business, civic and public groups in the United States.



The new Washington facilities of the Voice of America include 14 modern studios, a recording center capable of handling 40 recordings simultaneously and a master control designed to transmit 26 programs at one time to all parts of the world.

Increased efforts by the Kremlin to drown out the Voice by "jamming" our broadcasts testify to the effectiveness of our efforts. We estimate that the Soviet

Union is spending more each year in an attempt to "jam" the Voice than we spend in our world-wide broadcasting operations. During the last year, three new Soviet jamming techniques were introduced. They are: (1) the "ice box," a piece of equipment that looks like an ice box, plugs into an ordinary wall socket and can be shifted as the Voice shifts the direction of its signals; (2) the "vodka pump," a jamming signal that sounds like a choking gurgle, and (3) the "hot rod," a special antenna rigged to a receiving set so that when the set is turned on, it creates interferences affecting the other radio sets in the locality.



We are countering the Soviet "jamming" through new and expanded transmitting facilities. In Europe, our Munich, Germany Radio Center includes a million watt long wave transmitter and in the Far East, we have two million watt medium wave broadcasting transmitters—both 20 times more powerful than the highest power broadcast station in use in the United States today. These facilities are part of our network of 78 transmitters in all parts of the world.



As television facilities abroad are expanded, the Agency is stepping up its program to distribute news and feature programs overseas. As 1954 ended, we were supplying 29 stations in 21 countries of Europe, Latin America, and the Far East and Africa with material supporting American policies and objectives.

In our international broadcasting, we have received the complete cooperation of the United States broadcasting industry. Our coverage of many special events has been enhanced through the help of the American networks and individual stations in all parts of the country. With the continued support of the industry, we will continue to transmit the American story by radio and television to all parts of the world.



LEE GRAHAM

STAR OF

"LETTER TO LEE GRAHAM"

TR 3-7300

WABD

94



ARNA Maintains High-Level Standards Without Fan-Fare



By JOHN MacVANE

President

Association of Radio News Analysts

ARNA—the Association of Radio News Analysts—enters its fourteenth year of existence with a strong representative membership and an increased sense of its responsibilities to the profession.

At the annual business meeting and Christmas get-together in December, ARNA announced election of four new members, Martin Agronsky, ABC; Walter Cronkite, CBS; James Fleming, NBC, and Allen Jackson, CBS.



Officers elected for 1955 were: President, John MacVane; Vice-Presidents, William Costello, Ned Calmer; Executive Committee, H. V. Kaltenborn, George Fielding Eliot, Leon Pearson; Secretary, Merrill Mueller; Treasurer, Cesar Saerchinger; Assistant Secretary-Treasurer, John W. Vandercook.

It was on March 13, 1942 that a group of leading commentators from the four networks assembled under H. V. Kaltenborn and organized the Association. A few months later, one of ARNA's first two vice-presidents, Elmer Davis, became Director of War Information. During the war and in the years that have followed, ARNA with its carefully chosen membership has exerted a quiet but definite influence in maintaining the standards of the profession.



During these years, without publicity or fanfare, ARNA has entertained upwards of two hundred guests chosen from the most prominent American and foreign statesmen. Names such as Winston Churchill, Dwight D. Eisenhower, Dean Acheson, Field Marshal Montgomery, General Marshall, foreign ministers, and members of past and present Cabinets would have to be included.

During 1954, ARNA held a total of eighteen meetings and entertained at its headquarters, the Williams Club, 24 East 39th Street, New York, twelve major guests of honor and perhaps as many others of lesser importance. They included men in such varying fields as Dag Hammarskold, UN Secretary General; George Meany, President of the AF of L;

Agriculture Secretary Benson; and French Minister of Justice, Guerin de Beaumont, a close associate of Prime Minister Mendes-France.



Since all its members are under individual contracts with networks, ARNA can never resemble a labor union. Perhaps a better comparison would be something like the American College of Surgeons with its efforts to eliminate such medical evils as the "ghost surgeon" or fee-splitting. With a membership of only about fifty men, who come from all networks and who are known personally to one another, ARNA can exert a good deal of influence in its field without the necessity for public statements, although it has always been quick to publicize action on behalf of its own members, as happened last year when ARNA member Edward Murrow came under attack by Senator McCarthy.



Because it must necessarily remain small—in fact the idea of restricting membership to thirty-five was once discussed—ARNA cannot presume to represent all in the radio news analyst's field. Many men across the country undoubtedly would qualify for membership, but from its beginning new members have been selected from those known well by several ARNA members which almost limits membership to New York and Washington, main communication centers, with a scattering of men working abroad or in other big cities.

When the ARNA Constitution was written, the founders provided that two blackballs could exclude a candidate from membership; nor could the commentator be admitted if more than one-third of the members wrote "Don't Know" on the ballot. The provisions still apply. So the time will probably never come when the news analyst is identified on the air to public or sponsor with the initials ARNA. Yet members are as proud of their membership as the surgeon is of becoming FACS or a Diplomat of the Surgical Boards.



JEAN MARTIN
NBC
SINGING STAR



Membership, Activity Upward Trend Highlights RTES Report



By **ROGER PRYOR**

President

Radio and Television Executives Society

BEARING in mind that the RTES was formed only a little over two years ago by the uniting of the membership in the Radio Executives Club of New York and the American Television Society, its accomplishments are noteworthy. Even more so are its continual seeking of means of carrying out its objectives.



The activities of our personnel clearing house, the Listening Post, cannot be measured by mere statistics. While it is possible to trace the direct placement on an average of more than four persons a week and listing the nearly three times as many who have come to the Listening Post for interviews, it is not possible to estimate the values to these applicants of the willing ear, the interested discussions and the objective suggestions.



The word forum was probably used by both of the parent organizations and continues to be applicable to the monthly luncheons. In the year 1954, we were hosts to the former President of the United States, Harry S. Truman, in November to New York's Governor-Elect, W. Averell Harriman and, in May, to New York's Mayor, Robert F. Wagner, FCC chairman, George C. McConaughy; Harold E. Fellows, president of the NARTB; and Thomas F. O'Neil, president of Mutual Broadcasting System were amongst the industry leaders heard. The Peabody Awards Luncheon in April, once again, was a highlight in this brilliant series of meetings.



The monthly Workshop meetings, which since Spring have been luncheon meetings, continue to fulfill their function of affording an opportunity, to those in the Industry, of shirt-sleeve discussions. Topics ranged from analysis of TV commercials, through most of the phases of sales, self regulation and various types of special production, news, color, etc. The extremely important session on color television was completely

recorded by NBC and a full transcript published and disseminated at the annual AAAA's convention. The joint luncheon in connection with the National Association of Educational Broadcasters, in October, started out to be a Workshop session and ended up with the NAEB and the RTES being hosts to the new FCC Chairman, several other members of the Commission and an exceptional representation of Industry leaders.



The new project launched in the Fall also under the category of promoting higher standards for the Industry was the Time Buying and Selling Seminar. This session of thirteen weekly luncheon sessions was planned particularly for the junior element in the Industry but has been exceptionally supported by many veterans. A registration in the neighborhood of three hundred fifty and an attendance average well above the anticipated confirms the opinion that such a course would fill a need. The readiness of top flight people in advertising and broadcasting to serve on the "faculty" for the panel discussions was also gratifying.



One word about our annual Christmas party which in 1954 topped even the record breaking affair of 1953 in raising money for our Welfare Fund. The Fund makes it possible for the RTES to operate properly the Listening Post and to contemplate other means of serving the individual in the broadcasting fields.



Two publications of the Society should be mentioned since they are the strong cement which helps to hold the Membership together. The first is the monthly RTES News bringing to the members notes on the over-all program of the Society. The other is the annual Membership Roster or Yearbook.

Through these many activities, the RTES feels it is achieving its purpose and fulfilling its desire to be of service to the Industry, and to its people.



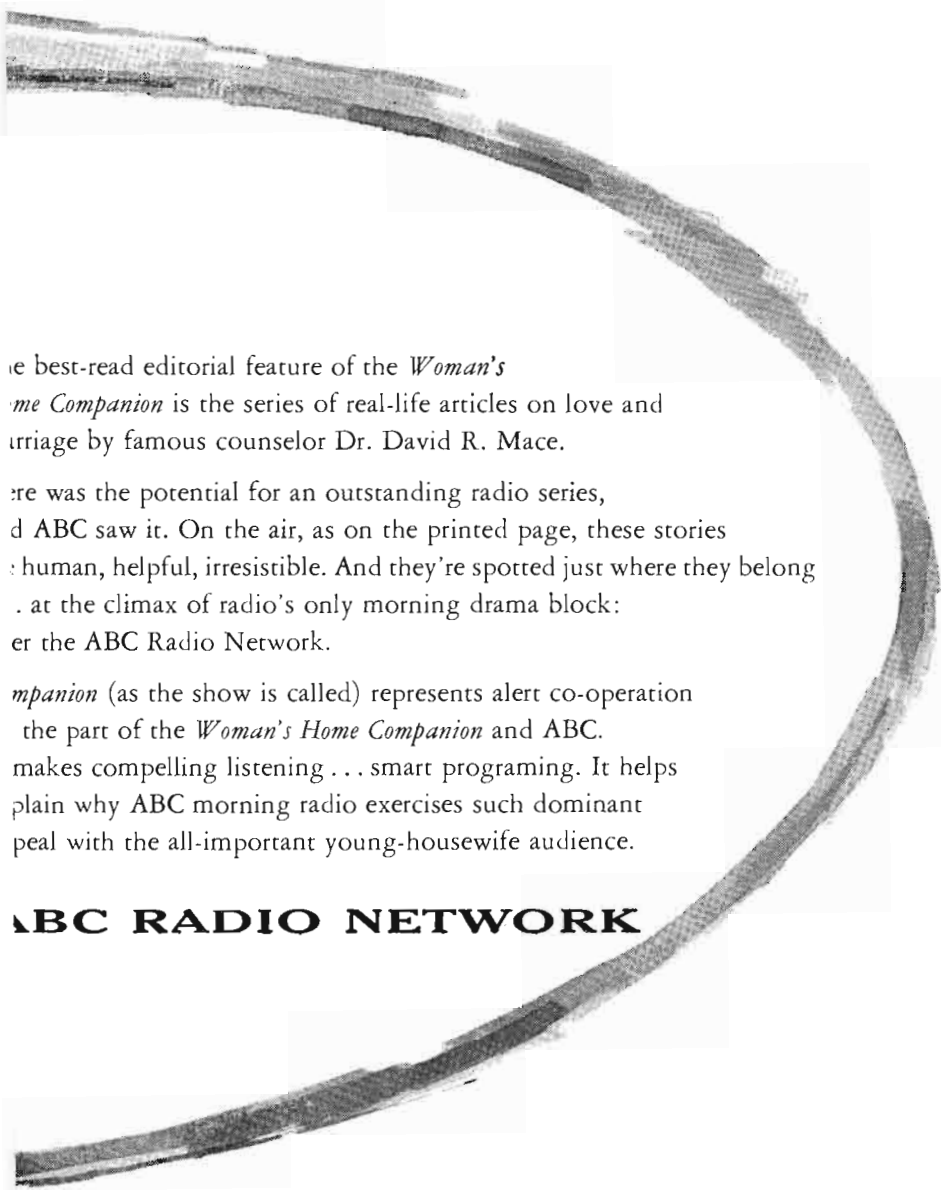
And so they were married

A significant magazine series and
a forward-looking radio network

The Result

is radio at its compelling best

Companion



the best-read editorial feature of the *Woman's Home Companion* is the series of real-life articles on love and marriage by famous counselor Dr. David R. Mace.

There was the potential for an outstanding radio series, and ABC saw it. On the air, as on the printed page, these stories are human, helpful, irresistible. And they're spotted just where they belong . . . at the climax of radio's only morning drama block: *Home Companion* on the ABC Radio Network.

Home Companion (as the show is called) represents alert co-operation on the part of the *Woman's Home Companion* and ABC. It makes compelling listening . . . smart programming. It helps explain why ABC morning radio exercises such dominant appeal with the all-important young-housewife audience.

ABC RADIO NETWORK

Radio and Television

TELEPHONE NUMBERS

in New York



AM Radio Stations

WABC	Susquehanna	7-5000
WBNX	Melrose	5-0333
WCBS	Plaza	1-2345
WEVD	Plaza	7-0880
WFAS	White Plains	9-6400
WGGB	FReeport	9-1400
WHLI	OLympia	8-1100
WHOM	Circle	6-3900
WINS	BRyant	9-6000
WKBS	OYster Bay	6-2500
WLIB	ORegon	9-2720
WMCA	Circle	6-2200
WMGM	MURray Hill	8-1000
WRCA	Circle	7-8300
WNEW	Plaza	3-3300
WNYC	WHitehall	3-3600
WOR	LOngacre	4-8000
WOV	Circle	5-7979
WQXR	LAkawanna	4-1100
WWRL	NEWton	9-3300

FM Radio Stations

WABC-FM	Susquehanna	7-5000
WABF-FM	TEmpleton	8-5400
WCBS-FM	Plaza	1-2345
WFAS-FM	WHite Plains	9-6400
WGHF-FM	LExington	2-4927
WGNR	New Rochelle	6-0800
WHLI-FM	IVanhoe	1-8000
WMGM-FM	MURray Hill	8-1000
WRCA-FM	Circle	7-8300
WNYC-FM	WHitehall	3-3600
WOR-FM	LOngacre	4-8000
WQXR-FM	LAckawanna	4-1100

TV Stations

WABC-TV	Susquehanna	7-5000
WABD	MURray Hill	8-2600
WATV	BARclay	7-3260
WCBS-TV	Plaza	1-2345
WRCA-TV	Circle	7-8300
WOR-TV	LOngacre	4-8000
WPIX	MURray Hill	2-6500

National Networks

American Broadcasting Co.	Susquehanna	7-5000
Columbia Broadcasting System	Plaza	1-2345
DuMont Television Network	MURray Hill	8-2600
Keystone Broadcasting System	Plaza	7-1460
Mutual Broadcasting System	LOngacre	4-8000
National Broadcasting Co.	Circle	7-8300

Station Representatives

ABC Spot Sales	Susquehanna	7-5000
Avery-Knodel, Inc.	JUDson	6-5336
Hil F. Best	LExington	2-3783
John Blair & Co.	MURray Hill	2-6900
Blair-TV, Inc.	MURray Hill	2-5644
Guy Bolam	MURray Hill	2-0810
The Bolling Co., Inc.	Plaza	9-8150
The Brahm Co.	MURray Hill	6-1860
Burn-Smith Co., Inc.	MURray Hill	2-3124

CBS Radio Spot Sales	Plaza	1-2345
CBS TV Spot Sales	Plaza	1-2345
Henry I. Christal	MURray Hill	8-4414
Thomas F. Clark Co., Inc.	ELdorado	5-5666
Clark-Wandless-Mann, Inc.	MURray Hill	4-1910
Continental Radio Sales	LExington	2-2450
Donald Cooke, Inc.	MURray Hill	2-7270
Devney & Co.	MURray Hill	7-5365
Everett-McKinney, Inc.	Plaza	9-3747
Forjoe & Co., Inc.	JUDson	6-3100
Free & Peters, Inc.	Plaza	1-2700
Melchor Guzman Co., Inc.	Circle	7-0624
H-R Representatives, Inc.	OXford	7-3120
Headley-Reed Co.	MURray Hill	5-8701
George P. Hollingsbery Co.	OXford	5-5560
The Katz Agency, Inc.	Plaza	9-4460
Joseph Hershey McGillvra, Inc.	MURray Hill	2-8755
Robert Meeker Associates, Inc.	MURray Hill	2-2170
NBC Spot Sales	Circle	7-8300
Pan American Bstg. Co.	MURray Hill	5-1300
John E. Pearson Co.	Plaza	1-3366
John H. Perry Associates	MURray Hill	7-5047
Edward Petry & Co., Inc.	MURray Hill	8-0200
Radio-TV Representatives	MURray Hill	8-4340
William G. Rambeau Co.	MURray Hill	6-5940
Paul H. Raymer Co., Inc.	Plaza	9-5570
Venard, Rintoul & McConnell	MURray Hill	8-1088
The Walker Representation Co., Inc.	MURray Hill	3-5830
Weed & Co.	Plaza	9-4700
Adam J. Young, Jr., Inc.	Plaza	9-1810

Advertising Agencies

Anderson & Cairns, Inc.	MURray Hill	8-5800
N. W. Ayer & Son, Inc.	Circle	6-0200
Badger & Browning & Hersey, Inc.	Circle	7-3719
Ted Bates & Co.	JUDson	6-0600
Batten, Barton, Durstine & Osborn	ELdorado	5-5800
Benton & Bowles, Inc.	MURray Hill	8-1100
The Biow Co., Inc.	Plaza	9-1717
Franklin Bruck Advertising Corp.	Circle	7-7660
Bryan Houston	Plaza	7-6400
Leo Burnett	MURray Hill	8-9840
Calkins, & Holden	Plaza	5-6900
Campbell-Ewald Co., Inc.	MURray Hill	8-3400
Cecil & Presbrey, Inc.	MURray Hill	8-1234
Harry B. Cohen	OXford	7-0660
Compton Advertising, Inc.	OXford	7-2400
Cunningham & Walsh, Inc.	MURray Hill	3-4900
Dancer-Fitzgerald-Sample	ORegon	9-0600
D'Arcy Advertising Co.	Plaza	8-2600
Doherty, Clifford, Steers & Shenfield, Inc.	BRyant	9-0445
Donahue & Coe, Inc.	COLumbus	5-2772
Doremus & Co.	WOrth	4-0700
Dowd, Redfield & Johnstone	MURray Hill	8-1275
Roy S. Durstine, Inc.	TEmpleton	8-4600
Erwin, Wasey & Co., Inc.	LExington	2-8700
William Esty & Co.	OXford	7-1600
Foote, Cone & Belding	MURray Hill	8-5000
Albert Frank-Guenther Law	COrtlandt	7-5060
Fuller & Smith & Ross, Inc.	MURray Hill	6-5600
Gardner Advertising Co.	COLumbus	5-2000
Geyer Advertising, Inc.	Plaza	1-3300
Grant Advertising	TEmpleton	8-9393
Grey Adv. Agency, Inc.	Plaza	1-3500
Hirshon-Garfinkel, Inc.	MURray Hill	8-8900
Charles W. Hoyt Co., Inc.	MURray Hill	2-2000
Duane Jones Co., Inc.	Plaza	3-4848
Kastor, Farrell, Chesley & Clifford, Inc.	Plaza	1-1400
The Joseph Katz Co.	MURray Hill	8-1223
Kenyon & Eckhardt, Inc.	MURray Hill	8-5700