Now with full 316,000 watts, KTVH, Kansas' pioneer TV station, blankets WICHITA and 14 other major Kansas communities—with diversified incomes from Oil, Cattle, Agriculture, and Industry! To sell Kansas... Buy KTVH—Exclusive CBS-TV coverage in this rich Central Kansas area.
Big Aggie is 35 years old this year. And for all those 35 years she has carved out and delivered an important 175-county market in the farm-rich Middle West.

- 2½ million people
- 600,000 families
- $2.8 billion spendable income

In spite of approaching middle age, Big Aggie is more popular today then she’s ever been.

- 80% of Big Aggie families tune to WNAX-570 three to seven times a week.
- An over-all average of 66.4% share of audience. 

Any wonder Big Aggie is just as popular with National advertisers?

*Nielsen #2

35th ANNIVERSARY OF WNAX — 1922 - 1957

WNAX-570

Yankton, South Dakota.
CBS Radio.
A Cowles Station.
Don D. Sullivan, General Manager.
In shorthand or in longhand, it’s very plain to see

More homes are fondest of WCHS-TV!

A 1,000’ tower on a 1,250’ mountain now provides blanket coverage in the Charleston-Huntington-Ashland market. WCHS-TV, the only TV station in Charleston, will give you bigger audiences in this well-to-do market, which is the heart of the great industrial expansion taking place in the Ohio valley.

In the February, 1957 Combined ARB for the Charleston-Huntington-Ashland area, WCHS-TV was first in total quarter hour wins over the COMBINED competition.

Get full details from your Branham man who can tell you why WCHS-TV is your best buy in this tri-state region.

WCHS-TV

Serving Charleston-Huntington-Ashland

. . . from the biggest market!

Charleston’s only TV Station
Coronado covered a vast territory...

Francisco Vasquez de Coronado, sixteenth-century Spanish explorer, ranged over thousands of miles in his search for the Seven Cities of Cibola and their golden treasure.

today

WGAL-TV covers a vast **MARKET** territory

- 3½ million people
- in 1,015,655 families
- owning 917,320 TV sets
- earning $6½ billion annually
- buying consumer goods that add up to $3½ billion annually in retail sales

It's the coverage that makes WGAL-TV America's 10th TV Market!

CHANNEL 8 MULTI-CITY MARKET

WGAL-TV
LANCASTER, PA.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Representative
The MEEKER Company, Inc.
New York | Chicago | Los Angeles | San Francisco

Page 4 • July 8, 1957

Broadcasting • Telecasting
BUILDING BLOCKED • Stop order on multi-million dollar expansion of CBS-TV Television City in Hollywood was issued quietly last week by CBS-TV President Merle S. Jones. Reason: preliminary report of Robert Heller & Assoc., Cleveland management-engineering firm, which underscored desirability of delaying construction in Hollywood in light of developments in New York phase of overall study. Project involves network's housing, space and traffic requirements and is projected into needs anticipated decade hence. It covers all phases of CBS Inc. activities.

FORTNIGHT ago [B+T, June 24] CBS-TV had announced start of construction of new facilities to be added to its present Television City in Hollywood. It involved 12-story office building, eight rehearsal halls and two new studios, with overall cost (including equipment) estimated at probably $10-12 million. It is presumed that upon receipt of final Heller report, expected this fall, Hollywood expansion plans may be revised to conform with new projections.

KOVR (TV) SOLD • Sale of ch. 13 KOVR Stockton for approximately $3.5 million to Lowell Thomas-Frank M. Smith, et al. interests has been agreed upon, with prospect that transfer applications will be filed with FCC within fortnight. Principal owner of ABC affiliated station is H. Leslie Hoffman, who heads Hoffman Electronics Corp. and is former president of RETMA.

"ROTATION" system on chairmanship of administrative agencies, espoused by Eisenhower administration several years ago, to all intents has been dropped as far as FCC is concerned. Official commission certificate naming John C. Doerfer as chairman of FCC did not specify term. Same was true in case of George C. McCormaghey, who ended his term and a half year tenure last June 30.

CH. 11 KIVA (TV) Yuma, Ariz., which has been in economic straits virtually since it began operation in 1953, is being acquired, subject to FCC approval, by Captain Harry C. Butcher, owner of KIST Santa Barbara and World War II Naval aide to General Eisenhower. Purchase price is $24,000, all of common stock of property on debt-free basis. Seller is Valley Telecasting Co., including Donald Ellsworth, president. Ray C. Smucker, general manager, would continue in that capacity under Capt. Butcher's ownership. Station is affiliated with all three networks on extended market plan basis.

CHANGING TIMES • KPRC-TV Houston has purchased 600 feature films of MGM 720-feature film package. While price was not disclosed, it was ascertained that film package alone cost more than what Hobby-owned Houston Post laid out for ch. 2 KPRC-TV in 1950. Purchase price was $743,000.

CONVERSATIONS were still in progress last week on merger of Television City Inc. (KQV principals) and WCAE Inc. (Heard) on ch. 4 assignment in Pittsburgh area. It's understood that Earl F. Reed, president of TCI, and Charles McCabe, chairman of Hearst Corp.'s radio and television committee, have discussed down-middle-SO-SO partnership, with understanding that other three applicants would be paid $50,000 each toward out-of-pocket expenses [B+T, July 1]. FCC has been deadlocked 3-3 (Comr. Craven not participating) on final decision, with votes divided between KQV and WCAE. Station, which would become Pittsburgh's third vhf, would become ABC-TV outlet.

MISSING MEASUREMENT • If Sindlinger & Co., weekly measurements of radio listening can be believed, rating services which don't measure out-of-home audience are grossly shortchanging medium. For week of June 23-29 Sindlinger found that 35.3% of all hours people spent listening to radio were spent listening to auto radios. Incidentally, in same week total radio listening almost pulled away from television viewing: 57.4% of people over 12 years of age listened to radio, 57.6% watched tv.

CH. 57.6% watched over total radio listening almost pulled away from television viewing: 57.4% of people over 12 years of age listened to radio, 57.6% watched tv.

TURNABOUT • When Frederick W. Ford, now nominee for FCC vacancy, left FCC in 1953 to join Department of Justice, he had been candidate for general counselship of FCC. Post went to Warren E. Baker, then assistant to chairman of Civil Aeronautics Board. Mr. Baker was candidate for FCC vacancy which went to Mr. Ford.

VICTOR H. KRAMER, Justice Dept. trust-buster who has been key government attorney in broadcast cases (current suits against RCA-NBC on Westinghouse stations exchanges; motion picture producers-distributors for allegedly block booking practices; Philadelphia radio stations and association for allegedly conspiring to maintain rates) is resigning from government service in September to open own law office in Washington. Cincinnati-born (1913), Yale Law School graduate (1938). Mr. Kramer has participated in Lorain (Ohio) Journal, New Orleans (La.) Times-Picayune and ANPA cases, among others.

COURT CALENDAR • Government suit against RCA-NBC alleging coercion in persuading Westinghouse to swap its Philadelphia stations for NBC's Cleveland properties may get down to basics this fall. Philadelphia District Judge William H. Kirkpatrick told parties to get together on facts of law regarding Justice's right to bring suit after FCC had approved transfers (key defense by RCA-NBC). He has told litigants that he hopes to rule on this point following submission of joint legal memorandum in month.

GENERAL ELECTRIC will launch radio test campaign in seven major markets on "good music" stations for new am-fm receiver retailing at about $80. Test will run four to eight weeks, starting in October, with copy theme: good music sounds better on new GE set. There's significance in GE test: (1) Company has been deliberating whether to use print or radio to introduce new model. (2) If test pans out, it could portend future radio spot buying for GE receivers. Agency is Maxon Inc., New York.

PEACE CONFERENCE • Bob Eastman, president of American Broadcasting Network, has invited some of severest critics of general network practices to lunch at ABN headquarters tomorrow (Tuesday). His guests will be members of Station Representatives Asn., individually and through their association, have repeatedly criticized network sales of spots instead of programs. Station representatives who are not SRA members will attend another Eastman lunch later this month. Though nature of intended luncheon talks has not been announced, it's assumed Mr. Eastman hopes for rapprochement between reps and network. He used to be rep himself (with John Blair).

CLEAR channel status at FCC remains at dead center. Commission bucked case back to staff two weeks ago for further analysis and evaluation, and staff is now waiting to get together with Comr. Craven for guidance. Indications are that some commissioners would like work-up relating to some duplication and higher powers; others seem to lean toward termination without decision of 12-year-old problem.
Know anybody who wants to trade a 12 bank cash register for a nine-year-old adding machine?

Ever since 1948 we have used the tabulator to total the number of television sets in our coverage area. All the time buyers seemed so vitally interested we couldn't help but get curious ourselves. After all the surveys it got so that we knew when a set was turned on before the electric company.

But those days are past and the adding machine is shelved. After all, there is very little more to add. Sets have become so saturated that now there are more than nine sets for every 10 families.

If just about everybody watches television and almost everybody watches it over our channel the question is no longer are our viewers ready to buy but, rather, how much are they going to buy.

That is why we need the big cash register. The last time we figured it out on paper the people in our service area had an annual effective buying income of $4,308,432,000.00 and spent annually nearly $750,000,000.00 for food, almost $90,000,000.00 for drug and over $600,000,000.00 for automotive purchases.

So, if you have a good buy in a 12 bank register help us out by calling either Fred Menzies, our commercial manager, or the Katz Agency. When it comes to good buys they are both quite accomplished.

Cordially,

Paul Adanti
Vice President
THE WEEK IN BRIEF

LEAD STORY
Plymouth's Affection For Spot Radio—Chrysler Corp.'s Plymouth Div., whose copy proclaims that "suddenly . . . it's 1960" finds that in 1957, the swept-wing medium is radio. In an exclusive B&T interview, Louis T. Hagopian, Plymouth's advertising-sales promotion director, tells how and why the automaker rediscovered spot radio, and details Plymouth's broadcast strategy for the 1958 model. Page 27.

ADVERTISERS & AGENCIES
Shulton Is Big-Time Tv And Happy About It—Firm puts $2.5 million of its yearly $5.5 million into network tv and isn't the least bit reticent to explain its sales strategy. Page 30.

Redskins Invade Philharmonic Teepee—Amoco wants the Sunday afternoon CBS Radio time to extend its sponsorship of the pro football Redskins, but there are rumblings of opposition from those who don't want the present Carnegie Hall schedule disrupted. Page 37.

Billing Rise at FC&B—More than $100 million billing estimated in the shop at Foote, Cone & Belding, as agency consolidates account gains that indicate even further spread among advertisers of diversified businesses. Sharpest climb among media at agency: television, an estimated $33.3 million worth. Page 29.

They're Buying at a Different Stand—Hollywood may be finding new money making films for television, but when it comes to spending money to advertise its movie product, the choice is far and away radio. Page 35.

High or Low Ratings—American Research Bureau reveals results of extensive tests showing why its Los Angeles daytime sets-in-use figure is below those of other services. Page 32.

GOVERNMENT
Ford Fills FCC Vacancy—Former FCC attorney Frederick W. Ford nominated to be FCC commissioner, succeeding George C. McConnaughey; Mr. Ford represented Commission in major Richards and ABC merger cases. John C. Doerfer takes over as chairman, sets sights on "hands-off" policy on economics in broadcasting. Page 52.

Right to Authorize Toll Tv Again Questioned—House Commerce Committee Chairman Oren Harris raises question of FCC's legal right to authorize toll tv. Expresses "amazement" at lack of written legal opinion; implies Commission should not move further until question is settled. Teleprompter files first comments on test questions; urges immediate full-scale authorization. Page 61.

Scope of FCC Probe—Rep. Moulder outlines areas to be scrutinized in his subcommittee's investigation of FCC. Staff begins preliminary work, with hearings targeted for October. Page 58.


'Leak-Influence' Antidotes Offered—Sen. Jackson introduces promised bill making "leaks" of information from FCC and other regulatory agencies a crime, also second bill providing criminal punishment for attempts to influence commissioners. Page 60.

STATIONS


PROGRAM SERVICES
Advertisers Look Weaver's Way—Several sponsors reportedly are ready to sign up with Sylvester L. (Pat) Weaver Jr.’s "Program Service" as DuMont's WABD (TV) New York and WTTG (TV) Washington are announced as "affiliates" in those two cities. Page 80.

NETWORKS

MANUFACTURING
Something New in Color?—System using black-and-white film stock for color programs to be tested at WJAC-TV Johnstown, Pa. Bryrc Inc., developer of plan, hints it may have important impact on live color, too. Page 73.

OPINION
The Right Word Spells Sales Success—BBDO's Brewer explains the fine line between outstanding and ordinary tv commercials. He tells what differentiates the smart copy from the run-of-the-mill species. Page 105.

DEPARTMENTS

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Broadcasting • Telecasting July 8, 1957 • Page 7
WHEN KANSAS CITY GOES SHOPPING . . .

It's a WHB world

FOOD . . .
More national food product advertising is placed on WHB than on all other local radio stations combined. And locally, virtually all major food chains advertise consistently on WHB.

DRUGS . . .
National drug advertisers and local drug stores spend more money on WHB than on all other local radio stations combined.

AUTOMOTIVE . . .
WHB carries schedules for every major national automobile advertiser. Local car dealers buy more time on WHB than on all other local radio stations combined.

CIGARETTES . . .
Every cigarette brand buying spot radio in Kansas City in 1956 bought WHB.

NEW HOMES . . .
Kansas City home builders put more new-home advertising on WHB than any other Kansas City radio station.

. . . and IT'S A WHB AUDIENCE . . .

Whether it be Metro Pulse, Nielsen, Trendex or Hooper—whether it be Area Nielsen or Pulse—WHB is the dominant first among every important audience-type. That statement embraces the housewife, her husband, their teenagers—as well as the farm family. Every survey agrees. Whether it's audience or advertising it's a WHB world! Talk to Blair or WHB GM George W. Armstrong.

WHB 10,000 watts on 710 kc. Kansas City, Missouri
FCC FIRES ANSWER ON PAY TV AT HARRIS

IN strongly acrimonious response Friday, FCC furnished Rep. Oren Harris (D-Ark.), chair-
man of House Commerce Committee, with copy of legal memorandum upholding its
right to require vote of adoption of paid TV— if found in public interest to do so. Rep Harris had registered "amazement" at fact Com-
mission had not issued written, formal opin-
ion on legality of its power to approve toll
tv (see page 61).

Pay tv proceeding has not been con-
cluded, FCC Chairman John C. Doerfer
wrote, and, therefore, no requirement neces-
sary that written, formal opinion on legali-
ties be issued. However, in light of Mr. Harris' interest, copy of memo on law, adopted
July 3, enclosed.

Memorandum holds that nothing specified in Com-
munications Act or predecessor Radio Act
forbids charge for receiving broadcast signals. Indeed, report maintains, during debate on 1927 Federal Radio Act, men-
tion of charges brought up on floor of Congres-
se were answered by Sens. Dill and White to indicate that no such bar was
being imposed.

Commission analysis also points out fact that
in several instances Congress has legis-
lated specifically to prohibit FCC from
taking certain actions; it has not done so
about charges—in fact one proposal to
prohibit charges died in committee.

Letter also alluded to Rep. Harris' ques-
tions regarding meaning of Commission's
reference to possible need for statutory
power to regulate pay tv. Commission
meant, Mr. Doerfer said, that up to now
it had not determined need for such legisla-
tion but was holding subject in abeyance
until final decision made.

Meanwhile, ABC scheduled to tell FCC
today that toll tv trials should not be au-
thorized until basic questions are resolved.
Tests now would be "useless," ABC
to say. It also suggested that Congress decide
vital issue, or that pay tv proponents seek
special frequencies in current 25-890 mc
and above 890 mc proceedings. Also sched-
uled for filing today was statement by Lou
Polel, holder of grant for ch. 25 WCAN-
TV Milwaukee, recommending that trials be
limited to non-network-affiliated, uhf
outlets; to only one station per market; to only one
system in each market (but all systems
should be tested); for three years; with stations
limited to 15%-25% of yearly hours, but
daily, weekly or monthly limitation.

- BUSINESS BRIEFLY

Late-breaking items about broadcast
business; for earlier news, see ADVER-
TISERS & AGENCIES, page 27.

PHARMACO TO HIT 150 MARKETS •
Pharmaco Inc., Kenilworth, N. J., planning
spot radio campaign in about 150 markets,
lasting for 29 to 33 weeks, starting in mid-
September. Pharmaco is buying one-minute announcements, devoting 40 seconds to
Feen-A-Mint and 20 seconds to Chooz, and
scheduling spots on Monday-through-Friday
basis in 7 a.m. through 7 p.m. periods.
Agency: Doherty, Clifford, Steers & Shen-
field, N. Y.

RINSO NINE-WEEK BARRAGE •
Lever Bros. (Rinso Blue), N. Y., understood to be
buying nine-week tv spot campaign in unde-
termined number of markets starting late
this month. J. Walter Thompson, N. Y., is
agency.

SUNSHINE CONSIDERING •
Sunshine Biscuit Inc., N. Y., understood to be con-
sidering fall participation in Garry Moore
Show on CBS-TV. Agency is Cunningham
& Walsh, N. Y.

BUYS FOR BOY-AR-DEE •
American Home Products, N. Y., for Chef-Boy-
Ar-Dee products, placing radio-tv campaign
for 26 weeks in 15 radio markets and five
tv markets. Young & Rubicam, N. Y., is
agency.

EVERSHARP CAMPAIGN •
Eversharp Inc., for shaving instruments, understood to be lining up availabilities in medium sized
radio campaign that will last about seven
weeks starting after Aug. 5. Agency is
Cunningham & Walsh, N. Y.

SUDS ACTIVITY •
Colgate-Palmolive's Super Suds expected this Wednesday to enter
such major markets as Atlanta, New Orleans
and Omaha with newly orchestrated jingle
for 20-week radio spot campaign. Cunningham
& Walsh, N. Y., is agency. Super Suds
has not been very active in broadcast media.

PLANS JELL •
General Foods, N. Y., for its Sure-Jell, planning to use last flight of
its radio schedule, mostly in northern
section of country, effective July 15, for
six weeks. Young & Rubicam, New York,
is agency.

PENS POISED •
Libby-Owens-Ford Glass Co., Toledo, Ohio, considering sponsoring
second half of Perry Mason Show, alter-
mate weeks, Saturdays 8-9 p.m. on CBS-TV.
Signature on contract expected early this
week. Fuller & Smith & Ross, N. Y., is
agency.

FREE REMINDER
AGENCY executives who had occa-
sion to call Edward Petry & Co., station
representative, in New York last
week were given some good advice for
long July 4 weekend. Best of all, it
wasn't necessary to buy availability to
obtain reminder. Operator at Petry
answered the phone with "Drive care-
fully this weekend. We want you to
call us again."

July 8, 1957

UA's Net on Post-'52 Films
Reported Around $2.5 Million

THOUGH United Artists isn't ready yet to
announce resipng harvest of cash on its
newest film package of post-1952 films
(some of which, like Bogart-Hepburn's
"African Queen," Ferrer's "Moulin Rouge," were men-
tioned during abortive Kais-
ner-ABC-TV negotiations last month), UA last
week was reported to have racked up net
sales amounting to approximately $2.5 mil-
lion.

UA doesn't necessarily sell package of 50
films as one; it lets stations buy as many as
they want under "Name Your Number"
plan. Among top-market stations who have
consented to pay up to $10,000 per film are
WBZ-TV Boston, WFAA-TV Dallas,
WTOP-TV Washington, WTCI-TV Hart-
ford, KNXT (TV) Los Angeles, WCAU-
TV Philadelphia, and as-yet-unidentified
Chicago outlet. Smaller market stations, e.g.,
WGUL-TV Galveston, have also snapped
up films, but are paying average of $6,000
and up for each film purchased from UA
package.

Fact that UA is selling fast and furiously
to stations doesn't preclude signing with ma-
jor advertiser for national coverage. Com-
pany has already had talks with Bymart-
Taintar, Revlon, but both seem to have
fallen through.
KBET-TV Sacramento to Help In Fall Earth Satellite Project
KBET-TV Sacramento, Calif., has become official "tracking station" for U. S. Navy Dept. of Research with plans to electronically follow each satellite, which scientists will launch in September. KBET-TV will begin construction, installation and operation of tracking station at its transmitter site in mountains near El Dorado. In this manner, CBS basic affiliate will determine height, position and speed of satellite as it passes over station's coverage area, which encompasses California's Central Valley. When launched, satellite is expected to pass over Sacramento area once every two hours.

"In volunteering to participate in this great project, we hope to give government scientists important data through the end of the International Geophysical Year, Dec. 31, 1958," said John H. Schacht, vice president and general manager of KBET-TV. Peter Onnigian, chief engineer, will supervise construction of project which station is undertaking at its own expense.

Orlando Ch. 9 Grant Appealed
WORZ Orlando, Fla., unsuccessful applicant for ch. 9 that city, on Friday asked U. S. Court of Appeals in Washington to reverse June 7 grant of ch. 9 to WLOF Orlando. WORZ claimed FCC did not answer all exceptions taken by examiner's initial decision (which favored grant to WORZ) and that Commission overemphasized WLOF preferences and minimized WORZ's good points. Commission granted vhf channel to WLOF largely on what it called indirect ownership in WORZ of William O. Murrell Sr.

Clyde Palmer Dies at 80
CLYDE E. PALMER, 80, broadcaster-publisher, died Thursday night at his Texarkana, Tex., home after suffering a stroke. Mr. Palmer and his wife had established Palmer Foundation to conduct educational research project, which is publishing new series of textbooks for grade schools. Palmer broadcasting interests include KCMC-AM-TV Texarkana; KWFC Hot Springs, KAMD Camden, KELD El Dorado and KFMA Magnolia, all Arkansas.

NL&B Adds Three
APPOINTMENT of Walter Darst Jr. as business affairs manager of its radio-television department and two other staff additions announced Friday by Needham, Louis & Broby, Chicago. Mr. Darst formerly was assistant radio-television director at Rathruff & Ryan. Other new members are Ed McAliff, previously vice president and creative staff member at Earle Ludgin & Co., to NL&B copy staff, and Gordon M. Keswick, U. of Illinois, to research department.

Oberfelder, Randell Buy WKIX; KUDU Purchase Filed at FCC
SALE of WKIX Raleigh, N. C. (850 kc, 10 kw) by Sir Walter TV Co. (WNAA-TV Raleigh) to Ted Oberfelder and Lou Randell for $168,000, subject to FCC approval, was disclosed Friday. Mr. Oberfelder is former vice president of ABC and Burke Stewart & Co., representative. Sale was handled by Blackburn & Co.

Application for FCC approval has been filed for purchase of KUDU Ventura, Calif. (1590 kc, 1 kw) by Tri-Counties Public Service Inc., Beverly Hills, Calif. for $162,500 from William H. Haupt, president. Principal stockholders of Tri-Counties are: Mrs. Virginia Wallace, 50%; Robert and Jean Gretenberg, 30%; and William Rea Jr., 20%. Mr. Rea once owned CKNW Seattle.

Two More Dolcin Officers Fined
FINES of $1,000 and $750 have been levied by U. S. Court of Appeals, Washington, on Dolcin Corp. officers George Shimmerlik and Albert T. Wantz respectively. Punishment, latest court action in contempt proceedings, was levied when three-judge appeals court found Dolcin violated tariffs and Shimmerlik and Wantz petition for reconsideration and rehearing. Last April company and president, Victor Van Der Linde, were fined $15,000 and $2,500 respectively for contempt of court. Court ruled last December that firm and three executives failed to discontinue radio advertising on Dolcin pills (arthritis and rheumatism remedy) after ordered to do so by Federal Trade Commission, confirmed by appeals court.

Gray Seeks Closer Liaison
WIDER contact between government departments dealing with telecommunications matters is provided by new top-level procedure set up by Gordon Gray, director of Office of Defense Mobilization. Responsibility for work of Cabinet Committee on Telecommunications Policy & Organization now rests on ODM director, with committee being dissolved. Mr. Gray plans to consult with Telecommunications Advisory Board, whose members are at assistant secretary level. Board chairman is Maj. Gen. Jerry V. Matejka, assistant to director of ODM for telecommunications. ODM's telecommunications activity does not include radio and television broadcasting.

Good Gets New RCA Post
APPOINTMENT of Lowell H. Good to newly-created post of director, engineering utilization, RCA, was to be announced over weekend by D. F. Schmit, vice president, product engineering, RCA staff. For past 18 months engineering executive in RCA's defense electronic products organization, Mr. Good now assumes responsibility for developing and executing comprehensive program for effective, economical coordination and utilization of engineering manpower and resources in all areas of RCA operations. He has been with RCA product and developmental engineering activities since 1941.

WRCV-TV Gets School Bell Award
WRCV-TV Philadelphia Friday said it was first local tv station to receive School Bell Award. Award was bestowed during centennial convention of National Education Assn. at Philadelphia. Award was for station's documentary series, Progress, in which New Jersey Education Assn. and Pennsylvania Education Assn. presented programs dealing with current problems in education. Series, which began October 1955, currently is seen in color. Lloyd E. Yoder, NBC vice president and general manager of WRCV-TV, accepted medallion award at special ceremonies at Convention Hall.

TPA Sells in Guatemala
TELEVISION programs of America made its first sale in Guatemala with The Count of Monte Cristo series which will be sponsored in Spanish version by Instrumentos Musicales S. A. on RAD-TV Guatemala City effective in August.

UPCOMING
July 8-Aug. 2: Television Institute, U. of California, Los Angeles.

PEOPLE
EDMUND F. BURYAN, formerly marketing consultant with Booz, Allen & Hamilton, management consultant firm, named vice president in charge of marketing at W. A. Sheaffer Pen Co. He will supervise sales, merchandise, advertising and market research.

FRANK HOPKINS, tv-radio copy chief, Campbell-Ewald, Detroit, to N. W. Ayer & Son, Detroit, in radio-television department.

WALTER L. THRIFT, formerly with TeleVision Programs of America, appointed southern sales representative of ABC Film Syndication, headquarters in Virginia Beach, Va., and covering Virginia, West Virginia, North Carolina and South Carolina.

IRVE TUNICK, radio-television writer, signed by TNT Tele-Sessions Inc., N. Y., closed-circuit tv organization, to exclusive contract.

PHILIP WISE, account coordinator, promoted to assistant account executive on Instant Chase & Sanborn coffee for Compton Adv., N. Y.
It's Crystal Clear!

OKLAHOMA CITY watches 3 stations

KGEO-TV

EXCLUSIVE for Oklahoma City
100,000 W. • 1,386 FT. ABOVE AVERAGE TERRAIN

George Streets, Station Manager
Charlie Keys, Sales Manager

Represented by Blair Television Associates, Inc.
OPEN MIKE

Wants the P&G Story
EDITOR:

I would appreciate receiving seven copies of our very fine article, "How P&G Cleans Up With Television" [B&T, June 3]. Congratulations on the terrific service you are providing the broadcasting industry.

Jack Andrew Price
Director of Radio & Television
Russel T. Kelley Co. Ltd.
Hamilton, Ont., Canada

[EDITOR'S NOTE: TVB provides free single copies of the P&G story. Additional copies are available for 25¢ each.]

Says Kelley Exaggerated
EDITOR:

B&T June 17 quoted Dr. James B. Kelley, industrial research consultant for the New York State Commerce Department, as stating that the boosters widely used to brighten aging television picture tubes produce potentials of 30 to 40,000 volts thus causing more gamma radiation.

This is not true. The widely used boosters are small transformers that step the heater voltage to slightly above the normal value of 6.3 volts. These boosters have no effect whatever on the magnitude of the electron accelerating voltage and therefore cannot cause increased gamma radiation.

Louis A. Betros
Technical Writer
Central Technical Institute
Kansas City, Mo.

Likes Analysis of Radio Today
EDITOR:

Please send me a copy of B&T, June 3. The story, "Radio Today—It Doubles As Companion and Servant" is one of the finest things on radio that has been written for a long time. It's short and to the point. It should be in the hands of every station manager and should be read every morning for two weeks. It's excellent.

Joe Millsop
Manager
WCPA Clearfield, Pa.

More Pepsi, Please
EDITOR:

I thoroughly enjoyed reading "Television Stamps Quality on Pepsi" [B&T, June 24].

I know that our local bottlers would be very interested in the article, and I would appreciate your sending me half a dozen reprints.

Richard W. Jencks
Asst. Gen. Attorney
CBS-TV Hollywood, Calif.

Nail on Noggin
EDITOR:

Adam Young surely hit the nail on the noggin when he said that radio stations, especially "powerhouses," fail to use highway billboards to acquaint car audiences with their dial locations [B&T, June 17].

We made some suggestion in B&T 10 years ago and on a recent trip through five southwestern states noted the situation hasn't improved to speak of. Conclusion: most radio stations don't believe in advertising . . . billboard, anyway.

E. J. (Bert) Haling
Internal Revenue Service
Dallas, Tex.

Wants Data on TV Commercials
EDITOR:

We are looking for some research material pertaining to the saturation of commercials. We are particularly interested in the impact curve of commercials on sales as it pertains to the number of times a particular commercial is used, over what span of time or number of programs—whatever else has been developed and reported in this field.

Ralph Carston
Carston-Roberts Advertising
Los Angeles, Calif.

What Is Spot TV?
EDITOR:

We would like very much to have your definition of "Tv Spot" as you have used it in your article "1956 TV Spot Spending by Brand" [B&T, April 8].

Do your figures include only "tv spots" (20-second, one-minute, etc.) or other tv expenditures?

Mrs. Wilda H. Wilson
Ratcliffe Adv. Agency
Dallas, Tex.

Prefers to See the 'C'
EDITOR:

As long as you're bent on rescuing me from the anonymity in which I had so long been comfortably ensconced [B&T, June 17], I thought I should advise you that in any future mentions you ought to add a "c" to my name.

Richard W. Jencks
Asst. Gen. Attorney
CBS-TV Hollywood, Calif.

FINANCING

KIDDER, PEABODY & CO.
FOUNDED 1865
NEW YORK BOSTON PHILADELPHIA CHICAGO SAN FRANCISCO
Offices and correspondents in thirty other principal cities in the United States

Address inquiries to:
ROBERT E. GRANT
Kidder, Peabody & Co.
First National Bank Building
Chicago 3, Illinois
Telephone ANdover 3-7350

Page 12 • July 8, 1957
WE’VE GOT THE STARS

BRUNSWICK-BALKE-COLLENDER, the top name in Bowling, has America’s leading Bowlers under exclusive contract. Seen only in “Championship Bowling.”

DON CARTER
3 times All Star Champion

BILL LILLARD
Bowler of the Year, 1956-57

DICK HOOVER
ABC Masters Champion, 1957

JOE WILMAN
Hall of Fame, Winner of 4 ABC Championships

BUZZ FAZIO
ABC Masters Champion, 1955

STEVE NAGY
National Match Game Champion, 1954-55

ANDY VARIPAPA
All-Time Bowling Great ABC Hall of Fame

JIM SPAULDING
ABC 1957 All-Events Champion

SEE — Lou Campi, Buddy Bomar, Ned Day, Tom Hennessey, Pete Carter, Thurman Gibson, Ray Bluth, Stan Gifford, and all the other famous Brunswick stars in action!

WE’VE GOT THE RATINGS

Look at this typical cross-section of recent ratings coast-to-coast; and remember, these are all in fringe time periods.

<table>
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<th>City</th>
<th>WKRC-TV</th>
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“CHAMPIONSHIP BOWLING” GETS AND HOLDS THE TOP RATINGS.
Regular Pulse audience studies in BILLBOARD show “Championship Bowling” is No. 1 with the men among syndicated film shows; No. 8 with women and No. 8 with children.

Twice winner of the Billboard Poll as America’s No. 1 TV film
WE'VE GOT THE WORLD'S No. 1 BOWLING SPORTSCASTER...
Fred Wolf

Since 1945, as a result of his Detroit (WXYZ-TV) bowling telecasts, coast-to-coast bowling sportscasts, and his bowling movie shorts—Wolf has taken his place as the No. 1 man in the field.

FLASH! WILDBROT HAS JUST BOUGHT "CHAMPIONSHIP BOWLING" IN 73 MARKETS*

New York, N. Y.
Chicago, Ill.
Los Angeles, Calif.
Detroit, Mich.
Baltimore, Md.
Cleveland, Ohio
Washington, D. C.
Boston, Mass.
St. Louis, Mo.
San Francisco, Calif.
Houston, Texas
Milwaukee, Wisc.
Pittsburgh, Pa.
New Orleans, La.
Buffalo, N. Y.
Dallas, Texas
Seattle, Wash.

Minneapolis, Minn.
San Diego, Calif.
Cincinnati, Ohio
San Antonio, Texas
Kansas City, Mo.
Denver, Colo.
Atlanta, Georgia
Memphis, Tenn.
Indianapolis, Ind.
Columbus, Ohio
Louisville, Ky.
Nashville, Va.
Portland, Ore.
Birmingham, Ala.
Rochester, N. Y.
Toledo, Ohio
Dayton, Ohio
Oklahoma City, Okla.

Omaha, Nebr.
Miami, Fla.
Providence, R. I.
Tampa, Fla.
Richmond, Va.
Tulsa, Okla.
Wichita, Kan.
Jacksonville, Fla.
Syracuse, New York
Salt Lake City, Utah
Davenport, Iowa
Nashville, Tenn.
Grand Rapids, Mich.
Des Moines, Iowa
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Sacramento, Calif.
Shreveport, La.

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Lansing, Mich.
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Greensboro, N. C.
Binghamton, N. Y.
Springfield, Mo.
Raleigh, N. C.
Lancaster, Pa.
Johnstown, Pa.
Evanseville, Ind.

*Co-sponsorship with Wildroot in the above markets is available, as well as sponsorship in other important U. S. markets—get in touch with us for an outstanding "deal."

WALTER SCHWIMMER CO.
“CHAMPIONSHIP BOWLING” NOW HAS 26 BRAND NEW FULL-HOUR FILM SHOWS JUST COMPLETED AND AVAILABLE FOR FALL RELEASE

A Production Masterpiece by Peter Demet

6-Camera “Live Action” technique extracts the utmost in excitement and thrills — gives you a perfect “picture.” It seems like you are right there, watching in person.

Directed by Sid Goltz

Television’s No. 1 Sports film expert. No one, but no one, does the painstaking frame-by-frame editing job that is the Goltz trademark.


wire — for audition prints and prices.

WALTER SCHWIMMER CO.

CHICAGO — MAIN OFFICE — 75 East Wacker Drive 1 • FRanklin 2-4392
NEW YORK — 527 Madison Ave. 22 • ELdorado 5-4616
HOLLYWOOD — Haan Tyler & Assoc. • 5746 Hollywood Blvd. • HOLlywood 2-7421
CANADA — S. W. Caldwell Ltd. • 447 Jarvis St. • Toronto, Ont. • WALnut 2-2103

“CHAMPIONSHIP BOWLING” is the Quality “Blue Chip” film series for America’s top TV stations and advertisers
OUR RESPECTS

to Philip Feldman

IN television, the word "creative" usually is linked with the writing-directing-producing aspects of programming. Sometimes it may be extended to cover such auxiliary arts as scenery, costuming and lighting, but the term seldom gets as far away from the area of sets, cameras and lights as the business office.

Yet Philip Feldman, CBS Television vice president and business manager of talent and contract properties, Hollywood, maintains that the activities of his staff are every bit as creative as those of the program department.

"Our job," Mr. Feldman said last week, "is to negotiate deals for talent and package programs which CBS buys from others or which CBS itself packages for its network programming and deals with advertisers and advertising agencies for the sponsorship of these program properties, to administer contracts and to prepare and administer program budgets.

"To me," he commented, "this is a creative assignment, with all the challenge, the headaches and—when things work out right—the satisfaction of making a business decision that will make possible the production or sale of a program. When we put together the financial details of a business deal so that both parties find it interesting and profitable—when we can interest a star in a series and as a result can turn a program that would not otherwise be available over to the network's program and sales departments, we feel we've done a job that is truly creative.

"Some deals are simple and straightforward," Mr. Feldman said, "but many are not. The tax situation enters into most of them; no one wants to work for the tax collector and it's a real challenge to find a way to make the job attractive financially as well as artistically and to persuade a star to come to work for CBS on our program instead of doing his own package. It's challenging because we can lose deals as well as make them and it's satisfying when we make them and see them get on the air under CBS auspices."

Youngest and newest CBS-TV vice president, Philip Feldman (he disclaims any middle name or initial) was born in Boston on Jan. 22, 1922. He attended Boston Latin School and Harvard College, winning his A.B. degree in 1942 with a major in economics. A few months later Mr. Feldman, who had filled the interval by returning to Harvard to study Japanese, became a member of the Army Security Agency (now Central Intelligence), with which he served as a first lieutenant. Stationed in Washington, he attended the Georgetown U. Law School, getting his LL.B. and being admitted to the District of Columbia Bar in 1946, just about the same time he was discharged from the army.

From Washington, he returned to Boston and to Harvard for a year at the Graduate School of Business Administration, which he left to start his own business in the war surplus field. A year later, he was back on campus again, this time at Harvard Law School, which awarded him an LL.B. degree in 1949. That same year, he moved to Southern California, partly because this rapidly growing area seemed to offer a better economic opportunity for an ambitious young lawyer, but chiefly because he felt it offered a more healthy environment for his wife and family.

Attorney Feldman was admitted to the California Bar in 1949 and spent the next two years in private law practice. Then came another two years as legal counsel for Famous Artists Agency and Charles K. Feldman (no relation) Group Productions. This was when he made his first professional contact with television and, more important, with CBS. It was after he had negotiated a contract for Joan Caulfield with CBS Television that he was offered a position with the network, which he joined in September 1953 as associate director of the business affairs department, Hollywood. In October 1954, Mr. Feldman was advanced to director of business affairs and in May 1957 was appointed vice president in charge of the department.

Phil Feldman lives in Beverly Hills with his wife, the former Ruth Bergstein, and their four sons: Dennis, 11; Kenneth, 8; Gary, 6, and Randy, 2. He prefers tennis to golf, reading to bridge.

Recounting his career at CBS, Mr. Feldman reminisces briefly on the contract bargaining successes he enjoyed before joining the network and makes one concluding comment: "The kind of deal I made for Joan Caulfield is now taboo in this department."
IN REVIEW

RICHARD DIAMOND, PRIVATE DETECTIVE

EVIDENTLY it's kismet among private-eye scripters that the police department must be a collection of bumbling Irish dolts, perpetually destined to be rescued from embarrassment by the intrepid private investigator.

That's the stereotype way it was July 1 when Richard Diamond, Private Detective strolled onto the scene. This newest hero has the usual private-eye attributes of handsomeness, a glib tongue and a penchant for rough slapping when occasion demands. It also appears that he will have the familiar scripts of his many fellow private eyes.

In this first program, sleuth Diamond goes through the expected motions of disdaining police help and even withholding information from the law in his search for a bank robber. There's the usual rap on the noggin before he finally traps his quarry. Even the good photography of this first film show couldn't help the lackluster story line.

Advance publicity may have betrayed the age of the plot in describing the flying mobster who held a "child" as hostage. The actual telecast, the hostage turned out to be a nice, grey-haired lady well over sixty.

Production costs: Approximately $35,000.
Sponsored by Instant Maxwell House Coffee, through Benton & Bowles, on CBS-TV, Mon., July 1, 9:30-10 p.m. EDT, as summer replacement for December Bride.

Program on film.
Writer & Producer: Richard Carr.
Director: Del Ruth.
Cast: Richard Jansen in title role, Regis Toomey, William Erwin, Lou Charley, others.

THE ANDY WILLIAMS-JUNE VALLI SHOW

JUNE VALLI is an entertainer that can take a song—no matter how trite the music or inane the lyrics—and make it sound like the proverbial "million bucks." Miss Valli was not called on to do so Tuesday night, however, when she debuted with Andy Williams on their new fifteen minute bi-weekly musical show. Backed up with a series of fine old Gershwin tunes, Miss Valli and her affable young partner Andy Williams provided what was probably one of the most charming musical quarter-hours to be seen in many a moon.

Although Mr. Williams is not exactly a "baritone profundo," he more than makes up for the lack of voice with his easy-going style and off-hand delivery. Teaming him with the rich-voiced Miss Valli, provided just the right combination of energetic personality and relaxation to set the show apart from others of this type.

Alvy West provided excellent orchestral background for the singers, keeping his arrangements subtle, rather than following the lead of so many contemporary conductors who insist on deluging the vocalist in sound.

Production costs:
Telecast sustaining on NBC-TV, July 2, Tues., 7:30-7:45 p.m. EDT.
Designer: Ted Cooper.
Writer: Earl Hamner.
Producer-Director: Barry Shear.
Cast: June Valli, Andy Williams, Alvy West and his orchestra.

GEORGIA GIBBS MILLION RECORD SHOW

HER NIBS, Miss Georgia Gibbs, is shining her sunny personality on NBC-TV, these Monday nights, with a rather standard, but nevertheless pleasant quarter-hour musical show. Miss Gibbs' show takes the form of a "salute" to the big hits of the music industry, each week featuring two songs that have sold over a million records. Assisting the bouncy Miss Gibbs for the first show, was a vocal group, The Lane Brothers.

The show will doubtless prove a delight to the many Georgia Gibbs fans, and a rather pleasing light-weight early evening viewing vehicle for the general public as well.

Production Costs: About $8,000.
Telecast sustaining on NBC-TV, Mon., July 1, 7:30-7:45 p.m. EDT.
Producer & Director: Tim Naud.
Writer: Bill Welch.
Principals: Georgia Gibbs and guest star each week.

MEET McGRAW

ANOTHER addition to one of the staples of American fiction—the mystery-adventure story with the outwardly hard-boiled, yet-soothing-gentle-on-the-inside hero—is this Tuesday night half-hour drama on NBC-TV.

With Frank Lovejoy as a wandering trouble-shooter known simply as McGraw, the July 2 plot revolved around the poisoning of a pretty young woman during the New Orleans Mardi Gras.

McGraw had only met the woman ten minutes before her death but he was certain it couldn't be a suicide case as the police surmised. Sure enough, McGraw's intuition and detective-work pay-off, as the dead woman's prospective brother-in-law turns out to be the killer, who murdered to cover his own theft.

All told, this first show of the series proved to be good viewing, with competent performances by Mr. Lovejoy, Judith Braun and James Edwards, who played Ray Follett, a philosophical piano-player. Indeed, Mr. Edwards' crisp comments on time, quiet and love were most entertaining.

Production Costs: Approximately $36,000.
Sponsored by Procter and Gamble, through Benton and Bowles, on NBC-TV, Tues., July 2, 9-9:30 p.m. EDT.
Star: Frank Lovejoy.
Producer: Warren Lewis.
Coming! United's superior new low-cost service...

DC-7 CUSTOM COACH

NONSTOP LOS ANGELES-NEW YORK
Starts June 9, fare only $99*

LOS ANGELES-CHICAGO-NEW YORK
Starts July 11, fare Los Angeles-Chicago only $76*, Chicago-New York only $33*

It's air travel's newest treat! United's DC-7 CUSTOM COACH, featuring:
- HOT meals (optional at nominal price). They're full-course and they're delicious, served to you on convenient fold-down tables.
- Specially reserved seats (choose your own at check-in time!).

STARTS JUNE 9
Nonstop service Iv Los Angeles 8 p.m., arr New York 6:45 a.m.

STARTS JULY 11
Lv Los Angeles 11:35 a.m., Iv Chicago 8 p.m., arr New York 11:37 p.m.

*Fares that (as local times quoted).
President Coolidge had just made the first Presidential broadcast from the floor of Congress; the first Federal Radio Commission had been recently appointed; Columbia Phonograph Broadcasting System, Inc. came into existence; and Secretary of Commerce Herbert Hoover spoke from Washington to New York in the first demonstration of television . . .

Lindbergh flew into the hearts of America; Commander Richard E. Byrd crashed into the sea off France; Tunney retained his championship, although Dempsey claimed a “long count,” and the immortal “Babe” hit sixty home runs . . .

“Talking” pictures became a reality when Al Jolson in “The Jazz Singer” scored an instant success; Henry Ford unveiled the Model A; ground was broken for the George Washington Bridge in New York . . .

Broadway presented Show Boat, My Maryland, Connecticut Yankee, Hit the Deck, and Good News; Tin Pan Alley gave us Chloe, Me and My Shadow, Just a Memory, At Sundown, Blue Skies, and many others.

This was the wonderful year of 1927—and on July 11th of that year Storer Broadcasting Company started.

Only the old and tired stop counting birthdays. Storer Broadcasting Company, being neither, is proud and happy to celebrate its 30th anniversary. Proud, too, of its thirty years’ service in the public interest and happy that our advertisers find Storer stations a most effective sales medium.

Yes, each year has been a pearl—and each pearl a memory.
Broadcasting Publications Inc.

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THE BUSINESSWEEKLY OF RADIO AND TELEVISION
Published every Monday by Broadcasting Publications Inc.
Executive and Publication Headquarters
Broadcasting-Telecasting Bldg.
1735 DeSales St., N.W., Washington 6, D. C.
Telephone: Metropolitan 8-1022

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SUBSCRIPTION INFORMATION

Annual subscription for 52 weekly issues: $7.00. Annual subscription including Broadcasting Yearbook (52d issue): $9.00, or Telecasting Yearbook (54th issue): $9.00. Annual subscription to Broadcasting + Telecasting, including 24 issues: $11.00. Add $1.00 per year for Canadian and foreign postage. Regular issues: 35¢ per copy; 53d and 54th issues: 50¢ per copy.

ADDRESS CHARGE: Please send requests to Circulation Dept., Broadcasting + Telecasting, 1735 DeSales St., N.W., Washington 6, D. C. Include old and new addresses, including postal zone numbers. Post office will not forward issues.

Broadcasting® Magazine was founded in 1931 by Broadcasting Publications Inc., using the title: Broadcasting®—The News Magazine of the Fifth Estate. Broadcast Advertising was acquired in 1932, Broadcast Reporter in 1933 and Telecast* in 1935.

*R. U. S. Patent Office
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Broadcasting • Telecasting

Page 22 • July 8, 1957
GROWTH 89%

That's just 77% more than the country as a whole.

Honestly, it was the result of our move to full power—100,000 watts... to our new high tower—1,175 feet above ground. But it's a healthy growth for the healthiest TV station in one of the South's richest markets.

244,072 TV homes are now delivered by Channel 4 in Little Rock, Arkansas!

KARK-TV is the only TV station that delivers the entire Little Rock regional market. Sell the full Little Rock market... get the facts from Petry.
SOME PEOPLE NEVER LEARN!
“Once bitten, twice shy,” goes the old saw. But every year, Summer's bright promise puts a silencer on the maxims. And all over again, forgetful baseball fans are firmly convinced that their seventh-place stalwarts are a shoo-in for the pennant.

In television, it's a sure sign of Summer when the talk in the trade press is all about Fall. A favorite theme, of course, is always the unprecedented variety of programs waiting in the wings. Programs skillfully designed to please all tastes, all ages. Westerns! Mysteries! Comedies! Adventures! They're all coming—all you have to do is wait till Fall.

However, more and more local and regional advertisers are learning they don't have to deal in futures. Variety and balance of programs? That's exactly what non-network advertisers have had to choose from, and can choose from right now, in the CNP catalogue of prime syndicated TV film products. Variety and balance like this:

- The crunchy goodness of charter-boat adventure in rolling Caribbean waters.
- The toothsome hilarity of a landlocked Water Commissioner's misadventures.
- Gripping episodes of undercover espionage with a real bird of a secret agent.
- Blazing six-gun action by a thunder-browed Marshal with a lightning draw.
- Spine-tingling tales with chilling plots that always hinge on narrow squeaks.
- Stirring stories of pioneers whose exploits set Conestoga tongues to waggin'.
- Smashing dramas of police versus underworld that prove those prison cells are busting up that old gang of crime.

This, as they say, is only a partial listing. To give you a clearer idea: In New York City alone, 14 different CNP shows are currently being programmed every week.

Want a real run for your money? Or a profitable re-run for your money? We probably have exactly the program type you're looking for. Not “coming next Fall,” but now. Don't phone, wire or write. One of our sales representatives will call on you in the near future. If he doesn't, let us know.

NBC TELEVISION FILMS a division of CALIFORNIA NATIONAL PRODUCTIONS, INC.
REVOLUTIONARY DEVELOPMENT FOR SPOT COMMERCIALS EXCLUSIVE ON WRC-TV IN WASHINGTON, D. C.

WRC-TV's new "Magic Lens technique" brings to local live TV in Washington the eye-catching effects of expensive filmed commercials. Now you can get network-calibre production values for your live spot commercial—at no extra cost. Whirls, wipes and split screens, and unlimited types of intricate dissolves, make this new effects generator one of the most pronounced advances in local TV. Your trademark, for example, can now become the focal point of a live dissolve into your commercial message!

WRC-TV can also be your testing ground for new commercial ideas and forms—without costly pilot films and extra technical expenses. All you have to do is send your script.

The WRC-TV Commercial Production Service does the rest.

The "Magic Lens technique" is the latest service developed at WRC-TV, both for advertisers and viewers. Another major contribution will come this Fall with the opening of WRC-TV's new $4 million color plant. For then, the "Magic Lens technique" will radiate your message in color as well as black-and-white. Find out now how WRC-TV's "Magic Lens technique" can work sales wonders for you in the nation's 9th largest market!

WASHINGTON, D. C.
SOLD BY NBC SPOT SALES WRC-TV-4
PLYMOUTH'S HOT FOR RADIO SPOT

- Hagopian feels local radio can catch young, outdoor audience
- Firm to use network tv, ask bigger budget, use new ad plan

THERE'S a Plymouth in radio's future—and a lot more radio in Plymouth's.

In fact, toward the end of October, when the 1958 swept-wing Plymouths begin rolling off Detroit's assembly lines and into dealers' showrooms, no television spot will be used although network tv continues. Instead of tv spot Plymouth will step up—do a considerable degree—it's use of local radio spot. It will do so by instituting its own dealer advertising program instead of relying on co-op plans (page 28); it also will ask parent Chrysler Corp. for a 15% increase in the 1957-58 ad budget.

So says Louis T. Hagopian, the fast-moving, 32-year-old director of Plymouth's advertising and sales promotion activities. In an exclusive BT interview Tuesday, Mr. Hagopian—in New York to discuss network television with representatives of ABC-TV, N. W. Ayer & Son and Grant Adv.—detailed the substance of the automaker's broadcast strategy next fall, but not the sum. Broadcasting will account for approximately 35% of Plymouth's total budget, he said—declining to discuss numerical terms—but radio seems destined for the driver's seat. Here's why. Plymouth has:

- Concluded that only radio can penetrate its prospect list of customers in the 20-39 age bracket.
- Seen Ford and Chevrolet put this realization to work through their combined purchases on CBS Radio, concentrating their barrages on weekend and weekend program blocks.
- Decided it can get twice or three times the mileage out of the radio dollar as it can from tv.
- Determined that tv spot—because of its expense and short duration, i.e., seconds—cannot sell a car as well as a live presentation on network; Plymouth believes radio can best be utilized by backing up network tv.

Enlarging on these points, Mr. Hagopian said Plymouth has overcome its basic "marketing problem," that of purging itself of the familiar public image of Plymouth as the "staid . . . dependable . . . safe family car that gets you from here to there." While General Motors and Ford bypassed Plymouth with racy copy highlighting boldness, speed and "adventure," Plymouth, he said, "lacked excitement." Thanks to chief Chrysler stylist Virgil Exner and his "1960 swept-wing bold look," Plymouth now seems destined to give its two competitors a run for their money—and looks. But in its concerted efforts to "sell" Young America on the 1957 Plymouth (through such tv shows as the Lawrence Welk and Ray Anthony band programs, both on ABC-TV), Plymouth somehow felt it was missing the green light with what it calls the "togetherness crowd." These are consumers Mr. Hagopian describes as "the ones who do things together—date, live, play—the ones who don't stay home weekends to watch television."

However, this is not to say "that we are scrapping television," Mr. Hagopian says. "We are merely re-evaluating the matter of emphasis." So far as Plymouth is concerned, television is still "a very excellent way" of introducing a new car to the public. But because a tv spot must—by necessity—be short and filmed and since Plymouth "most emphatically" believes in "the live approach to salesmanship," it will drop tv spot altogether. (This past season, 96% of Plymouth's tv commercials were live, and "successfully so." A live pitch, Plymouth feels, matches the pace of the show, and it's "human and friendly," according to Jack W. Minor, Plymouth's sales vice president. "Furthermore," adds Mr. Hagopian, "live spots on tv afford the same flexibility in regard to changing copy at the last minute as radio spots do."

Last year for 1957 cars, Plymouth used tv spot through its two co-op plans in some 20-30 top markets; its dealers used co-op funds to go into an estimated 400 additional markets using both radio-tv, but much of this was "wasted," according to its agency, N. W. Ayer & Son. People there explain that in one instance, 20 markets were serviced by something like 40 radio stations when, say, four "powerhouse" radio stations could have "done the trick as well." This year for 1958 cars, Plymouth will concentrate its radio in markets numbering over 100 (what the dealers do in way of spot is "their business, not ours") but they'll be more money spent than ever before.

Plymouth will use its tv network programs to "show off" the car, then shift into radio to "sell it." (It may be assumed, too, that by limiting visual exposure of the new Plymouth to a handful of network programs, the auto firm hopes to attract to its network audiences those viewers who normally would have gotten their first few looks at Plymouth through tv spot.)

WHY RADIO FOR PLYMOUTH?

THERE ARE many reasons given for Plymouth's switch from spot tv to spot radio in its campaign for the 1958 models, as described by advertising-sales promotion chief Louis T. Hagopian in the accompanying BT exclusive. Among them:

- Radio penetrates the 20-39 age bracket
- Radio beats spot tv mileage three-to-one
- Radio is the best medium to back network tv
- Radio can sell cars after tv shows them off

The carmaker, number one in Chrysler's shop, now has a total of two hours weekly in network tv and does not intend to enlarge its exposure there. Fridays, it has Don Fedder-son's Date With the Angels (147 ABC-TV stations); Mondays, Lawrence Welk's Top Tunes and New Faces (168 ABC-TV stations as against 202 for Dodge's Saturday night Lawrence Welk Show), and effective with the June 13 telecast it has taken over every fourth Climax! program (173 CBS-TV stations). Climax! is Chrysler Corp.'s institutional program, but for the past year the bulk of Chrysler's ads highlighted Plymouth. This move on behalf of Chrysler in relinquishing one of its programs merely formalized the obvious, Mr. Hagopian asserted.

(Last year, Plymouth had two shows on the air, the Welk and Anthony programs, both of which were bought for Plymouth at the time Jack Minor was with Dodge Divi-
PLYMOUTH'S PRIDE

THE "forward look" at Plymouth not only holds true in styling, but also in advertising. The average age of the men who plan Plymouth's advertising campaign is 33—"Young enough," says a representative of N. W. Ayer & Son, "to appreciate the impact of broadcasting. They grew up with radio, matured with tv." Sales Vice President Jack W. Minor is 37; his advertising-sales promotion director, Lou Hagopian, is 32. Sales Promotion Manager Jim Wangers is 31, and Bill Hammond, the most recent addition as advertising manager, is 34.

For cars X, Y and Z practically next to one another, "However," he adds, "I can't complain. I'm as guilty as the next fellow for allowing this situation to continue."

Will Plymouth's request for an increased ad budget and intended emphasis on radio affect other media, notably print? No, says Mr. Hagopian. "Radio is Plymouth's big buy of all media. A breakdown of its ad budget last year shows newspapers, 50%; television, 30%; magazines, 10%; radio, 5%, and outdoor (and miscellaneous), 50%.

But, he adds, "it's incredible to realize just how much time in work hours that 30% in television requires of us."

"Though we occasionally shuffle the same ad from show to show so far as basic copy theme goes," Mr. Hagopian remarks, "the fact remains that it's television that requires most of our time."

PLYMOUTH HAPPY WITH AYER DESPITE GRANT TV BILLINGS

BILLING, BILLING—who gets the billing on Plymouth's tv shows?

Causing no end of confusion (and launching sporadic Madison Avenue rumors of Plymouth's "unhappiness" with its present agency, N. W. Ayer & Sons) is the fact that Grant Adv. is the billing agency for Welk, Angels, and in part, Climax! Does this mean Ayer's days are numbered? Far from it, replies Lou Hagopian, director of advertising and sales promotion for Plymouth. "We are delighted with Ayer and certainly do not intend to resign that very fine agency. But we never refuse to see another agency's presentation. To quote Jack Minor, 'No one agency has a corner on creative talent.'"

Mr. Minor, sales vice president, joined Chrysler's Dodge division late in 1953 after having serviced Dodge at Grant for several years (Our Respects, B'T, Sept. 17, 1956). While sales vice president of Dodge, he purchased — that is, Grant — both the (Monday) Welk and Angels shows (the latter's time period is now occupied by Angels). Ostensibly, these shows were purchased for Dodge, but when Mr. Minor switched to Plymouth in July last year, he placed Plymouth on both shows. "It's most confusing to have two agencies handling one show," Mr. Hagopian explains.

Ayer admittedly isn't too happy about being deprived of 30% of its commission on the Plymouth account, but says Mr. Hagopian, "they understand the situation." Ayer, of course, gets the full commission on the balance of Plymouth's advertising.

And what of McCann-Erickson, the agency for the Climax! program? All McCann has lost—billing-wise—is the time. Grant gets 15% of the time charges, but McCann, continuing as producing agency, retains 15% commission on talent.

'UNWISE' DEALER TIMEBUYING KILLED CO-OP TV PROGRAM

WHY did Plymouth eliminate its two dealer co-op advertising programs and how will this move aid the broadcast industry?

Up to midnight, Dec. 31, 1957, a local Plymouth dealer would receive a Detroit invoice for a car: "hypothetically—$1,980 complete, FOB. Plymouth would add to this bill $20 to cover "co-op advertising."

In turn, the dealer would pass the $20 on to the consumer. To this $20, Plymouth in Detroit would add another $10 and receive an option to pick the ad medium in which it would be spent.

This meant, Plymouth Advertising Director Lou Hagopian explained to B'T, that $30 per car would be spent in the dealer's territory. "In New York or the other major markets," he said, "this would work out to our mutual advantage, but what of the small town in upper Michigan?"

"We don't believe in such advertising," Mr. Hagopian remarked. 

Ayer has the specialty account for Plymouth and the television contract with the Detroit broadcast industry? "I can't remember the name "ordinary,"" Mr. Hagopian confides. "We shot for the wrong audience and the less said the better."
FC&B IS HAVING MID-YEAR BOOM

- Latest acquisition: Tidewater’s $4-5 million account
- Agency’s billings up $8-10 million more than year ago

There’s a burst of activity at Foote, Cone & Belding at mid-year. It can be measured by an increased billing and by acquisition of accounts which are bringing in additional diverse blue chip advertisers.

The pace at FC&B can be illustrated by Tidewater Oil Co., a $4-5 million account, moving into the agency’s camp two weeks ago [B&T, July 1]. This was a sudden shift from Buchanan & Co., Tidewater appointing FC&B only two weeks after the agency had made its presentation.

Foote, Cone & Belding yearly places among the first 10 agencies in total billing. It currently is handling an advertising billing that represents more than $100 million—that is $8-10 million above its level of a year ago.

Of this figure, approximately 40% is radio-television actually representing about a third of the total billing. In dollars, this translates to slightly over $40 million in radio-television, $33.3 million in television. B&T estimated last December that FC&B last year handled about $32.5 million in broadcasting, $25.5 million in tv alone.

These figures point up tv’s imprint at the agency: an approximate pickup in total billing of $8-10 million in a year’s time with tv alone swelling by $7.8 million.

FC&B’s increased billing will bolster the agency’s already high-ranking position among the top 10 U. S. agencies. In that listing, the agency has jockeyed from year to year in fifth, sixth or seventh place.

More than its immediate position is at stake, however. FC&B is looking far ahead, aiming by its expanding spread of accounts, to gain entry in still many more different phases of advertising.

The fact that tv happens to be playing a bigger role at FC&B is a testimonial to the medium as an advertising vehicle. In rolling ahead, the agency is finding more of its tracks made in television. It’s not that the agency is searching out the medium, but tv of necessity is playing an ever increasing part in its clients’ plans.

An Edsel account, for example, must consider tv in its overall ad budget. Only a few weeks ago [B&T, June 24], FC&B announced that the first Edsel car spectacular will be on CBS-TV this fall, using for one week in the fall the slot held by The Ed Sullivan Show.

Newly-handled major accounts at FC&B include Edsel Div. of Ford Motor Co., expected to be a dynamic advertiser by the very nature of its product still to be introduced in the hotly competitive auto field; Tidewater, in the throes of a huge expansion program; TWA, also in a highly competitive field; Hawaiian Pineapple, a major in its product category; Savarin coffee and Shulton’s Pharmaceutical Div., two very active advertisers.

Tv and radio, too, are important to every one of these advertisers, all acquired as accounts by FC&B within the past year, most of them only in the last few months.

While FC&B has felt the usual “attrition” from some accounts moving elsewhere, the last such switch that could be considered serious was the sudden parting with Frigidaire Div. of General Motors. But that was in 1955 and the agency since then has more than weathered out the storm.

The “older” major accounts at FC&B are extremely active in competitiveness and being able to handle the accounts through its loose-knit and autonomous offices.

At FC&B, there is emphasis on maturity, creativeness and servicing. Each of the agency offices is geared to supply individual attention to the account. For example, Edsel is handled via Chicago and Detroit; Tidewater (Western Div.) through San Francisco and Los Angeles and Tidewater (Eastern Div.) through New York; Hawaiian Pineapple via the West Coast as is SunKist, another primarily West Coast advertiser.

Much of FC&B’s business is handled in its Chicago office. This is particularly true with network tv activity of its clients. Among the sponsorships next season handled there are Armour (The Big Record on CBS-TV), S. C. Johnson (Red Skelton on CBS-TV), Hallmark’s specials, Kimberly-Clark (Perry Como Show on NBC TV), and SunKist Growers (Queen for a Day on NBC-TV).

Chicago has a marginal edge on the other offices in total volume, followed by New York, Los Angeles, Detroit and San Francisco in that order. FC&B maintains Portland, Ore., and Houston service offices. FC&B follows a pattern of assigning the account to the office that is located nearest to the client.

Unlike many other agencies, FC&B does not maintain “branch offices” in the accepted sense. Instead, the various offices act virtually autonomously. This multiple-city creation may have some disadvantages, but the agency is quite satisfied with it in that it does away with the handicap of having to clear every action with headquarters. This permits a freer hand for account executives and creative people. The agency believes its multiple-office arrangement encourages individual treatment for each of its clients. An interchange of data—for example, one office often calls upon another for aid in research, marketing information etc.—is practiced, thus adding depth and making use of all of FC&B’s resources.

As it has been expressed at FC&B, the multiple-office system does not require a “second team” to be assigned to a west coast account, because for example, an

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agency's headquarters is located 3,000 miles away in New York.

This method of handling accounts was "serious plus" in favor of FCB & B receiving the entire Hawaiian Pineapple account (FC&B had handled only the concentrate but recently has picked up all of the account including the heavier Dole portion). Hawaiian considered FCB's strength in principal markets. This consideration also entered into Tidewater's thinking in its decision to move its account to FC&B.

Television, so far as FCB & B is concerned, has opened a new avenue in advertising and one to which the advertising field (i.e., agencies) must adapt. Radio's volume is expected to increase, too, in step with the anticipated growth of the medium.

Billing at FCB & B has gone only in one direction over the years: up—from $27 million in 1943 when FCB & B was created officially, taking over from the old Lord & Thomas Agency—to its more-than-$100-million status of today.

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SWEET SMELL OF SUCCESS

$2.2 million in radio, tv, pays off for Shulton

WHEN an estimated 104 million people watched Julie Andrews in Rodgers & Hammerstein's Cinderella on CBS-TV earlier this year, the happiest viewer to be found was a 38-year-old toiletries manufacturer named George L. Schultz.

Although he and his firm, Shulton Inc.—a $30 million (consolidated net sales for 1956) company—had just spent over $300,000 (time and talent only) in bringing the fairy tale to tv, Mr. Schultz couldn't have been more delighted with the co-sponsorship of a program that was claimed to have attracted the greatest number of viewers in the medium's history.

"George Schultz is radioactive material," is the way one Shulton official describes his boss. An amateur broadcaster since age 14 (he still operates ham station W2EJB from his Essex Falls, N. J., home), Mr. Schultz had been the one to urge his father, the late William Lightfoot Schultz, to consider radio spot announcements in various east coast markets. That was in 1940, the year George was graduated from Princeton U. with a B.S. in chemical engineering (he worked his way through college selling Shulton products). The firm's broadcast budget at that time: $10,000.

Today, Shulton's total advertising budget of approximately $5.5 million represents around a 20,000% increase over its 1937 allocation of $30,000 (see page 31). The breakdown of this figure comes to $2.5 million in network tv, $700,000 in spot tv, network and spot radio (including also its new medicated Thylox line besides Old Spice, Bronztan, Desert Flower, Escapade and other consumer products). The remaining $2.3 million are allocated to "other media."

Shulton bases its broadcast strategy on a combination of circumstances. The first is a corporate credo of selling "aggressively...yet conservatively," the second is budgetary. "We don't believe in over-extending ourselves," Mr. Schultz says. "Big time television is for multi-multi million dollar corporations. We are not in that class. Nor does Shulton think it ever will be. "Our product is quality, not quantity," adds Mr. Schultz.

In spite of Mr. Schultz' disclaimers, Shulton Inc. is very much in "big-time television." Sponsorship of the Edward R. Murrow-Fred W. Friendly See It Now series or that of Cinderella isn't symbolic of an occasional tv advertiser. Next season, it will join Lever Bros. Co. in sponsoring (alternate weeks) a new CBS-TV film package titled The Eve Arden Show, formerly known by its working title of It Gives Me Great Pleasure [At Deadline, June 17].

But there's more to Shulton's use of broadcast media than television. There's radio, for instance, of which the toiletries firm has made good and proper use.

"Radio," comments George Schultz, "is a particularly good buy for us when we want to reach the man's market." Thus, Shulton aims its "spot-gun" at the man as he arises (early morning disc-jockey programs) and when he relaxes (weekend d.j. shows and NBC Radio's Monitor). But, knowing too that it's often his spouse who buys that bottle of Bronztan sun lotion, Shulton also will buy segments of such morning network programs as CBS Radio's Arthur Godfrey Show as it did this past season.

But all this "know-how" didn't come easily to Shulton. Like so many other newcomers to broadcasting at a time when the choice was harder to make—radio or tv or both—Shulton bowed to necessity and picked the most economical buy it could get. It wanted radio initially because only radio could penetrate the confusion generated by an entirely

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THE VIDEO VERSION OF SHULTON'S "Sea Chanteur" (above-left) by Herbert Austin Croom-Johnson and Eric Siday. In this still shot, the "eyes" have it, as the crew of the good ship Grand Turk prepares to hoist anchor and set out to sea with an extra load of Old Spice.

EVEY TUESDAY MORNING, Shulton's "advertising committee" meets in New York to discuss strategy and approve new radio-tv-print advertisements. Discussing a new 30 second tv spot announcement for Old Spice brushless shave cream are Shulton president George L. Shultz (r), and (l to r), marketing vice president Frank N. Carpenter; Wesley Assoc. account executive Joy Perine; Shulton art director Adam J. Grodin, and advertising manager Maxine Rowland. Also a member of the committee but absent when this picture was taken: toiletries division sales manager Richard N. Parks.
OF PRODUCTS AND PACKAGES

THESE are prime elements in the story of Shulton Inc., which started on Nov. 1, 1933 — when most business firms were facing what might at best have been a bleak future. Founded by soapmaker William Lightfoot Schultz after he had sold out his interest in Lightfoot Schultz Inc. to American Safety Razor Co., Shulton Inc. fought for survival for four years.

What kept Shulton going? An envious competitor at the time put it this way: "Bill Schultz didn’t sell soap; he sold packaging." Mr. Schultz, aware of the dominance in the U.S. toiletries market of such foreign giants as Guerlain, Roger & Gallet and Houbigant, was convinced that after all was said and done, there wasn’t that much difference between brands of soap and toilet water (they were either good or not so good), built Shulton on the strength of its boxes and bottles. Unlike its rivals, which placed their product in dazzling baubles, Shulton wrapped its goods in simple, plain and colorful packages. (It even went so far as to place its trademark on the bottom of the bottle, so as to further the feeling of personal ownership.)

Things remained more or less static (average yearly gross: $165,000) until 1937 when Bullock’s department store in Los Angeles, cashing in on the then-booming "colonial trend" (started by the Rockefeller restoration of Colonial Williamsburg), went along with Schultz’s idea for a product that would be as distinctly American as Yankee Doodle.

First Schultz and company came up with a package design — based on a New England spice box motif; second, it was discovered — or re-discovered — an essence with an aroma of the American past: brittle, spicy and distinctively Colonial. This was "Early American Old Spice."

Though Bullock’s later withdrew from the project ("too much money," its executive decided), advertising executive Leonard G. Wesley persuaded Mr. Schultz to take his idea "on the road." The first stop was Chicago’s Marshall Field, which took one look at the dummy soap package and Mr. Schultz’s solid reputation as a smart businessman, and agreed to order Old Spice. So did other emporiums — Wanamaker’s in Philadelphia, Pogue’s in Cincinnati, Lord & Taylor in New York. Soon, Shulton had drummed up $50,000 of orders from 28 stores. The future looked rich — on paper. Adman Wesley thereupon placed $30,000 worth of advertising — on credit, of course — and though Old Spice only went on sale the last four months of 1937, it grossed $77,000 out of a total $326,000. (Soapmaker, bottler, carton-manufacturer, printer — all agreed to work on credit, knowing full well that if Old Spice clicked, their future would be secure. It did, and many of the suppliers are still around to this day.)

In 1938, Shulton branched out into the Old Spice men’s line, introduced the now-famous shaving mug bearing the mark of the sailing ship "Grand Turk." Of $982,000 grossed that year, $770,000 came from the Old Spice line. In 1939, sales jumped to $3.1 million, of which the men’s line accounted for $700,000 or 22% of the gross. The hottest item then — as now: Old Spice after-shave lotion, accounting for 26% of the gross.

The importance of Old Spice is not to be sniffed at. At Shulton’s New York sales office, employees advise visitors catching a whiff of the distinct spicy odor, "Stick around a while and you’ll smell like we do!" They might well be referring to the sweet smell of success.

new concept in toiletries merchandising. With troops returning home from battlefronts after V-E Day, U.S. toiletries manufacturers were in for a rude shock: after years of training and fighting during which the Army Medical Corps placed great stress on cleanliness and good grooming, men from all walks of life were toilet goods-starved.

Shaving lotions, talcums, deodorants, shampoos and the like were no longer the artifices of gentility, and what better medium to break through all strata of society than radio?

After experimenting with "sketchy spot," George Schultz, by this time second-in-command (he took over the presidency in 1950 after the death of his father), got together with the people at Wesley Assoc., Shulton’s agency since its inception in 1933, and bought its first network program. It was a dramatic series produced by Bob Monroe titled High Adventure and was placed first on Mutual, then on NBC Radio. Earmarked for the project was $65,000 (out of a 1948 ad budget of $523,000). It didn’t quite "hop," but neither did it do the things Shulton expected it to do. "It did teach us how not to use radio," recalls Mr. Schultz. "We tried to run before we’d learned how to walk."

Thus, Shulton crawled out of network radio and began learning how to walk via spot radio. Inspired by the "Grand Turk" ship design on the Old Spice product line, Maxine Rowland, Shulton’s advertising manager, commissioned Herbert Austen (Ginger) Croom-Johnson (of the famous Johnson-Kent jingle team which helped Pepsi-Cola hit the spot) to produce a ditty that would do for Old Spice what the jingle had done for Pepsi [BT, June 24]. Mr. Croom-Johnson, by then "divorced" from Allan Kent, joined with Eric Siday to fashion the Old Spice "sea chanty." This tune serves today not only Shulton’s spot radio campaigns, but also as the background music for its tv commercials. A variation of this theme now is employed for Bronz- tan, too.

In 1950, it was decided to test tv spot. With $160,000 allocated (out of a $500,000 total ad budget), the agency later dramatized the sea chanty through the use of live dancing sailors, animated cartoons (see cut) and a mermaid. The latter was an agency afterthought: "We decided to inject a bit of sex," one official says.

By 1951, sold on spot, Shulton began looking for a way to elevate itself out of announcement campaigns and into "prestige programming." For the next few years — still somewhat undecided over just what constituted a "prestige program" — it looked at two dozen filmed series up for syndication before settling on the European-made Paris Precinct programs starring France’s Louis Jourdan and Claude Dauphin. This subsequently was placed in 20 major metropolitan markets in 1955.

The year it launched Paris Precinct, Shultz’s thoughts also turned to live tv. But the thoughts came slowly and deliberately. When Shulton people talked about tv’s "expensiveness," they weren’t referring to any
particular lack of ready cash; they just didn't want to plunge into tv by "sacrificing" their budget devoted to "class print campaigns," e.g. Vogue, Harper's Bazaar. "We were considering for that one program synonymous with integrity and prestige," George Schultz recalls.

They found it in Ed Murrow's filmed interview with journalist Louis Armstrong and painter Grandma Moses, titled "An American."

Shulton really believed the camera was going to be something special. Shulton well over $125,000, but, according to Miss Rowland, "it was worth every cent; here we had that rare combination of personalities—both of whom were as American as Old Spice." Aired in the Christmas buying spree of 1955, "An American Portrait" accounted for a substantial increase in our sales for that time of year.

The following year, Shulton signed for more "See It Now: the two-part "Report From Africa," the exclusive interviews with Egyptian strongman Gamal Abdel Nasser and Israeli Premier David Ben-Gurion; the Pentagon, "Sacco and Vanzetti," "Life of Danny Kaye;" additionally, it sponsored the two Victor Borge "one-man shows," the first just before Father's Day, the second, just before Christmas. It also relieved General Foods Corp. of a brace of December Bride filmed situation comedies, bringing its total 1956 broadcast budget to $1.7 million, or equal to Shulton's 1938 gross sales.

Shortly after the turn of the year, CBS-TV's sales head journeyed to Clifton, N.J., where Shulton makes its home, to solicit the firm's interest in the projected Cinderella spectacular. "They asked us to sponsor the whole program," Mr. Schultz remembers. With a smile, he adds, "we decided to be generous—to another advertiser—and accept only half." Pepsi joined Shulton in the fairy godmother's magic pumpkin which Wesley Account Executive Jay Perine now looks back upon as "the most happy example of Shulton's hard sell in a soft shell!"

But does Shulton really believe in "hard sell"? No, says Mr. Schultz, who insists that his company's advertising should be as distinctive as the product it sells. Hard sell, maintains Mr. Schultz, is incompatible with the firm's belief in quality. He feels that too many of the competitors are playing with the harpstrings of the buying public's deep-felt insecurity when placing undue emphasis on their body odors, their dandruff, their peeling skin, and that in the final analysis, this "scape copy" may well boomerang.

Typical of the way Shulton sells itself was the commercial seen last year on the Borge and Murrow programs. "Chief pinchman" was none other than George L. Schultz himself. After Schultz' introduction to "the plant that Shulton built"—40 acres of land-scamped New Jersey countryside on which lie Shulton's self-contained operations—announcer Nelson Case (a soft-sell specialist) took the viewers on a "guided tour" (by film) of Shulton's various divisions. They not only saw how Old Spice shaving mugs are filled, or how deodorant sticks are pressed into shape, but they also listened to an unobtrusive announcement about a new line of medicated products, Thylox. Most pharmaceutical houses, a Shulton executive recently remarked, will "hit you over the head" with a new product, rhapsodically claiming this one—and only this one—will save you from "eternal damnation as a social outcast."

(Thylox, now handled by Foote, Cone, & Belding, New York, after being switched there from Brudno & Bailey, Westfield, N.J., is new starring spot tv [AT DEADLINE, June 3].)

Shulton is in tv to stay. Its first use of color tv (Cinderella) was "very promising," notes Mr. Schultz, and agencymen Perine thanks his lucky stars that Shulton is so very package-conscious. So does Shulton's art director, Adam J. Grodin, who spends his workdays dreaming up new ways to make Shulton's products more attractive than they now are. Says Mr. Grodin: "Only slight corrections in color values have been necessary to ready the product for the camera."

It had planned to purchase additional Pan American World Airways ads, but with Pan American World Airways signed as a regular sponsor, Shulton was forced out. "Revolution in the Navy," seen earlier this year, was the firm's last "See It Now." But although Shulton recently signed for Miss Arden's new "suits," its budget for possible sponsorship of other shows—"notably one-shots—"as they come along."

Indicative of its increasing tv-radio activity as Shulton waxes corporately fatter (its domestic toiletries sales, 75% of total volume, are already up 12% over 1956; it expects to spend an additional $3.3 million just on expansion and diversification, has recently opened a $360,000 addition to its Clifton headquarters) was last month's appointment of John L. (Jack) Zimmerman to the post of Wesley's radio-tv director—the agency's first such executive in 29 years of operations [CLOSED CIRCUIT, June 17]. Mr. Zimmer, former executive tv producer at Cunningham & Walsh, will be charged with enlarging the agency's broadcast department, thus taking some of the workload off media director Joseph D. Knap Jr. It's possible that from that time Jack Zimmer's will be a most important one. The agency's joint advertising strategy meetings held each Tuesday morning at Shulton's New York sales offices.

RATINGS IN L. A. INFLATED—ARB

• Selier raps high figures
• Asks for 'truthful' data

THE Los Angeles rating imbroglio took on another new aspect last week, complicating a dispute that has been going on for months [BT, June 24].

American Research Bureau, whose Los Angeles station stations had been deserting the service for research firms showing much higher daytime tv sets-in-use, came out with results of "the most extensive investigation ever carried out on this subject." Its results were sent last week to agencies, advertisers and stations.

These results, ARB President James W. Seiler said, "confirm ARB's belief that it is reporting the correct levels of daytime viewing in Los Angeles and other markets."

Using "the finest sampling technique available and sample sizes almost five times normal," ARB came up with figures showing that afternoon (2-5 p.m.) viewing in Los Angeles during the May 6-10 week averaged 11.4% by the normal ARB diary formula; 12.7% by personal coincidental, described by Mr. Seiler as the finest known technique; 12.8% by telephone coincidental, and 21.6% by service and roster-recall (Pulse).

In a second major check, ARB found a four-week (April 28-May 25) daytime tv viewing comparison revealed an 8.5% tune-in by personal coincidental, 11.3% by telephone coincidental and 17.1% by four-week diary (described as Nielsen). Battered by competitive sales tactics aimed at ARB's lower tune-in figures, Mr. Seiler said, "It is ARB's belief that the industry as a whole is best served by audience measurement figures nearest to the truth. In view of the above experiments and many, many more conducted by other organizations and not publicly released, the conclusion seems inescapable that the ARB daytime sets-in-use figures in Los Angeles are the only ones that can be supported by actual experimental evidence. It is our hope that these comments will lead to further experimentation by other interested parties and to serious questioning of any services which appear to be inflating daytime television sets-in-use beyond all reasonable levels, to the ultimate harm of both the advertiser and the service."

Mr. Seiler said "the issue is clear" and poses a question of "tremendous importance to both buyers and sellers of television time. This question is whether or not economic forces may eventually dictate the size of the research figures reporting on the television audience and whether emphasis should be on the high figure or the correct figure."

ARB noted that Trendex Inc. was commissioned last winter to conduct field measurements in several markets for Television Bureau of Advertising. "Members of the Tvb board have indicated that these tests show results similar to the ARB field tests though never publicly released," an ARB spokesman said.

Summing it up, ARB said it hoped its May checkup would lead users of rating services "to serious questioning of any services which appear to be inflating daytime tv sets-in-use beyond all reasonable levels, to the ultimate harm of both the advertiser and the station."

ARB's personal coincidental interviews covered over 6,900 tv homes, interviewers certifying in writing the condition of each tv set in each home during the time of the visit, ARB said.

ARB's data shows a much lower afternoon tune-in around the five county Los Angeles area than most other U.S. cities. It offered no explanation of this indication, noted also in New York City.

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BROADCASTING • TELECASTING
from far and near... they're watching Ann Mar on The Woman's Angle

Monday through Friday
1:00 to 1:30 pm

Baltimore's top-rated* cooking program

* ARB Report, May, 1957
Nielsen Report, May, 1957

mail proves coverage
During a recent 30-day period, Ann Mar received mail from 121 Maryland post offices outside of Baltimore, including the Eastern Shore, Virginia, Pennsylvania and Delaware. May Nielsen Report indicates Ann's program reaches an average of 108,500 homes per telecast.

The Woman's Angle
Ann Mar, a super saleswoman, offers wanted tips for homemakers, as she prepares tempting, economical dishes from unique recipes she has culled from famous East Coast restaurants. Stage, screen, TV stars; gardening, culinary, fashion authorities are also featured.

In Maryland, most people watch WMAR-TV

Telephone Mulberry 5-5670 * TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM
Represented by THE KATZ AGENCY, Inc. New York, Detroit, St. Louis, San Francisco, Chicago, Atlanta, Dallas, Los Angeles

Broadcasting ● Telecasting
July 8, 1957 ● Page 33
Know Charlotte by the company it keeps

Bank debits "a dependable indication of business activity," show Charlotte keeps company with many "first fifty" cities. For major results, give Charlotte a major appropriation. And, of course, spend it on WBT Radio which exceeds the next largest Charlotte radio station in total weekly coverage (NCS #2) by 894.9%.

*Standard Metropolitan Area Population

Providence $1,571,397,000 • San Antonio $1,462,297,000 • Charlotte $1,326,042,000 • Phoenix $1,262,642,000 • New Haven $1,183,819,000

Represented Nationally by CBS Radio Spot Sales

WBT Radio Charlotte, N.C.

Jefferson Standard Broadcasting Company
RADIO GETTING BIGGER SHARE OF MOVIES' PROMOTION DOLLAR

- Networks play minor role in film exploitation
- Industry feels tv isn't worth its price tag

THE motion picture industry, having revived itself following its recent embrace of television, is casting loving eyes at radio. And radio, once looked upon as an unglamorous step-sister, but now radiant with a commercial beauty that Hollywood finds irresistible, appears to be making the most of this new attention.

A Bt check last week of the major studios and their advertising agencies reveals that the studios—on a whole—are spending more money in radio today than ever before, and not because of the increased rate card. They are spending more because they are ordering more.

Out of the "vest pocket survey," this much can be ascertained:

- Ro, with its automobile and resort audience, is a "must-buy" for any studio introducing a new film this summer.
- Network radio now plays—and will continue to play—a small part in the overall exploitation campaigns planned by the major studios. However, local radio will receive only that share of the exhibitor's dollar it is willing to fight for.
- Network radio nonetheless will continue to receive that share of the exhibitor's dollar allocated to "pre-selling." But local radio will get the cream of the "point-of-sale" dollar, especially this summer from the drive-in theatre owners.
- Television is getting less of the exhibitor's dollar, but will continue to get its share of revenue allocated to plugging horror films.

What has happened over the past two years is that exhibitors, studios, producers, and agencies servicing motion picture companies have begun to realize that tv’s expense doesn’t justify the results. One agency executive, who prefers anonymity, quotes the Sindingger research organization’s conclusion about plugging movies on tv. He says, "The more scenes of a film people see in tv trailers, the less they want to see the film." He feels—and many of his colleagues agree—that the smallness of the television screen cannot "put across" the scope of a million dollar production.

Then, too, the agency people will point to radio’s flexibility. Recalls an executive of Donald R. Coe, the agency servicing the Capitol Theatre in New York, "The reviews for Stanley Kramer's The Pride and the Passion came out on a Friday night around 10 or so. By seven the next morning, our radio spots carried excerpts from these reviews."

The spot campaign for Pride exemplifies the growing use of radio: $22,000 worth in the greater New York area alone. United Artists, the distributors for Pride, two weeks ago set aside $23,000 for the New York premiere, bombarded 9 million New Yorkers with a saturation schedule of 10-, 20-, 30-second and one-minute spots on 11 radio stations, including two foreign language and one fm-only station. In Los Angeles UA is allocating $6,000 to radio; in Chicago, $5,000. UA also plans to enter a total of 60 markets between now and the end of August with campaigns on behalf of Pride, Hecht-Hill & Lancaster’s The Sweet Smell of Success and Otto Preminger’s St. Joan, spending well over $800,000 in radio alone. UA’s national director of advertising-publicity-exploitation, Roger H. Lewis, announced last week that for Sweet Smell of Success the firm had scheduled 4,600 radio announcements in 25 markets to back July 4 weekend openings. The five-day, 113-station campaign was described by Mr. Lewis as “the heaviest ever set up by UA.”

In major metropolitan markets, there is a decided rise in radio announcements for what movie-makers call “subsequent run campaigns,” i.e., films that have left the big houses and are ready for the Loew’s, Schine or RKO circuits. The agencies know too well that they cannot “buck” television (except perhaps in the summer), thus concentrate the bulk of their “radioactivity” on daytime or late evening listening. A great many of them save their ammunition for weekends.

With air-conditioning now being offered by most film houses, the industry feels there’s a shift away from the tried-and-true formula of going after the moviegoer only in fall and wintertime. In fact, the Council of Motion Picture Organizations has become so interested in radio’s ability to “get around” that it has taken the unprecedented step of launching an eight-week radio spot campaign on disc-jockey shows in two cities this past Monday [Art Deadline, June 24]. It wants to see if radio can really do the job it claims. If so, the COMPO plans to step up its radio activity in other cities this fall. The test run is being jointly financed by Motion Picture Assn. of America (MPAA) and the Theatre Owners of America (TOA).

Here’s how some of the studios feel about radio:

- Columbia Pictures Corp., whose wholly-owned subsidiary Screen Gems is already a tv “giant” of sorts, follows no set pattern in its radio use. It will spend a sizable chunk of its radio budget $35,000 for a three-week NBC Radio spot on Monitor, etc., for the new Rita Hayworth-Robert Mitchum film, Fire Down Below. On the other hand, it intends to spend little in radio for the forthcoming Kim Novak bio of Jeanne Eagels, go in heavy for print. Expects a Columbia spokesman, "We have a tendency to use but one or two media at a time . . . we don’t like to stretch ourselves thin."
- Metro-Goldwyn-Mayer, also knee-deep in television ( MGM-TV), disagrees with Columbia in principle, uses little if any network radio. But it has encouragement campaigns that may be “routine” or “frenzied,” e.g., 60 spots in the course of four days. An example of “frenzied” campaigning might be that for MGM’s new musical, Silk Stockings. The film is slated for the gala treatment due to its stars, Fred Astaire and Cyd Charisse. MGM also likes 10-second “quickies,” as in the case of Something of Value. The entire commercial went as follows: “Something to see . . . Something of Value.” Metro doesn’t care for network radio because it can’t work in a local theatre play, whereas local radio is just that—a plug paid for entirely or in part by the film company, with the local exhibitor often sharing the costs.
- Warner Bros. doesn’t buy nationally at all. Blaine-Thompson Co., its agency, leaves all the buying up to the exhibitor because, it feels that the very nature of film openings (on a staggered basis throughout the country) makes network radio a waste. Executives at Blaine-Thompson say that radio sets the pace, and that the print ads in national magazines act as “umbrellas,” covering the picture as a whole, and presenting details.
- Twentieth Century-Fox Film Corp. is another studio that has made the most out of television, e.g., TCF Productions, a wholly-owned subsidiary producing tv films My Friend Flicka, You Are There, and its tie-in with National Telefilm Assoc. Yet, when it comes right down to promoting its theatre product, it will use principally radio. Says a representative: “You can have television—it’s no bargain.” Radio appears to be: In New York, for example, 20th Century spent no less than $11,000.

BROADCASTING • TELECASTING

FIGHTING THE TRENDS

THE shift to radio of movie companies and exhibitors, definitely being felt by tv stations in the top markets. One station that seems to be doing something about it is WRCA-TV New York, located in the nation’s number one "movie market."

Six weeks ago, WRCA-TV Sales Manager James Barry and his boss, Sales Director Jay Heiten, instituted the "Gotham Film Festival," a special discount package plan for movie advertisers. Under the "GFF," exhibitors get a basic unit of 10 spots (ranging from class AA to D) varying from 10 to 20 seconds in length. Total price: $1,500. One advertiser, 20th Century-Fox, told Bt that on paper, the 10 spots would be worth "close to $5,000."

Mr. Heiten frankly admits that the "GFF" is designed to attract those advertisers who have "gone astray," that is, into radio. He reports that among the various clients "GFF" has attracted, there were "several" who had no intention whatsoever of going into tv, but who "couldn’t resist" WRCA-TV’s offer.
PREVIEW:

AIRBORNE REPORTER
LIGHTS UP A CAMEL

MARGUERITE HIGGINS, Pulitzer-prize winning correspondent, is the key figure in the new 60-second tv commercial for Camel cigarettes. Transfilm Inc., New York, produced it for William Esty Co., R. J. Reynolds Tobacco Co. agency. It is scheduled for use on the CBS-TV Mr. Adams and Eve and The Phil Silvers Show as well as the ABC-TV Wire Service. Here's how the commercial runs:

AUDIO
Annrcr.: (V.O.) Sky-hopping from crisis to crisis, the lady at the typewriter holds down a man's job.
Marguerite Higgins won a Pulitzer Prize for her foreign news reporting.
Miss Higgins lives in Washington, D.C., where part of her beat is the Pentagon.
When the plane touches down, another part of the trip begins. Have to get the story to the office.
Outside the airport the car waits. The news won't.
It grows old in a hurry.
When the pressure's on, it's good to relax and get caught up on the local scene.
On the way to the office, Marguerite Higgins sits back and takes life easy. Good time to have a real cigarette—Camel. She knows the difference between "just smoking" and Camels. No fads or fancy stuff for this gal—simply the finest taste in smoking. Real smokers know why Camels are the largest-selling cigarette in America today.
How about you?
Have a real cigarette—have a Camel!
They've really got it!

the first week to promote Island in the Sun—all in radio. The second week (after the film had opened), radio got $7,000; the third week, $4,000. Admits the agency for 20th Century, Charles Schlaifer & Co.: These radio budgets designed primarily to pull audiences into movie palaces charging $1.50 and up for admission. For out of town theatres whose box office prices are considerably less, and where the traffic is less congested, 20th Century, and most other studios, won't spend more than $750 per film in the initial stages. 20th Century uses network radio from time to time in promoting a simultaneous opening. This was the case this past July 4 weekend when singer Pat Boone's Bernardine opened in all major markets. The studio, which had ordered extra prints of the film made to accommodate a hoped-for teenage tidal wave, plugged the film two weeks running on NBC's Monitor. Comments the studio: "When it comes to recording stars like Pat Boone and Belafonte (Island in the Sun), radio's a natural."

A sidelight to this renewed radio business is the matter of billing: who gets it, and why? For instance, the agency for studio X may not necessarily be the agency placing the campaign for theatre Y. It will do all of the "hard work," say officials of studio X's agency, such as hire the talent, record the commercial, edit and process same; but theatre Y's agency places the spot on a local station and promptly gets the billing. All Y's agency has done for the 15%, says agency X, is to buy time and insert the name of theatre Y. The situation, B&T was told, is getting more serious as radio expenditures become more lush. The unhappy irony of it all is that the process—whether it be "unfair" or "unethical"—is "strictly legal."

Tv has its place in the overall scheme of ballyhoo, particularly when it comes to the matter of "gratis" plugs. Mr. Sindlinger, notwithstanding, the movie companies like television—for free. The Ed Sullivan or Steve Allen's need only let it be known that they'd be "interested" in a given picture, ere the studio exploitation men descend en masse on the networks. The studio people declare there is "nothing hypocritical about this attitude. They explain: "The magazines give us free space—why not television? The industry answer: "Yes, but you also take out ads in magazines."

The studios are more conservative with paid tv. Paramount's Ten Commandments, said to be the most expensive production in recent Hollywood history, didn't bother with tv. Last November, when the De Mille spectacular opened, Paramount plunged into about 100 markets with radio. But Hollywood likes tv for a certain product: horror films. Allied Artists, whose last two "prestige films" were Billy Wilder's From Here To Eternity and the about-to-be released Audrey Hepburn-Maurice Chevalier Lover in the Afternoon, did not use tv for the first, nor does it intend to use it for the second. But it will make good use of tv in plugging its science fiction films. Paramount, whose 11th commandment seems to be "Thou shalt not use tv," did so in promoting its Naked Jungle. Explains exploitation director Herb Steinberg: "How else can you convey the image of an army of marching ants?" and Warner Bros. is all agog about what tv will do for its Curse of Frankenstein.

At present, the industry's eyes are focusing on Aug. 31 or thereabouts. At that time, COMPO will complete its two-city test, and should it feel satisfied with the campaign, the use of spot radio may be taken out of the "limited run" category. As things stand now, most major film companies and exhibitors believe in radio as a short-term weapon to whet the audience's initial interest, to move it into the theatre the first week of a film's opening, letting the film ride—after the first week—on word-of-mouth publicity. (An exception to this rule is in the so-called "art houses," specializing in foreign films. As an example: the Trans-Lux in New York, which has been running—and depending radio to plug—the Italian-made La Strada for something like seven straight months. COMPO officials profess to have great faith in local disc jockeys. Its Denver-Rochester test is being conducted by local dj's ad-libbing off a basic copy platform. They don't mention specific movies nor theatres; all they say is "go movie." In the final analysis, the test rests with the local exhibitor. If he is impressed by the campaign, he may want to take some of his advertising funds out of newspapers and put them where broadcasters feel they'd do the most good—in radio.
AMOCO COVETS 'LIMITED' CBS SLOT

- Oil firm wants to use pro football on regional basis
- But radio network retains 'Philharmonic' for 'good will'

THE Washington Redskins' war whoops aren't exactly music to the discerning ears of the Philharmonic Orchestra Society of New York.

Cause of the cacophony: American Oil Co.'s desire to sponsor Redskins football games on its own network—i.e. Washington south to Miami and west to Texas. The trouble is that Amoco would like the 2:43-3:00 p.m. slot of which 90 minutes (2:30-4 p.m.) are devoted to the weekly Philharmonic broadcasts direct from New York's Carnegie Hall.

Ordinarily, when an irresistible force (potentially a advertiser with an immovable object [sustaining program], something—namely the program—has to give. In this case it appears Amoco must do the "giving."

Not since Oct. 5, 1930, when CBS first brought the Philharmonic to radio, has any program other than classical music been heard in that slot. This is not to say that CBS has found Shostakovich and "sponsored" to be incompatible. Far from it. But in the past 27 years, such advertisers as U. S. Rubber, Standard Oil Co. (N. J.) and Willys Motors have sponsored a total of only seven and a half seasons (Willys backed the network of their own choosing for 1952-53 season), with losses in revenue to both CBS and the Philharmonic considerable.

It is no secret that CBS officials are still "selling" the Philharmonic broadcasts to "interested advertisers," but the network is most insistent on the point it is selling a program, not a time slot. "We are not in business to advertise with the public good will," is the way one network official sums it up.

Executives at Amoco's agency, Joseph Katz Co., New York and Baltimore, reply that all they ask is that CBS meet the advertiser half-way. "Our aim," one Katz adman said, "is not to deprive 10 million Amoreans of their musical heritage. CBS may choose to give double that number something they want to hear Sunday afternoons— pro football." They suggest that CBS tape-record the Philharmonic broadcasts for playback at a later time and point to the network's summer replacement for the symphony, World Music Festival, as a case-in-point.

(The Festivals, recorded in Europe each summer by CBS classical music head Jim Fassett, tape the cream of the continent's symphonic aggregations, such as Amsterdam Concertgebouw, L'Orchestre de la Suisse Romande, London's Philharmonia, at such world-renowned events as the Salzburg Festival; in addition, they are taped at least a week or two weeks in advance and shipped back to New York for rebroadcast. They, too, are sponsored.)

But, maintains CBS, the loyal Philharmonic audience has—like Pavlov's dogs—developed conditioned reflexes. Tape recorded Philharmonic broadcasts are considered "phony" by some and an "insult" by others. And should this audience turn on CBS Radio at that exact same Sunday and not find the Philharmonic tuning up, there'll be an explosion, says the network. Its executives recall too well that only a few years ago an effort was made to juggle the Philharmonic to what was thought to be a "better time." Several mail onslaughters later, the network's management was back at 2:30. (They also declare the "Phil" is more than just a program, it's a historical milestone. It was during the orchestra's program the afternoon of Dec. 7, 1941, that many Americans first heard of the Pearl Harbor disaster.)

It's not, says CBS, that Amoco is "sponsoring a non-grata"; to be sure, Amoco and CBS Radio are old friends, witness its past long-term sponsorship of Ed Murrow's newscasts, and its present CBS-TV contract for Person to Person and its summer replacement, Mike Stockey's Pantomime Quiz. It's just that brawn and brain are incompatible Sunday afternoons. Amoco's executives indicate they'd be most amenable to the suggestion that they sponsor the Philharmonic's weekly concert, but add that the budget wouldn't feel so easily disposed.

The people at Katz haven't quite tossed in their oil-stained sponges yet, but neither are they wasting any time in lining up a new sponsor. CBS officials, local and station, are devoted to the Philharmonic broadcasts direct from Philharmonic headquarters in New York City. It appears Amoco must look elsewhere for its advertising dollar, possibly at the broadcast networks (CBS network, ABC), the network. But, "it's just that it likes Walter Winchell better."

Two months ago, when the cosmetics firm purchased the Desilu package, Walter Winchell File, starring the Hearst columnist, it asked ABC-TV to let it back out of half of the Mitchell program, to which it had committed itself at the beginning of the year. ABC-TV agreed to do so, but has, as yet not found an alternate sponsor.

But now Revlon wants to drop the Mitchell show altogether. Revlon officials declare that they may have over-extended themselves, "budget-wise," but add that should ABC-TV not succeed in pulling Revlon out of its self-made hole, then they will be obliged to go through with sponsoring (alternately) the musical series which begins Sept. 21 at 10 p.m. "We like Guy and we
like the show,” one Revlon spokesman said. “But had we seen the pilot of the Winchell show before that of Guy Mitchell’s, we wouldn’t have considered the latter.” Revlon admitted that financially, purchasing the Winchell show in addition to the Mitchell program perhaps wasn’t the wisest course of action, but on the same hand, having let go such “a potentially hot” program as Mr. Winchell’s in default would not have been wise.

The Winchell show will premiere under Revlon sponsorship on Oct. 2, 9:30-10 p.m. Although ABC-TV “officially” had nothing to say on the matter, one of the network’s key executives said, “We’ve already agreed to relieve Revlon of half the show. They’re in love with Winchell and we’re glad they are. But if they want to drop the Mitchell show entirely, I’m afraid it’ll be up to them—not us—to find an advertiser replacement.” But Revlon’s contention is that ABC-TV has agreed to help the cosmetics firm in locating a successor.

In both the Hal March and Guy Mitchell “cases,” the crucial time slot is Saturday, 10:10-10 p.m.—and on both NBC-TV and ABC-TV.

**Shirriff-Horsley Buys Salada, Creating $50 Million Business**

SHIRRIFF-HORSEY Corp. of Toronto and Plant City, Fla., has bought Salada Tea Co., Boston, and Salada Tea Co. of Canada Ltd., creating a food organization with combined annual sales of $50 million. Grant Horsley, president of Shirriff-Horsley, announced the acquisition last week. Terms were not revealed.

Proposed name for the consolidated firm is Salada-Shirriff-Horsley Ltd. The firm, founded in 1883, is considered the largest tea distributor of Canada. Salada Tea was founded in 1892 by the late Peter Larkin, whose son, Gerald, head of the companies in the U.S. and Canada, will retire, it was announced. Shirriff-Horsley operated a Southern Division in Florida supplying citrus products under the Horsey brand in this country, Canada and Europe. Other divisions market a number of products under Shirriff and Lushus brands. Subsidiary companies deal in frozen shrimp, candy, soda fountain and ice cream products.

Salada, through Sullivan, Stauffer, Colwell & Bayles, New York, currently spends nearly $2 million annually in spot television. Fall tv plans will not be affected by sale of the firm, it was reported last week. McKim Adv. Ltd. of Toronto is agency for Shirriff-Horsley.

**Ross Roy Holds Open House**

ROSS ROY INC., Detroit advertising agency, rolled out a 900-foot red carpet to welcome some 2,000 media-client-agency visitors during an open house June 26-29. The four-day event was themed “Advertising with Follow-Through,” and the red carpet led past exhibits of ad and marketing functions and products. Ross Roy Inc. was founded in June 1926 and has offices in Hollywood and Windsor, Ont.

**ABC-TV Signs Kaiser To Sponsor ‘Maverick’**

SIGNING of Kaiser Industries Corp. and Kaiser Aluminum Chemical Corp. as a sponsor of the western-adventure film series on ABC-TV (Sun. 7:30-8:30 p.m. EDT), starting Sept. 22, was announced jointly last week by Edgar F. Kaiser, president of Kaiser Industries, and Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres Inc. The agency is Young & Rubicam, New York. Kaiser reportedly will spend more than $7 million in production and time charges.

A feature of the Kaiser sponsorship, described as “unprecedented,” is the establishment of a new corporation held jointly by Kaiser Industries, Warner Bros. and ABPT, which will own the television properties to be produced by Warner under Kaiser sponsorship.

Mr. Kaiser stated his company is “highly enthusiastic about joining forces with this dynamic organization [ABC-TV],” and added: “Through our association with ABC-TV, we will immeasurably strengthen the effort already started last year on tv to promote products to the consumer. This will give Kaiser Aluminum a new and broader opportunity to serve our customers by helping them expand their markets and stimulate the development of new uses for aluminum.

“Equally important, we will also be able for the first time to use this great medium with all its versatility to expand further the markets of each of the affiliated Kaiser companies which serve the nation . . .”

ABC-TV claimed that Kaiser’s one-hour program “marks the largest new program under single sponsorship in the television medium for the past two years.” Jack L. Warner, president of Warner Bros., took note of this sponsorship move when he commented that “at this time, when national advertisers seem to be cutting their sponsorship efforts into smaller pieces, it is refreshing to note the bold, rugged approach and the vision of the Kaiser organization to win a major audience in television’s most challenging and rewarding time period.”

The program probably represents ABC-TV’s most formidable bid to cut into the Sunday evening “powerhouse” programming of both CBS-TV and NBC-TV next fall. CBS-TV has the Ed Sullivan Show in the 8-9 p.m. slot and General Electric Theatre (9-9:30 p.m.) and Alfred Hitchcock Presents (9:30-10 p.m.); NBC-TV has Steve Allen Show (8-9 p.m.) and the Chevy Show (9-10 p.m.).

Henry J. Kaiser is 50% owner of KHVH, and 75% owner of KHVH-TV Honolulu.

**SAAA Picks Finn As President; Two New Members Announced**

THE Southwestern Assn. of Advertising Agencies, in its annual convention this year in Galveston, Tex., elected William Finn, William Finn & Assoc., Tyler, Tex., as president for 1957-58. He succeeds Thomas L. Yates, who termed this year’s SAAA gathering with representatives of over 30 agencies “an outstanding success.”

Other officers for the new year include vice president, R. J. Burke, R. J. Burke Advertising Inc., Dallas; and new board directors, elected for two year terms, Claude Aniol of Claude Aniol & Assoc., San Antonio; Jack Hamilton of Alert Advertising Agency, Galveston, and R. J. Burke, and Bob Aylin of Aylin Advertising, Houston.

New members in SAAA, announced at the convention were Rittenhouse & Co., Houston, and Read-Petty-Poland Inc., Fort Worth. Dallas was selected as the host city for the 1958 SAAA convention which will be held jointly in February with the Southwestern group of AAAA. It was agreed this joint session would eliminate a duplication of southwestern conventions since practically all southwest AAAA members are affiliated with SAAA.

**American Safety Razor Change**

BECAUSE of diversification and increased growth, American Safety Razor Corp., has officially changed its corporate name to A. S. R. Products Corp., it was announced...
IDA CASON GARDENS, attracting thousands to the world's largest man-made beach, lies near Chipley, Georgia. This is the heart of the state's rich textile and agricultural section—an area fully covered by WAGA-TV, also famous on the Georgia scene. Full power, tallest tower and top ARB and Pulse ratings give WAGA-TV first place in the Southeast's No. 1 market.
Leadership is a family affair

John Quincy Adams, newly elected President, gazed reflectively at the portrait on the wall. How proud he must have felt following the footsteps of his illustrious father, John Adams, into the White House!

Just as leadership was a tradition of the Adams family, so it is of the WKY Television System family of stations. This leadership has produced stations outstanding in their markets—the logical choice for your advertising.

THE WKY TELEVISION SYSTEM, INC.

WKY-TV Oklahoma City
WKY Radio Oklahoma City
WSFA-TV Montgomery
WTVT Tampa-St. Petersburg

Represented by the Katz Agency
Fuller & Smith & Ross Absorbs Orr Associates

ROBERT W. ORR Associates Inc., with approximately $2 million worth of accounts, joined the 50-year-old Fuller & Smith & Ross, New York and Cleveland, as a separate division, effective July 1. The arrangement came about after the loss of the $4 million advertising budget of the Andrew Jergens Co. account by Orr, several weeks ago.

In making the announcement Mr. Orr said he believed the new arrangement will “work to the advantage of our clients who will not only have the specialized service which we have in the past provided but the added research, marketing and television staffs for which FSR is well-known.”

Robert E. Allen, FSR president, said that Mr. Orr would continue to participate personally in serving his accounts and that overall responsibility for operations and account handling would become FSR’s.

“I believe that the Robert W. Orr division of our agency will provide our clients with an added advantage in increased experience in the packaged and consumer fields,” Mr. Allen said.

Key personnel of Mr. Orr’s firm will continue to serve Orr accounts. The Washington, D. C., office of Qrr will be maintained unchanged to handle the National Guard Bureau account, which was renewed several months ago for another year.

Among the ten accounts with billings of approximately $2 million which will be added to FSR clients will be Pan-American Coffee Bureau, the Fuller Brush Co., the American International Underwriters Insurance groups, Munson G. Shaw and F. R. Tripler & Co.

Revlon Tells Hal, March

He’s Violating Contract

ENTERTAINMENT PRODUCTIONS Inc.’s forthcoming panel quiz, What’s The Use? might well be Hal March’s philosophy of life. March, closely identified with Revlon Inc.’s $64,000 Question and mentioned as the possible m. c. of the new EPI package scheduled for NBC-TV on Saturday, 10 p.m. next fall, has been notified by his sponsor that taking over the new show will be tantamount to breach of contract.

The contract, signed back in 1955 around the time Walter Craig, Norman, Craig & Kummel radio-news vice president, sold the $64,000 Question to Revlon, forbids Mr. March from partaking in any other quiz show. He is allowed to do tv musicals (The Bachelor) or dramatic shows (Studio One) and movies (he is currently “shooting” in a new Paramount film in Hollywood), but cannot do anything that might be construed as “competitive” to the big-money quiz by Revlon.

According to one of Revlon’s top-chelon executives, EPI’s new show is “too much like I’ve Got A Secret.” The Revlon official admitted there is a “hairline difference” between an audience participation quiz and a panel quiz, but added that in the final analysis, “there is very little difference between questioning guests or questioning panelists.”

What’s The Use? will be sponsored by Pharmaceuticals Inc.; although the firm that manufactures Geritol, R-D-X and Sominex cannot be considered a product competitor of Revlon, the fact remains that Mr. March presently is identified with a manufacturer of beauty aids. According to Revlon officials, “it would not help our

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there's more than one

**BIG PAYOFF**

in
daytime
television

on

KCMC-TV

Look at the amazing increase in daytime viewing, as measured in three consecutive Area Telepulse surveys...

| AVERAGE 1/4 HR. SETS-IN-USE—SIGN-ON 6 P.M. |
|-----------------|----------|----------|
| SEPT. 1955      | FEB. 1956| FEB. 1957|
| 15.7%           | 21.2%    | 33.5%    |
| 26 COUNTIES     | 26 COUNTIES | 29 COUNTIES |

...and, in the same 1957 survey, KCMC-TV registers 73%
total weekly share of audience throughout its 100-microvolt area!

POWER—PROGRAMMING—PROMOTION

KCMC-TV □

WALTER M. WINDSOR
General Manager

CHANNEL 6 / 100,000 WATTS
TEXARKANA, TEXAS-ARKANSAS

RICHARD M. PETERS
Commercial Manager

Represented by Venard, Rintoul & McConnell
cause to have Hal March selling health aids."

Hal March, in Hollywood making a movie for Paramount, said Wednesday as he understands his contract with Revlon, he is prohibited from participating in any other quiz show, but since What's the Use? is a panel show and not a quiz show there is no legal reason why he should not appear on this program if he so desires. "If my understanding is correct, then I'm free to work on What's the Use? and there's no problem," he said. "If I'm wrong and it is found to be a violation of my contract for $64,000 Question, then of course I can't do it."

Although no impasse has been reached, the matter has been placed in the hands of Revlon attorneys for "arbitration." It was learned the matter first was brought to Revlon's attention by MCA Ltd., rivals of William Morris, agents for Mr. March.

**B&H Reorganizing in Chicago**

BEAUMONT & HOHMAN INC., which lost the Greyhound bus account some weeks ago and whose Chicago office subsequently evolved a working agreement with Cunningham & Walsh, that city, is now reorganizing and plans to continue as an advertising agency.

H. A. Hohman, B & H president, said the agency will maintain offices in Chicago and continue operations in San Francisco and Seattle. Its Kansas City office is affiliated with Galvin-Farris Adv. agency. In the B & H and C & W agreement, a few key staffers joined the latter agency.

**NETWORK BUSINESS**

R. J. Reynolds Tobacco Co., Winston-Salem, N. C., announces renewal of weekday-weekend newscasts on American Broadcasting Network, through William Esty Co. Renewal involves co-sponsorship of Mon.-Fri., 5:30-35 p.m. (CDT) with Midas Inc.; 6:35-7 p.m. with Charles E. Hires Co. and 7:35-8 p.m. and 8:55-9 p.m., along with 18 weekend newscasts with Norwich Pharmacal Co. Accent Div., International Minerals & Chemicals Corp., through BBDO, renews effective July 3 one weekly segment of Don McNeill's Breakfast Club and Bridgeport Brass Co., effective July 2, four weekly segments of When a Girl Marries, through Hazard Adv. Co. N. Y. Three renewals, plus renewals for Radio Bible Class and new Ekco business for Breakfast Club and network dramatic strip, represents over $725,000 in net billings for ABN past week.

Alberto-Culver Co. (hair and scalp preparations), Chicago, signed for alternate Thursdays, 2:45-3 p.m. period on NBC-TV Bride and Groom starting Oct. 10. Agency: Geoffrey Wade Adv., Chicago.

Quaker Oats Co., Chicago, Ken-L-Products Div. is reportedly near completion of negotiations for another network TV property this fall. Its agency, Needham, Louis & Brophy Inc., same city, has been discussing alternate sponsorship of The Jane Wyman Theater, T.V. show, new CBS family situation comedy, now in its second year on the air, and in some markets is sponsored by Stroh's and Hires Whisky, and in others, by Woolworth's and Loew's Theatres.

**SPOT RADIO PROVIDES THE STANDOUT AIR SALESMEN**

**THESE STANDOUT AIR SALESMEN** are typical of hundreds the advertiser employs through Spot Radio. They speak the language of the communities they serve. When live, your sales message reaches listeners with the persuasive warmth of a voice they like, in whose words they believe. When recorded, your message is presented with the implied endorsement of and direct association with a local personality whom listeners regard as a trusted friend.
Elements that make Radio Pay-off

and these major-market stations excel in putting your sales-message across

The advertiser who measures radio by quantity—whether in chunks of time or sheer numbers of commercial "exposures"—just doesn’t understand what makes radio move merchandise.

When TV virtually pre-empted big-time network names, those radio stations depending primarily on networks to attract listeners, suddenly saw the listeners disappear during certain hours.

Yet many major-market stations held their listener-ratings, and kept increasing them. Why? Because those stations, through applied audience-research, developed and intensified the elements that give radio its real selling-power—elements only Spot Radio can provide:

1. Local interest programming, which serves listeners throughout the station's own area in a personal way no distant program-source can duplicate.

2. Local selling personalities, who speak the language of the area they serve, and endow your commercial message with believability that converts ratings into cash-register results.

Over 40 stations in these major markets are represented by John Blair & Company—by far the most important group of markets and stations served by one representative firm.

So when you’re thinking about radio, as most advertisers are, think about the type of radio that Sells—Spot Radio. And talk with your John Blair man, who represents stations giving you a full measure of the elements that make radio pay off.

JOHN BLAIR & COMPANY
OFFICES: NEW YORK - CHICAGO - BOSTON - DETROIT - ST. LOUIS
ATLANTA - DALLAS - LOS ANGELES - SAN FRANCISCO - SEATTLE

Exclusive National Representatives for

New York.............. WABC
Chicago............... WLS
Philadelphia......... WFL
Detroit.............. WXIZ
Boston............... WHDH
San Francisco....... KGO
Pittsburgh......... WWSW
St. Louis............ KXOK
Washington......... WWDC
Baltimore............ WFBR
Dallas-Ft. Worth. . KlIF-KFJZ
Minneapolis-St. Paul. WDGY
Providence......... WPRO
Seattle.............. KING
Houston............. KTRH
Cincinnati......... WCPO
Kansas City....... WBH8
Miami.............. WQAM
New Orleans....... WDSU
Portland, Ore.... KGW
Louisville......... WKLO
Indianapolis....... WIBC
Columbus........... WBNS
San Antonio........ KTSA
Tampa.............. WFLA
Albany-Schenectady. WTRY
Memphis........... WMC
Phoenix............. KGY
Omaha.............. WOW
Wheeling........... WWVA
Nashville......... WSM
Binghamton....... WNBF
Fresno............. KFRE
Wichita............ KFH
Tula............... KRMG
Orlando............ WDBO
Savannah......... WSAV
Wichita Falls-..... WWFT-KLYN
Amorillo........ KWFT-KLYN
Bismarck........ KFYR
**ACTIVITY**

**HOW PEOPLE SPEND THEIR TIME**

**ADVERTISERS & AGENCIES CONTINUED**

There were 122,818,000 people in the U. S. over 12 years of age during the week June 23-July 5. This is how they spent their time:*

- 57.6% (70,743,000) spent 1,465.8 million hours watching television.
- 57.4% (70,497,000) spent 1,036.3 million hours listening to radio.
- 81.1% (99,605,000) spent 406.7 million hours reading newspapers.
- 26.9% (33,038,000) spent 142.6 million hours reading magazines.
- 24.4% (29,968,000) spent 367.1 million hours watching movies on TV.
- 39.7% (48,760,000) spent 204.0 million hours attending movies.

These totals, compiled by Sindlinger & Co., analysts, Ridley Park, Pa., and published exclusively by B*T each week, are based on a 48-state, random dispersion sample of 7,000 interviews (1,000 each day). Sindlinger's monthly "activity" report, from which these weekly figures are drawn, furnishes comprehensive breakdowns of these and numerous other categories, and shows the duplicated and unduplicated audience between each specific medium. Copyright 1957 Sindlinger & Co.

* All figures are average daily tabulations for the week with exception of the "attending movies" category which is a cumulative total for the week. Sindlinger tabulations are available within 2-7 days of the interviewing week.

**SPOT BUSINESS**

Falstaff Brewing Corp., St. Louis, will sponsor MCA-TV's half-hour adventure series State Trooper for second successive year in more than 70 markets for full 52 weeks during 1957. To meet needs of Falstaff and other regional and local sponsors, MCA-TV will begin shooting second series of 39 half hours of State Trooper in July. Agency: Dancer-Fitzgerald-Sample, N. Y.


Southern Biscuit Co., N. Y., buying three-week radio spot announcement campaign, effective July 3 in four markets. Agency: Hilton & Riggs, N. Y.

Western Air Lines is sponsoring radio saturation campaign on 41 stations in 12 western cities through BBDO, L. A. New series of musical and dramatic spots produced by Song Ads being used in campaign which will run through July and first half of August.

Biggie Furniture Co., San Francisco, Oakland and Richmond, has signed with KGO-TV San Francisco for over 300 commercial spot announcements monthly.

**A&A APPOINTMENTS**


General Telephone System, N. Y., appoints Kudner Agency Inc., same city.


Volvo Imports Inc. (Swedish automobile), Detroit, appoints Advertising Agencies Inc., Studio City, Calif.

Lever Bros., N. Y., switches advertising for Breeze detergent from BBDO, N. Y., to Sullivan, Stauffer, Colwell & Bayles, same city, effective next month. SSC&B handles Lifebuoy and Silver Dust for Lever.

**WITH Arpege perfume by Lanvin "it could have happened sooner," according to the new 10-second cartoon spot, which Playhouse Pictures, Hollywood, has produced for North Advertising, Chicago agency for Lanvin. The wedding spot is part of a $1.5 million saturation spot campaign North is placing. Playhouse artists involved are Bill Melendez, director; Sterling Sturtevant, layout and design; Dean Spille, background, and Bill Higgins, animator.**
If you want radio coverage in New Jersey—we're the boy with the pail. WVNJ delivers more listeners than any other radio station broadcasting from New Jersey. Almost twice as many as the next 2 stations combined.*


WVNJ delivers this audience for less money than any radio station in either New York or New Jersey. No other metropolitan station comes anywhere near it. (S1 per 1000 homes)

WVNJ is your safest advertising buy because not only does it have superb programming (it plays only Great Albums of Music from sign on to sign off) but it backs that programming with the heaviest promotional schedule of any independent radio station in America.

Check its impressive list of national and local advertisers. There's no better proof of a station's power to produce.

**WVNJ**
Newark, New Jersey
RADIO STATION OF The Newark News
KHURSHCHEV, TITO AND TELEVISION

Stanton defends uncensored—albeit controversial—news coverage

CBS is convinced television must bring world figures and events to its audience, President Frank Stanton said last week as several developments strengthened the medium's role in international reporting.

Dr. Stanton examined television's changing news role in a speech to the National Press Club in Washington. Addressing the news group Tuesday, he said:

- Commercialism is necessary to a free press.
- The public must be informed if its judgment is to be correct.
- The Madden resolution to require advance government check of radio-tv questions for Communist interviews would be "abhorrent" to the public. (See Madden story page 62).

President Eisenhower in effect tempered his earlier implied criticism of CBS Khrushchev interview Wednesday by saying the Madden censorship plan would align the United States with nations not permitting freedom of the press.

Dr. Stanton told the Tuesday Press Club luncheon, in answer to a question, that he wished now he had issued a reply to President Eisenhower's news conference observation that the Khrushchev broadcast was a commercial performance.

Besides outlining the ways CBS is developing its news techniques, Dr. Stanton summarized the industry's opposition to pay tv, wired or broadcast. He termed it a form of hi-jacking that would burden those least able to afford the service and doubted if the programming would include costly public service features now provided by the networks.

In his prepared remarks at the news luncheon, Dr. Stanton said he didn't feel there was anything wrong with being commercial in this country, adding, "You can't have a free press if you don't have free, commercial enterprise."

As to the Khrushchev telecast, he said the network feels "duty-bound to bring the most important men and ideas of our times to the American people." He cited Jefferson's statement that the people "may be safely trusted to hear everything true and false and to form a correct judgment between them." He added, "If we do not believe this, there is no hope for a free press. Indeed there will be no use for it, because there will be no free society for it to serve."

Dr. Stanton defended the broadcaster's right to editorialize, noting the need to maintain fairness and balance in the presentation of controversial ideas.

Following is a condensed text of the question-answer session that followed Dr. Stanton's formal talk:

Q: "When newspapers and magazines are made up by members of this club, they could not care less whether their news judgment meets with the approval of the government. Why was CBS so concerned over whether the President approved or disapproved of its presentation of an interview with Khrushchev?"

A: I think I would say exactly the same thing. I am sure that the members of the CBS news staff would endorse this particular statement because certainly that is the attitude of management of CBS.

I don't think that CBS was abnormally concerned. I think it proper that some concern should be shown (for the President's remarks), but if you are convinced of the wisdom of your course of action, that is it.

Last Sunday, four weeks after the Khrushchev interview, we did the Tito interview. Certainly I don't think that that is a demonstration of concern.

Q: Why did not CBS issue an answer to President Eisenhower's press conference remarks regarding the Khrushchev interview on Face the Nation?

A: I would like to give a two-part answer to that. First I had some difficulty myself in understanding exactly what the President had said in his news conference. By now I think it has dawned on me what he was saying, and if I had had the vision then that I think I have got now, we would have answered him.

Q: What is your opinion of having President Eisenhower give Russian tv reporters a telecast interview to Russia similar to the Khrushchev interview? Do you think the Soviet government would permit such a telecast to its people?

A: I can't answer the last part. As to the first part, I am all for it. I think that free exchange is a thing that is very much needed, and we offered facilities to the White House in the week between the initial Khrushchev broadcast and the panel discussion the following week for the President or anyone he wanted to designate to be put on film to be sent to Russia. I want to make it perfectly clear that we were not in any way taking the position of negotiating with the Russians about the release of the program, but we wanted to make our facilities available. We believe in the free exchange of information.

Q: Does CBS have any plans to do a Tito type interview in Red China?

A: No, we have no such plans.

Q: Would CBS comply with Rep. Madden's resolution to require that all questions in broadcast interviews with Iron Curtain leaders be screened by Secretary Dulles?

A: Mr. Madden's resolution came to me by way of the press service late last night and I haven't had an opportunity to study it. I think I understand the intent and I think a dark day is outside the door if this comes to pass. I think the concept would be abhorrent to the government. I certainly think it would be abhorrent to the public. I know that we will do everything we can to make sure it doesn't come to pass. It is just one step from doing it in radio and television to doing it in the press, and I think that it would be a very dark day indeed if we came to this kind of reporting in the free United States.

Q: Aren't you splitting hairs when you draw a distinction between editorial opinion on one hand and analysis on the other?

A: I suppose the answer is that on some occasions yes, but we still feel that it is better to have the objective and to try to hew to the line than to be too concerned about the infrequent merging of the two. It is difficult on occasion, but . . . it is the attitude or the intent as you approach the analysis or approach the job, and I think that the thing is very clear in 99% of the cases.

Q: What would you have said in answer to the President?

A: This would have taken a lot of thinking to have found the right words, and I would prefer not to try to do that as an ad lib statement. . . . I think on the question of the commercial enterprise that you can't have a free press unless you have commercial enterprise. There has to be someone that provides the oil for the lamps of the journalist, and I didn't think that there was anything wrong with being commercial, if you will. . . . I only say I'm sorry I didn't say
it because in retrospect it has taken on much more significance than I thought it had when I first read the statement that was made at the news conference.

Q: Would you care to comment on the rumor that CBS and Westinghouse are merging?

A: One of you called me in New York when that story broke in one of the trade papers. . . . I commented at that time that there was nothing to it, there had been no conversations of any kind, and there has been no change since the date of that statement.

Q: Radio and tv fought hard for their right to film and record the Presidential news conferences. Yet rarely are they broadcast in full on the networks. Why?

A: A matter of news judgment.

Q: What is the matter with pay tv?

A: That is a loaded question. Well, there are two kinds of pay tv that have been talked about. One is the kind that would use the free wave lengths that have been specified for broadcasting as we know it in this country today, and then there is another kind of pay tv that is getting more and more attention these days and that is a form of wired pay tv.

On the former, I have some serious questions about it and on the latter I think it is a matter of a competitive form of service. I think that the public would be short changed if we had pay tv.

I am not at all persuaded in my own mind that if we had pay tv on the air today that the public would go for it, but if the public did go for it, I think they would soon discover that they were then only beginning to pay for what they had been getting free up until that time. I have searched the pleadings of the proponents for the kinds of things that they would bring to the public that the public is not now getting, and I think with the occasional heavy-weight fight and new and special movies not yet made, which might be released through this medium, I can't find anything in the schedule that would change from what they are now getting free.

In other words, I think that the promoters would be hijacking the public into paying for what they are now getting, and to show you how simple this would be from an arithmetic or money point of view, if just one-tenth of the families in this country paid 50¢ each, that is one-tenth of the audience that now views Ed Sullivan every Sunday night paid 50¢ each to see the Sullivan show, this would amount to about four to five times as much income for the show and all the things behind the show as the sponsor is now paying to put on that program, so that you would have in effect one-tenth of the regular viewers of Sullivan tipping the scales completely in the favor of pay television, and the people who could best afford to pay would be setting the pace for the other 90% of the audience, and that in effect would begin to siphon off writers and producers, talent over to the side of pay television, and I think it would be only a very short time before most of your big shows that are now coming to the public free would be on the pay tv schedule if it works. If that happens and your networks as you now know them and your free stations as you now know them are converted, you will have a different kind of service in this country.

I don't think it will be any better and I don't think it necessarily will be any worse except for one thing. I don't know who will step into the breach of the coast-to-coast public affairs and news area. Certainly pay television won't. The operation of the CBS news and public affairs department is about a $7 million bill a year. Now things they have to come from some place. I don't think people are going to pay to see Khrushchev and Tito and Face the Nation and Meet the Press and the other programs that go on in that general area of programming.

I think that they will not pay for them, that there won't be any networks because I don't know who is going to pay the $14 million a year to keep the lines hot, and in that case then I think some thing will be taken out of the fabric of our set, which I think is very important at this particular time in our history, and the serious sociological problem that I see is that I think you threaten the network structure. You take something out that we have had and have used beneficially. I am not now talking about the advertising side, I am only talking about the news and public affairs side. This, I think, is a serious loss to the public, but from the standpoint of the entertainment shows, they will be roughly the same. I would guess, except that you will have to pay for them, and the average family uses its set about five hours a day.

The promoters of pay television are talking about 50¢ a half-hour or 25¢ a half-hour, 50¢ an hour. This is a big bill to foist on the public when they are now getting it for free. And when you talk about getting more culture. I can't think of a promoter who if he had his choice between putting on Sadlers Wells Ballet and Jane Mansfield or Monroe, is there any doubt in your mind what he is going to do? I don't think you are going to get any more culture than you are getting now.

I think you stand a better chance of getting more through the present system, but I speak as a biased speaker.

Q: Do you think people would pay to see Khrushchev on television?

A: I already answered that. No, I think you would have a small percentage of people who would pay, but more importantly, I don't know how many stations would even accept the program for airing, because if they had their choice between that and putting on some sporting event or some class B movie or even a class A movie where they could make more money, I think the choice is just as plain as the day we were born. They would go for the high circulation show and you would not have this kind of programming.

Q: What is the future of color tv?

A: I hesitate to speak on that because I had my face on the cover of the Time magazine, I think, in 1951 predicting it was just around the corner. I think the future is very bright but I hesitate to put the date on the future. Most of you men in this room have seen color shows. When color is good it adds a lot to a program, but it is no substitute for good writing, good production and good ideas. I think eventually we will have most of our programs in color, but the timing is something that I don't think I would care to predict, but just as sure as we are here, some day you are going to have the majority of your schedule, your live schedule at least, in color, and I think you will get more out of it and more information because in many fields of broadcasting or telecasting you can pass more information with color than you can in black-and-white.

This is particularly true in the field of sports because you have the extra identifying characteristic of color. I don't think it will make a great deal of difference in certain kinds of shows, but I think that eventually the major part of your schedule will be in color.

Evinrude's 'Monitor' Tie-ins Prompt Sales Boom—Culligan

BY COMBINING the impact of network commercials on NBC Radio's Monitor with tie-ins sponsored by local retailers on NBC Radio Network affiliate stations, Evinrude dealers in the country "have substantially increased their sales of outboard motors," Matthew J. Culligan, vice president in charge of the NBC Radio Network, reported Thursday.

Commenting on a dealer survey conducted by the affiliates, Mr. Culligan said:

"the unusual success of the Evinrude campaign further emphasizes the potency of the radio medium in boosting sales, especially when there is an energetic merchandising tie-in between the sponsor and the network."

For a 13-week period that started April 12, Evinrude has broadcast five one-minute commercials per week in the fishing roundup segments on Monitor, NBC Radio's weekend service. The segments consisted of interviews with fishing experts at lakes and streams in various parts of the country. The company encouraged its local outlets to purchase commercials in adjacent time periods. These local messages described area fishing conditions and told listeners where Evinrude motors were available locally.

Evinrude dealers across the nation expressed their enthusiasm for the advantages of placing their local commercials adjacent to the network's fishing roundup segments.

A San Francisco dealer reported "tremendous results from the tie-in announcements." From Richmond, Va., came the statement that "the program was a definite success and considerably boosted sales."
Eight Sponsors Sign New MBS Sales Plan

EIGHT national sponsors have signed time purchase contracts with MBS within the three-week period following release of the network's "Triple Advantage Plan" based on its new, expanded news programming schedule.

Wendell B. Campbell, RKO Telerik Pictures Inc., vice president in charge of MBS sales, said last week these clients are the Beltone Hearing Aid Co., the Equitable Life Assurance Society of the U. S., Florists Telegraphic Delivery Service, GMC Truck Division of General Motors Inc. [BFT, July 5]; Liggett & Myers Tobacco Co., S. C. Johnson & Son; Sleep-Eze Co. and Tee-Pak Inc.

The first two contracts to become effective are those for Tee-Pak and Liggett & Myers. The latter, through Dancer-Fitzgerald-Sample, New York, has ordered a weekend saturation campaign via network breaks and participations in the Friday evening top-rated Counter Spy network adventure feature, in behalf of L&M filter tip cigarette products. The campaign will begin this week and involves newscasts.

L&M purchased network break periods following MBS news programs at 7:30 p.m. Tuesdays, 6:30 and 7:30 p.m. Sundays and at 5:30, 6:30 and 7:30 p.m. Sundays. In addition, the sponsor obtained the network break periods Monday and Friday following the 11:30 a.m. weekday morning new feature and preceding the network's Queen For A Day broadcasts. Weekend programs for L&M will be 4:30 p.m. Saturday and 3:30 and 4:30 p.m. Sunday newscasts.

Tee-Pak, Chicago manufacturer of casings for packaged meats, ordered a 30-spot campaign throughout this month in behalf of national hot dog month, Wilson, Saylon, Wade Inc., Chicago, is the agency.

Also starting last week was a campaign by S. C. Johnson & Son for 40 twenty-second identification spots following newscasts on five consecutive weekends, starting Friday. The product to be advertised is Johnson's new insect repellent, "Off!" The Johnson agency on this product is Foose, Cone & Belding, Chicago.

A saturation campaign involving 100 eight-second identification spots each week following newscasts has been ordered by Equitable Life Assurance to start Aug. 31. This campaign is set for an initial six-week run with options for renewals. Equitable's agency is Kenyon & Eckhardt, New York.

Florists Telegraphic Delivery Service, through its agency, Grant Adv., New York, has ordered 20-second network chain break spots following newscasts on a one-weekly basis for the month of Aug. 20.

The board of governors of the ABC Television Affiliates Assn. will meet July 17 at the Beverly Wilshire Hotel. The affiliates' board and network executives will meet jointly July 18.

The general managers and program managers of all ABC-TV affiliates carrying the new Kaiser Industries' Maverick program (see story, page 38) have been invited to a July 19 conference at the Warner Bros. studios in Burbank, Calif. Kaiser and Warner Bros. will be hosts.

WHDH-TV Signs For ABC-TV

ABC-TV next November expects to have "live vhf coverage" in the top 20 tv markets. The network made this claim last week in announcing that WHDH-TV Boston will join ABC-TV as a primary affiliate in late fall when WHDH-TV goes on the air (probably in November). Next season ABC-TV anticipates it will have live vhf primary affiliate coverage in the top 25 retail markets, representing more than 25.1 million homes, or 62.3% of U. S. tv homes. WHDH-TV is licensed to WHDH Inc., owned by the Boston Herald-Traveler.
NOW TELECASTING ON

FULL POWER
100,000
WATTS

IN ST. JOSEPH, MISSOURI

It's the biggest news for the St. Joseph, Missouri, 37 county area since the Pony Express . . . KFEQ-TV, St. Joseph's only television station, has now completed television's unbeatable combination . . . 100,000 watts maximum power, television's most efficient channel 2, and an 810 foot tower.

Over 888,100 people will now receive KFEQ-TV's stronger, clearer picture. This superior picture plus a programming powerhouse that includes three great networks . . . CBS-TV, ABC-TV and NTA Film, popular local shows, top syndicated programs and famous feature films. It all adds up to increased selling power for you in this four state market. See your Blair representative for further details.

CHANNEL 2 — CBS — ABC — NTA

KFEQ-TV

ST. JOSEPH, MISSOURI
A KENYON BROWN STATION

FORD WINS NOMINATION TO FCC, DOERFER STEPS IN AS CHAIRMAN

PRESIDENT Eisenhower last week nominated a former FCC career lawyer to be the seventh member of the FCC, replacing retired FCC Chairman George C. McConnaughey, and at the same time named Comr. John C. Doerfer as the new chairman.

Frederick W. Ford is the former chief of the FCC hearing division, who resigned in 1953 to join the Dept. of Justice. He was nominated for a full seven-year term, running to 1964.

In assuming the chairman's role last week, Mr. Doerfer said he proposed to let the free play of competition reign in broadcasting, warning that broadcasters cannot be for free enterprise one day and for government protection the next.

COMMISSIONER-TO-BE IS OLD HAND AT FCC

FREDERICK W. FORD, a career FCC lawyer who carried the ball for the Commission in two notable cases—the G. A. Richards case and the ABC-United Paramount Theatres Inc. merger—was nominated to a commissionership by President Eisenhower last week.

The nomination, submitted to the Senate Tuesday, is expected to be the subject of early hearings before the Senate Commerce Committee. At week's end no date had been set for the 48-year-old native of West Virginia to appear.

Confirmation is expected without trouble, according to Washington sources, since Mr. Ford has the backing of his Congressional delegation and Republican party headquar ters.

Mr. Ford, who served in various legal capacities in the FCC from 1947 to 1953, since January has been Assistant Deputy Attorney General, serving under Deputy Attorney General William P. Rogers. He has worked mainly in the field of Congressional liaison. Before that he was first assistant to the Assistant Attorney General in charge of the Office of Legal Counsel, serving under J. Lee Rankin, now Solicitor General of the United States.

Mr. Ford left the Commission in 1953 for the Dept. of Justice. At that time he was chief of the Hearing Division of the Broadcast Bureau, having been the first appointee to that post with the reorganization of the FCC in 1951.

He left several months after FCC General Counsel Benedict P. Cottone had resigned and before Warren E. Baker, the present FCC general counsel, was named to the post. Mr. Baker had been mentioned prominently in recent weeks for the FCC vacancy.

The genial, soft-spoken Mr. Ford—who's name has been submitted for the seven-year term beginning July 1, succeeding Mr. McConnaughey now in private practice—was born in 1909 in Bluefield, W. Va., the son of George M. Ford, state superintendent of schools. He received an A.B. degree from W. Virginia U. in 1931, and an LL.B. degree in 1934. After serving for five years as a junior partner in the Clarkburg, W. Va., law firm of Stathers & Crantrall, he joined the Federal Security Administration in Washington in 1939 in the office of the general counsel, specializing in old age and survivor's insurance work. In February 1942 Mr. Ford joined the Office of Price Administration, engaging in legal work in connection with suspension proceedings. In September of that year he joined the U. S. Army Air Corps, serving in the Air Force Training Command as chief of enlisted personnel in Montgomery, Ala., and Fort Worth, Tex. He was demobilized in 1946 as a major, returning to OPA.

Mr. Ford's FCC career began as an attorney in the review section of the General Counsel's office. He noted last week that during this period, the Commission was not reversed even once by the courts. In 1950 he was assigned to be Commission counsel in the Richards case. This involved FCC charges that Mr. Richards' licenses should be revoked because of his broadcasting of allegedly biased news. The proceedings took three years and were terminated when Mr. Richards died in 1951.

Mr. Ford was named first chief of the Hearing Division of the newly formed Broadcast Bureau in 1951. In 1952 he became responsible for representing the Bureau in the 18-month ABC-UPT merger proceeding. That case is considered an historic milestone in FCC policy history in the sense that the Commission held, as a matter of policy, that prior antitrust violations do not automatically bar an applicant from broadcast licenses.

Mr. Ford lives with his wife, the former Virginia Lee Carter, and 12-year-old daughter, Mary Carter, in a remodeled Colonial house in the old port section of Alexandria, Va. Mr. Ford's single, consuming hobby is restoring this house to its 18th Century appearance. This interest in colonial architecture and history includes membership in the Alexandria Assn. (an historical society), of which he was president for three years, and the Alexandria Old Town Civic Assn. He also is an active member of the Alexandria Little Theatre and is a vestryman of Christ Church, Alexandria.

He is a member of Sigma Chi social fraternity; Phi Delta Phi, legal fraternity, and Scabbard & Blade (ROTC honor society). He was a member of the editorial staff of the Law Review at law school. He is a member of the American Law Institute.

THE NEW CHAIRMAN


THE NEW COMMISSIONER


NO TIME LIMIT

CHAIRMAN Doerfer's commission as chairman has no tenure. The order, a simple scroll, reads:

"Order pursuant to the provisions of the Communications Act of 1934, I hereby designate John C. Doerfer as chairman of the Federal Communications Commission."

/ Dwight D. Eisenhower/
include WJAC-TV

if you want a schedule
with a top "Hi-Q"

Hi-Quality
with 41 key counties in this Southwestern Pennsylvania Marketing Area

Hi-Quality
in 20 of these 41 counties WJAC-TV reaches 80 to 100% of TV homes

The one key to Pennsylvania's 3rd TV Market

OVER A MILLION TV HOMES . . . and WJAC-TV is the one station that can deliver maximum coverage of this vital marketing area. WJAC-TV reaches into 63% of these TV homes . . . and holds viewer preference with outstanding programming. Latest ARB study in the Johnstown-Altoona area alone shows WJAC-TV with 24 out of the 25 top night-time shows. If you have something to sell, in Southwestern Pennsylvania . . . showcase it on WJAC-TV . . . the station with that remarkable Hi-Q!

call your KATZ man for full information about
DO YOU WANT TO REACH WOMEN?

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Jerry Givens
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WINNER TAKES (almost) ALL...

21 of the 24 top Pulse rated radio shows in Los Angeles are heard on KNX. That's another reason why Southern California's #1 radio station is the CBS 50,000 watt

KNX, LOS ANGELES

GOVERNMENT CONTINUED

the West Virginia Bar, the Federal Bar Assn., and the American Bar Assn.

Mr. Ford was most active in Republican politics in his West Virginia days when he served as president of the Harrison County Young Republican Club and on the executive committee of the Harrison County Republican Club.

NEW CHAIRMAN STRESSES FCC'S ROLE AS REFEREE

JOHN C. DOERFER, an FCC commissioner since 1953—and the first appointed by President Eisenhower—took over as the eighth chairman of the Federal Communications Commission last Monday and reiterated his determination to keep the FCC out of the economics of broadcasting.

"The FCC was set up to insure that radio and TV stations don't interfere with each other," Mr. Doerfer stated last week. "The government should not put its heavy finger on the scale of economic forces to save a broadcasting facility."

Mr. Doerfer is credited with being the author of the Commission's March report in the Cleveland, Tenn., case. This held that the FCC does not have the authority to weigh economic factors in determining whether or not to grant a broadcast application (B&T, March 25).

It is this attitude, also, which is understood to be the basis for Mr. Doerfer's opposition to deintermixture. It is the Wisconsin Republican's position that the Commission's deintermixture moves are based on protection to uhf stations. This is wrong, Mr. Doerfer feels—although he quickly added that he doesn't think any actions will be reversed just because he is chairman. "I have only one vote just the same as any other commissioner," he explained.

The FCC earlier this year moved to delete the single vhf channel in Peoria and Springfield, Ill.; Evansville, Ind., and Fresno, Calif. It also proposed to delete the two vhf channels in the Albany-Schenectady-Troy, N. Y., area, but two weeks ago it proposed further rule-making to place an additional vhf in the area to make it predominately vhf.

Mr. Doerfer has maintained that the removal of vhf channels will result in the loss of tv service to people outside the main community. This is because, he has declared, vhf does not extend coverage as far as vhf does.

Mr. Doerfer expressed the hope that the courts would "speedily" determine the legality of the deintermixture moves.

There will be no startling innovations under his chairmanship, Mr. Doerfer declared. He expressed the desire to carry out the "intent" of the Communications Act, and to let the "forces of competition" rule.

"It is free competition that has made this country great," he said. "Free enterprise and freedom of speech have given the American people the highest standard of living and made them the best informed in the world."

The new chairman sounded one note of warning: "You can't be for free enterprise one day and pinch for government controls the next. Free enterprise is a 24-hour-per-day job. My feeling is that there should be as little regulation as possible and to let the genie of the American businessman come to the fore."

As to Congress and its mounting interest in broadcasting and the FCC, Mr. Doerfer said:

"We owe proper deference to congressmen and the committees of Congress, but we owe a greater allegiance to the law and to the whole of Congress. If there are questions regarding what we have or haven't done by Congressional law."

Mr. Doerfer was reluctant to discuss the NBC-Westinghouse exchange of stations case—which is the subject of an antitrust suit by the government against RCA-NBC.

"The courts will decide whether this is monopolistic or not," he said. "It's a difficult matter. Broadcasting is not the same as a commodity; the circumstances vary from case to case." It was Mr. Doerfer who wrote a forceful justification for the Commission's approval of the station swap, insisting among other things that the Commission's action did not bar the Justice Department from acting if it felt an antitrust violation was involved.

Chairman Doerfer's staff will consist of those who worked with him as a commissioner plus the addition of an administrative assistant, not yet chosen.

The chairman's office will comprise the following: Evelyn F. Eppley, legal assistant; James B. McElroy, engineering assistant; Patricia C. Siemien, confidential assistant; Mary L. Moose and Mattie P. Henderson, secretaries.

KUDOS FOR EX-CHAIRMAN

FORMER FCC Chairman George C. McConnaughey, who retired June 30 from government service, was on the receiving end of commendations last week by Congressional well-wishers. Fellow-Ohioans, Sen. John O. Bricker (R) and Rep. Clarence Brown (R) lauded their fellow-Buckeye; Rep. Oren Harris (D-Ark.), chairman of the House Commerce Committee, expressed best wishes.

Appropriations Bill Signed Giving FCC $8.3 Million

THE PRESIDENT last Saturday signed into public law the Independent Offices Appropriation Bill containing FCC and Federal Trade Commission funds for the forthcoming fiscal year which are slightly more than those approved last year, but less than what the Administration wanted.

The FCC got $8,300,000 instead of the $8,950,000 requested. The Commission also will, for the first time, have to spend $455,000 of its total appropriation on a new employee retirement fund. Besides, it is obliged to finance the special network study authorized last year with this year's monies.

The Trade Commission got $5,950,000 for fiscal 1958 instead of a requested $6,-250,000.
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You're in good company when you join the nation's smartest time-buyers who confidently select WGN to sell millions of dollars worth of goods for top-drawer clients.

1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.
GOVERNMENT CONTINUED

FCC, RADIO-TV DRAW HILL INTEREST

- Moulder charts probe of FCC as Harris criticizes agency
- Potshots rap coverage on Khrushchev-Tito, civil rights

RADIO, television and the FCC were prominently featured in activities on Capitol Hill last week as Congress stepped up its actions with adjournment near. Among the developments:

- Rep. Morgan Moulder told B&B the areas his subcommittee plans to look into in its investigation of the FCC—which will be first on the list (this page).
- Sen. Jennings’ “clean elections bill,” which provides broadcasters relief from demands of “split-ter” candidates for equal time, was approved by the Senate Rules Committee (page 60).
- Sen. Jackson introduced his promised “leak” legislation, plus a bill making it a crime to try to influence commissioners (page 60).
- Rep. Harris expressed “amazement” at the FCC’s toll tv stand (page 61).
- Congressmen took CBS to task for presenting Communist leaders on U. S. radio and television. Rep. Madden proposed a resolution to require State Dept. pre-screening of interview questions (page 62).
- Sen. Russell accused radio-tv of a campaign of deception in reporting civil rights legislation (page 61).

REP. Moulder Outlines FCC Inquiry High Spots

THE FCC and its commissioners, blasted in recent weeks by members and committees of Congress and on the firing line generally for over two years, can brace for a “complete and thorough” investigation to start almost immediately, with hearings targeted for October.

Rep. Morgan M. Moulder, chairman of a House Subcommittee (of the House Committee) on Legislative Oversight, said last week that the FCC would definitely be the first order of business for his group (which will investigate all government regulatory agencies), with an active organization working “within three weeks.” He emphasized that the FCC will be first “not because we are singling it out, but because we have to start somewhere.”

Work of the subcommittee promises to make national headlines, observers who are close to the committee feel. Some of the FCC activities which the subcommittee definitely will look into. Rep. Moulder indicated, are:

- The grant of ch. 5 in Boston to WHDH-Herald-Traveler “very thoroughly.” This case is “certainly one that we will look into,” he said.
- Leaks of information about how the Commission has voted in contested cases. (The FCC feels that it has solved this problem by announcing staff instructions immediately after a vote is taken).
- Swap of the NBC stations in Cleveland for Westinghouse radio-tv stations in Philadelphia (presently the subject of a government antitrust suit).
- Discrimination in the grant of scarce facilities.
- Practicability of laws protecting locally-owned tv stations from “coercion” in negotiating new contracts with networks.
- Possible use of political influence, or political friendships, to gain favorable action.
- The long-standing bid of daytime stations to gain longer and more definite broadcast hours.
- Rules of the FCC, which in effect, grant “monopolies” to manufacturers of specified broadcast equipment.
- FCC plans regarding the authorization of pay tv (Rep. Moulder feels that under present laws the FCC does not have the authority to authorize even a test for pay tv).
- Protection granted to clear channel stations at Rep. Moulder feels, “the expense of local outlets.”
- Independence and bi-partisanship of the Commission.
- Relationships of the Commissioners with members of the industry.

Undoubtedly many other FCC policies, actions and lack of action will come to the attention of the committee during its investigation and the subsequent hearing. The investigators are expected to consider these matters as they arise.

Rep. Moulder expressed concern over the FCC’s “alleged” failure to thoroughly investigate charges of political and financial influence brought to bear in the Boston case. He feels it is the function of the FCC to carry out “behind the scenes” investigations of such matters.

The Congressman hinted at one reason why the FCC is number one on the committee’s list when he stated: “Radio and television have far more impact and influence over the American public’s way of thinking, opinions and life than the movies ever had. They are very important to our country in shaping public opinion.”

The committee has received far more complaints concerning the FCC than any of the other agencies it plans to investigate. “There seems to be more public interest in the complaints that we have received regarding the FCC than those involving other agencies,” Congressman Moulder admitted.

Among the Congressmen who have called on the Oversight Subcommittee to investigate the FCC are Rep. John D. Dingell (D-Mich.), an outspoken critic of the Commission and several of its members [B&T, June 3], Rep. Henry S. Reuss (D-Wis.) and Rep. William Bray (R-Ind.) [B&T, June 10], Rep. Emanuel Celler (D-N. Y.) [B&T, June 24] and Rep. Harris. Rep. Dingell said he has a “stack of files” to turn over to Mr. Moulder, which the committee has not received, as yet.

The committee already has secured from the FCC and other agencies complete sets of
laws, rules, regulations and policies governing their functions.

Rep. Moulder admitted that he is a stranger to the communications industry. "I'm not very well informed yet, but we [committee members] are going to be," he said. He plans to write letters to other members of Congress, networks, stations and all attorneys practicing before the FCC for suggestions, complaints, praise and/or any help they can offer the committee. He also is seeking suggestions from other interested parties.

"Politics? None whatsoever, absolutely not," Rep. Moulder emphasized in stating his subcommittee is definitely not a "political voyage." He indicated there is a strong possibility the Subcommittee on Legislative Oversight eventually will become a standing committee of the House if the present venture is successful.

Rep. Moulder's subcommittee was established last March at the suggestion of House Speaker Sam Rayburn (D-Tex.), former chairman of the parent Commerce Committee. The Speaker requested an investigation of all government regulatory agencies to determine "whether or not the law as we intended it is being carried out or whether a great many of these laws are being repealed or revamped by those who administer them."

Rep. Oren Harris (D-Ark.), chairman of the parent committee, appointed the Subcommittee members last March and the House voted $250,000 for the investigation in April. In addition to Chairman Moulder, other members of the subcommittee are Democrats John Bell Williams (Miss.), Peter F. Mack Jr. (Ill.), John J. Flynt Jr. (Ga.) and John E. Moss (Calif.); Republicans Joseph P. O'Hara (Minn.), Robert Hale (Me.), John W. Heselton (Mass.) and John B. Bennett (Mich.). In addition, Rep. Harris and Charles A. Wolverton (R-N.D.) are ex-officio members with voting privileges.

Members of the subcommittee staff who already have been selected are Baron J. Shacklette, chief investigator and formerly compliance enforcement chief for the now-defunct War Assets Administration; Herman Beasley, now with the parent Commerce Committee, staff coordinator; Henry St. John Fitzgerald, assistant U. S. District Attorney for Virginia; Mary Louise Ramsey, legal analyst for the Library of Congress and considered an expert in the drafting of legislation; Joseph T. Colon Jr., recent Harvard graduate, and Helen Kayser, clerical assistant to the subcommittee.

Announced earlier was the appointment to Congress, he was a circuit court judge for Missouri's 18th judicial district.

Perhaps Rep. Moulder is best known for his work on Rep. Francis Walter's (D-Pa.) House Un-American Activities Committee. In legislative endeavors, the Missouri congressman favors the natural gas bill now under consideration by the Commerce Committee; "vigorously opposes" foreign aid; has introduced veterans security bills during the past three sessions of Congress; introduced a bill to lower social security age for women to 60; favors coverage of House hearings by radio-tv.

However, as head of the first Congressional committee to investigate the FCC since 1943, all of his past accomplishments in Congress are likely to be overshadowed.
of Dr. Walter M. W. Splawn, former Interstate Commerce Commission chairman and at one time president of Texas U., as chief consultant. Rep. Moulder said that he hoped to appoint a chief counsel this week and also still to be hired are three lawyers, three investigators and an engineer. Offices have been established at 4 Independence Ave., Washington.

One of the first reactions of Mr. Shacklette was: "Will we ever get to the bottom of the complaints (regarding the FCC)?" He said that in fairness to the agency under investigation, his job would be easier without so many complaints, which makes it hard to be objective. Also a newcomer to the radio-television business, Mr. Shacklette feels that if all the complaints are thoroughly investigated, the subcommittee will run out of time and money.

The last Congressional investigation of the FCC, in 1953, was headed by then Rep. Eugene Cox (D-Ga.), who later resigned and was replaced by Rep. Clarence F. Lea (R-Calif.), James L. Fly, chairman of the Commission at that time, charged the investigation was the work of the "radio monopoly and Wall Street interests."

**LIBEL, EQUAL TIME RELIEF APPROVED BY SENATE UNIT**

The Senate, after a two-weeks, free networks and stations from demands for time by splinter or minority candidates for President and Vice President. To be eligible for equal time, candidates or their parties must have received a minimum number of votes in the last general election.

As the bill is an amendment of Sen. Thomas C. Hennings (D-Mo.), "clean elections bill" (S 2150) and incorporates several features of other similar bills, the minimum number of votes required for equal time was not announced. However, Sen. Hennings' bill required that, for a candidate to be eligible for equal time, he must (1) be the nominee of a political party which received at least 4% of the popular vote in the last election; (2) be supported by petitions signed by at least 1% of the total popular votes cast in the preceding Presidential election, or 200,000, whichever is smaller; (3) be an incumbent of any elective federal or statewide office; (4) be a former nominee for President or Vice President at any prior convention of his party.

[The amended bill is reported to follow these same requirements for a Presidential candidate to meet the equal time requirement.]

The bill also would amend Sec. 315 by granting immunity to the broadcaster from either civil or criminal action resulting from a defamatory statement made by a legally-qualified candidate during a political broadcast. The immunity, however, ceases if the broadcaster, his agent or employee participates in the broadcast "willfully, knowingly and with intent to defame."

An overall increase in the amount of money a party or candidate for federal office may spend in an election is included in the bill and it would provide a closer check on funds collected and spent. The bill would:

1. Permit national committees to spend approximately $12 million a year (present maximum is $3 million) under a formula based on 20 cents a vote multiplied by the number of votes cast in the last Presidential election.

2. Permit candidates for senator or representative-at-large to spend $50,000, or an amount equal to 20 cents a vote for all votes cast for that particular office in the preceding general election, plus 10 cents a vote for all votes in excess of 1 million. The present ceiling for senators and representatives-at-large is $25,000.

3. Permits candidates for the House, now limited to $5,000, to spend $12,500 or an amount based on the same formula for senators.

The ceilings would be revised regularly on the basis of total votes at succeeding elections. Public disclosure of all campaign contributions and expenditures in races for federal offices would be required. The Comptroller General would be responsible for screening campaign financial reports and reporting law violations.

Sen. Hennings, chairman of the Rules Committee, said that he was not entirely pleased with my view, it is too weak in several respects," he said, without elaborating. However, the chairman had requested an overall limit of a $10,000 contribution from a single individual. Instead, the provision adopted is the same as existing law—$.5,000 contribution to any one candidate or committee, but no limit on the number of contributions might be made. The bill also provides a credit for income tax purposes up to one half of the amount contributed.

The bill's author said that if civil rights legislation, scheduled to be considered this week by the Senate, permits actions on the election bill during this session of Congress, he will press for early action next January.

The senator said that the committee approved the measure, despite differences within the group over some provisions, as the best measure that could presently be drafted. He said it would go a long way toward eliminating the present "archaic" election law. Primary elections—as well as general elections—are covered by provisions of the bill.

Sen. Hennings did not give a breakdown of how the individual committee members voted on the bill, but Sen. Carl T. Curtis has been active in legislation to curb the campaign activity of labor unions—a subject not covered by the amended legislation. The other dissenter reportedly was Democratic Sen. Herman Talmadge (Ga.).

Other members of the committee are Democrats Carl Hayden (Ariz.), Theodore Green (R. I.), Mike Mansfield (Mont.) and Republicans John Sherman Cooper (Ky.), Jacob Javits (N. Y.) and Clifford P. Case (N. J.), a replacement for the late Sen. Joseph McCarthy of Wisconsin.

**BILLS BY JACKSON HIT AT LEAKS, INFLUENCE**

Two bills were introduced in the Senate last week—both affecting the FCC—by Sen. Henry M. Jackson (D-Wash.) as a direct result of a subcommittee investigation of leaks in federal regulatory agencies.

The first bill (S 2461) would make un-launched disclosure of how members of federal agencies have voted, or are planning to vote, or recommendations made by staff members a crime. Under the second bill (S 2462), attempts to "influence any adjudication" without notifying all parties involved would make a crime. Penalty for violation of either would be up to a year in jail and a $500 fine.

Sen. Jackson is chairman of the Senate Subcommittee on Investigations which investigated the leak of a Federal Civil Aeronautics Board grant of airline service from New York to Miami. In addition to the FCC and CAB, the bills also would apply to the Federal Trade Commission, Interstate Commerce Commission, Securities & Exchange Commission and Federal Power Commission.

The heads of all these agencies testified before Sen. Jackson's group and none of them expressed an objection to the legislation [B&T, June 10]. All of the agencies have administrative rules prohibiting the advance disclosure of information or decisions, but only the FTC provides a criminal penalty for disclosure of "leaks."

"I feel very strongly that the rules and regulations in these various agencies are not adequate," Sen. Jackson said in introducing the two bills. He said that although the agencies have rules which attempt to prohibit an individual from attempting to influence decisions in adjudicatory matters, "there are no criminal penalties protecting the commissioners from [these] attempts."

Sen. Jackson said that "in the exercise of their judicial functions, the members of these regulatory agencies are entitled to the same immunity which, by long established custom and tradition, is given to the judiciary. This immunity will provide a better climate for these officers in reaching fair and just decisions."

"The second bill I am introducing merely prohibits anyone, with intent to influence any adjudication, from making any oral or written presentation on any question of law or fact to any member, officer or employee, without giving notice to all interested parties. The bill in no way curtails any interested party from presenting his views to the commission and to the board, providing that all parties are first advised. It is only fair and just because it relieves the
commissioners from undue influence.”

After the hearings on the CAB leak closed early last month, Sen. Jackson promised to propose the legislation he introduced last week. All of the agencies involved reportedly helped in drafting the bills. The senator’s committee expects them to reach the Senate floor before the present session of Congress adjourns (sometime in August) with little opposition anticipated.

Co-sponsor of the bill regarding leaks was Sen. John L. McClellan (D-Ark.) and Sen. Lyle Yarborough (D-Tex.) joined the two in sponsoring the second bill. They were referred to the Committee on Judiciary.

RUSSELL CHARGES RADIO-TV, PRESS WITH BIASED REPORTS

SEN. RICHARD B. RUSSELL (D-Ga.) last Wednesday accused radio, television and newspapers of “abuse of the constitutional guarantee of freedom of the press” through a “campaign of deception” about the real effects of pending civil rights legislation.

The Senate’s second-ranking member in length of service charged the true purpose of the bill has been clouded under a “smoke screen” of “propaganda.” “The press, the radio and television consistently parroted this propaganda line [that the bill is designed to insure Negro voting rights],” he charged.

REP. HARRIS ‘AMAZED’ AT FCC TOLL TV STAND

An “amazed” House Commerce Committee chairman last week asked the FCC what it meant by stating that it has decided it has authority to authorize pay tv without a formal opinion.

In July 1 letter to FCC Chairman John C. Doerfer, Rep. Oren Harris (D-Ark.), chairman of the powerful House Commerce Committee, virtually told the FCC not to do anything further on toll tv until it has set down once and for all its powers to approve such a service under the broadcasting provisions of the Communications Act.

Coincidentally, International Telemeter Corp. told the FCC last week—in the first response to the Commission’s May 23 further notice questions—that it is starting a wireless toll tv service and is actively seeking franchises (see story, page 80). It also claimed that tests are not required; that the Commission should immediately authorize pay tv on broadcast frequencies so that the public can decide.

Deadline for comments on the FCC’s questions regarding proposed authority to conduct tests of the various systems of pay tv is today (Monday). July 22 is the deadline for replies.

Last week the FCC again turned down requests for extensions of the July 8 deadline. It denied petitions by WMAL-TV Washington and by KTRV-TV Little Rock.

The target of Rep. Harris’ letter last week was that part of recently-departed Chairman McConnaughey’s June 18 reply to an earlier inquiry by Mr. Harris which stated that the Commission has decided on the basis of material submitted that it has legal power to authorize pay tv. But, the letter continued, there was no formal opinion and the FCC had not prepared a legal conclusion in writing.

Referring to this paragraph, and that included in the May 23 Notice of Further Rule Making, Mr. Harris said it seems to him a “shocking disregard of the rights of interested parties and the rights of the general public as well.”

He said it seems to violate the Administrative Procedure Act.

It is understood that the FCC does have a staff legal memorandum on the legal aspects of this situation, but felt it was not necessary to issue it since the hearing is not yet concluded.

ITC, in its pleading in answer to the FCC’s May notice, held that the Commission should forthwith approve broadcast toll tv. “In the final analysis, it said, “there is only one true test as to public acceptability of a new product or service—the test of the market place.”

On the basis of its present plans, ITC said, it estimates it can provide a total wired service at a cost of $100 per home. This will include a three-channel service, it noted. Where communities already are served by community tv services, ITC said, it has developed a pay-as-you-see attachment which can be installed at a cost of $50 per home.

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GOVERNMENT CONTINUED

CBS-TV UNDER FIRE FOR RED INTERVIEWS

- Madden proposes screening
- Ike, broadcasters say "no"

CONGRESSIONAL criticism was the order of the day for CBS and Edward R. Murrow last week as Rep. Ray J. Madden (D-Ind.) introduced a resolution in the House stating that in the sense of the House "no radio or television broadcast should be permitted ... if such broadcast consists of an interview with any official of the Union of Soviet Socialist Republics or any other Communist or Communist-dominated government, unless, prior to such broadcast, the questions to be propounded to such official representatives have been submitted to, and approved by, the Secretary of State."

The resolution, which was referred to the Committee on Interstate & Foreign Commerce, was accompanied by a speech in which Rep. Madden denounced the CBS interviews of Russian Communist Boss Khrushchev and Yugoslavian Communist Boss Tito [BT, July 1] as a "well prepared effort to mislead the people of the world concerning the real truth of the Communist menace." Khrushchev appeared over CBS-TV's Face the Nation June 2, while Tito was interviewed by Edward R. Murrow on See It Now June 30.

Other Congressmen took the opportunity of the Madden resolution to hit at CBS and Mr. Murrow. Rep. Thomas P. O'Neill (D-Mass.) declared that though the Russians "...may the Voice of America ..." CBS allows their Communists to come into this country, through their leaders, and speak before 20 million of our people." Rep. Steven B. Derounian (R-N. Y.) asked whether Rep. Madden's resolution might not put Mr. Murrow "out of business ...[he] seems so proud of his Communist dictator first on television."

At his Wednesday press conference President Eisenhower refused to support the concept of government clearance for tv interview questions. Mr. Eisenhower felt that such restrictions could serve no useful purpose. He stated that such restrictions would align us with those governments in which there are no democratic processes as we know them. Mr. Eisenhower pointed out that our free press and access to knowledge is guaranteed by the Constitution.

NARTB President Harold E. Fellows last week termed the Madden proposal "a gratuitous insult to broadcasters" and a "threat to free speech." He said radio and tv newsmen have a responsibility to keep the American people informed and have repeatedly shown their ability to discharge this responsibility in the best traditions of American journalism. "The idea of any kind of government pre-censorship of news in peacetime is repugnant to the most fundamental American concepts," Mr. Fellows added.

At his National Press Club talk the day following the introduction of the Madden Resolution CBS President Frank Stanton also attacked the idea, saying "a dark day" is imminent if any such resolution is adopted.

Meanwhile, CBS reported a brisk sale for the film of the Murrow interview with Marshall Tito. Leslie T. Harris, vice president and general manager of CBS-TV Film Sales, announced that the See It Now production has been sold for retelcast to WPX (TV) New York and six foreign stations or networks.

Hearings Set to Open Thursday
On NARBA, Mexican Agreement
PUBLIC hearings on the North American Regional Broadcasting Agreement and a separate broadcasting treaty with Mexico are scheduled for a Senate Foreign Relations subcommittee on Thursday with Sens. J. W. Fulbright (D-Ark.) chairman, Mike Mansfield (D-Mont.), Wayne Morse (D-Or.), William F. Knowland (R-Calif.), and George D. Aiken (R-Vt.).

Hearings were held on NARBA in 1953, but no action was taken. The Mexican agreement was transmitted to the Senate last March.

Testimony is expected to come from Comr. Rosel H. Hyde; Hollis Seavey, executive director, Clear Channel Broadcast Service; a representative of KFMB San Diego, Calif. (540 kc); Ray Livesay, WBAL Mattoon, Ill., chairman of the Daytime Broadcasters Asn., and Ben Cottone, DBA counsel.

Meanwhile, the FCC finally replied to Sen. Morse's lengthy letter of May 20 in which, among other queries, he asked why the Commission had failed to make a decision on whether to permit daytimers to broadcast from dawn to dusk, or five a.m. to seven p.m., whichever is earlier or later [BT, May 27]. The Commission's 20 page response pointed out that it was desirable first to resolve the clear channel proceedings.

14 Transfers Authorized

FCC last Wednesday authorized 14 transfers of control and license assignments.

The biggest was the assignment of WILD Birmingham, Ala. (850 kc with 10 kw daytime), to Bartell Broadcasters Inc. for $335,000. Bartell operates WOKY Milwaukee, KRUX Glendale Ariz., WBMS Boston, KCBQ San Diego, and WAKE Atlanta. Bartell recently sold WAPL Appleton, Wis. Comr. Bartley dissented against the latest acquisition and recommended a hearing letter.

Another sale involved the transfer of control of WNAV-AM-FM Annapolis (1430 kc with 1 kw) to the Washington Broadcasting Co. for $91,000. Washington Broadcasting also owns WOL-AM-FM Washing ton.

Miami Protest Dismissed

PROTEST against a transmitter move of ch. 10 WPST-TV Miami to North Miami, filed by WKAT Inc. (unsuccessful applicant for that vhf channel) was dismissed by the FCC June 24, with Comr. Hyde abstaining and Comrs. Bartley and Craven dissenting. The Commission granted the move May 1.
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- Remote tuning controls and reference tuning cavities in both transmitter and receiver.
- High-quality fully isolated receiver monitor — slope detector transmitter monitor.
- Only 4 compact units—less than 50 lbs. each.
- 5925-7425 mc utilizing wideband waveguide plumbing.

These are just a few of the significant advantages of the KTR-1000G.
For full information, please call or write Dept. 6120.

RAYTHEON MANUFACTURING COMPANY
Commercial Equipment Division • Waltham 64, Mass.

Raytheon television microwave relays outsell all other makes.
AT&T Procrastination Scored by John Boler

JOHN W. BOLER, president of North Dakota Broadcasting Inc. (KBMB-TV Bismarck, KXJB Fargo-Valley City, and KCJB Minot, all North Dakota, in "a statement of proposed evidence" last week told the FCC that American Telephone & Telegraph Co. in 1953 stalled on replying to his letter requesting confirmation of the firm's lack of plans to build program transmission facilities between Minneapolis and Bismarck.

Because of this, he said, North Dakota Broadcasting was subsequently unable to convince the FCC of its need for private microwave facilities, lost money and time for those already planned, and ultimately paid some $364,000 in a two and a half year period for last minute AT&T services. He added that equivalent private microwave services, had they been set up by North Dakota Broadcasting, would have only cost the firm some $90,000 for the same two and a half years.

Furthermore, he noted that since last May AT&T finally offered new tariffs which all but compensated for the first written. Specifically, Mr. Boler said the new charges cost his company an estimated $54,000 on a 24-hour day basis instead of about $136,000 per year on an eight hour day basis.

This was one of the strongest statements yet filed for the record of the Commission's continuing hearing on use of the spectrum above 890 mc. [B&T, May 27]. Testimony and sworn statements from a wide variety of broadcasting and non-broadcasting interests remains scheduled through this month, and also next autumn.

Rep. Mills Would Tighten Tax Law on Station Sales

The FCC's new policy in tightening its requirements for tax relief certificates in the sale of radio-stv stations will be incorporated into law if a bill introduced by Rep. Wilbur D. Mills (D-Ark.) is passed by Congress.

The bill (HR 3831), which amends several sections of the Internal Revenue Code, would close a tax loophole which has aided multiple owners in the sale of stations.

Rep. Mills, who heads a House Ways & Means subcommittee, has led the investigation into Sec. 1071 of the Internal Revenue Code. Sec. 1071 permitted the FCC to issue tax relief certificates to multiple owners who sold their stations and complied with the Commission's multiple ownership regulations. This permitted recipients to defer capital gain tax payments.

The FCC late last September [B&T, Oct. 1, 1956] initiated a policy to issue these relief certificates only when a station is required to be sold by a change in the Commission's regulations. The bill is scheduled to be reported today (Monday).

Fargo Ch. 11 Sought by N.D.

NORTH DAKOTA Broadcasting Co. has filed with the FCC for ch. 11 in Fargo, N. D.

North Dakota has asked for 29.05 kw visual and 14.55 kw aural power, with antenna 392 ft. above average terrain. Construction cost was estimated at $53,450, and first year operating cost at $96,000. KCBJ-AM-TV Minot, KXJB-TV Valley City, KBMB-TV Bismarck and KSJB Jamestown, all N. D., are licensed to North Dakota Broadcasting. John Boler is principal stockholder.

Herrnreich Gets Half of KNAC-TV

After KFSF-TV Drops Protest

SOUTHWESTERN Publishing Co. (ch. 22 KFSF-TV Ft. Smith, Ark.) last week withdrew its protest to a previously FCC-approved sale of 50% of KNAC-TV Ft. Smith to George T. Herrnreich and thus removed any further obstacles to the transaction.

KFSF-TV had claimed the existence of an option on the outlet prior to the death of its owner, Hiram S. Nakdimen, in December 1955. But his widow, Salome S. Nakdimen, subsequently agreed to sell 50% to Mr. Herrnreich and became involved in litigation with KFSF-TV, which said there had been a conspiracy to breach the alleged agreement. Then last week the station moved to withdraw its complaint without explanation.

The FCC approved the sale of the other half of KNAC-TV to Harry Pollock and The Harry Newton Co. for $61,500 two weeks ago [B&T, July 1].

Fletchers Take Over KSEI

HENRY H. and Ruthe A. Fletcher, for 21 years minority stockholder-operators of KSEI Pocatello, Idaho, filed an application with the FCC to have the station's control transferred to them from Florence M. Gardner for about $220,000.

The sales agreement calls for the post transfer liquidation of Radio Service Corp., the present operating company, and the assignment of all its stock to the recently formed Pioneer Broadcasting Corp. which will become the licensee of KSEI. According to the Fletchers, the station then will be a home-owned operation. Mrs. Gardner will continue to control KTFI Twin Falls, Idaho.

NO TAKERS

THE STALLED Seattle ch. 7 case—becalmed at the FCC for almost a month—took a new tack two weeks ago. KXA offered to reimburse the other three stations, KIRO and KVI, up to $115,000 apiece if they would withdraw. The June 24 offer called for an answer by 4 p.m. the next day. It was declined by one party; the other did not reply. The offer was disclosed when KIRO's attorney, Paul A. Porter, forwarded the KXA offer to the FCC to be associated with the case. Informally, it is understood, the Commission is at an impasse on the Seattle case; at the last consideration three weeks ago, there were three commissioners favoring KXA, three favoring KIRO and one favoring KVI.

Western Writers Guild Ask For Reports on All Re-runs

PLANS for creating a new service to be known as Television Policging Reports and designed to supply monthly statements of all re-runs of tv programs telecast in the country are underway at Writers Guild of America, West.

Culminating a year's work by Erna Lazarus, residual policing chairman of WGAW's tv-radio branch, TPR would in effect extend nationally a local pattern set up in cooperation with KTTV (TV) Los Angeles which, in agreement with the tv distributors, agreed to furnish a monthly re-run report to WGAW. The KTTV reports give not only the titles of the tv programs but also the production number of each show in a series, from which the union can calculate residual earnings of participating talent.

Expansion is planned on a step-by-step basis, starting with a few eastern stations and gradually spreading to all key cities in the nation. The plan has already been approved by MCA and Alliance of Television Film Producers. WGAW reported. All unions whose members receive residual payments are being invited to share the expense of setting up TPR.

Question Of Rosenbaum Control Goes to California Top Court

JURISDICTION of California Courts over Samuel R. Rosenbaum, trustee of Music Performance Trust Funds, who resides in New York, will be argued before the California Supreme Court. The question has already been debated in the Los Angeles Superior Court, which found itself lacking in jurisdiction, and in the State Court of Appeals, which reversed the Superior Court ruling.

The question arose from a petition for an injunction to prevent companies employing musicians for work on recordings and motion pictures in California, from making payments into the trust funds as required by their contracts with the American Federation of Musicians. A petition was filed by a group of Hollywood musicians employed by the recording and motion picture companies as a preliminary move in four suits asking damages of more than $18 million filed against the parent AFM.

Plaintiffs are members of AFM Local 47. The Federation appealed the ruling of the California Appellate Court that the State Superior Court does have jurisdiction over Mr. Rosenbaum, and the California Supreme Court has agreed to hear argument on that appeal, probably during the fall term.

SAG Gets tv Re-run Information

SCREEN ACTORS GUILD, which has distributed to members $1,321,363.34 in re-run payments from Nov. 1, 1956, to date, announced completion of arrangements last week with the principal distributors of tv motion pictures to secure accurate information about the commencement of each re-run

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of every episode of television series in syndication. The distributing companies which have agreed to furnish this information on a regular and continuing basis are CBS TV Film Sales; California National Productions Inc., a subsidiary of NBC; ABC TV Film Syndication Inc.; MCA TV Films Ltd., and Screen Gems Inc.

N. Y. IBEW Local Enjoined From WCBS-TV Interference

A TEMPORARY injunction against Local 1212 of International Brotherhood of Electrical Workers, New York, was issued Monday by federal district Judge Archie O. Dawson. The injunction, asked by Charles T. Douds, regional director of the National Labor Relations Board's 3d region, stems from Local 1212's action last April 21 in keeping off the air a scheduled WCBS-TV New York remote telecast [B&T, April 29, et seq.].

The injunction restrains the IBEW local from using "any means" (picketing appealing, ordering, etc.) to induce or force CBS to assign lighting duties to others but representatives of Local 1, International Alliance of Theatrical Stage Employees. In issuing the injunction, Judge Dawson concluded that IBEW "has engaged in and is engaging in an unfair labor practice" within the meaning of the NLRB act, and that to allow the electricians union to continue to pressure CBS would be in direct violation of the act.

The judicial action follows by one week the ending of NLRB's preliminary hearing into the jurisdictional dispute between the two unions. Although an original deadline of July 3 was set by the board by which time both unions (JATSE entered the hearing by its own request last month) were to have submitted their briefs to the board sitting in Washington, a two-week extension was granted. The new deadline is July 17.

L. A. IBEW Group Elects Pearce

HOLLINGSWORTH PEARCE, video engineer at KNXT (TV) Los Angeles, has been elected president of Local 45, IBEW Broadcast and Recording Engineers. Other officers are: Maurice Schmitz, KHJ Los Angeles, vice president; William Workman, KJH-TV, recording secretary; Willard Davis, CBS Radio, treasurer; Andrew Draghi, KCOP (TV) Los Angeles, business agent. Officers will be installed at the local's next membership meeting, July 24.

Film Directors Retain Feldman

ERWIN FELDMAN, attorney in the entertainment field, has been retained by the New York Film Directors Organizing Committee for the completion of its organizational activities and its future negotiations with film producers in the New York area. The committee plans to establish a union in New York, covering directors engaged in television, documentary, theatrical, industrial and educational films.

Robins, Agency off AFTRA List

LOS ANGELES chapter of AFTRA has taken Action in Advertising and Leonard Robins off its unfair list after the Los Angeles agency paid the union $7,500 in settlement of alleged underpayments to AFTRA members it employed. When the agency was put on the union's unfair list, AFTRA asserted that in 30 months Action in Advertising had underpaid actors and announcers used in tv commercials by more than $10,000 [B&T, June 24].

PERSONNEL RELATIONS SHORTS

Radio & TV Technicians Local 202, Intl. Brotherhood of Electrical Workers, chosen to represent employees of KERO-TV Bakersfield, Calif., by vote of 14 to 12 in election held May 28 by National Labor Relations Board.

American Federation of Musicians Local 47, Hollywood, announces new rates for orchestrating and copying music for phonograph records, electrical transcriptions and recorded jingles will go into effect July 1, instead of June 15 as originally announced, "in order that recording companies, orchestrators and copyists would receive proper notification," local's president, Eliot H. Daniel, announced. Base rate for orchestrating rises from $3.99 to $5 a page, while base rate for copying goes up from $.81 to $.90 per page.

3 leading surveys prove in AKRON, OHIO . . .

WAKR is 1st.

...in Audience... in Coverage

HOOPER

Jan.-Mar. 1957 - 7 A.M. to 6 P.M. - Mon.-Fri.

WAKR-45%

1st. More listeners than the other three Akron stations COMBINED.

WAKR in 1st. audience and coverage

NCS #2

WAKR in 1st. audience and coverage

WAKR in 1st. audience and coverage

WAKR RADIO - WAKR-TV

Radio-Television Center - 853 Capley Road - Akron 20, Ohio

HOOPER

PULSE

April 1957 - In and Out of Home 6 A.M. - 12 Midnight Monday thru Friday

WAKR First

IN EVERY QUARTER HOUR PERIOD

DAY and NIGHT!

WAKR - 45%

National Reps: BURKE-STUART Company, Inc.

New York

Detroit

Chicago

Los Angeles

San Francisco
Guild Films Sets Up Subsidiary To Take Over Activities Abroad

ESTABLISHMENT of Guild Television Internacional, S. A., at Panama City, Panama, as the international subsidiary of Guild Films Co., New York, was announced last week by R. R. Kaufman, president of Guild Films. Arthur Gross, assistant to the president of Guild, will take over additional responsibilities of managing director of the new unit, headquartered in New York.

Mr. Kaufman reported that offices for Guild Television Internacional will be set up in Mexico City, London, Rome, and Dusseldorf, in addition to those in New York and Panama City. He said the subsidiary plans to produce, distribute and sell tv film programs and commercials and motion pictures.

Solow Thinks Hollywood Film Better for Technical Quality

"THERE'S no place like Hollywood for getting good technical quality into your tv film commercials," Sidney Solow, vice president and general manager, Consolidated Film Industries, declared Monday in a talk to the Hollywood Advertising Club.

The reason for this pre-eminence, Mr. Solow said, is because in Hollywood the producers, cameramen, film editors, engineers and advertising agency executives are all experienced and all demand the highest quality. This means, he explained, that they demand one so-called original negative (really a duplicate negative, he said, since it is made by photographing a lot of bits and pieces with an optical printer) for each use. These experts, he said, will not permit further duplication, which would result in loss of quality in the reproduction of the commercial on the tv screen.

When commercials are filmed elsewhere, he said, subsequently identifying "elsewhere" as New York, "double dupes give poor quality reproduction."

Advertising Assn. of the West awards for the best tv commercials of the past year [B'T, July 11, selected by a Hollywood Ad Club committee, were presented to the winners by Phil Seitz, committee chairman.

'Sinatra' Production Begins

PRODUCTION of ABC-TV's Frank Sinatra Show begins today (Monday) at Samuel Goldwyn Studios, Hollywood, in preparation for the weekly series which will hit the air Oct. 18 as a Friday, 9:30 p.m., series. The production schedule calls for 12 half-hour musicals to be done first, each to be rehearsed one day and filmed the next. The musicals written by Bill Murrow, will be produced in July and the first week of August with Jack Donahue as director and Nelson Riddle as musical director. During the rest of August and September half-hour dramas will be filmed. In addition to the half-hour weekly shows there will be one-hour-long programs, the Oct. 18 premiere and a second one on Feb. 15, 1958. William Self is producer of the series for Hobart Productions, Sinatra-owned tv company; Dam Leavitt is cameraman and Serge Kizman is art director.

Film Distribution Shorts

Permafilm Inc., N. Y., announces availability for free distribution to non-members of Society of Motion Picture & Television Engineers, copies of paper entitled "A Method of Protecting Film and Lengthening Its Serviceable Life," which was delivered by Paul N. Robins, executive vice president, Permafilm, at the spring convention of SMPTE in Washington. Requests may be sent to company at 117 W. 48th St., N. Y. 36.

Film Production

Transfilm Inc., N. Y., has completed production on four-minute newsfilm showing firing of Vanguard Rocket from which will be ejected first earth satellite.

David Peil Inc., N. Y., film producer, announces production of 18 one-minute film commercials for Monsanto Chemical Co., Plastics Div., through Needham, Louis & Brorby, for company's line of plastic toys, and also is filming series of combined animation and live action commercials for Dutch Masters Cigars, through Erwin Wasey & Co., N. Y., featuring wash drawings by Parisian illustrator Francois.

Filmmact Productions, L. A., announces filming of Groucho Marx program, You Bet Your Life, for NBC-TV. Filming will start in September, with Robert Guedel producing and Robert Dwan and Bernie Smith as directors.

Derek Producing Assoc., N. Y., announces production on series of 39 half-hour color films for tv designed primarily to reflect "great surge" to outdoors taking place all over U. S.
THIS SUMMER, PLAN ALSO TO
see America the **BOUNTIFUL**

**VISIT BUTTE, MONTANA**—"THE RICHEST HILL ON EARTH"—
AND SEE HOW THE **ANACONDA COMPANY** MINES THE METALS
SO ESSENTIAL TO THE NATION’S ECONOMIC STRENGTH.

Seeing the America that’s *Bountiful* as well as Beautiful can be an interesting part of your vacation itinerary. This summer if you plan to take in the scenic spectacle of Yellowstone Park, you will be within easy driving distance of Butte—home of The Anaconda Company and for over 70 years one of the world’s most spectacular producers of copper and other important metals.

Butte sits atop a veritable honeycomb of tunnels, shafts and passageways totaling some 2700 miles in length. More than 6500 of its residents are employed by Anaconda in extracting the seemingly inexhaustible mineral wealth of a 32 square-mile area whose output increases year after year.

On guided tours you can go underground in the Kelley Mine and see how 15,000 tons of ore a day are mined by the ingenious block-caving method. You can stand on a ledge 500 feet above the floor of the new Berkeley “canyon,” illustrated above. This is a giant open pit operation now nearing an output of 17,500 tons of ore daily. Or, if you wish, you can “do” Butte, the city and its mines, on your own schedule. The Anaconda Company will be glad to send you a do-it-yourself map and guide to a memorable tour of the famed “Copper Trail.” Simply write the Company at Butte, Montana.

The Anaconda Company extends a cordial invitation to inspect “The Richest Hill on Earth” and believes your stay will give you a new pride and appreciation of your America the Bountiful.
RAB Names Winners
In 'Radio Results'

TEN RADIO stations were cited last week as first-place winners in the fifth annual "Radio Gets Results" contests, sponsored by the Radio Advertising Bureau. Winners were selected on the basis of success stories they reported in ten classifications of local retail businesses.

Plaques are being presented by RAB to the winning station in each classification, with an identical award going to the local advertisers whose successful use of radio formed the bases for the prize-winning station presentations. The complete list of winners, together with the name of their advertisers in the ten classifications, follows:

Department, dry goods and variety stores — first, KBIG Pasadena, Calif. (Coldiron's); second, WCSS Portland, Me. (Owen Moore Co.); third, WSOY Decatur, Ill. (Lian & Scruggs).

Home furnishings — first, KTLN Denver (Snow furniture); WTXL Springfield, Mass. (Elton R. Turner Assoc.); third, KGWA Enid, Okla. (Ernie's Trading Post).

Automotive — first-place, KYW Cleveland (Earl Davis Buick); second, WWDW Washington (Montgomery-Stubbins Motors Inc.); third, WCUE Akron (Mort Leeper's Factory Tire Warehouse Inc.).

Drug and food stores — first, KFRU Columbus, Ohio (Wm. P. Steindl); second, KGMA Los Angeles (Von's Grocery Co.); third, WTAX Springfield, Ill. (Clearlake Superway).

Drug and food products — first, WWDC Washington (Washington Coca Cola Bottling Works Inc.); second, KGWA Los Angeles (Scudder Food Products Inc.); third, WMVK Middlesboro, Ky. (Chappell's Dairy).

Apparel (men's and women's) — first-place, WIDE Biddeford, Me. (A. H. Benoit & Co.); second, KCMJ Palm Springs, Calif. (Ted Lane, feminine footwear); third, KGWA Enid, Okla. (Gray's Men's Wear).

First place — first, KCMJ Palm Springs, Calif. (Coachella Valley Savings & Loan Assn.); second, WMVK Middlesboro, Ky. (Middlesboro Federal Savings & Loan Assn.); third, KBIG Los Angeles (Avalon Savings & Loan Assn.).

Housing materials & suppliers — first-place, WWTA Winston-Salem, N.C. (Dudley Wades Hardware); second, WCHS Portland, Me. (Sherwin Williams Co.); third, WMVK Middlesboro, Ky. (England Hardware Co.).

Specialized services — first-place, WGIL Galesburg, Ill. (The Huddle Drive-in Restaurant); second, WKY Oklahoma City (Holli's Drive-in); third, WIKL Peoria, Ill. (Leo's Flowers).

Miscellaneous — first-place, WEJL Scranton, Pa. (Moffat Coal Co.); second, KCMJ Palm Springs, Calif. (Economy Center); third, WMID Peoria, Ill. (Peoria Journal Star).

TvB Opens Offices in S. F.

TELEVISION Bureau of Advertising's western division offices, 369 Pine St., San Francisco were opened formally last week, with the announcement of Norman E. Cash, tvB president, announced.

Walter McNiff, newly named tvB western division director, was honored at a reception jointly hosted by tvB and member stations in San Francisco. Otto Brandt, general manager of KING-TV Seattle and tvB board member, was chairman for the occasion. Mr. Brandt outlined the growth and activities of tvB which led to the formation of the western division offices to serve the bureau's members in the 11 western states and western agencies and advertisers.

Broadcasters Club Founded
In Capital for Executives

FORMATION of a Broadcasters Club in Washington for resident and non-resident executives has been announced by a 21-man organization committee.

The club, to be limited in membership to executives in the broadcasting and manufacturing industries and in allied professions and business associations, will headquartered on the second floor of Washington's Colony Building, 1737 DeSales Street. Food service and the bar will be operated by the Colony Restaurant. Resident membership will be limited to 150 and non-resident to 250 in the charter group.

Initiation fees are $60 for non-residents, $120 for residents. Dues for charter members have been set at $100 a year for residents and $50 a year, non-residents. Howard Lane of KOIN-TV Portland, Ore., is chairman of the non-resident membership committee, and attorney Leonard H. Marks, Cafritz Building, Washington, is resident membership chairman. Applications for membership are available through them.

Mr. Marks is chairman of the organization committee. Committee members are consultant Earl H. Gammons, public relations executive Robert R. Richards, Ralph W. Hardy, CBS; NARTB President Harold E. Fellows; Thad H. Brown Jr., NARTB tv vice president; James D. Searle, executive vice president, Radio-Electronics-Television Manufacturers Assn.; George O. Sutton, attorney; Ben Strouse, NARF-AM-FM Washington; John S. Hayes, WTOP-AM-FM-TV Washington; Everett L. Dillard, consulting engineer; Carleton D. Smith, WRC-AM-FM-TV Washington; Fred D. Houwink, WMAL-AM-FM-TV Washington; attorney Neville Miller; James W. Seiler, American Research Bureau; J. E. Baudino, Westhighe Broadcasting Co.; Sol Taishoff, B&T; Theodore Koep, CBS; broker J. W. Blackburn; Maury Long, B&T, and John F. Meagher, NARTB radio vice president.

TASO Studying New Method
Of Computing tv Coverage

A NEW method of computing tv coverage is being explored by the Television Allocation Study Organization, it was learned last week. A decision may be forthcoming after the next meeting of Committee V (data presentation) scheduled to be held in Washington July 17.

The new system—which uses a radius plan of single measurements, compared to the radial plan of a number of measurements—is said to be more nearly accurate as a service concept than the contour system now used. In the proposed new method there would be three grades of service, I, II and III. The measure of service would be the recorded intensity of the signal related to thermal and man-made noise levels. A proposal to use this type of calculation has been suggested by the National Bureau of Standards (Technical Report 2129).
INTERNATIONAL

CBC Board Asks
5 New Tvs, 1 Am

FIVE new television stations and one new radio station were recommended for licensing by the board of governors of CBC at its June 25 meeting at Ottawa, Ont. A number of share transfers, ownership transfers and power increases also were recommended.

The new radio station will be one of the farthest north in Canada, at the new nickel mining area of Moak Lake in northern Manitoba. The station, licensed to Marlene Beaudoin, daughter of the former speaker of the Canadian House of Commons, L. R. Beaudoin, will be at the65

William D. Forst, with local financial support, will start a station at Swift Current, Sask., on ch. 5 with 9 kw video and 4.5 kw audio, with antenna 518 feet above average terrain. The station will operate at 610 kc with 1 kw.

The remaining two stations were recommended for Quebec province, one to CKBL Matane, on ch. 9 with 160 kw video and 95 kw audio power and antenna 621 feet above average terrain, and the second to Henri Audet at Three Rivers on ch. 13 with 3.07 kw video and 1.53 kw audio power and antenna 591 feet above average terrain.

CKCO-TV Kitchener, Ont., was denied in its application for an increase in power on ch. 13 from 31.4 to 275 kw video, and from 16.9 to 142 kw audio. The CBC board ruled such an increase would make for duplication of stations in the area. At least one station, CKKN-TV Wingham, had opposed the increase on grounds it would lose advertising revenue.

An application by CHOV Pembroke, Ont., for a tv station on ch. 5 was turned down because the CBC board was not satisfied as to the proposed financing of the station.

Share transfers were recommended for CHCT-TV Calgary, Alta., and CKGN-TV North Bay, Ont.

Power increases were recommended for CFGP Grande Prairie, Alta., from 5 kw on 1050 kc to 10 kw on that frequency; for CHLO St. Thomas, Ont., from 1 kw on 680 kc to 10 kw daytime and 1 kw nighttime; and for CHFI-FM Toronto, Ont., from 340 w on 98.1 mc to 9.45 kw on the same frequency with antenna 204 feet above average terrain. CJET Smiths Falls, Ont., was recommended for a frequency shift with 1 kw from 1070 kc to 630 kc and operation from daytime to full time on the new frequency.

Ownership control was recommended for CKOK Penticton, B. C., to M. Finnerty interests. CFOR Orillia, Ont., will change its licensee name from Gordon E. Smith to Radio Station CFOR Limited. CJBO Belleville, Ont., has been licensed to operate a standby transmitter of 250 w. Seventeen stations were recommended for share transfers.

Early Action Seen in Canada
On Second Tvs in Big Cities

EARLY ACTION on establishment of second tv stations in major Canadian cities is expected as a result of the recent change in Canadian government. The Progressive-Conservative party, while in opposition, led debate asking for more tv stations in Canada and for breaking CBC’s monopoly in the six largest cities.

With the recent Royal Commission recommending competitive tv in major markets, the Progressive-Conservative government is expected to announce a change in government policy this autumn. Applications for tv stations, long in the hands of the Department of Transport, Ottawa, by radio stations at Montreal, Toronto, Winnipeg and Vancouver, likely will be subject to early review, following which a battle for station licenses will be aired before whatever regulatory body the new government establishes.

Western Group to Ask CARTB
To Penalize Unethical Members

CANADIAN broadcasters at their annual convention next March will be asked to establish a new code of ethics providing penalties for infractions, following a recommendation to that effect at the annual meeting of the Western Assn. of Broadcasters at Jasper, Alta., on June 20.

Vern Dallin, CFQO-AM-TV Saskatoon, Sask., and president of the Canadian Assn. of Radio & Tv Broadcasters, outlined the code of ethics “designed not only to raise the level of programming and general operation of member stations, but to create an atmosphere in which any new governing body can be satisfied with minimum
regulation and perhaps think in terms of the industry ultimately regulating itself."

The WAB meeting also discussed possible creation of regional and national networks by private stations following recommendations by the recent Royal Commission on Broadcasting, with pooling of program and news material by private broadcasters and groups of stations, new research plans, improvement in public relations through better programming, advertising rates, bulk buying and the establishment of scholarships for the development of Canadian creative talent.

Bob Buss, CHAT Medicine Hat, Alberta, was re-elected president of the WAB, and these directors were elected: Don Dawson, CKCK Regina, Sask.; Norm Botterill, CJOC and CJLH-TV Lethbridge, Alta., and Jack O. Blick, CJOB Winnipeg, Man.

Abroad in Brief

SWEDISH SURVEY: A survey published in Stockholm gives these facts: Current TV set circulation 45,000. Manufacturers are stockpiling up for more TV. Expected set total five years from now is 500,000, of which a large share will be imported.

Completion of a planned network of transmitters which would cover 63% of the country's population is expected to take five years. About 50% of the 1962 Swedish TV set circulation is expected to be located in Stockholm. Swedish dealers already are

reporting considerable demand for TV sets, even outside Grade A coverage areas.

HOLLAND HAS 112,269: The latest official figures indicate there were 112,269 registered TV sets in Holland on February 1.

CYPRUS STATION PLANNED: Regular TV broadcasts are planned to start before the end of this year at this British colony in the Mediterranean. A small transmitter of 500 w is to be used.

CZECHS START 'COMMERCIAL' TV: Reports from Prague indicate the state-operated television stations in Prague and Ostava have started "commercial" broadcasting. Operation is, for the time being, restricted to the showing of theatrical advertising films of 35mm. Introduction of 16mm films is planned, with maximum time for commercials set at six minutes per day. Future plans call for several advertising films with entertainment values to be shown in a magazine-type program. Actual operation is handled by Dr. Cabalko, Reklami Podnik Statniho Obschoda, Revolueni 25, Prague 1. Time costs about $132 per minute. Current TV set circulation in Czechoslovakia is given at 120,000, and plans call for another 100,000 set sales this year.

TV TOPS SCENERY: A closed-circuit TV excursion last month confirmed the popularity of the idea in the British Isles, where trial runs were introduced last year, it is reported. Railway officials noted enthusiastic approval of the Glasgow-to-London trips which featured musical entertainment, news-
casts and other shows. The 500-passenger train is made up of 11 especially equipped cars with two cabooses, one for studios, equipment and talent, the other for an electric power generator. TV sets are installed above doors of eight coaches, with microphone outlets provided for roving interviews. Riders' reactions to the trip justified several more tests which reportedly are in the works.

MEDITERRANEAN ORIGINATION: Viewers on the continent saw what is believed to be the first undersea telecast in Europe, as the French television system followed divers off Marseilles in their explorations. The submarine show was carried by Eurovision network.

IBS Takes Over Renaud Clients

THE station representation business of Omer Renaud & Co. in Toronto and Montreal has been taken over by Interprovincial Broadcast Sales Ltd., following the death of Omer Renaud early in May.


Ken Davis, formerly manager of the Toronto office of Omer Renaud & Co., is general manager of the new firm and manager of the Toronto office. Lionel Morin, formerly manager of CJMS Montreal, is manager of the Montreal office.

Lord's Day Case Delayed

FURTHER delay in trial of CBC, Toronto, Ont., and CKEY Toronto, along with three Toronto newspapers, for violation of the Lord's Day Act on March 17, 1957, has been obtained by CBC to Oct. 16. CBC is appealing to the Ontario Court of Appeals at the Sept. 9 sitting at Toronto, a ruling of Ontario Chief Justice J. C. McRuer that the CBC, a government corporation, is liable under the Lord's Day Act.

Radio and television stations, and newspapers, are charged with gathering and disseminating news on Sunday contrary to the Lord's Day Act which permits only works of necessity and mercy on Sundays.

Clark to Retire From ITA

SIR KENNETH CLARK, chairman of the Independent Television Authority, supervisory body over commercial TV in Great Britain, has announced he will retire from that position in August when his three-year term of office expires. Although Aug. 2 officially marks the end of his term, it's expected Sir Kenneth will remain in office until the debut of commercial TV service in Scotland on Aug. 31 [8ET, June 17]. No decision on a successor has been made and a spokesman for the government indicated that such a selection was not expected for some time.
A live one!

The Steel Hour continues to bring you top TV entertainment all summer long

Because good theater knows no season, it's full schedule all through the summer on—

THE U.S. STEEL HOUR
produced by THE THEATRE GUILD
DEVICE PRODUCES FLAT PANEL IMAGES
- Sylvania develops 'Sylvatron'
- No immediate tv use seen

THE production of images on flat panels, by combining the sciences of lighting and electronics, was announced Tuesday in New York by Sylvania Electric Products Inc. No immediate application to television is expected, although the development may be applied ultimately to tv.

Frank J. Healy, vice president in charge of Sylvania's lighting operations, said the new laboratory development called "Sylvatron" is believed to have many important possibilities in the future development of radio, air traffic control, computers, instrumentation and related devices. Sylvania officials said that with an investment of "four or five years and a few million dollars" the panels could be adapted for a thin, wall-hanging tv receiver.

Mr. Healy added that "we are concentrating our attention on national defense applications and relatively specialized industrial fields. Considerable work remains to be done before the device reaches the commercial production stage, especially insofar as commercial and consumer product applications are concerned."

The panels, according to Mr. Healy, are an outgrowth of Panelescent lighting which was introduced by Sylvania six years ago. The Panelescent "lamp" produces light by electroluminescence, or the production of light by direct excitation of certain phosphors in an electric field. The new image-producing panels utilize not only this principle of electroluminescence but also the principle of photo-conductance, which is the influence of light on the flow of electricity through a solid.

The devices consist of flat glass electroluminescent panels with various control layers. These control layers are thin coatings of photo-conductive and electro-conductive surfaces. When electrical or optical signals and a power source are applied to the Sylvatron, a visual display, or image, is produced.

This display could represent many things, depending upon the application of the device; and, therefore, the nature of the electrical or optical signals the Sylvatron receives. The Sylvatron panels are a family of image-forming components for complex electronic systems. As such, Mr. Healy said, their usefulness will be in equipment such as radar maps; area surveillance, including air and harbor defense applications; air traffic control systems; storage devices in electronic systems, and related applications.

Each of the three types produces a different image. They include: 1. an electroluminescent panel on which the position of a mobile dot of light can be manipulated electri- cally; 2. a display panel which reproduces optically the track of a mobile spot of light; the image thus created can then be held or "stored" indefinitely in visible form on the panel; 3. an electroluminescent panel which can reproduce optically a motion picture with good resolution and rapid response. The latter may be of application eventually in tv.

Mr. Healy also said that combinations of these three units are possible, including one on which a track of light can be produced electrically and retained until deliberately erased. Ultimately, another combination might convert electrical signals to produce pictures in motion.

Mr. Healy said a limited quantity of the Sylvatron devices would be made available to selected laboratories. "By making them available to such laboratories," he declared, "we hope to obtain guidance in the emphasis and direction of our further development work."

Production, Sales Up; Tv Sales Steady, Output Down

PRODUCTION and sales of radio sets for the first five months of 1957 are running above 1956 levels, according to Radio-Electronics-Tv Mfrs. Assn. Tv sales are running even with last year but tv set output has dropped.

REFTMA said radio output totaled 1,023,771 sets in May, including 396,151 auto receivers, compared to 1,115,813 in April, of which 380,452 were auto models. Cumulative radio production in five months of 1957 totaled 6,098,951, a marked increase over the 5,585,390 sets turned out in the same 1956 period.

Radio sales totaled 547,480 sets in May (not including auto sets which do not move through retail channels) compared to 543,092 in April. Cumulative radio sales in five months of 1957 totaled 2,909,548 compared to 2,551,272 in the same 1956 period.

Tv production totaled 342,386 sets in May compared to 361,146 in April. Of the May output, 41,596 sets had uhf tuners. Cumulative tv set output in the first five months of 1957 totaled 2,178,361 units compared to 2,862,177 in the same 1956 period.

Tv set sales totaled 399,757 in May compared to 337,965 in April. Cumulative tv sales totaled 2,420,633 sets in the first five months of 1957 compared to 2,428,888 in the same 1956 months.

General Instrument in Black

GENERAL INSTRUMENT Corp., "now on a steady upward course," will show a net profit for the first fiscal quarter (ended May 31) compared with a loss of $84,355 for the same period last year, according to Martin H. Benedek, board chairman, at the company's annual stockholders meeting in Newark June 27. Mr. Benedek stressed that GI will "continue to retain its important share of total components sales to tv and radio set makers," and added, "Our planning calls for maintaining the company's position in 'entertainment' electronics while diversifying strongly in other electronic fields."

Schriever to Address WESCON

MAJ. GEN. Bernard A. Schriever, commanding general of the Air Force Ballistic Missile Division of the Air Research and Development Command, will address the annual All-Industry luncheon of the Western Electronic Show and Convention on August 23, the closing day of WESCON's four-day gathering in San Francisco.

The luncheon, which each year attracts a wide following from executive and professional levels in the nation's electronics industry, will be held in the Gold Room of the Fairmont Hotel, atop San Francisco's Nob Hill.

Davis, RCA Pioneer, Dies

MANTON DAVIS, 80, retired vice president and general counsel of RCA, died at his summer home on Fishers Island, N. Y., last Monday. He joined RCA in 1924 and retired in 1941 because of ill health. As
Color From B-W Film Claimed by Bryg Inc.

AN EXPERIMENTAL system of telecasting color film programs from black-and-white stock is being installed at WJAC-TV Johnstown, Pa., by Bryg Inc., Butler, Pa.

While the system has been demonstrated on a still basis over a Pittsburgh-New York closed circuit, the WJAC-TV tests will provide the first public showing of a technique that the backers believe eventually will have a "revolutionary" impact on live as well as film color.

Samuel H. Depew, executive vice president and general manager of Bryg, said the WJAC-TV equipment will be in operation within a month. He said the system promises proper color curve response and overcomes many difficulties described as inherent in current methods using color film.

An additive process, the Bryg system employs special lens equipment in an RCA 3V color chain. Normal panchromatic black-and-white film is used but double the average footage is employed.

At WJAC-TV the Bryg technical team will shoot film at news events and put them on the air in color within an hour. There is no need of producing a master print from original. For indoor shots a slight increase in light will be required. Simplicity in developing and lack of fading in storage are described as advantages.

The Bryg-modified camera will break down the gray scale by electronic means, feeding into a "black box" which Mr. Depew refused to describe because the firm is involved in a patent pending situation. Black-and-white reproduction on normal TV sets is described as superior to that of normal film service.

As to costs, Mr. Depew said the equipment installation is a "minor" cost item. Cost of film stock needed for a program is less than a third that of color film.

The Bryg electronic system was developed after earlier work with a mechanical scanner. In the mechanical system, a color wheel was used with the camera pickup.

Theodore E. Campbell, chief engineer of WJAC-TV, is cooperating with the Bryg crew in the color installation.
York, Tulsa, Amarillo Stations Change Hands

STATION sales last week totaling more than $500,000 were led by the WNOW-AM-FM-TV York, Pa., purchase for $255,000.

- Granite State Broadcasting Co. has bought the York stations from the Helm Coal Co. for $255,000. Granite owns WKBR-AM-FM Manchester, WTSV-AM-FM Claremont, WTSI Hanover-Lebanon and WTSN Dover, all New Hampshire. Purchase of WAEB Allentown, Pa., is pending FCC approval. Granite principals are W. F. Rust Jr. and Ralph Gottlieb. Mr. Rust is an electronic parts manufacturer and Mr. Gottlieb manages Granite.

- John W. Kluge has bought KOME Tulsa, Okla., from Oil Capital Sales Corp. for $165,000. Mr. Kluge has controlling interest in WILY Pittsburgh, WKDA Nashville, Tenn., KNOK Fort Worth-Dallas, Tex., WGGY Finger Spring, Md., and KXLW St. Louis, Mo. He also is the largest stockholder of WLOF-TV Orlando, Fla. Mark Evans, Washington radio-TV personality, is associated with Mr. Kluge in acquiring the Tulsa 5-kilowatt and has minority interests in KXLW and KNOK. Oil Capital is owned by the John Brown Schools, owners of KUOA-AM-FM Siloam Springs, Ark., and KGER Long Beach, Calif.

- Kenyon Brown has sold KLYN Amarillo, Tex., to Boyd Whitney for $110,000. Mr. Whitney is co-owner of KLOS Albuquerque, N. M. Mr. Brown owns KWFT Wichita Falls, Tex., 50% of KBYE Oklahoma City, 49% of KANS Wichita, Kan., and 33 1/3% of KGLC Miami, Okla., also 33 1/3% of KFEQ-AM-TV St. Joseph, Mo.

Hamilton, Stubblefield, Twinning & Associates was broker for the KOME and KLYN sales.

New Storer Vice Presidents: WAGA's Frazier, WIBG's Baxter

THE board of directors of Storer Broadcasting Co. has elected Claude H. Frazier, managing director of WAGA Atlanta, and Lionel Baxter, managing director of WIBG Philadelphia, vice presidents of Storer, according to an announcement last Monday by Lee B. Wailes, executive vice president.

"The election of Frazier and Baxter as vice presidents of the parent company," said Mr. Wailes, "is not only in recognition of their outstanding achievements as managing directors, but, in addition, emphasizes the importance the local manager plays in our overall company plans."

Mr. Frazier, a native of Tennessee, is a veteran of 27 years in the broadcasting industry. He has been with WAGA nine years and has served the station in a number of positions. Mr. Baxter has been a broadcaster for 23 years. He was appointed manager of the new-Storer station in Philadelphia last May. Mr. Baxter has been active in many civic organizations and in 1947 was honored by His Holiness Pope Pius XII as a Knight of St. Gregory the Great.

New WLWT (TV) Color Gear: RCA-Built 'Studio-on-Wheels'

WLWT (TV) Cincinnati last week became equipped to originate live, local color television programs from a $250,000 roving "studio-on-wheels." The color unit, a complete mobile TV control room developed by RCA, is a streamlined van outfitted with video, audio and other equipment. It carries three RCA live color television studio cameras that can be operated remotely from the van for program pickups. Programs originated by the van can be relayed to the station transmitter via cable or broadcast microwave equipment.

The RCA color mobile unit was delivered Monday afternoon to Crosley Broadcasting Corp., which owns and operates WLWT. Keys to the "studio-on-wheels" were turned over to R. E. Dunville, president of Crosley Broadcasting, by David Newborg, RCA-TV equipment representative, on a special WLWT television program which was carried also by Crosley stations in Columbus and Dayton, Ohio.

WLWT is believed to be the second independent station in the U. S. to have a mobile color studio. Several years ago the late Klaus Landsberg, vice president and general manager of KTLA (TV) Los Angeles, designed and built a custom mobile color studio still used by the west coast station for live color remotes.

WAVZ Editors Help Secure Local Housing Code Amendments

EDITORIAL support by WAVZ New Haven, Conn., helped secure passage of amendments to the New Haven Housing Code, despite editorial opposition to the amendments by the city's largest newspaper, Daniel W. Kops, executive vice president of WAVZ, reported last week.

Mr. Kops said the New Haven Board of Aldermen passed amendments last week to the code which require such accommodations as a bath for every six people, minimum numbers of windows and minimum sanitary conditions. Leadership in the move to secure the housing code amendments came from a Citizens Action Commission appointed by the mayor and representing top management of industry, Yale U., organized labor and government, Mr. Kops said.

WAVZ supported the group with broadcast editors urging approval of the amendments, which the station believed to be in the public interest, Mr. Kops said.
 EXECUTIVES of Bartell Group radio stations look at Gerald Bartell's (l) figures testifying to success of the station's ten-year "family life" programming theme. Also to affect the business picture is a 15% nighttime rate increase announced at a five-day management conference in San Diego, Calif., last fortnight. At the conference table with President Gerald Bartell are (l to r) Lee Bartell, managing director of the group; John F. Box Jr., executive vice president in charge of KRUX Phoenix, Ariz.; Morton J. Wagner, vice president of Bartell's Eastern Division, and Joe Wolfman, vice president, KCBQ San Diego. Bartell stations are WOKY Milwaukee, KCBQ, KRUX, WAKE Atlanta, WBMS Boston and WILD Birmingham.

KACE on Air in Riverside, Calif.
KACE Riverside, Calif., devoted its entire first week on the air, beginning June 22, to saluting its home city. Riverside Mayor E. V. Dales issued a proclamation making the week of June 24-30 "KACE Week." Each day the 1 kw station broadcasting at 1570 kc spent time covering a different segment of the city, from its government through its educational facilities and churches.

WEJL in 'Congressional Record'
THE Congressional Record of July 2 carries a letter signed by Cecil Woodland, general manager of WEJL, Scranton, Pa. The letter, addressed to Rep. Joseph L. Carrigg (R-Pa.), and inserted by the legislator, describes WEJL's coverage of Senate Select Committee hearings at the Capitol on teamster union activities in Scranton. Covering the April hearings represented, Mr. Woodland says in the Record, "the only live, direct coverage by am radio or television in Scranton" and meant canceling a large number of commercial programs and absorbing heavy extra expense.

Blossom Heads Crowell-Collier
CROWELL-COLLIER Pub. Co. (KFWB Los Angeles), which has been operating since early February without a president, last week elected Sumner Blossom, former editor of the defunct American magazine, to the presidency. At the same time, the board picked R. Carl Chandler, chairman of Standard Packaging Corp., to succeed Wilton D. Cole as C-C board chairman. Mr. Blossom, with Crowell-Collier for 29 years, succeeds former President-Editor-in-Chief Paul C. Smith. Mr. Smith resigned last February after the company folded its remaining two magazines, Collier's and Woman's Home Companion.

President Gerald Bartell, in a speech on the "family life" programming concept, condemned "rock and roll radio operators and the news and music Johnny-come-latelies." "We speak out... against the flagrant invalidity of the 'pulpy' sensational approach to news and music," he said. He described research which led to evolution of Bartell "family" programming and formally designated the outlets "family stations."

A copy control plan to enable an advertiser to switch copy in 15 minutes on the entire station group was adopted at the San Diego meeting on recommendation of Mr. Box of KRUX. Others at the meeting were Mel Bartell, vice president-general manager of WOKY, and David Bartell, legal counsel.
DATELINES

Newsworthy News Coverage
By Radio and Television

WASHINGTON—Radio’s role in time of crisis was underscored by retiring Civil Defense Administrator Val Peterson in his report on the hurricane scene in Louisiana. Interviewed by newsmen after he had reported to President Eisenhower, Mr. Peterson described an electric device being developed by CDA to signal citizens to turn on their radios. The unit, resembling an electrical socket, would be plugged into outlets and triggered to make a noise by an impulse sent over power lines. Final tests have been scheduled for the device, which may be made available for 54-5.

LAKE CHARLES—On Tuesday, June 25, coastal Louisiana radio and television stations began broadcasting warnings of the storm that was to turn into one of this nation’s more brutal weather disasters. Warnings and civil defense bulletins continued until Hurricane Audrey struck early Thursday, June 27, silencing most stations in its path.

KAOK Lake Charles made the switch to auxiliary power and weathered the storm. It stayed on the air through the emergency, broadcasting service messages and covering the devastation.

KTAG-TV Lake Charles broadcast Weather Bureau warnings from Tuesday until sign-off Wednesday. Although the station was unable to go on the air as the hurricane hit Thursday, staffers stayed on the job. News and cameramen mounted marsh buggies (amphibious ducks) and helicopters to film the devastation. Engineers made emergency repairs and had KTAG-TV back on the air by Friday morning, helping coordinate refugee services, telecasting bulletins, appeals and instructions from Civil Defense headquarters and the sheriff’s office. KTAG-TV supplied CBS with more than 1,500 feet of film of the hurricane, showing it at its height and the aftermath.

Facilities of KLOU Lake Charles were placed at the disposal of Civil Defense, Red Cross and government during the hurricane emergency. Many missing persons were located through KLOU. The story was fed to 17 stations of the Texas State Network, Texas Quality stations, CBS through WCCC Hartford, Conn., and other stations in Texas, Colorado and other parts of the country. Reports were collected by frequent helicopter trips over Cameron, La., and other hard-hit areas and from refugees who had fled to Lake Charles. KLOU, like most Lake Charles stations, was without power during the hurricane’s height. After the emergency KLOU General Manager Roger S. Davison said, “I heartily urge every radio station in the United States to invest in an auxiliary power unit. This is the key, during an extreme emergency, to get complete coverage.” The only unit which might have been available to KLOU was needed at a hospital.

Warning bulletins began on KPLC-TV Lake Charles as early as Monday evening before the Thursday catastrophe, telecast in news and weather shows and spotted throughout the program schedule. KPLC-TV was on the air Thursday, even though 90% of its coverage area was without power. Early storm pictures were aired before noon that day.

Between the time of the disaster and July 4, when a special 30-minute film report was scheduled on KPLC-TV, the station telecast 5,000 feet of film, feeding parts to NBC, Movietone News and to stations in New Orleans, Dallas and elsewhere.

PORT ARTHUR—With what KPAC Port Arthur, Tex., claims as the area’s only emergency generator and auxiliary power unit, that station alone was able to broadcast through the worst of Hurricane Audrey, when other communications were out.

KPAC set up its hurricane watch a day before the full impact was felt. Staffers were spotted at critical points along the Gulf Coast area, ready to follow the storm’s course. By 4 a.m., Thursday, June 27, the full KPAC staff was on duty. At 7 that morning, KPAC believes it was the only area station still able to operate. When local studio power failed, broadcasts were immediately switched to transmitter studios,
where emergency power was available. Losing touch with the Weather Bureau, KPAC gathered news reports by shortwave radio.

When boats were the only means of transportation in the inundated country, waterborne news staffers reported to the station by shortwave and radio-marine telephone. During this 24-hour period, at the hurricane's height, KPAC was working under direction of civil defense, Red Cross and disaster authorities. When skies cleared, station newsmen boarded planes to report the post-hurricane situation.

Work schedules stretched as long as 48 hours as the KPAC staff covered for its own listeners and fed reports to three networks and stations all over the country. But sleep wasn't all the staff lost. One announcer took off his shirt because he was warm. When it was time to put it back on, the shirt was gone, bundled off to a refugee center with clothes collected to meet emergency needs. Response to KPAC appeals for clothes and money was so heavy that the station had to cancel the requests for aid.

BEAUMONT—KTRM in this Texas city used all means available to broadcast complete Audrey coverage—including the front porch of a staffer's home in nearby Port Arthur, Tex., on the edge of the hurricane's center. Gordon Baxter reported from his rocking chair in front of his house as other staffers collected eye witness reports in the air, by telephone and by tape. Later Mr. Baxter went to Cameron, La., to report on the devastation there and recovery operations. Feeds were provided WOR-MBS New York, stations in Louisiana, Chicago, Florida, Alabama and Texas.

KFDM-AM-TV Beaumont sent a re-

THE Insurance City Open Golf Tournament, New England's largest and most important golf event, will be sponsored for the third time this year by the Connecticut Bank & Trust Co. on WHCT (TV) Hartford, Aug. 28-Sept. 1, according to a contract signed last fortnight in the offices of Wilson, Haight, Welch & Grover Advertising Agency, Hartford. At the signing are (l to r): John Brigham, WHCT account executive; Graham R. Treadway, vice president in charge of advertising of the bank; Lamont L. Thompson, WHCT sales manager, and Jesse J. Haight, president of WHW&G.

**RATE CARD**

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"The reputation of ABC in itself alleviates the burden of the media buyer in the matter of selection and recommendation. In the battle between paid vs. controlled circulation, the ABC membership frequently becomes the deciding factor. It offers the necessary assurance that the publisher will deliver the promised circulation—how much, to whom—guaranteed."

BeT is the only paper in the vertical radio-tv field with A.B.C. membership . . . your further guarantee of integrity in reporting circulation facts. BeT, with the largest paid circulation in its field, is basic for subscribers and advertisers alike.
PORTER-CAMERAMAN team to the Weather Bureau station to get the story of Audrey's approach early Thursday morning. When the hurricane hit Port Arthur, KFDM newsmen were there to meet it. Later, as the tidal wave rolled destruction across marshlands southwest of Port Arthur and through Sabine Pass, station newsmen rode in a duck with National Guardsmen on a rescue mission. Refugee passengers picked up by the unit were three calves, which rode the rest of the way with the team.

With the advent of flying weather Friday morning, KFDM newsmen went aloft to report the cataclysmic scene from Cameron, La., and other hard-hit communities. The stations continued to survey survival operations in the days following. KFDM-TV's film of the damage was claimed to be the first authentic report.

WBNG Greensboro, N. C., lost a staffer to a Beaumont, Tex., station some years ago. But Dick McDadoo remembered his old colleagues and telephoned a rare firsthand hurricane report while the storm was still raging.

NEW ORLEANS—NBC staffers, after airplane trouble and some miles of hiking with film equipment strapped to their backs, made it back to WDSU-TV studios in New Orleans June 29 with network reports of the desolate post-hurricane scene in Cameron Parish, La.

A news and camera team caught an amphibious plane out of Lafayette, La., but the vehicle cracked its nosewheel on takeoff. They boarded another plane and landed on a mud-covered airstrip in Cameron Parish. The pair tramped two-and-a-half miles through mud and animal life to photograph the survival story. The footage, rushed back to WDSU-TV studios, was relayed to WRCA-TV New York and made available to network stations as far west as Denver. Earlier, NBC News tracked the hurricane on radio and tv with the help of WDSU-AM-FM-TV, WBRZ (TV) Baton Rouge and KPLC-AM-TV Lake Charles, La.

CONSTRUCTION has begun on WKZO-AM-TV's new center at 590 Maple St. in Kalamazoo, Mich. The tri-level, 40,000-square-foot building (pictured above) is expected to be ready for use early next year. It will include a main tv and four radio studios, plus additional ones for radio and tv simulcasts.

Free tv Will Match Pay-See In Programs, Weed Reminds

"NO television station or network will relax its programming efforts to accommodate the hopes of toll tv," according to Joseph J. Weed, president of Weed Television Corp., station representatives.

In a report of client stations, the station representative emphasized that the promoters of toll tv are proceeding on the premise that whenever they schedule a special attraction, the standard tv stations will just stand by with secondary attractions.

"It seems to me," Mr. Weed said, "that the standard television stations have already established topflight programs in all categories, and from season to season commercial television is offering better shows and attracting greater audiences.

"Over a period of several years our present television system has developed an audience of many millions and this audience will not be lost very rapidly. In my opinion it will grow and grow, and home viewers will continue to enjoy standard tv with no added coin gadgets, no meters and no program bills."

Mr. Weed also noted: "While the tollsters wax enthusiastic over sports and film programs that are far from being definitely available to them, they have shunned mentioning such down-to-earth facts as the viewers' added costs—costs over and above the look-in fees. They avoid mentioning the fact that the receiver must be the viewer's own, and that it must be continually serviced and maintained at his expense."

Reilly Opens Rep Firm

WILLIAM J. REILLY, who resigned last month as vice president and Chicago manager of Adam Young Inc. [B&T, June 10], has announced the opening of his own station representative firm, William J. Reilly Inc., with offices at 55 E. Washington St. (Room 1050), Chicago. Telephone number is Andover 3-6137.
WCBS-TV, NYU Plan TV Class To Give Winter Semester Credit

SAID to be the first University course to be televised for credit in the New York metropolitan area, a course in comparative literature will be offered this fall by WCBS-TV New York and New York U. It will include 76 telecasts and will be presented 6:30-7 a.m. Monday-Friday. Tuition is $75 and viewers must register at NYU as regular students and meet all scholastic requirements. The only difference is that they can attend "class" at home via their TV sets and WCBS-TV.

Plans for the course, "Comparative Literature 10," were announced by Dr. Carroll V. Newsom, president of NYU, and Sam Cook Diggles, general manager of WCBS-TV. Lectures will begin Sept. 23 and end Jan. 10, 1958. Dr. Floyd Zulli Jr., assistant professor of romance languages at the university's College of Arts & Sciences, will be the instructor. Dr. Zulli's television experience includes the NYU University series on WAVV (TV) Newark. NYU has had other programs on WCBS-TV for five years.

WCBS-TV will donate time and facilities. The station also will staff the program with a director, program assistant and secretary. Warren A. Kraetzer, director of the university's office of radio-television, will produce the program.

Communications Arts Department Established by Notre Dame U.

THE U. of Notre Dame has established a Dept. of Communications Arts, embracing radio, tv, journalism, speech and drama effective next September, it has been announced by Rev. Theodore M. Hesburgh, C.S.C., university president.

This replaces journalism and speech departments at Notre Dame's College of Arts and Letters, headed by Prof. Thomas J. Stritch, who became chief of the new department.

Fr. Hesburgh noted the inter-relation of radio, television, the daily press, advertising and public relations in personnel shifts and said the department underscores "the unity of the entire communications field." He said the trend toward communications arts units in many schools "reflects the search for essential educational disciplines rather than narrow technical training in these areas."

Students at Notre Dame, assigned to the new program in their junior and senior years, may choose from various courses and get practical experience at WNDU-AM-TV South Bend, university-owned stations, and at WSNB, closed-circuit student station, he said. Under the new program they may take classes in telecommunications, documentary film, acting, directing, voice-training, writing and editing news, advanced reporting, article writing, advertising, public relations and other subjects.

Ford Supported Fund Reports On TV-in-Classroom Projects

PROGRESS of tv in classrooms was outlined in a report for 2½ years ending Dec. 31, 1956, of the Fund for the Advancement of Education. The Fund, according to the report, has supported classroom tv projects in Pittsburgh public schools and in schools of Washington County, Md. (tv in all 47 county schools). At the college level, the Fund is helping to support experimental television teaching at Pennsylvania State U., Stevens College and Fisk U.

Two projects underway to use open-circuit tv for bringing college work to students not able to attend classrooms at San Francisco State College and the Chicago City Junior College. The Fund has spent about $500,000 to support "promising experimentation or planning" at 34 colleges throughout the U.S. This was on the recommendation of the committee on utilization of college teaching resources.

The Fund, set up by the Ford Foundation in 1951 to work in the field of formal education, has received $57 million in Ford grants, and in the 2½ years covered by the report, spent $85,954 on programs it directly administers while making grants totaling more than $9.3 million.

RCA Course Completed by 20

TWENTY high school seniors were "graduated" by RCA upon completion of a special orientation course conducted by RCA to acquaint them with career possibilities in the expanding field of electronics engineering. The 12-week course, which included lectures, demonstrations and laboratory instruction, was conducted one night a week at Moorcrest, N. J., by RCA electronic engineers, participating on a voluntary basis.

EDUCATION SHORTS

Miami U. is constructing 60 by 120 foot building to house its radio and tv studios and instruction facilities. Estimated cost of building: $150,000.

New School for Social Research, N. Y., offers script-writing and tryout theatre for radio, television, stage and movie writers, during summer term. Flora Rheta Schreiber, writer and educator, is in charge of auditions.

U. of California at Los Angeles acquires truck and trailer mobile unit for use of television division. Truck is two-ton GMC, with over six feet head room and overall length of 15 feet. It contains built-in five kw generator sufficient for university's three-videicon tv chain and considerable lighting, making unit independent of power sources. Trailer is 20 feet long and is fitted with production and video, disk cabinets and interior lighting.

Exclusive! complete Dodgers' baseball!

represented by Burn-Smith Co., Inc.
Several Firms Ready To Sign With Weaver

SEVERAL advertisers last week reportedly were on the verge of signing for Sylvester L. (Pat) Weaver Jr.'s "Program Service" that is set for a 14-city lineup on Aug. 26.

The pre-debut spark among these advertisers was struck at the same time that Bernard Goodwin, president of DuMont Broadcasting Corp., and Mr. Weaver jointly announced WABD (TV) New York and WTTG (TV) Washington as affiliates of the baby network.

Mr. Weaver claimed that with these two stations, WGN-TV Chicago (announced earlier as an affiliate) and still other stations not yet formally signed, the service will cover 23 million TV homes, or 59.3% of the TV home total in the U. S.

Actually, Mr. Weaver appears to be on schedule. Earlier in the year when he announced his plans, Mr. Weaver expressed his hopes to be on the air with a daytime program sometime in the fall (BET, April 15). At this point, it looks as if Mr. Weaver may have two daytime shows and one nighttime, all live, on the air by the fall.

Taylor-Reed Corp. (Cocoa-Marsh), through Hicks & Greist, New York, has signed for Ding Dong School, the former NBC-TV daytime that will be telecast from New York Monday-Friday, 10-10:30 a.m. in 14 cities. The other two programs will be launched reportedly are Mary Margaret McBride at 10:30-11 a.m. (from New York), also Monday-Friday, and Saturday Night Party, 10:30 p.m.-midnight on Saturday (from Chicago).

Taylor-Reed thus far has been the only advertiser actually signed by Mr. Weaver but John H. Breck Inc. and Miles Labs (Bactine antisepctic) have been mentioned as ready to encamp with the network's future. Also understood to be eyeing Mr. Weaver's programming are an unidentified cereal company and a toothpaste advertiser. Reportedly a number of agencies are contacting Mr. Weaver for specific details on the network lineup.

Mr. Goodwin thought the affiliation with Mr. Weaver would mean the DuMont stations would be "on the way to a new position of leadership in these major cities [New York and Washington]" while Mr. Weaver noted that the DuMont stations have a record of "outstanding" public service in their respective cities, "one in the Nation's Capital and the other in the nation's number one television market."

Bonds Program Production Set

BOB WOGAN, eastern program manager, NBC, Ed Halbert, radio-TV director of the Savings Bonds Division of the U. S. Treasury, and Herbert M. Moss, president of Gotham Recording Corp., have made final arrangements for production of Stars for Summer, a taped summer series to be heard on NBC 10:05-10:30 p.m. The series, to be produced by Mr. Moss on behalf of Gotham, will be presented on behalf of U. S. savings bonds and will feature Bill Cullen as m.c. Initial broadcast is set for Wednesday.

Board Asks Toll Tv Franchise for L. A.

ESTABLISHMENT of toll TV system in Los Angeles came a step nearer to reality last Tuesday when the city's Board of Public Utilities and Transportation recommended to the City Council that a franchise for a closed-circuit TV system be offered for sale. The recommendation goes first to the industry and transportation committee of the council and then to the council itself for final action.

Terms of the non-exclusive franchise recommended by the public utility board call for the franchise holder to pay the city either 2% of gross revenues from the closed-circuit toll TV operation or 1% of the gross plus five hours of time each week which the city could use for educational or cultural programming of its own. The company would be required to post a bond of $25,000 to protect the city against such contingencies as that of the franchise holder giving up and leaving the city with the task of removing equipment he had installed. Another requirement recommended by the board is that the franchise holder must have begun installing equipment within two years from the date of the franchise, and that he must proceed with diligence to get the closed-circuit TV system into operation as rapidly as possible.

The decision followed argument before the board of representatives of Skiatron TV Corp., applicant for the Los Angeles franchise, and International Telemeter Corp., Paramount subsidiary which, like Skiatron, has developed a system of toll TV. Telemeter, which the week before had opposed not only the Skiatron application but any immediate grant of such a franchise by the city (BET, July 11), warned that precautions be taken to prevent a franchise that "is legally non-exclusive" from becoming an exclusive franchise for all practical purposes.

Louis A. Novins, vice president and general manager of Telemeter, said that when his company ran its experiment with toll TV in Palm Springs, Calif., it had a non-exclusive license. But, he stated, because of other wires previously installed on the poles in Palm Springs, the Telemeter cables had to be placed at the minimum heights permitted by the city. Therefore, he said, any other company receiving a toll TV franchise there would have had to rearrange all of the wiring on the present poles or have put in its own poles, in either case being put to an expense so excessive as virtually to keep it from undertaking the job. Studies made in Los Angeles indicate the same situation may exist there, he said.

But when President Blase A. Bonpane of the utility board had brushed away that contingency as one that "did not frighten Telemeter, but not the city," the Telemeter representatives left no doubt that Telemeter, too, would apply for a toll TV franchise within the city of Los Angeles. The reason that such an application is necessary there is that, unlike most cities, the city itself erected the poles and authorizes their
Pepsi-Cola Contest Won
By WEEI's Russell

LEVER Bros. last week announced the winners of its nationwide Pepsi-Cola promotion held in connection with the toothpaste's "Wonder Where The Yellow Went" consumer contest. Top prize went to Tom Russell of WEEI Boston.

Mr. Russell will be rewarded with a 40 x 20 ft. Ester Williams swimming pool valued at $6,000. Second place winner of a 36 x 18 ft. pool worth $5,000 is Doug Pledger of KNBC San Francisco.

Originality and creativity in promoting the Pepsi-Cola consumer contest based on the well-known "Yellow Went" jingle were the major points considered in judging the disc jockey competition.


Blimps Promote WSOC-TV

TWO baby blimps which say "Watch Channel 9 . . . Most People Do," have been launched by WSOC-TV Charlotte. One blimp can be seen flying daily in the heart of downtown and the other flies above a local drive-in which is adjacent to a multimillion dollar coliseum.

WGN-TV Issues Viewing Report

THEME of mobility as television's "second new dimension" is advanced in a report issued by WGN-TV Chicago on summer viewing habits. Titled "Summer Audiences and WGN-Television" and compiled under supervision of Charles A. Wilson, sales promotion manager of WGN Inc. (WGN-AM-TV), the study cites a six-fold increase in production of 15-inch and smaller tubes, used mostly in portable sets, for 1956 over the previous year. Another finding is that average homes during July-August 1956 spent three hours, 23 minutes per day in televiewing. The report draws on data from Advertising Research Foundation, Radio-Electronics-Television Mfrs. Assn., Nielsen TV Index, U. S. Census Bureau, Standard Rate & Data Service and trade magazines.

WBZ-TV Issues Coverage Map

WBZ-TV Boston has issued a four page color brochure which gives a coverage map of the station. The booklet also gives the population, households, tv homes, retail sales and consumer income in WBZ-TV's B Con-tour coverage area. Statistics cover 13 counties in Massachusetts, three in Connecticut, five in Rhode Island, six in New Hampshire and one in Maine.

In a July 1 dedicatory broadcast from the Brazilian Embassy in Washington, D. C., Brazil's Ambassador (seated) Ermanno do Amaral Peixoto and Walter S. Lemmon, president of international radio station WRUL New York, inaugurated the World Wide Broadcasting System's daily program in Portuguese to Brazil.

Use by the telephone and public utility companies and therefore controls the uses to which they may be put. The normal situation is for the telephone company to install its own poles and wires and cables, so that another service, such as closed-circuit toll tv, could arrange for the delivery of its programs to the homes of subscribers by dealing directly with the telephone company, without any need for a city franchise.

Allen Lane, Skiatron vice president and chief engineer, talking to newsmen following the hearings, stressed the fact that Skiatron "is not in the equipment business. Our sole interest is to provide a program service for the public, a service based on sports events which are now blacked out of tv and similar desirable programs not now available to the viewing public at home." Mr. Lane said his company's arrangements with Westinghouse and Motorola would make an adequate supply of receiving apparatus ("as many as 20,000 units a week if necessary") available whenever they are wanted.

An interested spectator at the hearing was Leonard Reinsch, executive director of the Cox stations (WSB-AM-FM-TV Atlanta, Ga., WHIO-AM-FM-TV Dayton, Ohio, WCKR-WCKT (TV) Miami, Fla.).

Moore Heads Station ID Firm

WILLIAM J. MOORE has announced formation of Station Identification Inc., Long Island City, N. Y., providing a custom library of station identifications for music and new stations. Offering the Bill Meeks Library, the firm handles (in addition to station ID's) news, time, melodic, weather and other ID's. Currently in use by several radio groups, the service is licensed on an annual basis with area exclusivity. The firm has eastern headquarters at 24-64 45th Street, Long Island City 3, Pams Advertising, 3001 Indiana, Dallas, Tex., is handling the Meeks library in western states.
D-F-S's Stan Hamer Wins 'Great White Hunter' Contest

STAN HAMER of Dancer-Fitzgerald-Sample, New York, is the winner of KYA San Francisco's "Great White Hunter" contest and gets an all expense paid vacation for two in Africa [B&T, April 15].

The winner of the contest was picked when a "lucky number" was drawn from a mahogany bongo drum by a Scandinavian Airlines hostess. It was open to all time-buyers in markets where KYA has national representation. The trip which Mr. Hamer won is reportedly estimated at $4,000.

Everyone who entered the contest received an antique pith helmet and was put on the mailing list for eight promotional communications from the "Great White Hunter" himself from Africa. The series of letters constituted a direct mail campaign which will be entered by KYA in the 1957 National Direct Mail Advertising Competition.

WBC Covers NEA Convention

WESTINGHOUSE Broadcasting Co. is covering the annual convention of the National Education Assn. in Philadelphia, according to Gordon Hawkins, educational director of WBC. Overall WBC plans include taped interviews with selected delegates from the areas of Westinghouse stations; taped panel discussions of key subjects of the conference, and direct wire news reports of conference highlights to be sent to WBC stations for inclusion in their newscasts. Taped programs are flown from Philadelphia to WBC stations WBZ-WBZA Boston-Springfield; KDKA Pittsburgh; KYW Cleveland; WIND Chicago; WOWO Fort Wayne and KEX Portland.

WCFL's 'Christmas in July'

WCFL Chicago set up a 58-station closed-circuit radio network to host client and agency representatives at a "Christmas in July" reception. The station arranged the novel setup for General Finance Co., major sponsor of its year-round sports package including regional network broadcasts of all Chicago White Sox games, and its agency, Gordon Best Co. Short talks were beamed by client, station and sports figures to the Chicago Yacht Club, scene of the cocktail party, and affiliated stations of the Sox baseball network. Event was based on the theme that December is traditionally the big month and July the slowest in the loan business. Among the speakers: Marty Hogan, general manager of WCFL; E. F. Wonderlic, General Finance president; Charles Comiskey, Sox president, and sportscasters Bob Elson and Don Wells. Over 150 client representatives were reported present.

WTTM Follows Vacationers

WTTM Trenton, N. J., reports it is following its audience this summer. The station has opened summer studios at the Seaside Heights Casino on the Jersey Shore. The spot is a favorite with a majority of WTTM
listeners, according to the station. WTTM is broadcasting from the resort 8:05 to 10 p.m. on Tuesdays through Fridays and from 2:05 to 4 p.m. on Saturdays. Interviews with vacationers in the WTTM broadcast area and reports of their activities, as well as music, are featured in the programming. The broadcasts are piped back from Seaside Heights to the station's Trenton studios and transmitter for broadcast.

PGW Stations Distribute Booklet on U. S. Economy

"BROADCASTING's greatest opportunity to sell and to serve lies ahead," the entire list of radio and tv stations represented nationally by Peters, Griffin, Woodward is telling the advertising fraternity.

A 16-page book, with abundant use of modernistic illustrations and well-documented with facts on the U. S. economy, radio- and tv programming, has been sent to agencies, advertisers and others in the trade. Dedicated "to the next 25 years," the booklet salutes PGW, currently in its 25th year of business.

Theme: The U. S. with 170 million population (as of Feb. 15, 1957), growth in housing needs, in buying, in consuming and in advertising expenditures, is being accelerated. To meet it, broadcasters are pledging themselves to greater service to the audiences and a more effective job for advertisers.

WBNY Inaugurates New Format

WBNY Buffalo, New York, announces a change in format with new music and news programming. The new format, titled "Operation Big Change" was promoted with teaser campaigns about "the new sound around town." The new system also includes mutual cooperation between radio stations-WWDC Washington, WHDH Boston and reportedly 60 others—to bring direct, live, on-the-spot reports of all major news events.

WABC Plugs New Personality

TO introduce its new disc jockey, Herb "Oscar" Anderson, to New York trade and consumer editors, WABC New York last week sent them a sample disc of Mr. Anderson's program while he was a personality at WDGY Minneapolis. Mr. Anderson will make his debut on the station July 8 with a Monday - through - Saturday early - morning program (6-9 a.m. EDT).

AWARDS

CBS awarded radio- and tv citation of N. Y. Board of Rabbis for "its outstanding efforts on behalf of religious programming." Citation made note of three programs: Church Of The Air (CBS Radio), Lamp Unto My Feet (CBS-TV) and Look Up and Live (CBS-TV).

WISN-AM-TV Milwaukee's "Musicana" programming cited by 40,000 member Milwaukee County Radio-TV Council for "best music and personality programming in city."

Ozzie Nelson, star of ABC-TV's The Adventures of Ozzie and Harriet, received honorary "Doctor of Humane Letters" degree from Rutgers U.

Bob Ellsworth, announcer, WTIC Hartford, Conn., belatedly received Bronze Star Medal from U. S. Army "for exemplary conduct in ground combat against the armed enemy on or about July 4, 1944, in the Pacific Theatre of Operations, while assigned as private, 128th Infantry Regiment."

RCA, Camden, presented with Community Service Award of South Jersey Public Relations Assn., "in acknowledgement of its outstanding corporate good citizenship."

WGAL-TV Lancaster, Pa., received award of merit from National Advertising Agency Network, for advertising campaign which ran in B&I.

KTHS Little Rock, Ark., show Action on the Farm Front, featuring station Farm Director Marvin Vines, has won second consecutive first place award of Public Utility Adv. Assn. Sponsored by Arkansas Power & Light Co., show was in competition with 52 other utility-sponsored programs.

WCKY Cincinnati received first place award in Ohio State Bar Assn.'s Annual Journalism Awards, for its documentary program of prisoner The Long Wait, for "most constructive contribution to the science of jurisprudence and administration of justice."

Paul Miller, station's program director, took first place in category for individual journalists, broadcasters and telecasters, for same series of programs.

WKAR-AM-FM East Lansing, Mich., (Michigan State U. educational station) received award from Veterans Administration "in recognition of 10 years participation in the broad cast of the series Here's to Veterans."

WBAL-TV Baltimore received award from National Assn. of Mental Health in New York, in recognition of station's film production, Will I Be Welcome? half-hour original documentary dealing with problems of mentally ill.

WGAS Atlanta received YMCA Distinguished Service Award for its help in "promoting the Young Men's Christian Association's Centennial Development Program."
PEOPLE  A WEEKLY REPORT OF FATES AND FORTUNES

ADVERTISERS & AGENCIES

Charles S. O'Donnell, vice president of Geare-Marston division of Rutthraff & Ryan, N. Y., elected vice president of R&R.

Gardner Barker, vice president in charge of new products and acquisitions, promoted to executive vice president at Thomas J. Lipton Inc., Hoboken, N. J.

Grace McMullen, radio-tv estimator-time-buyer, Gardner Adv., St. Louis, named chief timebuyer. Warren Wiethaupt, Gard-ner media buyer and Fred Thumbin, research assistant, promoted to chief spacebuyer and group supervisor in research department, respectively.

Daniel Potter, member of tv department, William Esty Co., and before that vice president of media on Procter & Gamble at Benton & Bowles, joins radio-tv department of Norman, Craig & Kimmel, N. Y., as director of radio-tv media.

Eugene Peterson, creative and research departments of Campbell-Mithun, Minneapolis, and Scott Park, Needham, Louis & Brorby, Chicago, named assistant to creative director and tv art director, respectively, for Campbell-Mithun.

Norman C. Sabee, formerly national advertising manager for Crosley & Bendix Home Appliance Div., Cincinnati, to Kudner Agency Inc., N. Y., as account manager on Frigidaire.

Roy B. Dill, advertising manager of Socony Mobil's Central Marketing Region, retired June 30 after 30 years of service.

Herb Gottschalk, creative director, C. Wendel Muench & Co., Chicago, reappointed advertising manager for Lucky Heart Labs Inc. (cosmetics), Memphis, Tenn. He previously had been with Lucky Heart for three years as advertising manager.

BEN DUFFY, BBDO president, here makes his first appearance, with Mrs. Duffy at an agency function since he suffered a cerebral hemorrhage last Dec. 3. The function: BBDO's annual spring outing, held last fortnight at the Westchester Country Club in New York.

Francis Nestler, formerly with Pacific Hotel Publications Inc. as production manager of Guest Information (west coast guide book for hotel guests), to McCann-Erickson, L. A., as assistant production manager.

H. C. Pat Patterson, manager of Kelvinator's commercial division (American Motors Corp.), since 1946, will retire July 31. He has been with Nash-Kelvinator since 1937.

Eric Marker, account research, Kenyon & Eckhardt, N. Y., promoted to supervisor of market research. Dr. Alberta Gillinsky, assistant account research supervisor, advanced to account research supervisor.

Dr. Elsa A. Whalley, formerly research psychologist, Social Research Inc., Chicago, to Honig-Cooper Adv.. S. F., as consumer motivation specialist.

Lawrence Gayda, vice president-art director, Rutthraff & Ryan, N. Y., to Burke Dowling Adams N. Y., as art director.

Royal Alloc, formerly film production manage for Leo Burnett Co., Hollywood, to Wade Adv., same city, as producer-director in radio-tv department.

Edward J. Grebow, previously assistant account executive and creative writer at Erwin, Wasey, to Compton Adv., Chicago, as copywriter.

William G. McCarthy, 34, executive at J. Walter Thompson Co., N. Y., died June 28 at his home in New York City following heart attack.

FILM

John B. Dalton, account executive, NBC. Network Sales department, to CBS Television Film Sales Department, as account executive.

Norman Ferguson, film animator, appointed director at Hollywood studies of Shamus Culhane Productions.

Irving Moore, assistant director at Screen Gems, TV subsidiary of Columbia Pictures, promoted to director.

Jerry Thomas, story editor on Screen Gems Adventures of Rin Tin Tin series, promoted to associate producer. Sam Manners, assistant to producer of series, named production supervisor.

Ben Levine, formerly booker with Columbia Pictures, joins AAP Inc. as film expediter.

NETWORKS

Alan Beaumont, one of directors of NBC-TVs Home show, appointed producer of new Arlene Francis Show which will start early in August.


Maude Archer, supervisor of telephone services for NBC, retired after 28 years of service.

STATIONS

William A. Patton, commercial manager, KSIZ-TV Corpus Christi, to KLFY Lafayette, La., as vice president-general manager.

Ray Bartlett, general manager, KNLR North Little Rock, Ark., named vice president and secretary-treasurer of Arkansas Valley Broadcasting Co.

Irv Lichtenstein, director of publicity and promotion, WWDC Washington, D.C., named vice president in charge of publicity, audience and sales promotion, and research activities. Mr. Lichtenstein joined WWDC in 1949 as news writer. He

Page 84  •  July 8, 1957
subsequently became publicity director and director of publicity and promotion.


S. John Schille, formerly with KLOR Portland, named general manager of KMSO-TV and KGVO Missoula, Mont., succeeding A. J. Moshby. Mr. Moshby will retain presidency of Mosby's Inc., owners of stations.

Philip Whitney, chief engineer, WINC Winchester, Va., named general-commercial manager. He also continues with station as chief engineer. James B. Holder, WINC general manager, transfers to WHYL Carlisle, Pa., and Philip Potter, WINC program director, becomes general manager of WSIG Mount Jackson, Va. All stations are owned by Richard F. Lewis Jr. Inc., Winchester.

Gordon Walsh, WXEX-TV Petersburg, Va., and Roy Nester, formerly with WLW Cincinnati and WFDF Flint, Mich., join WINC as announcers.

Charles M. Conner, formerly with WTCN Minneapolis, to WGRY Gary, Ind., as station manager.

John Frederick Cundiff, formerly sales manager of KCRC-AM Cedar Rapids, Iowa, to WNHK-AM-FM-TV Hartford, Conn., as sales manager.

Byron E. Anderson, national radio sales manager, KSTP St. Paul, named sales manager.

Ray Carow, manager of WCTV (TV) Thomasville, Ga., to WALB-TV Albany, Ga., as sales manager.

Wally Blake, operations manager-newsman photographer for KIVA-TV Yuma, Ariz., to KICO Calexico, Calif., as assistant manager and promotion director.

Richard C. Landsman, account executive, Katz Agency, N. Y., to WBAL-TV Baltimore as assistant sales manager.

Edwin Lasko, WKZO Kalamazoo, joins WSIV-TV Elkhart as assistant manager and Bill Dorrow named WSIV-TV production manager.

REAL cool kid is Sharon Chauncey, one of the 16-year-old twin daughters of Tom Chauncey, president and general manager of KOOL-AM-TV Phoenix, Ariz. Sharon does the tv weather show in a costume created for her by Jeanne Murphy, wife of Jack Murphy, assistant station manager.

Vince Doyle, formerly sports director for WJVA South Bend, Ind., named national sales director for WSJV-TV and Don Fuller, WSJV-TV, promoted to position of regional and local sales director.

Ken McKendree named sales manager of WTRL Bradenton, Fla., and Charles Blake, program manager. Other appointments announced: Alan Mills, chief engineer; Jon Clark, assistant program manager, and Danny Huth and Dan Beach named staff announcers.

John L. Vath joins WWJ New Orleans as commercial manager, succeeding late Larry Baird.

Ray Baker, formerly vice president-commercial manager, KOMO-AM-TV Seattle, to KFSD San Diego as director of sales.

Paul Klemperer, radio presentation writer at ABC New York, joins WQXR New York as director of sales development, newly-created position.

Garry F. Vorhees, production manager, WTRF-TV Wheeling, W. Va., named program director. J. Eddie Johansen, public service director for WTRF-TV succeeds Mr. Vorhees.

Karen Webster, continuity, KENE Toppenish, to KIMA Yakima, both Wash., as continuity director. Ted Cooley named assistant in production for KIMA-TV and

WHBF
RADIO & TELEVISION
FIRST IN RADIO
1st In Downstate Illinois* 1st In The Quad-Cities according to NCS No. 2
* An 88 stations outside of Chicago

MILESTONES
for August
BMI's series of program continuities spotlights the important events on the American scene. August's release features four complete half-hour shows—smooth, well-written scripts ready for immediate use.

"SUMMER FESTIVALS"
August 3, 1957
"WONDERS OF THE WORLD"
(Ancient & Modern) August 11, 1957
"VIRGINIA CITY"
(A New View Of The Old West) August 18, 1957
"MAN ON THE BEAT"
(Policeman Of The World) August 25, 1957

"Milestones" is available for commercial sponsorship—see your local stations for details.
Donna DeShazo, recent college graduate, appointed assistant in sales promotion and public relations.

Barbara Haddox, formerly program promotion director, WBNS-TV Columbus, Ohio, to WCAU-AM-TV Philadelphia as director of press information-audience promotion.

Grant Nordin, recent graduate of Washington State College, to KEPR-AM-TV Kennewick, Wash., as news director.

Duncan Miller, formerly publicity-promotion manager, WTTG-TV (TV) Washington and assistant program director of WWDC Washington, to WMAL Washington as promotion-publicity director.

John Foster, WKNE Keene, N. H., promotion manager relinquishes his announcing duties and becomes sales representative. Mike Elliot and Peter Martin join WKNE announcing staff.

F. Douglas Chineo, KCRG-TV Cedar Rapids, Iowa, to KDAL-TV Duluth, Minn., as local sales representative.

William A. Slater, local sales manager, WJHP-TV Jacksonville, to WFGA-TV Jacksonville local sales staff.

Ray Brown, WREN Topeka, to KFAB Omaha announcing staff.

Robert P. Rimes joins WWJ-AM-TV Detroit sales promotion department.

Bill Davidson, general manager of WRCA-AM-TV New York, appointed chairman of entertainment committee for Police Athletic League (PAL) fund-raising campaign in New York, which opens this month.

Wesley Manley, administrative assistant, WTRF-TV Wheeling, W. Va., elected president of Wheeling Civilian Club.

Peter Potter, conductor of *Juke Box Jury* on KRCR (TV) Los Angeles and disc jockey on KLAC Los Angeles; father of girl, Tina Melinda, June 30.

Charles Farren, president, Griswold-Eshleman Co., Cleveland, Ohio, elected trustee of Industrial Adv. Research Institute, Princeton, N. J. He will serve on board for three years.

Thomas P. Bashaw, general manager, KFH Wichita, appointed secretary of Kansas Assn. of Radio Broadcasters.

M. V. Musy, formerly district manager for major appliances in northern California and Nevada for Westinghouse Electric Co., appointed district sales manager in San Francisco for radio and tv division of Sylvania Electric Products.

Creighton C. Kohner, district appliance sales manager, Erie district Graybar Electric Co., appointed to Gulf Coast district of Graybar in similar capacity. Mr. Creighton is succeeded by K. D. Leavitt, who was formerly manager, major appliance sales, and Rudy Johnson succeeds Mr. Leavitt. Apointments of R. L. Layne as appliance sales manager, Minneapolis, in charge of Twin City area, and R. W. Miller as appliance sales manager, Duluth branch also have been announced.


L. A. Kameen, administrator of labor relations, RCA electron tube division, appointed manager, personnel, succeeding John B. Farese, named manager, entertainment tube products.

Joseph T. Nolan appointed manager of editorial and press services for RCA. Mr. Nolan joined RCA in 1955 as staff writer in department of information. Before that, he served for six years as editor in Sunday department of *New York Times*.

William S. Wheeler, assistant to president for corporate planning at Motorola Inc., Chicago, appointed manager of its Chicago military electronics center.

Charles C. Hoffman, former administrator of Canadian government’s International Trade Fair at Toronto, appointed executive vice president of Bureau of Broadcast Measurement (nonprofit organization of advertisers, advertising agencies and radio and television stations), same city. Clyde McDonald, research director of IBM for past two years, has resigned to form research organization.

Guy Daviault, manager of radio division of J. A. Hardy & Co., Ltd. station representatives, Montreal, appointed supervisor of radio and television sales. Jean Rousseau to sales staff of company’s Montreal office, and Bill Bartlett to tv sales staff of Toronto office.

Hank Noble, former Mercury recording star, named night disc jockey on CHUM Toronto.

Walter J. Blackburn, president of CFPL-AM-FM-TV London, Ont., and London Free Press, was honored by Rotary Club of London as first non-Rotarian in its 50 year history “for service to his fellow men, that has been definite and comprehensive.” Citation also lauded stations and newspaper for “outstanding support of community enterprises.”

Don Mann, 30, news and sports announcer of CHCT-TV Calgary, Alta., died June 27.


Boardman O’Connor, formerly studio manager-designer at WBZ-TV Boston, to WTTW (TV) Chicago, educational station, as assistant studio facilities supervisor.

Florence M. Monroe, tv supervisor of WNYE New York (Broadcasting Dept. of New York City Board of Education) assigned executive producer of *Living Blackboard*, educational series to be aired this fall via WPIX (TV) New York by Metropolitan Educational Television Assn.
Am-Fm Summary through July 2

<table>
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<th>FCC Commercial Station Authorizations</th>
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<td>As of February 28, 1957</td>
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<tr>
<td></td>
<td>Am</td>
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<tr>
<td>Licensed (all on air)</td>
<td>3,086</td>
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<td>Cps on air</td>
<td>31</td>
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<tr>
<td>Cps not on air</td>
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<td>Total authorized</td>
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<td>Applications in hearing</td>
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<td>New station requests</td>
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<td>New station bids in hearing</td>
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<td>Facilities change requests</td>
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<td>Licenses deleted in February</td>
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# Grants since July 11, 1952

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<tr>
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<td>Vh</td>
<td>Uf</td>
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<td>325</td>
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# New Amend. Vh | Uf | Total |
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<tr>
<td>One educational uhf have been deleted.</td>
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<tr>
<td>Includes 8 already granted.</td>
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<tr>
<td>Includes 2 already granted.</td>
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For the Record

Station Authorizations, Applications (As Compiled by B • T)
June 27 through July 2

Includes data on new stations, changes in existing stations, ownership changes, hearing cases, rules & standards changes and routine roundup.

Abbreviations:
- DA—Directional antenna, cp—construction permit, EMF—Effective radiated power, uhf—ultra high frequency, vhf—very high frequency, uhf—ultra high frequency.
- antenna—antenna type, uhf—uhf, VHF—vhf, uhf—uhf, mw—medium wave, km—kilowatts, w—watts, mc—megacycles, D—day, N—night.
- LS—local station, mod.—modification, trans—transmitter, unl.—unlimited, uhf—uhf, vhf—vhf, SSA—subsidary communications association, STA—special temporary authorization, educ.—educational.

Am-Fm Summary through July 2

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<th></th>
<th>Licensed (all on air)</th>
<th>Cps on air</th>
<th>Cps not on air</th>
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<th>Authorized</th>
<th>Applications in hearing</th>
<th>New station requests</th>
<th>New station bids in hearing</th>
<th>Facilities change requests</th>
<th>Total applications pending</th>
<th>Licenses deleted in February</th>
<th>Cps deleted in February</th>
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<td>Am</td>
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<td>119</td>
<td>353</td>
<td>67</td>
<td>163</td>
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<td>290</td>
<td>10</td>
<td>36</td>
<td>119</td>
<td>353</td>
<td>67</td>
<td>163</td>
<td>900</td>
<td>2</td>
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<tr>
<td>Total</td>
<td>3,194</td>
<td>582</td>
<td>683</td>
<td>3,194</td>
<td>3,194</td>
<td>119</td>
<td>353</td>
<td>67</td>
<td>163</td>
<td>900</td>
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New Am Stations

New Tv Stations

**APPLICATIONS**

Pittsburgh, Pa.—Metropolitan Pittsburgh Television Station, uhf ch. 47 (694-474 mc); WRP 201 kw vis., 106.5 kw aural; antenna height above average terrain 417 ft., above ground 152 ft. Estimated construction cost $140,520, first year operating cost $60,660. P.O. address 4335 Fifth Ave., Pittsburgh. For applications in hearing, address to Transmitter Department, Allegheny County, Geographic coordinates 40° 30' 17" N, 79° 40' 15" W. Long. Trans., RCA. Legal counsel—Fischer, Wilks & Johnson. Station will be operated as educational in conjunction with WQED (TV) Pittsburgh, owned by Metropolitan Pittsburgh.

New Am Stations

**ACTIONS**

Minot, N.D.—Walter N. Nelskog, Paul Carl, Delbert Berhoff and D. Gene Williams d/b/a Dakota Broadcasters granted 1230 kc, 1 kw D. P. O. address to Mr. Nelskog, 8633 36th Ave. S.W., Seattle 18, Wash. Estimated construction cost $5,000, first year operating cost $4,000, revenue $5,000. Principals are equal partners. Announced June 26.

Columbus, Ohio—North American Broadcast Co. granted 320 kc, 500-w PA-D. P. O. address to William L. Mark, 1835 Sunbury Rd., Columbus. Estimated construction cost $4,413, first year operating cost $76,000, revenue $76,000. Principals include Mr. Mark (pres-gen.-mgr.), John T. Page (sales representative), W. C. Bessey (local), John G. Ferguson, attorney (11.6%), Robert H. Ferguson, sports car dealer (11.6%), John K. Gardner, insurance agent (11.6%), and Roger M. Doerr, mgr. Decatur (III) Pump Co. (11.6%). Announced June 26.

Jamestown, Tenn.—Jamestown Broadcast Co. granted 320 kc, 600-w PA-D. P. O. address to James T. Fergus, 1215 Wilson St., Jamestown, Tenn. Estimated construction cost $16,000, first year operating cost $16,000, revenue $16,000. Principals are 1/3 owners, Dr. Cravens, Jamestown medical doctor, and Stanley Cravens, owner, Jamestown furniture store. Announced June 27.

These reports are the result of the surveys conducted by the Federal Communications Commission.
FOR THE RECORD

continued

granted 1260 kc, 1 kw. D. P. O. address %
Howard Sturte Jr., 209 E. Fourth St., Nellisville.
Estimated construction cost $18,246, first year operating
cost $65,000, revenue $65,000. Principals
include Ernest North (pres.-tels.), pro-
Nellisville Bank, and theatre interests. Mr.
Sturte (v.p.-10%), former owner.
Nellisville studios of WDLS-AM-FM Marshfield, Wis.,

APPLICATIONS

Sunland, Calif.—Robert S. Marshall, 1380 W.
500 w. D. P. O. address 3752 Bertrand Ave.,
Sunland, Calif. Estimated construction cost $25-
333, first year operating cost $56,000, revenue
$56,000. Mr. Marshall, mgr. ABBA Burbank,
Calif., will be sole owner.

Lynora, Ga.—Twin City Bestg. Co., 1340 W.
250 w. unil. P. O. address Box 247, Lyons. Esti-
mated construction cost $14,000, first year oper-
ating cost $42,000, revenue $42,000. Principals
include J. L. Tolland (15%), 25% WIGG Bruns-
wick Ga., H. F. Tolland (37.5%), 25% WIGG,
John Lane, Sammy J. C. Middleton and John
F. lens (each 15%), program director WATR-AM-TV
Waterbury, Conn., will be own-

KJAY Topeka, Kan.—Granted transfer of
control of licensee corporation from Robert
and Jeanne Rohr to Dale S. Helmers, Edwin V.
Robb. Joseph W. McCoskie and D. W. Overton
for $150,000. Mr. Helmers (54.8%), account ex-
ecutive; Mr. McCoskie (30.8%), banker; and Mr. Over-
ton (15.4%), attorney, will be owners. Announced
June 26.

WAAN (TV) Baltimore, Md.—Granted trans-
fer of control of licensee corporation to Beryn
Cohen, Herman Cohen, et al. to Westinghouse
Electric Corp. for $114,500. Mr. Cohen (51.1%),
Westinghouse Electric Corp. owns Westinghouse Bestg.
Corp., in charge of operation of stations in Bloomington
Field, St. Louis, St. Louis, Mo., Detroit, Mich., Chicago,

KPAC-TV Fort Worth, Tex.—Granted assign-
ment of cp to Texas Goldcrest Television Inc. for
$150,000. Owners will be Fort Arthur College (50%) and
Jefferson Amusement Co. (50%). Announced
June 26.

APPLICATIONS

KOCR Tolara, Calif.—Seeks transfer of control
of licensee corporation from Sheldon Overton
to Keith Munger and Elizabeth Munger for $25-
000. The Mungers will be sole owners.

WWII Fort Lauderdale, Fla., and WIL ST.
Louis, Mo.—Seeks assignment of license from
Missouri Bestg. Corp. to Radio Station WIL, for
$50,000. Radio WIL will be operated by H. R.
Bosals,

box 333, and will be 33.3% owner. Atlantic
Brewing Co. will also own 33.3%.

WIRA Fort Pierce, Fla.—Seeks transfer of
control of licensee corporation from Chautau-
Citer Bestg. Corp., to John H. Sturte, Mr. Sturte
is indepen-
ent 50.1% owner. No monetary consid-
eration.
Miles Inc., Herbert change

applicants proposing to transmit excess necessary to operation of the operation of

TV

COLOR CASTING

The Next 10 Days

Of Network Color Shows

(Times EDT)

CBS-TV

Color schedule cancelled for summer period.

NBC-TV

July 8-12, 15-17 (1:30-2:30 p.m.) Club 60, participating sponsors.

July 8, 10-12, 15-17 (3-4 p.m.) Mate- neer Theatre, participating sponsors.

amendment of sec. 3.506 by the institution of rule making with respect to either of the following allocation plans: Plan A—delete ch. 12 from Springfield, Ill., and add the same to Aeguadilla-Arecibo, P. R.; Plan B—exchange the stations of Port Antonio, N. W., and Aeguadilla, P. R. and assign ch. 13 to Pajaro, P. and delete ch. 12 from Charlotte Amalie, V. I.

CONTINUED

NEGOTIATORS

OF THE PURCHASE AND SALE OF RADIO AND TELEVISION STATIONS

EVALUATIONS

FINANCIAL ADVISERS

Page 90 • July 8, 1957
BROADCASTING • TELECASTING

CLASSIFIED ADVERTISEMENTS

Payable in advance. Checks and money orders only.
- DEADLINE: Undisplayed—Monday preceding publication date. Display—Tuesday preceding publication date.
- SITUATIONS WANTED 20¢ per word. $2.00 minimum. HEIP WANTED 25¢ per word—$2.00 minimum.
- All other classifications 30¢ per word—$4.00 minimum. *DISPLAY ads $15.00 per inch.

No charge for blind box number.

APPLICANTS: If transcriptions or bulk packages submitted, $1.00 charge for mailing (forward remittance separately, please). All transcriptions, photos, etc., sent to box numbers are sent at owner’s risk. BROADCASTING • TELECASTING expressly repudiates any liability or responsibility for their custody or return.

RADIO

Help Wanted

Management

General manager must be financially able to purchase, install and operate powerful independent in metropolitan market. Box 989G, B-T.

Sales manager excellent New Jersey "spot" with major independent. Salary, commission and override. Box 155A, B-T.

Sales manager who loves to sell. Five figure in- come. Major market for strong independent in Ohio. Box 155A. B-T.

New England group operation seeks capable manager. Excellent sales and production records important. Living and working conditions on a par with major. Minimum 2 years experience, Group-owned station, New York State. All benefits. Send tape. Box 354A, B-T.

Manager, California. 1 kw, only station, small market, lumber and cattle economy. Voice, first class license, excellent sales and personal record imperative. Lease-purchase arrangement available. Right man, Airmail brief resume. We’ll phone immediately if you meet requirements.

Experienced professional radio station manager with small station program director qualifications. Mall applications given complete details and references first letter. Photo and tape later. Box 80, West Bend, Wisconsin.

Sales manager, male or female. WSOA, Marion, Ohio. Excellent salary, commission. Need man to sell, not operate. Box 155A, B-T.

Ohio. Box 155A. B-T.

Salesman—New station market. 5 month opera- tion. Wonderful opportunity for aggressive man, terrific potential. Draw. commission. Box 385A, B-T.

One of nation’s oldest radio stations in the middle west needs an experienced radio salesman. Pay scale to your liking. Right man will be considered for sales manager’s post. Box 385A, B-T.

Minnesota regional station needs salesman-an- nouncer. Good salary plus commission. Box 390A, B-T.

Wanted: Salesman with proven ability, to furnish complete background references, and complete list of clients. Two years experience minimum. $100 a week plus com- mission. Box 390A, B-T.

Wanted: Sales manager with proven ability, to furnish complete background references, and complete list of clients. Two years experience minimum. $100 a week plus commission. Box 390A, B-T.

RADIO

Help Wanted—(Cont’d)

Announcers

Help wanted, experienced announcer, must have list phone, no maintenance, prefer announcer with news background. Independent daytimer in Iowa: $65 and start August 28 or September 1st, send photo and resume now. Box 364A, B-T.

New Montauk station will have openings August 20th and September 1st. Good salary. Starting salary $80.00 to $85.00 per week depending on experi- ence. Also desire an announcer holding first class ticket, no maintenance or construction experience necessary. Box 364A, B-T.

Approximately September first, Staff announcer needed on coast. Good experience. Minimum 1 year’s experience. Class B license, and resume. Box 354A, B-T.

100 dollars per month for good news-music an- nouncer. Must have first class ticket. Immediate opening. Wire immediately, Box 356A, B-T.

Good or potentially good announcer with 1st class license. Excellent salary. Rapid advance- ment. Excellent opportunity. Box 356A, B-T.

Immediate opening for combo announcer. Ad- vance in station's future awaits you. Box 155A, B-T.

Kapro radio, Sedalia, Missouri, needs good an- nouncer. Starting salary $65.00 per week. Please send resume and photo. Box 386A, B-T.

Progressive New England station going semi- independent. Revamping staff. Need announcers, announcer-salesmen. Must have experience and traffic, copy per- sonalities in black. Looking for people who believe in radio, Box 392A, B-T.

Immediate opening for combo announcer. Ad- vance from here on in station's future awaits you. Box 56, West Bend, Wisconsin.

KDRB radio, Sedalia, Missouri, needs good an- nouncer. Starting salary $65.00 per week. Please send resume and photo. Box 56, West Bend, Wisconsin.

Excellent announcer wanted at New 500 watt daytime independent. Single man preferred. Salary open. Send complete resume, salary re- quirements and references, box 392A, B-T.

We are seeking experienced announcer to be located in heart of hunting and fishing territory. We are a rapidly growing station with bright future. Si Willing, Manager, Radio KMAR, Winnebago, Louisiana.

Need immediately, ambitious announcer, prefer- able first ticket. Above average pay. World's best fishing, hunting, living conditions. Paying com- mission on sales, Send air mail tape, snapshots KPRK, Livingston, Montana.

Excited qualified announcer. Send back- ground and tape to KXVL, Alexandria, Louisi- ana....

Radio: If you are an experienced announcer with good voice quality and can produce a fresh, enthusiastic style with a proven record of ac- ceptable entertainment, please show us you with keen production and music sense and run a good board, then you're the one we want. No others need apply. Salary commensurate with ability. Fine future awaits you with solid radio-tyr net- work station in market of over 258,000. Send pic- ture, resume including all information, Salary requirements to Jack B. Chapman, KTSM Ra- dio, El Paso, Texas.

Wanted, announcer-engineer. Radio Station KNT, Uvalde, Texas. Primary requirement is a first class license. Must have expe- rience in broadcasting. Box 390A, B-T.

Immediate opening staff announcer. Send tape and resume first letter. WASA, Havre de Grace, Md.

RADIO

Help Wanted—(Cont’d)

Announcers

Experienced staff announcer with top quality voice, smooth delivery. Also, experienced play- by-play man for first class sports station. Permanent. Rush tape, resume to WGIL, Brant Beach, New Jersey.

Announcer—Will pay $85 to $100 per week for set- tled, married man with good work record to act as antenna man. Good salary. Box 155A, B-T.

Successful midwest kilowatt has opening for play by play man and sales manager: Pleasant voice; Sub-free delivery; sufficient experience; able to work in a professional manner. Complete resume with references, photo and tape, to WMEX, Mt. Vernon, Illinois.

Successful corporation operating newspaper owned station has immediate opening for combo announcer-engineer. Good salary and responsible position. Reliability more important than experience. Send resume and tape to: F. Gresser, WHW, War- saw, Indiana.

Immediate opening for staff announcer with experience, maturity, good taste in music ver- sitility. The announcer we hire will get above average salary and the opportunity for good future opportunities. Although it's not a re- quirement, we are interested in the man who likes small town life. Send 1/2" tape, photo and full details on your background. If you qualify, there are job openings right now. Box 155A, B-T.

Are you an energetic engineer who has no chance for advancement in your present job, then we're looking for you. We are a two-station chain with a third station on the drawing boards. We need a chief engineer, a man capable of running the entire technical equipment. The man we hire will have a choice of opportunity a three-station or a one- station market. We are located third station. If you're a young married man who de- sires or assumes a position with an expanding firm, send all infor- mation to Box 156A, B-T.


Capable chief engineer 500 watt radio NBC affil- iate. Age 25 to 35, no contemplator. Starting salary $80.00 weekly. Box 386A, B-T.

Temporary, immediately, first class engineer for Kil- mar station, N. Y. Send resume, photo and resume to phone 4-31381. WACB, Kittanning, Pa.

Wanted—Engineer with 1st class license, capable of doing the work in either station. Will pay salary commensurate with ability. WBVR, Booneville, N. Y. Phone 6-1780, or 1st class ticket. Must be either topnotch announcer or qualified engineer. Working west coast market. Apply Box 390A, B-T.

Wanted immediately, first class engineer for Kil- mar station, N. Y. Send resume, photo and resume to phone 4-31381. WACB, Kittanning, Pa.

Wanted—Engineer with 1st class license and car for transmitter position. WIRL, Peoria, Illinois.

Wanted—Immediate opening for one kilowatt station. Must have first class license and be furnished with equipment. WJGW, Convoy, N. H.

BROADCASTING • TELECASTING

July 8, 1957 • Page 91
RADIO
Help Wanted—(Cont'd)
Technical

Wanted, first class radio engineer. Write WKLJ, Washington, Georgia. Give work background, salary expected, etc.

TV transmitter engineers for recently licensed Indianapolis television station. Transmitter building in Texas. May be required to work in Dallas. Apply to WLYI, 714 Merchants Bank Building, Indianapolis 4.

Engineer-announcer with first ticket. Reasonable experience. Box 469, Aberdeen, Maryland.

RADIO
Programming-Production, Others

Hi-Fi music reviewer and industry development writer for daily newspaper. Can be non-resident, part-time work. Excellent proposition. Box 306A, B-T.

Versatile disc jockey with first phone needed by progressive midwest Mutual radio and NBC TV stations where results really count. $12,000. Box 327A, B-T.

Well established radio-TV operation has immediate need for an experienced radio-TV news director to assume complete charge of department. Must be able to handle on air assignments in both media. Rush complete information, picture and starting salary requirement. Box 395A, B-T.

Copywriter. Man or woman. Experienced. To write tv copy. Good salary, working conditions, and profit sharing plan. Send all information to Assistant Manager, KFPP, Great Falls, Montana.

Newman-announcer to gather and air an hourly five-minute local newscast. Top pay for experienced worker. Radio equipped news car furnished plus tape machine and beeper phone. KGEN, Tulare, California.

Going up! If you're a man or young woman spurring on to better things by organizational ability, there's an executive position for you in radio production and operations with the only network station in a booming industrial community. 2000 employees and counting. Ontario natives write: Manager, WKBZ, Muskegon, Michigan.

RADIO
Situations Wanted—(Cont'd)
Management


Young (20), ambitious general manager, presently with part ownership of two stations, desires to purchase station in midwest. Will also consider 30% or larger interest in station and will actively manage station. Have excellent record that will bear investigation. Box 366A, B-T.

Sales

Mature, but not old. Midwest farm man. Excellent background. Established radio and tv experience. Considering change to farm and/or sales position. $100 minimum. Box 366A, B-T.

Attention, radio, television, record and music companies. Aggressive, dependable salesman moving to southern California, request personal employment interview. Box 366A, B-T.

For sale: 15 years of tough, wonderful years learning radio and tv trade, including copy, sales grading, etc. Successful level played. Ambitious in Ohio and Wisconsin. Good buyer, but plenty of bite with emphasis on salesmanship. Willing to submit to Wallace-type interview. If interested, write.- Box 366A, B-T.


Sales, dj, newcomer, 6 years top record, seeks good position with southern California market station. Presently employed. Kevin Lewis, 402 Montana Avenue, Santa Monica, Calif. EX 5-0970.

Announcers

Announcer, short on experience, long on ambition. Strong music, news, commercials, write continuity, can operate board. Box 307A, B-T.

Top-country dj, recording personality with liabilities and 3rd class ticket. Large, tv children's show mc. Experienced, sober, reliable, references. Minimum salary $125 per five day week on a one year trial. Box 248A, B-T.

Personality dj. Strong commercials. gimmicks, etc., run own board. Steady, eager to please. Go anywhere. Box 261A, B-T.

Girl personality, dj, run own board, eager to please. Free to travel. Gimmicks and sales. Box 265A, B-T.

Dj, beginner. Capable, eager to please. Salary second to opportunity. Great N-Y radio school Tape and resume immediately on request. Box 275A, B-T.

RADIO
Situations Wanted—(Cont'd)
Announcer

Engineer, no announcer. Experience in construction and management remote control units maintenance two and half years. Chief engineer. Now in TV. Would like to go back to radio. Desire job as chief engineer in Miss. La., or east coast. Box 369A, B-T.

Experienced first class announcer—first phone seeking San Francisco—Bay or Peninsula area. Willing and reliable. Married. Air check available. Box 368A, B-T.


Announcer with 1st class license. Excellent references. Progressive station anywhere. Box 356A, B-T.

Experienced announcer, 28, family. Background sports, news, record shows. References. Box 357A, B-T.

Staff announcer presently employed northern Michigan desires music, news, talk. Available September. Prefer progressive. Box 358A, B-T.

Dj, younger, young man, 20, desires first chance at disc jockey at music and news station. 2 years experience, desire alternative job. Prefer commercials, up on pop music. Ray, Bob, Fred. Salary a problem, no station too small. Box 363A, B-T.

Announcer, 25 years college, non-drinker, dj. News, staff, presently employed, seeking advancement. Box 369A, B-T.


Announcer, control board, staff personality, news commercials. One year experience, hard work, single, travel. Tape references. Box 334A, B-T.

35 years experience radio-tv. Vet, single, college graduate. Immediate availability. $80. Box 335A, B-T.


Good announcer with first phone. Thoroughly experienced, versatile. Married, draft exempt, major market. No maintenance. Box 308A, B-T.

Chief engineer: Florida property owner desires permanent Florida position. Looking for that exceptional young qualified, sober, honest, hardworking chief? I'll stand closest character references, age and integrity. First class license. Installed many stations. I'd like to hear from you. Don't let salary scare you. Box 363A, B-T.

Announcer experienced and copywriter desires summer full or part-time near D. C. Oliver 6-0380.

5 years experience radio announcer, let ticket. Desires western California. Will consider others. Strong news, Gilbert dj. Employed. Mark Martin, 444 Mandalay Drive, Los Angeles, California.

Personality dj, combo man, excellent voice, strong news, Bi-lingual: will travel. George Mitchell, 507 Park Place, Brooklyn 13 New York. Phone: President 8-2807.

Technical

Engineer: single, car, some announcement. Experience: AM, FM, remote, directional, console, August 15. Box 362A, B-T.

Combo man, technical school graduate with 1st class ticket. Strong country and popular music, single, has car, 1 year radio experience. Desires position with independent station in central United States. Box 368A, B-T.

1st phone, announcing school graduate, no car, no car. Midwest, radio, newspaper and full particulars first letter. Box 368A, B-T.

Qualified radio engineer with 17 years experience specializing in non-directional daytime applications. Box 361A, B-T.

Box, 1st phone, emphasis on engineering, 4 years experience, souther California preferred. Married, 24 years. John Penter, 320 Allen Drive, San Diego, California.

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Broadcasting * Telecasting

We'll soon need:

3 Deejays

2 Newsmen

1 Continuity Writer

Expanding Northeastern (and midwestern) major-market multi-station group. If you're a pro who can do a job in highly competitive markets, you'll like our organization. Salaries open—and good! Tell all first letter. Tapes returned after careful audition. All replies confidential and staff knows of this ad.

Box 850G, B-T
EXPERIENCED RADIO-TV PEOPLE
ALL SECTIONS OF COUNTRY—NO CHARGE TO EMPLOYERS

TELEVISION—MANAGERS, DIRECTORS, ETC.

1. Television director or TV producer—director. Interested in any metropolitan area throughout the country. This man has three years of experience in television directing, producing, announcing, floor work, film and studio coordination, plus a year of work with the Armed forces network in Europe. Thirty years old, married, two children—currently living in the southern section of the country.

2. Television program director or producer-director. West Coast area preferred. Ten years of very excellent and varied experiences in current position of TV program director. Excellent administrative background and recommendations, also limited technical background. College graduate, 24 years old, married with two children—currently living on West Coast.

3. Television program or production manager or assistant manager. Interested in the Northeastern United States. Four years television experience in all phases of production work, film director, producer-director. Also previous radio experience. College graduate, 20 years old, single—formerly living in the eastern section of the country.

4. Television director or film editor—interested in Chicago and surrounding Midwest area. Two years experience in TV as film editor. He has worked closely with clients and agencies. Two years of college, 25 years old, married with one child. Presently working in Illinois.

5. Television program director, interested in any section of the country. Four years television experience, plus three years radio experience, as announcer, newsmen, asst. program director, writer, director, art work. College graduate, 25 years old, single, presently living in the Midwest.

6. Television Program Producer-Production Manager or producer. Interested in any area except New York City. Eight years experience in television as producer-director.

7. Television operations-Director, production manager or program manager, interested in all sections of the country. Four years experience in television in Sales Promotion announcer-director, production manager and operation director. College graduate, 30 years old, married with four children—currently living in the Midwest.

8. Television Program Director, Production Manager or Agency Director. Interested in any larger market area. Four years television experience as director, production manager, sales and advertising, producer-director plus one year of agency work. Three years of college, 35 years old, married with one child—currently working in the Midwest.

TELEVISION PRODUCTION, CAMERAR

1. Camera or floor work, interested in the New England and Atlantic States area. Six months experience as camera man, switcher, audio and film equipment as general production work. Twenty-eight years old, single, presently living in the Midwest.

2. Cameraman or production assistant. Interested in any section of the country. No experience, six months training in all phases of production and camerawork, included wardrobe, equipment, audio for film, light, twenty-two years old, single presently living in New York State.

3. Cameraman interested in the eastern section of the country. One year experience as cameraman. Specialized training in television and production work. Twenty-two years old, single, presently living in the eastern part of the country.

4. TV in film director, writer or assistant director-writer. Interested in New York area. Six months experience as coproducer plus a good theatrical background. Thirty two years old, married with one child. Presently living in southeastern part of the country.

5. Production manager interested in southern California and Los Angeles area. Limited experience as advertising assistant, college training in radio and TV. College graduate, 24 years old, married, presently living in Los Angeles.

RADIO—MANAGERIAL, SPORTS, NEWS

1. Sports director. Interested in any metropolitan area for three years experience, broadcasting, sports and sports director. Very excellent personal sports background. Two years of college, 55 years old, married with two children. Currently working in Northeastern United States.

2. Station Manager or commercial manager. Interested in southwest and west coast area. Thirty-three years of varied experience in radio sales and management. Forty-five years old, married with three children, currently working in Northeastern United States. Interested in moving for three months' experience.

3. Station manager, program manager or news director. Interested in all sections of the country. One year experience as announcer, program director, director of news, sales and programming, and production, and station management. 41 years old, single, currently working in Washington, D.C.

4. Sports director or staff announcing. Interested in any section of the country. Eight years experience announcing, promotion, sports director. Excellent references and background in the field of sports. College graduate, 28 years old, single, currently working in the state of Pennsylvania.

5. Sports director, sports announcer, administrative assistant, or sports salesman in any sports station in a metropolitan area. Varied experience in announcing, play by play, sports editorial work, excellent personal and sales background. College graduate, 25 years old, married, presently living in the New England states.

6. Sports announcer, staff announcing or programming and sales promotion. Interested in any section of the country. Six years experience (mostly network), staff, play by play announcer, statistician, sales service representative. Two years college, 25 years old, single, currently working on East Coast.

7. Station Manager or commercial manager. Prefers the western states. Eight years varied experience—radio management, and station manager. Excellent sales production record. Thirty years old with one child. Currently living in California.

RADIO-TELEVISION—ANNOUNCERS, D.J.'s

12. TV-Radio Announcer or TV Staff. Interested in any section of the country. Seventeen years experience as staff announcer, disc jockey, special events, voice over in both radio and TV. Two years of college, 52 years old, married with one child—currently working in the mid-west.


14. Staff Announcer. Interested in all sections of the United States. One year's experience, radio staff and play by play announcing. Also a year with armed service network, sports and announcer. College graduate, 27 years old, married—currently living in Texas.

15. Announcer-Disc Jockey. Interested in the East coast and the Midwest. One and one-half years experience in news, sports director, personality D.J. and staff announcer plus four years at college station. College graduate, 25 years old, single, currently working in Virginia.

16. Television announcer. Interested in Eastern part of the country. Nine years experience in radio and TV as staff announcer, disc jockey, commercial announcer, 28 years old, single, currently working in Mississippi.


18. Announcer, Announcer-Salesman. Interested in Western States. One and one-half years experience announcing, sales and copywriting, plus outside sales experience in Television as production assistant and studio supervisor, most of it at network level. College graduate, 38 years old, single, presently living on the East Coast.

19. Television operations-Director, production manager or program manager, interested in all sections of the country. Four years experience in television in Sales Promotion announcer-director, production manager and operation director. College graduate, 32 years old, married with four children—currently living in the Midwest.

20. Television Program Director, Production Manager or Agency Director. Interested in any larger market area. Four years television experience as director, production manager, sales and advertising, producer-director plus one year of agency work. Three years of college, 35 years old, married with one child—currently working in the Midwest.

You have immediate, complete resumes or personal contacts arranged. Just let us know by phone, wire or letter which people interest you. Contact M. E. Stone, Manager.

NORTHWEST RADIO & TELEVISION EMPLOYMENT SERVICE (Formerly National)
2118 N. W. Overton, Portland 10, Ore. Phone CA 3-7248
Broadcasting • Telecasting
July 8, 1957 • Page 93
Radio

Situations Wanted—(Cont’d)

Programming-Production, Others

Continuity writer, 12 years experience, college graduate. Woman: knows traffic, library. Seeking job with responsibility and salary equal to ability. Box 343A, B-T.

Have hit the top here as program director, 9 years experience from traffic clerk up. Usher jobs my specialty. Married, no baby, and thrive on competition. Tape, resume and photo on request. Box 383A, B-T.

Television

Help Wanted—(Cont’d)

Technical

Television engineers. First class license required. State experience preferred; 5 or more years experience. Benefits: paid vacation, life insurance, plus a good place to increase your knowledge of this field. Salary dependent upon experience. South Florida location. Box 365A, B-T.

.Transmitter engineer for VHF station in metropolitan midwest. One of nation’s top stations. Salary, vacations, other benefits above average. Our standards are high, and you must be likewise. Telephones first license required. State experience, education, and provide a recent snapshot. Box 394A, B-T.

First phone engineer, salary dependent on experience. Contact Chief Engineer, WTVD-TV, Durham, N. C.

Programming-Production, Others

Wanted: Male with B.A. or B.S. Degree with training and experience in visual and audio-visual aids—needs experience in shooting and editing single or double system 16mm sound film—Knowledge of electronics and servicing helpful. Race is not a factor. Box 388A, B-T.

Television

Situations Wanted

Management


Manager, sales manager. Excellent record, 14 years experience all phases broadcasting. Good character and ability references. Family man, active in community affairs. Box 370A, B-T.

Announcers

Radio-tv opportunity. Leading radio station with combined tv operation has immediate opening for top-flight announcer. Must be thoroughly experienced and versatile. Send background, past and expected earnings, tape and snapshot. WSAV, Savannah.

Television

Situations Wanted

Management

Announcer-director with family, college, experience, pastel shirts, will travel. Box 393A, B-T.

Announcer-newswoman desires opportunity some phase management. Has 5 years experience all phases producing and production, college graduate and hard worker, eager to learn. Box 398A, B-T.

Two years educational tv. Commercial radio background. B.A. Degree, vet, single. Tape or travel. Box 376A, B-T.

TV film or time, 5 years film sales to stations, agencies, clients. Sales management and film production experience. Will relocate. Light travel preferred. Salary open. Box 379A, B-T.

Programming-Production, Others

Experienced tv promotion manager. VHF network big market station. All phases promotion, publicity, merchandising. For complete resume, samples and references, please write Box 324A, B-T.

Disciplined, educated newspaperman, 32, switching to television news. Wants training spot, top-notch station that'll trade know-how for couple of years untrite service. Salary unimportant. Box 326A, B-T.

This is my life. Standout newsmen t apes his intimate pitch for challenging television reporting assignment. Box 331A, B-T.

Female experienced in design layout, sales service, continuity. M.S. in tv design, desires position in midwest agency or station design department. Send samples, or sales service. Resume, best references. Box 377A, B-T.


Continuity director. Radio-tv experience: department head, metropolitan stations. College graduate. Versatile, serious, thrift, care. Two years with RV, TV. Know copy, promotion, production, art, etc. Seeking top position, top salary, top station. Now employed. Box 332A, B-T.

Programming and production (live and film) management, 9 years tv, primary and secondary markets. Wish to relocate. Box 332A, B-T.


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$75,000 TERMS

or

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VHF TV STATION

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THE ALBERT ZUGSMITH CORPORATION

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$88,000 will give you 60% of good income tv/radio operation, vhf, southwest, major network, full cash, balance on good terms. Please identify yourself fully. Box 399A, B-T.

New England dual city fulltime operation. Price of less than $100,000 equal to annual billing. Box 381A, B-T.

KMBI. Junction, Texas. 250 watt fulltime Texas station. Property includes studio and 3 bedroom home at transmitter site. $30,000.

Southwestern single station-market. $40,000 down will give you 50% interest. Other southern stations pov available. Paul H. Chapman Company. 84 Peachtree, Atlanta.

FOR SALE

$12,000 will give you 60% of good income operation, tv, radio. Box 321A, B-T.

Western twin tv station, 100% ownership. Or $10,000 down and 5 years, 60% interest. Box 322A, B-T.

FOR SALE

$10,000 will give you 60% of good income operation, tv, radio. Box 321A, B-T.

Western twin tv station, 100% ownership. Or $10,000 down and 5 years, 60% interest. Box 322A, B-T.
FOR SALE—(Cont'd)

WANTED TO BUY—(Cont'd)

FOR SALE

BROADCASTING

WANTED TO BUY

ANNOUNCEMENTS

HELP WANTED: BROKER

A NIGHT TIME SHOW

FOR SALE

Help Wanted—(Cont'd)

Radio

Announcers

Negro Jockies Wanted

3 Top Southern Cities

Religious • R&B • Blues

Southern Men Only

Will Train Good Prospects

Pic-letter-tape

Box 321A, B†

Sales

WANTED TO BUY

Sales

FOR SALE

1 only TOWER IDECO. 576 feet, 45# wind loading, grounded and insulated TV tower. This tower was installed in August 1954. It has supported an RCA TF-12BH antenna during this time. All guy lines are broken up with Lapp insulators for 3/4 wave at 950 kc. Tower includes Crouse-Hinds type A-4 tower lighting system. All conduit for wiring. Also has conduit and wiring for 3 phase antenna de-icer circuit. Galvanized through-out. Tower is constructed in 20 foot welded sections each 5½ feet across face. Has inside climbing ladder and brackets for hanging two 3½” copper coaxial lines. All are in good shape and to re-erect would require only new anchors and a modification of the lowest part of each guy line. All guy lines are of pre-stressed construction, made of Bethlehem Steel Bridge strand. Tower must be taken down by August 1, 1957. Original cost of tower alone $12,500.00.

Price of tower if taken down by buyer—$8,250.00

Price of tower if taken down by owner—$16,500.00

Address all inquiries to Technical Director, WCHS-TV, 1111 Virginia Street, East, Charleston, West Virginia.

July 8, 1957 • Page 95
**IMMEDIATE OPENINGS**

**WAVY-TV**

**CHANNEL 10 TIDEWATER, VIRGINIA**

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We are looking for man with 3 years TV experience who is making approximately $10,000 a year now. Potential here is $15,000-$20,000 with excellent future.

Send picture and resume 550 Lincoln Street, Denver, Colorado.

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**TELEVISION**

**Help Wanted**

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**TELEVISION**

**Situations Wanted**

**Programming-Production, Others**

**RADIO-TV PIONEER**

Familiar with all phases of business. Agency, station, network experience plus good knowledge engineering. Desire M. Y. metropolitan area as public relations or publicity man. Excellent contacts with trade press and newspaper radio/TV columnists. Reply Box 357A, BWT.

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After serving as an Air Force pilot during the war, Mr. Colson operated a sales agency for two years. Following three years in the advertising department of Colgate, Palmolive Company, he came to Mennen as assistant advertising manager in 1950. In 1951, he was promoted to advertising manager and in 1953, to advertising director.

36-year old Leonard Colson is responsible for Mennen’s expanding foreign advertising as well as domestic. During the past five years, the firm has more than doubled its business and has made a major move to a large, new plant in Morristown, New Jersey. An all-time sales volume already has future expansion plans under way for the new plant.

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At The Mennen Co., for example, radio-tv advertising has played an important role in establishing and expanding sales of their men’s toiletries. Mennen’s expenditures in tv advertising alone in 1956 ran an estimated $2,655,600 in network time and $595,500* in spot advertising. Mr. Colson expects these to increase in 1958.

Every week, 3 paid-subscription copies of Ad Age get read, routed and referred to by Mennen executives. Further, 337 paid-subscription copies reach decision-makers in the agencies placing Mennen advertising, Grey Advertising Agency and McCann Erickson.

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*N. C. Barlow Co. for Television Bureau of Advertising

important to important people
HOW ITS INDEPENDENT MOVE PAID OFF

Radio properties are booming, says McGannon in interim report on

WHEN Westinghouse decided that its radio future lay in independent station operation, there was much speculation as to how these power stations would function without network affiliations. B&T's editors asked President Donald H. McGannon for a status report and this is the slightly condensed text of the exclusive interview.

Q: It's been a year now since your four NBC Radio affiliates disaffiliated, and at the time, I believe, you said that it would take about 18 months to make the transition of the affiliates to complete independence. In point of time, you're about two-thirds of the way. Do you figure that you're about two-thirds of the way toward completion of the transition?

A: I think our experiences apply not only to the four former NBC stations but also to the one ABC station we had. KEX in Portland, Ore. This disaffiliation occurred a little later, in December. I consider that the loss of two-thirds of the planned time has shown more than a corresponding degree of progress in the level of the stations' audience and billings. Frankly, I think we're substantially ahead of where we thought we would be a year ago this time.

If you'd like some figures on this, during the first five months of this year we billed 30% more on the five radio stations in question than we did last year. This is more than we had budgeted. The first four months have shown a 23.5% improvement in billings. So May represented basically about the biggest month we've ever had on our radio stations, I think, individually, but certainly collectively, even going back to the 1947-48 period.

Beyond this, we are vitally interested in the level of station audience because we feel that if we can capture the listener, this proves the success of our programming effort, and the commercial aspects of it will follow as a consequence.

KDKA Pittsburgh, a few weeks ago became by every survey we have available to use in Pittsburgh, both in Allegheny County Pulse and the 15-County Greater Pittsburgh Pulse, as well as Nielsen, the number one station in Pittsburgh. I don't think it ever achieved the audience position it has in recent years. The areas of improvement are even perhaps more important when you consider the individual dimension of improvement. Rege Cordic, who has been our top number one morning man right along, during the past year increased his audience by over 15%. Art Tallman who went into the morning time period, where we used to have Bandstand and such similar programs, has shown a 40% improvement in audience this year over last year. The month of May, again considering all segments of revenue with the exclusion of networking and any income from networking, was the biggest, largest single month on KDKA.

At KEX Portland, on the metropolitan Portland Pulse for March and April last year we were running in a relatively weak third position; this year we're in an exceedingly strong second position, and during the morning weekday periods we are considered neck-and-neck with Koin, which is the No. 1 station in town. Weekends have also shown a marked increase in audience position, with KEX to No. 1 on Sunday afternoon in contrast to a fifth position at this time last year.

In Boston, we were third station a year ago, according to the NSI area rating, and this year we're first in the total day period, 6 a.m. to 12 midnight, Sunday through Saturday ratings.

At KYW in Cleveland we had no lead-in time since WBC has only owned the station for the past 18 months. Our declaration of independence last July was practically from a standing start and we had been confronted with extraordinary problems upon taking over from NBC. There were major talent and personnel changes, including the unexpected loss of Johnny Andrews, who moved to an NBC station in New York within weeks after we actually took title to the station, and he was the top morning man. But aside all this, we've made progress.

WOWO has long dominated the Fort Wayne midwestern Indiana area, but according to the 25-county Pulse, we show an improvement in share of audience this year over last year as well, with our share better than 40%.

I think these figures are interesting, and, of course, they are very heartening from our viewpoint. I think they encourage us and confirm the convictions which we expressed just about this time last year as to why we thought this change was necessary. But, more important, it shows a direction and a momentum. We don't think the job is yet done. But we're more than well satisfied with the progress we've made in just about a twelve-month period.

They've been a tough 12 months. There were periods when we sunk substantial sums of money in talent, promotion and advertising, even though perhaps the immediacy of return was just not there. It has paid off, though, and it has justified this in very full measure.

THE QUEST FOR IMPROVEMENTS IS UNENDING

The next six months, I think, are going to represent perhaps a broadening of this base. We don't think we have a right to expect, nor will achieve, the same proportionate measure of improvement in the next six months that we have in the last 12 months. But I think this will be a buttressing and a stabilizing and consolidation of the gains we have made to date, and I think also a continuing improvement in some measure until the first of the year. That doesn't mean we stop, because there's a whole new area, we think, of polishing and improving that we can do.

We've learned so much the past year. We had never been strong independent station operators as such, and we've been able to accomplish this with relatively little displacement, if any, in personnel. We still have the same managers of our radio stations today we had a year ago, and these are not people who have a life of experience or a broad background of experience in independent station operation. And believe me, the hardest job of making the conversion or transition from an affiliated station to an independent station is the change in attitude of people, in understanding what you're trying to accomplish. I mean the people at the station.

So, we've made progress in this field as well, but there's much yet to be done in the form of polishing and improving and perfecting where we stand on music, news, and service formats that we have adopted for these stations.

Q: Just how did you go about achieving this improvement in position in all these markets? What kind of programs did you...
FOR WESTINGHOUSE

WBC's year-old non-network status

...put in instead of the network programs? How did you re-arrange your programs?

A: Well, the simple answer, of course, to your broad question, how did you do this, I think, is to state that we recognized the primacy and importance of programming as an entity of our whole complex. This is our product. This is what we've got to sell. And this is the area we had to concentrate upon. We also had come to the conclusions, which you remember from last year's discussions which we had together, that we believe radio to be local, and we believe that the ability to be successful in radio today depended on a couple of essential and basic factors: (1) to be as local as possible, (2) to render to the audience a continuity of consistent programming so that they would listen to your station with a regularity over long term periods so that the net effect would be a slow but nonetheless increasing share of audience constantly. I cited last year, you remember, and we've reread it a couple of times since, the survey by the Bureau of Applied Social Research at Columbia University on the question of radio, which pointed out—and we've proven this to ourselves, at least—that people in radio today don't listen to programs, they listen to stations. And they turn on the stations they like, whose image, whose character, whose standing in the community they like best. They then turn it on in the morning and invariably leave it on for long periods of the day.

THIS GOAL DEMANDS SPECIAL PROGRAMMING

This broad listenership during all hours of the day was the thing that we had to reach for. We were convinced from everything we could find that the well produced, imaginative, creative music program, buttressed and supported by an aggressive local news effort, and coupled or tied into the strong, well produced, imaginative, creative music whose image, whose standing in the community it is, is so well produced, imaginative, creative music that the ability to render to the audience continuity of consistent programming was the basic factor. We think that the tape recorder is to radio news as the still camera and the motion picture camera are to newspapers and television. It adds a whole new depth to it, and this was a major area of stress insofar as we were concerned.

The third thing in our approach to local radio programming was the service aspects of it. We call these valid services, as distinguished from just straight public service. Valid services are little things that make life a little more interesting and a little more worth living, a little easier to live. At 8:30 in the morning, we might comment that it's a good drying day for the lady of the household. If it's a 95-humidity day, she may go through all the labors of washing and hanging out clothes, and they hang out there for six hours and don't dry. So, in the course of reporting the weather, we interpolate the fact that it's a 95-humidity day, a poor drying day, or it's a 65-humidity day, a good drying day.

We talk about traffic.

We report the best buy of the day, community bulletin board, the news, the weather itself, time signals. All of these things, we think, add a little bit more and make radio into what we honestly believe to be its full potential, a genuine service medium, a medium that is almost unlimited in what it can tell and do to help and guide the individual listener in the mere pursuit of his normal, sometimes monotonous activities.

Now, this was the, shall I say, the frontal, major front effort. Behind this we doubled our emphasis in the field of straight public service. By straight public service, you may recall from some of the things we did in Boston, we mean programming that is created and intended to do other than entertain—that is, to enlighten, to instruct, to educate, to inform. Now, this must be done entertainingly. But it's not a prime and sole purpose of it.

We resorted to a series of broadcasts that we think have, a little...
extra ingredient, which made it different from the average music-and-news station. This is a very serious problem that confronts a broadcaster when he decides to go independent, because the one thing that worries you is what can you do for the public that four, five, six, seven, eight or 10 other people aren’t already doing for them? If you do it as well as they do it, what do you expect to do with this, audience-wisely and commercially?

Well, we think it’s like the difference between the automobiles: General Motors and Ford and Chrysler are here, and another organization is substantially further back. They’ve all got motors in them; they’ve all got four wheels on the ground and a steering wheel and so on, but the fact remains that there’s a vast difference in the public’s response to it.

We felt we could do this with the valid service concept of better produced music, more aggressive news but also a strong public service effort which we felt could give us a character and prestige and position in the community, generate a respect, confidence and belief on the part of the listeners.

And so, we embarked upon John K. M. McCaffery doing Books and Voices. We think he’s an exceedingly learned guy who has a very fine radio voice and he talks about not just books, not just things of literary interest, but he talks about the wonderful things being done in records today in preserving the voices and sounds of historic events and relating them to specific current novels, to specific current periodicals and the like, to give again a new dimension. Well, I think the program has been exceedingly successful.

Q: Is it on all the stations?
A: It’s on all the stations, yes, and I think it’s done an excellent job. It’s also on all the educational stations in the country that wish to have it.

Helen Parkhurst’s Growing Pains series proved to be successful last year, and we went into an additional, a new series. We like Growing Pains because it treats the youth question not from the viewpoint of only its problems but from the viewpoint of trying to acquire and glean an understanding of a lot of the motivating factors behind modern youth.

THE OTHER EXAMPLES OF PROGRAMMING

The Bergen Evans series was extended. This again was a series that had proven out last year—two conversations, an erudite guy who’s got an ability to be homey, talking, you know, about everything, as the title indicates, Of Many Things.

We added the Henry Toy series, which was intended and designed primarily to bring on a regular basis information, knowledge and data regarding the school systems. The status of school efforts, the whole White House Conference on Education and the subsequent effort that was involved, and we called it Spotlight on Schools.

This too is being made available to educational stations. Any and all of these programs will be made available to educational stations and to non-competitive stations, if they choose to have it. We think this is certainly an opportunity to get additional mileage out of a program which is considered by many using it as being worthy of a station’s time and the time of the audience to listen to it, and we think it’s true of our markets at least.

Now, these public service efforts, combined with the Boston Conference, were undertaken because we felt that the entire field of electronic media today dictates a much more intensive and aggressive effort be made by us in this field. Correspondingly, though, we felt we could capture an additional area of respect.

This is what we’re reaching for. We have to have a character. We have to have an image. We have to be able to create a mental image in the minds of our listeners and, in television, in the minds of our viewers. We can’t be a lukewarm thing in the middle, flip flopping or washing back and forth as the tides happen to be coming in and out. Now, this is not an easy thing to do. You don’t do it in a week or a month or a year. That’s why I said before, when the 18 months are up, we still think there’s a great deal more that we’ll have to go beyond that point.

Q: A little while back you said something about increased revenue. How much of that increased revenue for the five stations as independents is local, how much of it national?
A: Speaking in round figures, it’s about 55% national spot and 45% local.

Q: Was it that way when you were on the network?
A: In the year immediately preceding our change to local pro-

programming, revenues for the 12 months averaged out at just about 55% national spot, 42% local and only 3% network, and network income had been steadily declining. The new business we have acquired has been essentially evenly divided between national and local, which is a very satisfactory thing. I’d like to point out that this is something which we feel very, very good about—and we’d be more concerned if we were predominantly in one direction or the other—because it shows the acceptance by the broadest possible group of advertisers in number of accounts and in calibre of advertising.

Q: Now, of those national advertisers, how many are actually program advertisers?
A: We have very few program periods either for sale or sold as such on our stations.

Q: Mostly spot?
A: Mostly spot. This is the nature of radio today. The area of consideration might be the five-minute news broadcast, it might be the half-hour broadcast, but these are not as you and I used to think in terms of programs in the network sense where the minimum period would usually be 15 minutes. I would say that the number of program sales that we have on our six radio stations is less than 5%.

Q: That’s of national advertisers?
A: Local advertisers. Radio is essentially spot today.

Q: How much more money have you had to put in talent to overcome the absence of network programming?
A: A great deal. Appreciate this fact with us. We had a period from approximately 10 o’clock in the morning until noon. We had a period in the afternoon that varied but generally ran from 3 to 5 or 5:30, depending on what period you’d pick out. The network was contracting and expanding. Well, these are two segments of time which are prime periods. They are two segments for which you just couldn’t take existing talent and roll forward and roll backward because, generally speaking, if a morning man starts at 5:30 or 6, going until 10 or 10:30, it’s too long a period. And I think it’s also a little hard on the audience.

At least, we think, there’s a value in reasonably frequent changes. So that we had, in effect, to buy, secure, retain, employ at least two new pieces of talent on every one of our stations. And this, in effect, is about a 60 to 70% increment over our existing talent. The better people are not inexpensive. We don’t purport they be bought cheaply. So I would say we had, generally speaking, just for talent alone, something in the magnitude of $350,000-$400,000 increased cost just for talent.

NEWS MUST NOT BE DUPLICATED VERBATIM

More importantly, though, there was a whole hidden area, the news thing I talked to you about. This was really doubled or more. We rewrite all of our news for every successive news period, especially where the likelihood is that it will be heard by the same person, and this is certainly true in the 7:30-9:30 a.m. period. So we had writers, and we had people outside on the street, and we had people out gathering news, and we have news editors now in every station, so that here was an area of overhead which was pure increase in cost, plus the equipment attached to it.

Really, the advertising and the promotion was also a very significant increase in expense.

Q: How would you compare your expenses, say, what you paid for on the network for network programming, to what you’re paying now for talent, hidden costs and whatever else?
A: Well, if you’re asking me in effect whether it was profitable to make the change, it was very profitable.

Q: I’m asking you to do a comparison for us.
A: I would say that absorbing all of these costs, and we expected this to have a depressive effect upon our profits during the immediate period following takeover, and considering the level of income we’re operating at now, I would say we are 50% or 60% ahead overall as compared to our network situation, and in saying the network situation, I don’t mean dollars actually received, I mean the potential of the time periods which the network occupied well under option. Obviously the amount of money we got from the network got to be a very, very small sum of money, and to talk
50% in terms of that is, you know, close to 50% of nothing. The end result is very small. I'm saying that to take a two-hour period and strike a reasonably fair commercial level in that, 50% of this now is clear to us after amortizing all of these additional expenses.

Q: On the public service programs, are they sponsored?
A: They are, I would say, more sustaining than they are sponsored, but we have no policy against them being sponsored. We'd like to find a sponsor who could handle them. We think, however, we have more work to do in making these appealing enough to get a substantial audience that will interest sponsors. This was part of the theme behind the Boston Conference. We don't think there's anything that has to be deadly and dull about public service programming in order to qualify for some tangible or ethereal objective.

Frankly, though, with all the pressures that a radio station operator or a television station operator is confronted with. I'm not sure it's always able to give to this area of programming the time and the attention and creativeness that he would like to. This is where we're bearing down.

One of our real coups of the year, but on the television side of the house, was the sale of a very substantial program called 2000 A.D. to the IBM in Boston, which represented I should guess pretty close to $600,000 in expenditure on the part of IBM. This is a program which projects and deals in terms of tomorrow in the field of nuclear physics, chemistry, biology and the like. IBM has found this to be of tremendous value to them in their whole program of interesting people in joining their organization and appreciating the tremendous interrelationship between this great national organization and the fields of nuclear physics, mathematics, the calculator and all those things.

This is television, but I mention it to demonstrate a broad attitude on the question of desiring to interest people in sponsorship of public service projects. Certain things have to follow through. We must get audience, and to get audience, we must get showmanship and interest and entertaining qualities, and when we get audience, we'll get the sponsorship.

Q: Has there been any research on the audience itself in these cities that you're in, as to whether they notice or are aware of the fact that you're independent now rather than network?
A: Yes, there has. With regard to the acceptance of music, news and service by radio listeners in the WBC markets, examination of rating surveys conducted in these areas indicates that the new format has been received with greater enthusiasm than we had previously indicated.

'IMAGE' EXCEEDS RATINGS IMPORTANCE

In addition, Mel Goldberg, our research director, had special qualitative studies conducted to determine the change, if any, in the WBC station "image." By using a new psychological technique titled "Semantic Differential," a listener profile of the station was obtained which indicates that the "image" of the WBC station is even more highly regarded than the ratings indicate, and that its audience has been greatly enlarged as a result of the new programming format.

Although listeners were not questioned specifically on change from network to independent programming, they did express recognition and approval of the changes in the programming format.

Q: You mentioned that you hope that listeners in the audience will think in terms of the station rather than individual programs, as they would with network stations. How about the advertiser? Do you think he would buy a station rather than a program?
A: Well, I think the proof of that premise is found in the way that advertisers buy radio today. Now, we think the advertiser buys radio in its broadest sense—and this is not every advertiser—in its saturation objective or purpose; namely, he buys all times of the day, and it matters relatively little as long as he gets into the right audience period as to whether he's at 7:30 or 8:45. But if he's interested in saturation, he buys morning, mid-morning, noon, mid-afternoon, the drive-home period. Even if he's at 8:00 and hopefully, he's going to buy into the whole area of nighttime as well. We don't think you get the full value unless you go the full gamut.

Now, if a man wants to buy two spots, obviously he tends to move in the direction of morning and evening periods which psychologically, but not necessarily factually, have come to be recognized as the high-demand periods in radio. So, we don't think advertisers are geared to programs. And just for the sake of making sure you understand, the conclusion that they listen to stations and not to programs was not our conclusion. We believe this to be the case, but this was an independent study made by Columbia University on the question of modern radio.

Q: For NBC, wasn't it?
A: For NBC.
Q: Incidentally, did that lead you to disaffiliates or did it merely confirm...
A: No. We were reaching for everything and anything we could find to help confirm our judgment. You know, one of the aspects of going independent was the sincere conviction it to us that we could do a better conformance and commercially that we could have a network affiliation. This didn't carry with it a built-in quality of rancor and contempt for what the network's doing.

We appreciate as well or more, possibly, than others the real problems the networks have in this area of trying to make this audience financially sounder and liquidate its costs and make a profit and in turn or originally capture audience. We don't think that the people in radio have been more financially efficient or in combination of efforts or what the network's doing.

What better basis for comparison can you get than have him working side by side with another affiliated station in the same market to see what happens? The assumed differences or points of emotional difference that appear to have cropped up in this area, I think, are totally unwarranted. We're business people and so are the networks. We're going to do a better job of knowing how in this area, and we assume they are; we know they are.

Differences of philosophy are healthy for a business, as long as they're honest differences and honest, well-thought-out convictions. If we're wrong, we're not going to be slow to repair our path, if it's possible to repair. And if we find that there's any element of our present format which is not appealing to the public or not doing the job it should do, and we hope the first to recognize it, and I promise you, if we recognize it, we'll be the first to change it.

There's absolutely no jealousy or pride of authorship in this thing. We adopted a format that I guess has been going for almost as long as networking has, in adopting music and news. We think we're doing a little better than perhaps the average, not all stations by any means, but the average.

Q: Is there anything on any of the networks now that you would advise him to have or don't you do yourself?
A: Of course, we proposed to NBC, when they asked us the $64,000 question of what we wanted from network service, certain services which we felt were singular to the network and which could not duplicate ourselves. I suppose the most singular one of these is the international service news. We'd like to have some form of international service news. We'd be willing to pay for it, pay fairly for it, equitably for it. After all, we buy a lot of news services as it is, and we spend a great deal of money in this area, so that we wouldn't be expecting anything for nothing. This would have also applied to the Washington situation up until the point that we've now reached that we have our own Washington news bureau. This again isn't calculated to rival the networks. This is not our objective. Our goals are totally different from the network's goals. We are trying to take Washington news and localize it for the people of our markets, so that it has a different and new and interesting meaning to them which we
not think it has either on a network news show or on the syndicated wire services.

Let me give you a for-instance. A few weeks ago we flew two news men, Jim Snyder and Mike Levine, from KDKA Pittsburgh, to Washington. With Rod MacLeish, they interviewed Jack Kennedy, the Senator from Massachusetts. And they talked about a broad gamut of things, among which was the question of whether he considered himself on all measures capable and able to be a candidate for President, how he felt about the budget, all of the usual political matters. Now, here's Jack Kennedy, a national figure, who I think, because of the tremendous tempo of his activities down there has little opportunity to shunt stuff back to Massachusetts that is purely interesting to them, doing a program which we in turn ran primarily on WBZ, but also on our other stations, which we think had a tremendous local interest to it. Beyond that, it had such widespread general interest that the story developed by our newsmen was picked up by all three major wire services.

Talking about how far we've gone, how far we've got to go, I think the Washington news bureau is typical of anything we've had: We went into this thing with a lot of plans, a lot of things that we thought would work. About half of them have washed out. They just haven't clicked. But correspondingly Rod MacLeish and Dick Pack and the news editors at each station and, the program managers at each station have come up with at least twice as many specific ideas of how we can effectively use this. I think the thing is just now beginning to take on some substance and forward movement so that I think we're going to get a lot more value and service out of this.

But I want to emphasize the fact that we're not trying to duplicate something here with the networks and the wire services. We're not able to do that. We don't want to do it. But when we can take a story and lend meaning to it for the people of Boston, which means they can't even get in the *Boston Herald*, you know, then we think this is a real plus and a real value.

**THERE IS A NEED FOR SOME NETWORK SERVICES**

Going back to your question, there would be things the networks aren't doing and generally speaking they could do them. International news service would be a case. When we've had items such as the President speaking, we have requested the networks for a line and we have carried the programs, generally speaking.

When it came to the U.N. crises last year, of course the networks didn't carry. And we sent MacLeish to the U.N. and we did carry this ourselves, in addition to a few other stations that initially carried this. MacLeish sat through all those sessions. We taped some of them. But we've used some of it back in the form of digested and condensed versions.

Don't get the impression because we're talking about this that this is made possible by some fabulous resources of Westinghouse. These things are generally done economically, sensibly and palatably in relationship to the service rendered. We're not taking a U.N. transcript back live at a cost that is totally disproportionate to the value achieved, just to prove a point.

One thing we have proved to ourselves, and that is the tremendous creative value we've gotten out of our staffs in the course of this past 12 or 13 months. These people have been tremendous. And not only have they been tremendous individually, not only have they worked hard and produced and been creative, but the cumulative and aggregate effect of all of their creative efforts and creative thinking has been, I think, the thing that's made the principal difference.

It's not just a question of just having one program manager. We've had six program managers. And they're all confronted with essentially the identical problem, with variations as to markets and traditions and backgrounds, but they've got a basic problem, and the way they've thrown in this aggregate creative effort to meet this thing has just been terrific, which I think is something we've learned, being a multiple station operator and which I'm sure most multiple station operators have found to be the case.

**Q:** You mention that your news staff had been doubled or more. How many people do you have, say, in your Washington news bureau?

**A:** On an average I would say approximately four or five. I say average because we sometimes require a peak and at times we don't require more than MacLeish and his assistant and a gal and maybe-you. In this regard, though, you know, we've been asked a question and in turn we've asked ourselves the question. How big or how small do we want this thing to get? We've answered it in a very nebulous way. I said we'll make this thing as big as the service we can render in this particular regard. If we can render a genuine service, and it's an expansive type and it's going to continue to expand, we're going to put more and more money into it. We're not going to spend money recklessly and needlessly, which would be a foolish thing to do. In our individual stations, I will give you estimates and I will confirm them for you. I would say the average operation has between seven and 10 men in radio. Of course, we only have one consolidated news department in Cleveland which was consolidated when we took over . . .

**Q:** Consolidated with television?

**A:** Yes, so that we're talking in almost every instance about an independent radio operation. There are still, we think, enough differences between the two to warrant different handling and different treatment. Now, we don't want one to be subverted, even though I'm convinced we can realize economies where we do combined them. But we're studying this very closely. It's a toughie. There is much advantage in elimination of duplication of coverage.

**Q:** How about the other departments? Has the sales department increased?

**A:** Yes. What we've done in the sales department is increase sales forces salesman-wise, but not extravagantly. I would say one or possibly two men. Two men would be the exception, one man on an average.

At the headquarters level, we have recently appointed Perry Bascom as national radio sales manager, working under Bink Dannenbaum, our vice president-sales, supervising and coordinating the expanded radio sales effort. It is his function to work with the sales managers of the individual stations in matters of sales strategy, personnel, policy, etc. At the same time, he heads up the national sales effort, both in direct contact with agencies and clients and in cooperation with our station representatives.

We have zealously put into effect our national sales coordinator capacity. This is something which I'm sure is not singular to us, although certainly not everyone in the business, is doing it. We have a man on the local scene who does nothing but deal with the local representatives of national advertisers. We have found that there is a problem to be met here and we have tried to meet with this man going out and dealing with the distributor, the regional representative, the individual sales personnel and so on. A great job can be done here.

**THERE HAS TO BE A THOROUGH SALES JOB**

When a stock schedule is bought on a national basis, I think this is only one element of the job to be done in buying the time. I think correspondingly if it's a retail item sold in a supermarket, there must be methods and means found to take the local salesman and stimulate and enthruse him to the point where he goes out and sells more of this merchandise and gets better shelf position and more shelf position and gets an understanding of the tremendous impact and dynamic force of radio and/or television.

This has been the job of this national sales coordinator. He does nothing else but this. He obviously doesn't write any orders because the orders are generally written for national business on a national basis at the agency. This is a man who has built a relationship for us at the local scene for national accounts, and I think that, although this didn't originate in the past year, it probably more effectively settled itself and stabilized itself in the past year. We've had wonderful success with this, and we think it's a real plus to the business. I think broadcasting would be better off if we were doing this.

Just think for a moment what the newspapers are doing in this field. The national sales manager of a newspaper is a very important man on the local scene, as you know, and he's got I don't know how many men, but a lot more than one out pouting
the street for national business. We won't get our share of that business, in my opinion, no matter what the aliquot proportion might be in relation to newspapers, until we meet them in kind, chapter and verse, for all the services they're rendering and more so.

Our product is better. There's no question about this, because we've got a whole new and extra-dynamic dimension. But the fact remains there are a lot of things to be done to overcome tradition, conventions that unless you get a teatsheet you haven't gotten your value.

Of course, we've stepped up our sales promotion greatly. We think we're heavily promotion-minded and activated anyhow, but where possible we've stepped this up and we've stepped up our advertising substantially.

I guess our advertising is up 30% this year over last year. And in this regard we think it's a wonderful and renumeration thing.

Q: How about your program department? How much has that expanded?

A: I would say it's expanded almost in direct proportion to the amount of time we had to fill after losing the network option periods. What we were doing before in local time periods is essentially what we are doing now in the corresponding periods, so we have 300 people and producers come in and do the job for the vacated periods.

Now, unfortunately, I think too many people in and out of the business feel that if you go into a music format that all you need is a pile of records and the latest issue of Cashbox, Billboard or Variety. We don't believe this.

We have heard criticisms of the music-and-news operation as reducing the radio station to the status of an electronic jukebox, disassociating that there is something second rate about the entire music-and-news concept. Let me say here that we feel that music and news is not only a sound and proper programming format in radio today, but that it is meeting with tremendous public acceptance. Nobody likes it but people, we are re-cynically the one whom we are licensed and dedicated to serve.

Don't think for a moment, however, that we feel that this can be done cynically or casually, or according to a mathematical formula.

We think the pacing is as important as any other single factor. We think the selection of records cannot be taken from any single survey or standard. We have a producer on every one of our shows. We think this lends a quality to a music program that you just can't get by any cynical formula or mechanical process of selecting records and popping them on the turntable. So I can't give you numbers, but I would guess that it would be almost in that direct proportion. We have, of course, expanded our record libraries very substantially, and in this regard we have broadened our staff in those record libraries.

Q: You mentioned earlier that you learned a lot of things during the past year. Some of them are pretty evident in what you have said. Can you think of any others?

A: Yes, I think a thing that we've learned, that we suspected to be the case from the surveys we read and so on, is that the acquisition of audience in radio is a slow-building process. It's unlike the present status of television and the earlier status of radio, when you punch a button up and you end up with Luasy or Twenty-one or some such show and you can get a transformed audience that'll shock you. I cite you the case of "Twenty Seconds Over Tokyo." This MGM picture was run over KTTV (TV) Los Angeles opposite the three network shows, and they had more audience by, I think, six times, than the network programs. But look at what followed immediately after that time period. They turned off as quickly as they turned on. This is not true in radio. People do not change stations as readily.

Hence our path has not been an easy one. We've been very fortunate, and things are progressing well, but this again is the area where I started off as saying there's still a great deal to be done. We're not going to be satisfied re-nogizing as we do that there are areas where we're not No. 1 until we are No. 1.

People don't change their radio listening, you know, like they change other things, particularly their television listening at this particular moment. There's a tuning habit in both, but I think it's a much stronger, stable thing in radio than it is in television, and hence progressively something that only time can achieve. If anyone is inclined to expect some phenomenal results from a change, it ain't gonna happen. It just doesn't occur that way. This is something we learned and probably learned the hard way.

The interest in news in radio is very rewarding. We always knew it was there, but if we were in doubt about what we were going into in numbers of people and money, it's been confirmed and justified many times over. People like radio news. I don't think they expect to get from radio news any more than they expect to get from other forms of electronic news. They don't get the editorial comment and dimension they get in the New York Times or World-Telegram or Herald Traveler or San Francisco Examiner on the regular newscast. When they have the time to do this, they'll pick up those papers and read them and get what they want.

We have heard the people want the news all the time, but not just the news, the same way that when they want the news, it is something that only time is being currently informed, and the hard-hitting local concepts and depth of it from the viewpoint of your local station buttressed, of course, by your national and international news, brings about an amalgam, and we've just been tremendously impressed the way people have responded to this, by the letters we get and information we get and people's comments about our news efforts in this area and regard.

Q: Are all your stations making a profit?

A: Oh, yes.

Q: Which one would you say is doing the best, bringing in the most revenue?

A: WIND, I assume, would be recognized as being a substantial earner and the best earner of our group. Beyond this, Cleveland, Pittsburgh and Boston are about equal and very substantial earners, but not equal to WIND. Of course Fort Wayne and Portland are in a different market situation so that relatively speaking they are on a little lower level of income.

But all of them have shown dramatic increases in the course of the two years. All of them operated in the black at and good profits in 1956, but the one that had the lowest profits in 1956 at the end of May 1957 had achieved the profit position of 1956 after five months of operation.

Q: Which one is that?

A: KEX Portland.

Q: Of course, WIND was never a network station. Have you ever been sorry?

A: About the change? Oh no, really I think in general whatever we calculated to be the reasons and the purposes and the objectives to be accomplished and that we'd had and that we fulfilled, we have no regret about this at all. We keep saying to ourselves, though, to get back there and do more. And we're going to do just this.

Q: How do you stand on the movement of some of the stations and reps to cut nighttime rates to half of daytime?

A: We believe the pricing of any period of day must be one that represents advertising effectiveness or a good advertising buy. If someone won't buy what we consider right now to be a good advertising buy at 100%, I don't think they're going to buy it at 50% or 25% or 10%. We could have resorted to this a year or a year-and-a-half ago. We are now concluding a rate study on our stations which will show a minimal amount of deviation from their present rate structure. But we hope to prove that we can deliver audience commensurate with this to give a cost-per-thousand and an advertising buy that's good. We're not in favor of giving it away. If it's not worth anything then it does not deserve to be bought.

If, on the other hand, it is worth something, it deserves to be effectively and fairly priced. So arbitrary 50, 60, 70% discounts, we think, are not necessarily the right way to go about it. Of course, if others choose to do so, fine. But we don't propose to do it, because we think we can add something to it, we think we can make nighttime interesting, we can add a different element to radio than we presently have during the nighttime period.

Broadcasting • Telecasting

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Why Fels & Company prefers Crosley WLW Stations for Instant Fels Naptha Golden Soap Granulets

"WLW Stations offer that important extra of mighty grocery merchandising tied up with top Station Talent. Yes, leading TV-Radio personalities star in product merchandising-promotion as the Crosley Stations' experts cover the store fronts by top-level trade contacts, personal calls and point-of-sale push. So the Talent-tuned, power-packed merchandising-promotion of the Crosley Stations really means business for advertisers."

Max Brown, Director of Sales Fels & Company

Like Fels & Company, you'll get mighty merchandising-promotion for your products too with the WLW Stations. So before you buy, always check first with your WLW Stations' Representative. You'll be glad you did!

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

Network Affiliations: NBC; ABC; MBS Sales Offices: New York, Cincinnati, Chicago
Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Francisco
Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas . . . . . . ., Crosley Broadcasting Corporation, a division of AVCO
EVEN CHINESE PROVERBS ARE INADEQUATE
FOR THE PICTURE WITH RIGHT WORDS

AS FAR as I am concerned a picture with words is worth 10,000 old Chinese proverbs and I don't care whether research ever finds out if the picture or the sound is more important in delivering tv messages.

These arguments are like trying to decide whether your heart or your lungs are most vital to your continued conscious comfort. Without pictures tv is radio and without sound it's the old silent movies, only somewhat worse. With both, it's a whole new dimension in advertising.

Advertising is communication and our basic method of communication is words. It you don't think so, try getting across a basic idea in some other way sometime. That's why people panic themselves at charades. They're trying to communicate without words.

The use of the right word is more important in television than in printed copy, although the right word is better than the trite word anywhere. In tv each little word stands pretty much by itself. It has no big headline to hide behind—no third subhead, or box, or coupon to divert attention.

Actually, there is probably no such thing as a trite word—there are only trite ideas. Great writing is not a chain of great words. It is a great idea, usually expressed in words quite common to small children. This is true of literature and it is true of advertising. I would rather have one man with an idea than a hundred wordsmiths. Great books have been written by ignorant people with ideas, but nothing worthwhile was ever produced by a man without ideas, no matter how learned he may have been.

THE RIGHT KEY INSURES A BRIGHT MESSAGE

In advertising "the idea" is usually the basic theme—a sound selling message with enough of a twist to be remembered. Once this idea is in the minds of the words will fall into line like little soldiers for you and march with pleasant precision. If the idea is bright, the words won't be trite.

The general separation of space writers and tv writers in agencies has led many people to think that there is some difference in their problems or in the way they write. But there really isn't. All mediums have certain limitations not common to others. But whether you write advertising for television, newspapers, outdoor, matchboxes or bottle caps, the basic problem is no different.

Go after that old basic theme—the sales point that is going to make your client's product appeal in the strongest manner to the customer's greatest interest—and the rest becomes pleasant detail. But the amount of writing done in this nation's advertising before any idea has occurred to anyone would reach ... and reach ...

Commercial writers for tv are, I think, the lucky elite of advertising. You've got motion (live, stop motion, and animation), and emotion (love, pride, envy, oh boy, what a gold mine). You've got jingles that sing and jingles that talk, announcers that can cox up to your words and deliver them lovingly into 50 million eager ears, musical backgrounds that null sales resistance to sleep. Above all, you've got demonstration. Space copy did great things with "before and after." In tv you have "before, during, after, and notice how my competitor's product fails in the clutch every time."

Yet there have been gross whispers. I hesitate to report that not all tv commercials are scintillating, charming and irresistible. I've even seen a few that suffered from tired verbs or overactive dulness. Why? I'll never know why a tv writer, living in a uranium mine, will content himself with producing mud pies. Maybe it's the mother instinct—they can't help being partial to some ugly little brat just because they produced it.

SMART WRITERS BELIEVE IN DOUBLECHECKS

Television research, which has grown in influence over the past two years, helps smart writers, but it also helps the ones that aren't so smart to hide their mediocrity. The smart writer will do his stuff first, and then check it against research. The lazy writer will find dozens of little reasons out of past research to prove why the job can be done only one way—his way.

One bit of modern television research that worries me is the pre-test. I think it favors standard, familiar, everyday commercials and penalizes new ideas. A new idea is something like a baby—there is a period where it needs protection, development and encouragement. It doesn't need any to step on it. A new idea builds. It grows on you with familiarity. It needs a chance—something it is not likely to get from a swift run-through in a pre-test.

Until we get real creative automation (a term I just invented) there will be plenty of room in this television business for the writer with ideas who can express those ideas simply.

Charles H. Brower; b., 1901 in New Jersey; educ., Rutgers U. After teaching school joined George Batten Co. In 1928, just four months before it merged with Bar- ton, Durstine & Osborn. He has been a copywriter, copy supervisor, and creative man since. In January, 1940 he was elected a vice president of BBDO and a member of its board of directors. Since 1946 he has been executive vice president in charge of all creative services. He is one of the original members of the executive committee formed in 1951. He now is general manager and vice chairman of the executive committee of BBDO.
An FCC in His Future

Nomining Frederick W. Ford for the FCC, President Eisenhower came up with a ten-strike. It can be construed as a "friend" appointment because Mr. Ford served as an FCC attorney for six years and is familiar with its policies, frailties and people.

It's a good appointment because it is so much better than what might have been. Many of the candidates under consideration had little to commend them other than their work for the Republican party. Since the nomination was announced last Tuesday, signs of relief have been heard both within and outside the FCC.

Mr. Ford left the FCC in 1953 after having served for two years as chief of the hearing division of the Broadcast Bureau. He joined the office of the Legal Counsel of the Dept. of Justice and afterward became assistant to Deputy Attorney General William P. Rogers.

As an FCC trial lawyer, he had been assigned to many of the FCC's most controversial cases, including the G. A. (Dick) Richards stations license renewal proceedings, and the American Broadcasting-Paramount Theatres merger. He played a key role in the revision of the FCC's administrative and hearing procedures, working under the then Chairman Rosel H. Hyde and with Comr. John C. Doerfer, who assumed office last week as the new chairman.

Because he knows the FCC and the communications field, Mr. Ford will have no problem in assuming his important duties as the FCC's seventh member. There is still Senate confirmation ahead, but there should be no serious involvements since Mr. Ford has the qualifications. In his native West Virginia he is regarded as a "modern" Republican, of the Eisenhower school.

It took the administration a long time to catch up with the situation on the FCC in the wake of the long-known intention of Chairman George C. McCannaghey not to seek a new seven-year term after June 30, but, from where we sit, the President came up with the right calibre of men, both for the chairmanship and the vacant commissionership.

One Man's Meat

In this issue we present a detailed interview with Donald McGannon, president of Westinghouse Broadcasting Co., who has talked with candor about the experiences of WBC radio stations since they ended their network affiliations.

Mr. McGannon's report is a fascinating record of an adventure that turned out well. As independents, Westinghouse stations are doing more business and making more profits.

We would urge, however, that Mr. McGannon's interview be read "aloud" with interest, a report of the experiences of a resourcefully managed, well staffed and economically powerful station group. Independent operation has worked well for WBC. Whether it would work as well for others is a question which others must answer individually for themselves. It would be possible, of course, to find many operators of network affiliates who could point to recent improvements in their business.

To be sure, these improvements are primarily in national spot and local revenues. Radio network business is active, but it shows no signs of recovering anything like its levels of pre-television days. In today's radio pattern, the affiliate looks upon its network more as a source of programs than as a source of income. The affiliate remains an affiliate because it believes the network supplies programs which the station could not supply for itself.

The McGannon interview is not intended by B&T as an endorsement of anything but good radio. And good radio today still embraces both independent and affiliate operations.

Dark Day

Unless a voting majority of the House takes leave of its senses, nothing will come of a resolution introduced last week to compel broadcasters to clear questions with the Secretary of State before interviewing Communist leaders.

We doubt that any House member who cherishes American liberties will vote to reope editorial direction of the nation's broad-

Security and Censorship

From the days of the Founding Fathers the nation's press has waged a constant battle against invasion of its freedom, guaranteed under the First Amendment. With the development of the broadcast media during the last generation, the First Amendment has applied with equal vigor to radio and television.

Now the Commission on Government Security, in what otherwise is regarded as a sound and useful report, proposes legislation making it a crime for any person willfully to disclose information that is classified as "secret" or "top secret." The proposed penalty would be five years imprisonment and $10,000. The real penalty would be the loss of our basic freedoms.

Abuses of the classification system are common in Washington. The rubber-stamp has been used by bureaucrats to conceal error or withhold information that could not conceivably have bearing on our national defense or give aid and comfort to other nations.

We doubt whether the recommendation will ever pass Congress. The balance between freedom and security is such that Congress is fearful of imposing censorship in peace-time. But it behooves all news media to let Congress know that they regard the commission's proposal as a sinister, unwarranted invasion of freedom of speech and of the press.
Flying high...

Your sales and profits soar here in the Prosperous Piedmont section of North Carolina and Virginia when you buy WFMY-TV. True, because no other medium delivers rocket-like coverage of this top TV market of the nation as does WFMY-TV. Call your H-R-P man today for full details.

WFMY-TV...Pied Piper of the Piedmont
"First with LIVE TV in the Carolinas"

50 Prosperous Counties . 2.1 Million Population
$2.7 Billion Market . $2.1 Billion Retail Sales

WFMY-TV
Channel 2
GREENSBORO, N.C.
Represented by Harrington, Righter & Parsons, Inc.
New York — Chicago — San Francisco — Atlanta

First with LIVE TV in the Carolinas"