MORNSINGSIDE COLLEGE LIBRARY
SIoux CITY IOWA

ALTIMORE TV?

Channel 13 . . . from 3rd to a near 1st in 30 days!

After one month of the Channel 13 programming schedule under Westinghouse Broadcasting Company ownership, the latest American Research Bureau (Sept. '57) survey shows . . .

* Out of 454 quarter-hour periods surveyed while all 3 stations were on the air . . .

WJZ-TV . . . . . . . . . . . leads in 195
Station B . . . . . . . . . . . leads in 199
Station C . . . . . . . . . . . leads in 60

* Share of audience—sign-on to sign-off . . .

WJZ-TV . . . 35.5% . . . up 24.5%
Station B . . 38.2% . . . down 4.9%
Station C . . 25.1% . . . down 19.2%

AND LOOK AT THIS!

Buddy Deane Bandstand (3-5 PM, Monday through Friday) is the top-rated local afternoon program in Baltimore, with more than 50% adult viewers—2.5 viewers per set!

The Early Show (6-7:23 PM, Monday through Saturday) is the highest-rated early evening show in Baltimore—over 60% adults—2.8 viewers per set!

Keith McBee’s “7:23 News” is the highest-rated news show, network or local, in Baltimore TV!

The Late Show is the highest-rated local show in Baltimore TV!

For full details and availabilities, call Joe Dougherty, WJZ-TV Baltimore Sales Manager, at MOhawk 4-7600 . . .
Now, it's Official!

New ARB report taken just 30 days after our move to full power shows an increase in every time segment for

**WHTN-TV**  
**HUNTINGTON**  
**CHARLESTON**

the SELLibrated station  
of the **Golden Valley**  
(Central Ohio)

<table>
<thead>
<tr>
<th></th>
<th>WHTN-TV</th>
<th>STATION B</th>
<th>STATION C</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CHARLESTON</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NOON-6 PM</td>
<td>+133.0</td>
<td>+ 1.8</td>
<td>−26.5</td>
</tr>
<tr>
<td>6 PM-MIDNIGHT</td>
<td>+141.0</td>
<td>+ 9.9</td>
<td>−24.0</td>
</tr>
<tr>
<td>6 PM-MIDNIGHT (SAT &amp; SUN)</td>
<td>+129.0</td>
<td>−1.0</td>
<td>−16.8</td>
</tr>
<tr>
<td>SIGN-ON to SIGN-OFF</td>
<td>+136.7</td>
<td>+ 4.6</td>
<td>−19.9</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>WHTN-TV</th>
<th>STATION B</th>
<th>STATION C</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HUNTINGTON</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NOON-6 PM</td>
<td>+ 17.0</td>
<td>−10.0</td>
<td>−15.0</td>
</tr>
<tr>
<td>6 PM-MIDNIGHT</td>
<td>+ 0.08</td>
<td>−10.0</td>
<td>+10.0</td>
</tr>
<tr>
<td>6 PM-MIDNIGHT (SAT &amp; SUN)</td>
<td>+ 15.0</td>
<td>−10.0</td>
<td>+11.0</td>
</tr>
<tr>
<td>SIGN-ON to SIGN-OFF</td>
<td>+ 15.0</td>
<td>−10.0</td>
<td>−10.0</td>
</tr>
</tbody>
</table>

Yes, WHTN-TV provides a new point of sale 1,000 feet above average terrain powered by 316,000 watts...is the only station to put a Grade A signal over this entire booming market...the only full power station in this power-packed valley between Cincinnati and Wheeling.

It's time now to SELLibrate with

![WHTN-TV Ad](image-url)
One Does It In Des Moines!

A COWLES OPERATION

KRNT-TV FULL POWER

KRNT-TV Score

244 FIRSTS in 481 Quarter Hours
(The Sept. 5-11 A. R. B.)

Top Ten Multi-Weekly

<table>
<thead>
<tr>
<th>KRNT-TV, seven firsts</th>
<th>Average Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Russ Van Dyke News</td>
<td>10:00 P.M.</td>
</tr>
<tr>
<td>2. Al Couppee Sports</td>
<td>10:20 P.M.</td>
</tr>
<tr>
<td>3. Don Soliday News</td>
<td>12:30 P.M.</td>
</tr>
<tr>
<td>4. Early Show</td>
<td>4:30 P.M.</td>
</tr>
<tr>
<td>5. Paul Rhoades News</td>
<td>6:00 P.M.</td>
</tr>
<tr>
<td>6. News</td>
<td>10:00 P.M.</td>
</tr>
<tr>
<td>7. Garry Moore</td>
<td>8:00 A.M.</td>
</tr>
<tr>
<td>8. Bill Riley Time</td>
<td>12:00 Noon</td>
</tr>
<tr>
<td>10. Gordon Gammack</td>
<td>6:15 P.M.</td>
</tr>
</tbody>
</table>

Top Ten Once-A-Weekly

<table>
<thead>
<tr>
<th>KRNT-TV, Six Firsts</th>
<th>Average Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ed Sullivan</td>
<td>43.7</td>
</tr>
<tr>
<td>2. What's My Line</td>
<td>40.7</td>
</tr>
<tr>
<td>3. Gunsmoke</td>
<td>39.0</td>
</tr>
<tr>
<td>4. Wyatt Earp</td>
<td>35.4</td>
</tr>
<tr>
<td>5. Cheyenne</td>
<td>33.8</td>
</tr>
<tr>
<td>6. Playhouse 90</td>
<td>33.7</td>
</tr>
<tr>
<td>7. Lawrence Welk</td>
<td>33.3</td>
</tr>
<tr>
<td>8. Climax</td>
<td>33.0</td>
</tr>
<tr>
<td>9. Hit Parade</td>
<td>32.6</td>
</tr>
<tr>
<td>10. Robert Cummings</td>
<td>31.8</td>
</tr>
</tbody>
</table>
1 - TEXAS' TALLEST TOWER

KRLD-TV telecasts from atop Texas' tallest tower - sitting 1,621 feet above its hilltop base - 1,085 feet above average terrain. From this second tallest man-made structure in the world, KRLD-TV serves one-fourth of all the people in Texas who own one-third of Texas' sets, plus those in five Oklahoma counties.

2 - MAXIMUM POWER

KRLD-TV operates on 100,000 watts, the maximum power of a low-VHF frequency allowed by FCC. KRLD-TV beams 100 microvolts or more to a greater area than covered by any other Texas TV station.

3 - CHANNEL 4

KRLD-TV's Channel 4 enables it to reach farther with a strong, clear signal. Channel 4 is the lowest frequency channel in the Dallas-Fort Worth area.

an unbeatable combination that makes

KRLD-TV

the Biggest buy in the Biggest market
in the Biggest state
BABY ACTS UP • Speaker Sam Rayburn, who espoused formation of House Committee on Legislative Oversight (Moulder Committee), understood to be indignant over witch-hunt aspects of inquiry, going into entertainment and expense vouchers of members of independent commissions. It's learned Mr. Rayburn feels this tack is ridiculous and goes far afield from type of inquiry House leadership had in mind in seeking to ascertain whether independent agencies had become subservient to executive branch and were bypassing congressional jurisdiction.

Following sharp and sometimes bitter controversy at public hearing last Thursday between Republican members of Moulder subcommittee and Dr. Bernard Schwartz, executive director and chief counsel of committee, over mailing of questionnaires to commissioners of independent agencies, New York U. professor was heard to murmur aloud: "Oh, to get back to teaching law!"

ABC-TV CHANGES • Changes at ABC-TV aren't over yet. In latest move, Gene Accas, now administrative vice president, is slated to become vice president in charge of sales development, reporting to Don Coyle, vice president for research and sales development. James T. Aubrey Jr., programming and talent vice president, also due for promotion to new but as yet not definitely titled post under Oliver Treyz, now vice president in charge of tv. Looking to that time, network is considering new key program executive to serve under Mr. Aubrey. In another move, but unrelated to these, Thomas Velotta, v.p. and administrative officer for news, special events, sports and public affairs, is slated to transfer to West Coast in executive post.

Shuffle of personnel and accounts from Joseph Katz Co. to newly-formed Keyes, Madden & Jones (successor to Russel M. Seeds Co.) seems to continue unabated. Roselux Chemical Co., Brooklyn (Rose-X brand of bleach, starch and cleaning compound) and Charles Chappell, Katz vice president-plans director, reportedly are next to make switch.

THIRD VERSION • Shortly to be announced will be formation of Skatiron Franchises Inc. to handle licensing of Skatiron closed-circuit installations throughout country. New company will function with Skatiron basic toll tv patents but will not be corporately identified either with Arthur Lowy's Skatiron Electronic Co. or Matty Fox's Skatiron Television Inc.

Louis B. Nichols, spokesman for FBI Director J. Edgar Hoover, may possibly wind up in communications field after Nov. 1 FBI retirement following 23 years service. While Mr. Nichols plans to vacation for month, it's learned authoritative that among several enticing offers he has received is one from RCA. Among Mr. Nichols' duties as FBI news contact has been supervisory charge of Bureau's Division of Records and Communications.

BOOSTER BUSINESS • At behest of Gov. Steve McNichols of Colorado, FCC Commr. T. A. M. Craven is spending this week in that state to investigate on-channel booster operations, which have been declared illegal by FCC. Informal investigation will cover number of operations in state authorized last year by former Gov. Edwin C. (Big Ed) Johnson in defiance of FCC ruling. Request for Commr. Craven was made because he is FCC's only engineer member and is familiar with on-channel booster vs. translator operation.

J. Glen Taylor, for past 20 years an executive in General Tire family and for past six years vice president of RKO Television Pictures Inc., is resigning effective Nov. 1 and will return to his family home near Norfolk, Va. He will continue his personal business interests in New York and Virginia.

UA LOOKS AT STATIONS • Will United Artists Corp. follow trend to station ownership set by other Hollywood studio interests such as Paramount, MGM and RKO? United Artists, giant financing-distributing organization backing independent producers, seems to be finding potential gold mine in leasing post-1948 films to tv and has announced plans to diversify into phonograph record and music publishing fields (Film, Oct. 14.). On station acquisition, one top executive readily admits "we've been giving it some thought," but no decision has been made.

Public Relations Society of America may face public relations problem of its own—among broadcasters, anyway—if it sticks to current plan for media presentations at its annual convention in Philadelphia next month. It's allotted 35 minutes to newcomers, 35 minutes to magazines and 35 minutes for radio and tv to divide between them. Broadcasting leads feel radio and television are entitled to 35 minutes apiece. Nominated to make broadcasting presentations at Nov. 18 session were Robert E. Eastman, president of ABN, and Oliver Treyz, vice president in charge of ABC-TV.

SLOW PAY CURE • In effort by group of Adam Young Inc.-represented stations to encourage agencies to pay their broadcast bills more promptly, outlets are seriously considering stipulation in new rate cards which would withhold 2% of 15% agency commission if stations' bills are not paid by 15 days after invoices are sent out. Proposal is said to have evoked enthusiasm from station managers at recent meeting held by Adam Young, and thinking is that more powerful outlets will initiate move at outset and gauge results.

Colorado Broadcasters and Telecasters Assn., reports mounting congressional interest in multi-faceted campaign involving several issues, particularly Smathers bill pertaining to BMI-ASCAP controversy and political broadcasting. It's understood Colorado congressmen have bestowed association with requests for more information.

CO-OP PROGRAM • United Nations Radio, which in past has given permission for sponsorship of its recorded radio programs in limited number of major markets, understood to have reached agreement with MBS to allow its shows to be carried on network and sold locally to institutional clients. MBS said to be planning to scrap its Sunday night sustaining UN program and substitute three-day-a-week, 10-minute United Nations Radio Review. MBS officials believe programming is keyed to sponsorship by local banks, insurance companies and comparable institutions.

MBS reported to be in closing stages of negotiations with R. J. Reynolds Co., Winston-Salem, N. C., for sponsorship of extensive schedule of newscasts and adjacent programs amounting to more than $200,000 gross. Discussions expected to end this week with advertiser pointing to early November start for campaign. Both Camel and Winston cigarettes probably will be advertised. Agency: Wm. Esty Co., New York.

RADIO POWER • Rare in this television era is filing of application of maximum power in radio. WAPI Birmingham, now operating with 10,000 w day, 5,000 w night on 1070 kc, has applied for 50,000 w daytime with directional antenna, continuing with 5,000 w at night.

Mapping realignment of Sunday evening schedule, ABC-TV officials plan to put action show into 8:30-9 spot following hourlong Maverick. One being considered is OSS, now seen Thursdays at 9:30-10 p.m., but this may be forestalled by possibility of product conflicts between Mennen, sponsor of OSS, and Helena Rubinstein Inc., which has signed to sponsor Sid Caesar-Irene Coca show when it starts in January. Sunday 8:30-9 period occupied by Bowling Stars, half-sponsored by American Machine & Foundry.
Your advertising gets HOME in these 4 key markets because Meredith stations are "One of the Family"

SYRACUSE
OMAHA
KANSAS CITY
PHOENIX

MEREDITH RADIO and TELEVISION STATIONS

KANSAS CITY  KCMO  KCMO-TV  The Katz Agency
SYRACUSE  WHEN  WHEN-TV  The Katz Agency
PHOENIX  KPHO  KPHO-TV  The Katz Agency
OMAHA  WOW  WOW-TV  John Blair & Co.-Blair-TV

Meredith Stations Are Affiliated With Better Homes and Gardens and Successful Farming Magazines
LEAD STORY

Talent Agents: They Get $50 Million Yearly From TV—Broadcasting presents the results of its intensive research into that relatively unpublicized field. Page 33. Also, what are the TV network packages owned by the agents? Page 36. And who are the top talent men in the field? Page 46.

ADVERTISERS & AGENCIES


Uniform Standards for All Media—Burnett's Banks says it will be next major step in measurements. He speaks at Audit Bureau of Circulation session in Chicago where media costs are analyzed. Page 70.

There's Radio Money in Bacteria—Dowd, Redfield & Johnstone, a drug-heavy agency, kicks off saturation spot drive for Citroid compound, details how it makes most of the broadcast buck for its diversified clientele. Page 60.

L & N Makes Spirited Gain—Lennen & Newell gets egg in its beer as agency nets not only broadcast-conscious Gunther Brewing Co. but also Cinzano vermouth accounts, gives L & N first hops account since losing $12-million Joseph Schlitz Brewing Co. billing in 1955. Page 66.

FILM

Leo the Lion Likes TV—Its corporate body somewhat battered following year-long investors' flight, but triumphant following day-long proxy battle in New York, Loew's Inc. plans "vigorous" expansion in TV field, according to victorious incumbent President Joseph R. Vogel. Page 100.

GOVERNMENT

Sights Set by Oversight—Moulder committee prevails on right to see almost everything it wants in agencies' files; CAB at public hearing agrees to furnish committee staff with all material requested but pleads that personal papers of "decisional" nature be kept inviolate. Page 88.

How Pay-Tv Tests Should Work—FCC issues specifications for three year toll TV test, limits test operations to those areas receiving at least four grade A signals, places no restrictions on uhf or vhf participation, imposes non-exclusivity provisions in report. Page 82.

Big Calendar in Appeals Court—Fate of key FCC decisions may be decided this term in U. S. Court of Appeals. They include KTVI (TV) St. Louis temporary operation on ch. 2 there; WCDA (TV) Albany, N. Y., authority to operate temporarily on ch. 10 there; Philco attack on NBC stations in Philadelphia; economic injury issue; TV grants and deintermixture decisions. Page 84.

STATIONS

Pioneer Pennsylvania Uhts Merge—WARM-TV Scranton and WILK-TV Wilkes-Barre will become "regional" outlets as majority control is acquired by Transcontinent Television Corp. Page 108.

Contempt or Not?—Broadcast newsmen involved in judicial tangles for purportedly affronting the delicate sensitivities of the courts. It may take U. S. Supreme Court to decide if reporters must reveal their news sources. Page 86.

TRADE ASSNS.

Reporting Equality—NARTB regional meetings in Portland, Ore., and Denver review progress in broadcast journalism. Page 94.


PROGRAM SERVICES

Tell TV Closer in L. A.—City council removes one barrier in approving three companies for franchises. Page 106.

OPINION

How Hard Is Hard Sell?—Sumner Lyon of Morse International utilizes MONDAY MEMO to disagree with those who feel hard sell can mean only the straight-punching approach. Page 143.

Push Your Local Dodge Dealer—That's the advice of Dodge's Arnold C. Thomson who says retailers should do a better job with local media. Page 139.

Radio-Tv Has to Take a Stand—Oregon Gov. Robert D. Holmes gives a stern reprimand to broadcasters who avoid a definite editorial policy. It boomerangs by creating public disrespect for radio-tv, he says. Page 138.

INTERNATIONAL

Yankee Sound in Siam—Radio is a flourishing business in the Kingdom of Thailand, as international advertisers will attest. New programming has a streamlined, American look. Page 114.

DEPARTMENTS

ADVERTISERS & AGENCIES ... 60
AT DEADLINE ... 9
BUSINESS BRIEFLY ... 78
CLOSED CIRCUIT ... 5
COLORCASTING ... 49
EDITORIAL ... 144
FIELD ... 100
FOR THE RECORD ... 125
GOVERNMENT ... 82
IN REVIEW ... 17
INTERNATIONAL ... 114
LEAD STORY ... 33
MANUFACTURING ... 103
MONDAY MEMO ... 143
NETWORKS ... 104
OPEN MIKE ... 24
OPINION ... 138
OUR RESPECTS ... 28
PEOPLE ... 120
PLAYBACK ... 140
PROGRAMS & PROMOTIONS ... 134
PROGRAM SERVICES ... 106
STATIONS ... 108
TRADE ASSNS. ... 94
UPCOMING ... 133
Prime... It's a WHB world
or anytime...

Ask to see the WHB area dominance story—packed with convincing documentation!

Latest AREA NIELSEN: WHB first with 48.5%, 6 a.m.-6p.m.
Latest PULSE: WHB first every quarter hour.
Latest HOOPER: WHB first with 42.4% all-day average.
Latest TRENDEX: WHB first with 42.1% all-day average.

WHB 10,000 watts on 710 kc
Kansas City, Missouri

Talk to Blair... or WHB General Manager George W. Armstrong

WHB: Prime Factor in the Prime Time
from
and from

WHB talks to 54.1% of the Kansas City audience (Nielsen)
AB-PT Third Quarter Profits Slightly Under Pace in 1956

Estimated net operating profit of American Broadcasting-Paramount Theatres Inc. for third quarter of this year was $1,333,000 (30¢ per share) compared to $1,484,000 (34¢ per share) for same period last year, President Leonard H. Goldenson announced Friday. For first nine months of year, estimated net operating profit was $4,033,000 (94¢ per share) compared to $5,686,000 ($1.31 per share) in same period of 1956.

Mr. Goldenson said "there was the usual seasonal decline in business during the summer months" in broadcasting division. He earlier reported ABC this year had been running behind last year but said difference "was steadily narrowed in each quarter, continuing through the third quarter as well." He claimed new ABC-TV fall programs "are indicating good audience gains over what the network was delivering a year ago." Mr. Goldenson reported the-atre business during third quarter exceeded previous year's results "and was particularly good during the summer months.

TFL Broadcasters Name Morby

Appointment of Ole O. Morby, formerly business manager of MBS, as coordinator, broadcast operations, for TFL Broadcasters Inc., announced Friday by Time Inc. radio-tv subsidiary. He will coordinator in New York and report to Weston C. Pullen Jr., Time Inc. vice president for broadcasting. TLF Broadcasters operates KLZ-AM-TV Denver, KDKY-KVTV (TV) Salt Lake City, WFBM-AM-TV Indianapolis, WTCN-AM-TV and WFBM-AM-TV Grand Rapids. Mr. Morby earlier was manager of station relations for CBS Radio.

Lewis Files Counter-Suit

Counterclaim asking $5,000 damages for expenses and damage to his business and reputation has been filed by Fulton Lewis Jr., MBS commentator, against Mrs. Pearl A. Wanamaker, former Washington State superintendent of education, in U. S. District Court, D. C. Mrs. Wanamaker had sued Mr. Lewis in number of states, also naming MBS and affiliated stations as defendants, on ground he had libeled her in broadcast. Many of these suits have been dismissed.

Toll TV Rules Printing Set

FCC announced Friday that full printing of toll tv "First Report" issued last week (see page 82) will be made by Government Printing Office. Text will be printed in Federal Register, about Oct. 23, Commission said, and in weekly report of FCC decisions, No. 12, Oct. 25. FCC suggested orders be sent directly to Government Printing Office, Washington 25, D. C.

Cost of WVUE (TV) Changes Cited in Storer Drop for Quarter

Third quarter net earnings after taxes of Storer Broadcasting Co. amounted to $820,008, company reported Friday. Earnings per share amounting to 33¢. This compares to 1956 third quarter earnings of $1,066,019 and 43¢ share. Nine months net earnings after taxes were $5,249,492, compared to 1956's nine months earnings of $3,911,464. Per share earnings for this year nine months totaled $2.12 compared to $1.58 in 1956.

Costs of reorganizing WVUE (TV) Wilming- ton, Del. (formerly WPFW (TV)) have been substantial, company said, and have adversely affected operating results for third quarter. Current WVUE bookings are en-couraging, it said. Storer bought Wilming-ton station (and companion WIBG-AM-FM Philadelphia) last May.

Advertising Handicaps Self,

Mithun Declares at 4A Meeting

Modern advertising is handicapped by "a media barrier," Ray Mithun, president, Campbell-Mithun, Minneapolis, said Friday in address to Central Region of American Assn. of Advertising Agencies meeting at Sheraton Blackstone Hotel, Chicago.

Mr. Mithun criticized "traditional and unimaginative approach" in selection and use of media through "safe purchasing" and said advertising buyers should "depend less on slide rules and more on creative imagina-tion and professional judgment." He con-tended buyers show willingness to follow established patterns and follow standard publication and network rate cards.

Patterson Buys Boise Daytimer

KYTE Boise, Idaho, sold Friday by Roger L. Hagadone, president, to Keith E. Patterson, general manager of KOPN Port Angeles, Wash. Price was $120,000. KYTE is on 740 kc. 500 w daytime. Hamilton, Stubblefield, Twinng & Assoc. was broker.

LIKE TOPSY

Television's audiences have grown so much that 1956's 38th-ranked show would have been in 1955's top ten. TyB reported Friday on basis of A. C. Nielsen Co. data. George Huntington, sales development director, said more than one-third (34%) of all evening network programs now deliver 10 mil-lion or more homes per telecast and that number of 10-million-home shows has jumped from 15 to 45 since 1953 while number reaching less than three million has dwindled from 52 to 11.

• BUSINESS BRIEFLY

Late-breaking items about broadcast business; for earlier news, see ADVERTISERS & AGENCIES, page 60.

CONSIDERING FIRST PLUNGE • Nor-wich Pharmacal Co., Norwich, N. Y., re-portedly considering television network for first time, may pick up six Dragnet shows on NBC-TV on alternate weeks after first of year. Program is sponsored by Schick Inc., whose biggest push is for Christmas sales and would be willing to relinquish six late shows to Norwich. Liggett & Myers, through McCann-Erickson, is alternate sponsor for Dragnet (Thurs. 8:30-9 p.m. EDT). Benton & Bowles is Norwich agency.

MANHATTAN AFTER SUNDOWN • Manhattan Shirt Co., N. Y., through Peck Adv., N. Y., considering evening shows on several networks.

KEEPS HUSTLING • Sterling Drug (Fizpin, Bayer aspirin), N. Y. has renewed television spot campaign in 30 markets, effective immediately, for 52 weeks. Agency for Fizpin is Compton Adv.; for Bayer, Dancer-Fitzgerald-Sample, both N. Y.

TO SELL FOR CHRISTMAS • Elgin Na-tional Watch Co., Elgin, Ill., considering participations in several special shows for pre-Christmas promotion on NBC-TV. Agency is J. Walter Thompson Co., N. Y.

DEALERS BACK FORD • Ford Dealers, backing up heavy network buys of Ford Motor Co., purchasing heavy burst of spots in radio-tv Nov. 1-21 for '58 models through J. Walter Thompson Co., N. Y. Drive calls for 1,000 radio and 330 tv stations. Mean-while, Ford Motor Co., for new trucks, is placing spot tv drive through JWT on 229 stations in 80-100 markets Nov. 7-16.

MAY PACK BAG • General Foods, N. Y., sponsor of Fury on NBC-TV (Sat. 11:15-11:30 a.m.) through Benton & Bowles, N. Y., con-sidering move to another time and possibly another network. Agency talking to both NBC-TV and CBS-TV.

SIX WEEKS OF SPOT TV • Nestle Co. (Maggi-Protein Drink), White Plains, N. Y., said to be launching six-week, spot tv cam-paign end of October using 15-20 major markets. Day, minute spots to be stressed. Agency: Dancer-Fitzgerald-Sample, N. Y.

BUY MBS NEWS • American Home Prod-ucts, Whitehall Div. (Anacon), N. Y., signed with MBS to sponsor three-five minute news-casts, Mon-Fri., for eight weeks, starting today (Mon.). Agency: Sullivan, Stauffer, Colwell & Bayles, N. Y.
Broadcasters Well Represented At Events During Queen’s Visit

Radio-tv figures were among guests at Washington social events last week during visit of Queen Elizabeth of Great Britain. At President Eisenhower’s dinner Thursday was William S. Paley, CBS board chairman. Mrs. Paley was ill with flu. Others with broadcast connections who attended with wives were Ambassador to Court of St. James, J. H. (Jock) Whitney, Corinthian stations; George E. Allen, Aveo-Crosley director; Gordon Gray, Director of Defense Mobilization and principal owner of WSJS-AM-TV Winston-Salem, N. C.; Fred A. Seaton, Secretary of Interior and owner of Nebraska-Kansas stations; Senate Majority Leader Lyndon B. Johnson (Mrs. Johnson owns KTBC-AM-TV Austin, Texas) and Sigurd S. Larmon, president of Young & Rubicam.

Guests at Friday luncheon given by Vice President Nixon included Robert Sarnoff, NBC president; Benjamin McKeelway, editor of Washington Evening Star (WMAL-AM-FM-TV); Mrs. Philip Graham, wife of president-publisher of Washington Post, Time-All-American stations; Jack R. Howard, president of Scripps-Howard Newspapers and owned stations; John S. Knight, publisher of Knight Newspapers (WAKR-AM-FM-TV Akron, WCKR-WCKT [TV] Miami), Frank Stanton, CBS president.

WMAL-TV Avoids Queen Critic

WMAL-TV Washington canceled ABC-TV Mike Wallace Interview Oct. 19 (10:30 p.m. EDT) because program guest was Malcolm Muggeridge, former editor of Punch magazine. WMAL-TV General Manager Fred S. Houwink explained Mr. Muggeridge is outspoken critic of British royal family. Since Queen Elizabeth and Prince Philip were Washington guests, station felt it would be in questionable taste to telecast program “that might cast a shadow” over visit in view of interviewer’s technique of probing for newsworthy responses on program. WMAL-TV had planned special program features that evening in honor of royal visit.

British Buy Eight More

CBS Television Film Sales has sold eight more series to Associated Rediffusion Ltd. and Granada TV Network, giving distributor total of 22 shows scheduled for showing in England, Leslie T. Harris, vice president-general manager, announced Friday. New series sold include The Gray Ghost, Have Gun, Will Travel, The Millionaire, The Whistler, San Francisco Beat, The Eve Arden Show, Mr. Adams and Eve and Trackdown.

Chain of Ch. 72 Translators Proposed Around New England

Proposal to establish chain of ch. 72 translator stations throughout New England made by Springfield TV Broadcasting Corp., reported Friday in FCC announcement of petitions for rulemaking. Springfield petition seeks uhf channel changes in score of communities so ch. 72 may be assigned to southern Vermont, southwestern New Hampshire and northwestern Massachusetts. Petitioner is licensee of ch. 22 WWLP (TV) Springfield, Mass., and of satellite ch. 32 WRLP (TV) Greenfield, Mass., operates translator ch. 79 in Claremont, N. H., holds grant for translator ch. 71 in Newport, N. H., and is applicant for translators in Lebanon, N. H., and Bennington and Rutland, Vermont. WWLP also asked FCC to allocate ch. 15 to Concord, N. H., changing channels in Portsmouth, N. H., and St. Johnsbury, Vt.

Other petitions for rule-making included: Cascade Broadcasting Co. which seeks allocations of chs. 22, 44, and 50 to Walla Walla, Wash., deletion of chs. 5 and 8 from that city. Cascade operates ch. 29 KIMA-TV Yakima, ch. 19 KEPR-TV Pasco, ch. 43 KBAT-TV Ephrata, all Wash., and ch. 3 KLEW-TV Lewiston, Idaho.

Free Choice of Music Sources Among Region 7 Resolutions

Broadcasters should have access to variety of music sources, NARTB Region 7 delegates resolved Friday at close of two-day Denver meeting (earlier story page 94). Other resolutions called for renewed efforts on behalf of industry public relations, urged FCC not to act on pay tv applications because of lack of congressional direction; opposed any encroachment on present broadcast channels; commended NARTB for proposed tariff revisions on transmission lines, and called for equal radio-tv access to public events.

President Harold E. Fellows unable to take part in meeting because of flu. He hoped to take part in Dallas regional meeting Tuesday-Wednesday.

PLEADS PAY CASE

NARTB was scored in surprise floor comment at NARTB Region 7 business session Friday in Denver by Dale G. Moore, KBMN Bozeman, Mont., associated with Bozeman Community TV Inc. (community antenna system), for taking “too adamant a stand on commercial subscription television.” He felt industry should keep pay tv in bailiwick of broadcast spectrum as contrasted to cable systems and asserted association stand is “hurting best interests of radio-tv industry.”

PEOPLE


ARTHUR A. BRANDT, veteran appliance merchandising and sales executive, retires Oct. 31 from General Electric Co.’s tv receiver department. Formerly general sales manager of department, he recently has served as liaison with GE’s international sales organization.

BOB KROLL, formerly tv copy director of Warwick & Legler, N. Y., to Donahue & Coe, N. Y., as tv copywriter.

Intermountain Mulls Revamp Of Regional Network Set-up

Possibility that Intermountain Network might emerge as full-blown independent regional network, as distinct from present MBS-station affiliate setup, hung in balance Friday. Meeting was scheduled over weekend between Mutual officials and Rocky Mountain-area group, which claims about 60 stations (seven owned outright), about 50 of them MBS-affiliated. It’s understood Intermountain affiliates want to hear Mutual programming and other plans under new ownership before considering “new alternatives.” Under one plan, stations would clear Sunday noon segment for commercial religious programming, with overall promise of greater rate compensation.

Willoughby Retiring at FCC

John A. (Doc) Willoughby, assistant to FCC chief engineer and 40-year veteran of government service, retires end of this month. Mr. Willoughby was born in Florence, S. C., in 1891, entered government service in 1912 as employee of the Architect of the Capitol, joined National Bureau of Standards as an assistant engineer (at $5.40 per year) and rose to rank of associate physicist (at $1,800) in 1918. He also worked for Post Office Dept., McCook Field, Dayton, Ohio; and with Mantle Lamp Co., Chicago, before joining Federal Radio Commission in 1930 as associate radio engineer. Mr. Willoughby lives in Washington with wife.

Bartlesville Not Too Enthusied

Video Independent Theaters Inc., operating wired pay-tv service in Bartlesville, Okla. [Lead Story, Sept. 9], “has persuaded almost 500 of Bartlesville 8,000 set owners to pay $3.00 and has 200 orders for connections, according to New York Times Friday. Thirty asked to have service discontinued after month of free trial in September, Times said in article headlined “Oklahoma Town Cool to Toll Tv.” “There was almost unanimous approval of the lack of commercials,” article continued, quoting Henry S. (Doc) Williams, president, as saying he would never lift ban on advertising. Broadcasters “have expressed wary doubts on this,” said Times.
ENTERTAINMENT ACTION FOR AT-THE-COUNTER SALES ACTION!
Program costs too high? You’ll agree that E’s new sales plan challenges the most economy minded! Here’s your one big chance to get top programs, produced especially for television, on a basis no advertiser (national, regional or local) or station manager can afford to turn down!

HERE’S HOW TO GET THE COMPLETE DETAILS IMMEDIATELY!

You pay nothing to get complete information about the plan which will save you most of your programming costs! All you do is fill in the name and address blank and give or phone this form in to Western Union. They’ll take care of getting your request to us immediately, and of course we’ll pay the bill.

MICHAEL M. SILLERMAN
TELEVISION PROGRAMS OF AMERICA, INC.
488 MADISON AVENUE, NEW YORK CITY

PROVE TO ME THAT YOUR SALES ACTION PLAN IS AS PRACTICAL -- AS ECONOMICAL AND AS PROFITABLE FOR ME AS YOU CLAIM -- REALLY SLASHING PROGRAM COSTS -- AND YOU HAVE MY COMPLETE INTEREST FOR FULL DETAILS IMMEDIATELY.

NAME........................................TITLE..............................
COMPANY..............................................................
ADDRESS..............................................................
tpa's new plan is so practical... so profitable... so economical... you'll wonder how tpa can afford to reduce your program costs to nothing! The greatest sales-producing plan in television history results from combining the three tested adventure-action favorites shown below. To get the complete details for your TV program cost-slashing plan, wire or phone today.
COUNT OF MONTE CRISTO

...Alexander Dumas' great classic! CRISTO outrates every syndicated program in Boston week after week (31.5, Pulse 10/56)! The highest-rated program on any day at any time on New York's non-network stations! In Buffalo, cost-per-thousand, only 54¢ for Pepsi-Cola and Bison Dairy! Atlanta (16.0), Birmingham (23.5), Dallas (13.8), Minneapolis-St. Paul (15.2), Norfolk (47.8), San Francisco (54.2), San Antonio (21.1), outrating top network shows! In Pittsburgh (30.1), again outrating Ed Sullivan, Disneyland, Roy Rogers, G.E. Theatre, M-G-M Parade, etc! CRISTO ranks way up in the TOP TEN among all syndicated programs in the nation!

RAMAR OF THE JUNGLE

...starring Jon Hall! The first and still the only series of its kind in all television! Positive sponsor identification! Exciting, authentic production! Unlimited merchandising opportunities! Top syndicated show in Knoxville (37.5), outrating Ed Sullivan, I Love Lucy, Phil Silvers, $54,000 Question! 45.8 in Spokane! 13.2 in New York! 19.5 in Washington D. C. 12.6 in Los Angeles! 37.7 in Houston! 21.8 in Detroit! 24.6 in Columbus! 22.0 in Louisville! Outrates syndicated and network shows in original and repeat performances in market after market!

HAWKEYE and The Last of the Mohicans

...the "most memorable character in American fiction" based on America's classic of all time by James Fenimore Cooper: Within four months HAWKEYE nationally leaped to 4.5 points out of first place in the TOP 15 TV WEEKNIGHT SHOWS (Billboard, 3/1/57). Highest-rated syndicated program in Toledo; outranking all competition in highly-competitive Los Angeles, Seattle and Portland; first place among all syndicated series in Cincinnati; fourth highest-rated syndicated program in the toughest market in the country, New York!
Previous commitments make it impossible for tpa to offer this money-saving plan in every market. It is available in only 127 television markets today, and only one station in multiple-station markets can be licensed for this SALES ACTION plan. Inside you will find full details on the top-rated series which comprise the 260 hours of top entertainment action... enough for a full hour five-day-a-week strip of audience-building entertainment!

THE ANSWER FOR COST-CONSCIOUS ADVERTISERS WHO REQUIRE TOP QUALITY PROGRAMMING!

127 TELEVISION MARKETS AVAILABLE NOW!
THE TWENTIETH CENTURY

Those who have charged that television lacks purpose and direction ought to take another look, especially at CBS-TV's The Twentieth Century series which premiered yesterday evening (Sunday). It is an ambitious, free-wheeling project which not only embodies the past, the present and the future, but which also involves tv's first "standby advertising contract" (Advertisers & Agencies, March 18). If this series in the future lives up to the near-perfect craftsmanship of the first two episodes, then CBS will have scored nothing less than an absolute triumph. This, in spite of the fact that Twentieth Century comes at least two years after rival NBC launched its now-famous Project XX teleminiseries.

Last night's effort will be hard to surpass. Within the span of an hour—uninterrupted by a single commercial or station break—CBS-TV issued a brilliant "portrait in sight and sound" of 83-year-old Sir Winston S. Churchill. Viewers watched Sir Winston climb to the pinnacles of greatness only to fall into valleys of ridicule and despair, and saw him rise again like a latter-day Phoenix. It remains to be seen whether the other Twentieth Century offerings will be as moving as this one, but a screening of the rough proofs of next week's "V-2: Guided Missiles" and other blockbusters in the CBS Public Affairs arsenal, would indicate the season has produced the best documentary series in tv history. Unlike Henry Salomon's Project XX group, which so far has restricted itself to categorizing historical events, Burton (Bud) Benjamin and staff have imposed no space or time limits. With the Benjamin group looking into the past, Jim (Air Power) Fauchney and Les Midgley handling the present and Al Wasserman and Steve Fleischman scouting the future, the world appears to be CBS-TV's oyster and so far it looks to be most appetizing tv fare.

While there is something to be said for the charge that tv is devouring the flesh and blood of the theatrical newsreel it is helping to kill, Twentieth Century proves that it takes more than a skilled film editor's hand to make a show. It takes daring and imagination and above all, skilled writing which CBS-TV has hired from outside the medium, in itself a noteworthy act.

A final word about the "hook"—one of the most imaginative openings in program history: It is a 30-second animated film tableau by Storyboard Inc.'s John Hubley that so astounds and captures the audience's mind that The Twentieth Century was, is, and will continue to be a program of excitement and ingenuity.

Production costs: Approximately $80,000 for the one-hour, $45,000 for 30-minute shows.

Sponsored by Prudential Insurance Co. of America through Reach, McClinton Co., on CBS-TV, Sun., 6-7 p.m. EDT (Churchill), Started Oct. 19.


THE OCT. 13 SPECIALS

An entertainment lateral from Rexall to Edsel to Edsel to Esso succeeded in making Oct. 13 one of the more delightful Sunday evenings in network television. Three specials had viewers tuning to NBC-TV at 6:30 for the hour-long "adult" version of Pinocchio, switching to CBS-TV for 60 minutes of nostalgia and music from the Edsel Show and jumping back to NBC-TV for the nightcap—Standard Oil's 75th Anniversary Show. The very palatable tv fare was served this way:

PINOCCHIO—Excellent staging and minor miracles with cameras enhanced good scripting and fine talent. The deepest bow probably goes to the dance team of Mata & Hari. Their interpretative dancing sequences might have been a bit confusing to some children who have not been exposed to such modern treatment of the fairy tale. But it was enjoyable for all ages.

Likewise, Jerry Colonna and Stubby Kaye digressed from the storyboard concepts of their roles with success. Walter Slezak did well throughout, even in the whale-stomach sequence where he found the inscription, "Jonah Was Here."

A last point: Mickey Rooney's publicity agents for years have cried out that their boss is typed as Andy Hardy and seeks mature roles. The last such outage came earlier this year when Mickey did a George M. Cohan tv role. Shortly thereafter, he signed to be Pinocchio, certainly the epitome of a juvenile role. His success Oct. 13 should persuade him to drop his "protest."

THE EDEL SHOW—Up until 8 p.m., Oct. 13, those moments on tv when genuine talent is allowed its course—with style—have been few and far between. Not since last year's Edsel romp with Dinah Shore and guest Frank Sinatra, the one-shot Ford 50th Anniversary (Merman-Martin) or the Light Diamond Jubilee shows has there been such an hour of unrestrained joy as the Edsel-sponsored special.

Even if the Ford people didn't quite succeed in making America "Edsel-happy" overnight, they should bask in an afterglow of satisfaction for this effort. While the laurels may be expensive, with $350,000 sunk into the Edsel Show, Ford ought to feel particularly proud at sanctioning something so rare, so marvelously simple and so stylish among the "big . . . big shows." This was a show that had to be seen to be believed.

From Bing Crosby's opening with Louis Armstrong on "That's Jazz!" to the solid finish in which Mr. Crosby was joined by Frank Sinatra and Rosemary Clooney, the production never once faltered. Add to this lineup a "surprise" appearance by Bob Hope, the talents of two dancers named Mr. Conn and Mr. Mann, the Norman Luboff choir, a Gonzaga U. undergraduate named Lindsay Crosby and a script uncharted.

Continued on page 20

PROFILE OF YOUR
KBIG
AUDIENCE

MATURE...

MALE & FEMALE...

COMFORTABLY WELL OFF

THAT'S A QUICK PROFILE of the audience which rides the 740 spot of the Southern California radio dial, as analyzed in a new qualitative study by The Pulse, Inc.

FIVE YEARS OF WOOING with middle-of-the-road memory music, interrupted only by award-winning five-minute newscasts and easy-going but brief chats by matured announcers, have won an adult, able-to-buy audience for KBIG.
TRIANGLE

1ST

means

BLAIR-TV
WFIL-TV... Basic ABC
WNBF-TV... Basic CBS + ABC, NBC
WFBG-TV... Basic CBS + ABC, NBC

THE KATZ AGENCY
WNHC-TV... Basic ABC + CBS

BLAIR TELEVISION ASSOCIATES
WLBR-TV... Independent • •
World's Best Movies

WFIL-TV

1st
in Philadelphia! MORE audience, SIGN-ON to SIGN-OFF, SEVEN DAYS A WEEK, than ANY other Philadelphia station!

WNBF-TV

1st
from Scranton to Syracuse! 48.4% average rating—SEVEN NIGHTS A WEEK—MORE audience at lower cost per thousand than any station in Baltimore, Kansas City, Houston and other major markets.

WFBG-TV

1st
from Pittsburgh to Harrisburg! 143.4% MORE quarter-hour firsts, noon to sign-off, Monday-Friday, than nearest competitor.

WNHC-TV

1st
from Massachusetts to Long Island! DOUBLE the combined audience of competition, SIGN-ON to SIGN-OFF, SEVEN DAYS A WEEK!

WLBR-TV

1st
UHF station to cover the entire LEBANON, LANCASTER, HARRISBURG, YORK area—America's Number 1 UHF market—and at one-sixth the cost of nearest competitor. 278,044 UHF homes; 73.2% conversion; 32.6% share of audience.

Broadcasting October 21, 1957 • Page 19
burdened by pretentiousness, and it becomes obvious that this hour will not be easily forgotten.

STANDARD OIL CO. 75th ANNIVERSARY SHOW—There were a few lags in this 90 minutes, but for the most part the able and abundant talent made this special sparkle. Imaginative production was evident, the most noteworthy instance being a modern interpretative dance with no music except Sputnik beeps and other radio sounds. Another good dancing bit was an artistic presentation about a jewel thief and his victim, performed by Marge and Gower Champion.

Donald O'Connor and Sid Miller teamed to spoof the current flood of horror films and musical motion pictures with some clever parodies and sprightly imitations of well-known people. Jimmy Durante is always a treat on tv but wound up his efforts for the night with Bert Lahr in a nostalgic comedy skit that was a bit labored.

Jane Powell, pretty to see and hear, did not disappoint. The appearances of Duke Ellington and Eddie Mayhof didn't match the pace of the show, particularly Mr. Mayhoff's too-lengthy monologue as an efficiency expert. But perhaps the general high quality of the rest of the show just emphasized this.

The program ended with an animated film, "Energetically Yours," an informative recountal of the history of energy, which was perhaps a trifle on the "commercial" side. It might have been more appropriate for Standard Oil (New Jersey) to distribute this film to tv stations as a public service film (as it no doubt will), rather than to include it within the framework of Esso's special presentation.

Pinocchio production costs: Approximately $100,000.

Sponsored by Rexall Drug Co., through BBDO, on NBC Radio and Television, Sun., Oct. 13, 6:30-7:30 p.m. EDT.

Created-staged by: Yasha Frank; executive producer: David Susskind; producer: Herbert W. Moss; director: Paul Bogart; choreographer: Hanya Holm; radio narrator: Ben Grauer.

Edsel Show production costs: Approximately $350,000.

Sponsored by Edsel Div. of Ford Motor Co. through Foote, Cone & Belding, on CBS-TV, Sun., Oct. 13, 8-9 p.m. EDT.

Written, directed and produced from Hollywood; producer-writer: Bill Morrow; staging and choreography: Eugene Loring; director: Seymour Barnes; associate producer: Murdo MacKenzie.

Standard Oil 75th Anniversary Show production costs: Approximately $650,000.

Sponsored by Standard Oil Co. (New Jersey) through McCann-Erickson, in color on NBC-TV, Sun., Oct. 13, 9-10:30 p.m. EDT.

Produced by McCann-Erickson in association with Showcase Productions; producers: Terry Clyne, George Haigh; director: Greg Harrison; choreographer: John Butler; staging: Cyril Richard; musical director: George Bassman.
Everyone flips when they see those top Metro ratings . . . so if you like your pleasure BIG, start programming those fabulous MGM features now . . . and watch your spot billings multiply to KING-SIZE proportions.

No need to buy 'em by the carton either (although you'll save if you do). Even if you program only a few features a week you'll find that MGM-TV has a plan to fit your requirements.

Pick any number of features from 1 to 723 for a F-L-E-X-I-B-L-E package of the greatest motion pictures with the greatest stars.

WIRE, WRITE OR PHONE

701 7th Ave.,
New York 36, N.Y.
Judson 2-2000
There's more to Florida!

Today a scene typical of Florida would have to include not only bathing beauties but soaring sales curves too. This is particularly true of Jacksonville, major port and focal point of a vast Southeastern distribution area.

There's Georgia, for instance

...where 34 counties fall within the Jacksonville area covered by WMBR-TV. From this vast territory come 18.2% of automotive sales and 19.1% of gas station sales for the entire state of Georgia. In Florida, WMBR-TV's area accounts for 24.6% of the state's automotive sales and 27.2% of service station sales. All in all, 22.1% of auto product sales and 23.7% of service station sales for Florida and Georgia combined are made within the WMBR-TV 67-county, two-state NCS area!

and WMBR-TV, Jacksonville

maintains its far-in-front leadership with the 308,000 television families* in this area, thanks to its top-rated CBS Television program schedule plus the finest local shows and the best film product on the market. In every audience study ever made, WMBR-TV has led in every single quarter-hour of the week, 8 am to midnight!

WMBR-TV Channel 4, Jacksonville
Operated by The Washington Post Broadcast Division
Represented by CBS Television Spot Sales

*NCS, updated to 10-1-57.
OPEN MIKE

Even 'Jeannie' Is Worth It

EDITOR:

Your "Pastime or Industry" [EDITORIAL, Oct. 7] was tops! If radio and tv would refuse to treat as news the build-up or final results of any event that is blacked-out to radio and television, the threat of closed circuit would vanish.

A nice thought, but the history of our industry shows we have never united industry-wide in any fight. We pay for phonograph records when the record companies should not only be supplying the discs but paying us to promote them. We pay music copyright fees that are split back to the composers and artists who are begging us to use their works. (In fact, this month stations will pay ASCAP and BMI fees on revenue from the World Series broadcasts where the only music involved is a public domain tune, "The Star Spangled Banner.")

I, for one, would enjoy a couple of years of "Jeannie With the Light Brown Hair" and no radio-tv "news" of the Giants and Dodgers.

Ian A. Elliott
Manager
KATL Miles City, Mont.

Seconds Our Return

EDITOR:

Congratulations on your 26th birthday and my compliments on reverting to the old, familiar name BROADCASTING!

As a regular reader of your fine journal, I recall the early controversies that were rampant in the field when tv came into being as an advertising medium. Nevertheless, your reports on all phases of the broadcast business were always up to the minute and could be depended upon for accuracy in relating the facts.

Now that I am head over heels back in tv, I am going to be more dependent than ever upon BROADCASTING.

Norman C. Lindquist
National Sales Dept.
Ziv Television Programs
Chicago

Wants Music Licensing Outline

EDITOR:

It would be a great service to broadcasters if you would make available copies of your very fine presentation of the ASCAP-BMI fight as contained in your Sept. 9 issue. I want some copies to send to my congress-man and senators.

A. Lincoln Faulk
Manager
WCKB Dunn, N. C.

[EDITOR'S NOTE—BROADCASTING is proud of the part it plays in classroom use and supplemental reading in radio/television courses across the nation. Special rates are available to recognized schools. Write circulation manager for details.]

Put Blame Where It Belongs

EDITOR:

I agree with Charles Shaw's article [TRADE ASSNS., Sept. 23] on radio-tv news almost 100%. He places the blame for poor radio-tv news coverage where it belongs. It is not fair to criticize a disc jockey for doing a bad job of delivering when the disc jockey is, admittedly, not a reporter. Rather, blame the people who sent an unqualified man out to do the job.

Dick Richmond
News Director
KHTH Houston, Tex.

Text for Today

EDITOR:

The 15 members in my class would like to enter a bulk subscription to BROADCASTING.

Donald S. Dixon
U. of Alabama
University, Ala.

Enclosed is my check for 18 four-month subscriptions.

Clinton W. Bradford
Louisiana State U.
Baton Rouge, La.

Enter our order for 117 subscriptions for our students.

Dr. David R. Mackey
Boston U.
Boston

Here is our order for 27 one-year subscriptions.

Webb F. Evans
U. of North Carolina
Chapel Hill, N. C.

Please send 25 copies each week to Prof. L. W. Kaiser, Cornell U.

Taylor Merrell
Triangle Book Shop
Ithaca, N. Y.

I am enclosing $295 to cover cost of student subscriptions listed. We are very happy to get BROADCASTING for our students.

Mrs. Clair Gregory
Indiana U.
Bloomington, Ind.

I would like to enter a bulk order for 15 subscriptions of the three-month variety...just the length of our term.

Kenneth L. Atkin
Michigan State U.
East Lansing, Mich.

Please send me a bulk subscription of 28 copies.

F. Virginia Howe
Kansas State College
Manhattan, Kan.

Two Sides to the Coin

EDITOR:

Allow me to commend "The Pope's Encyclical" [EDITORIAL, Sept. 23]. There is no question but what those under the jurisdiction of the Pope should comply with his directives.

It is no wonder that incidents such as the
GREEN BAY
GATEWAY TO THE
ST. LAWRENCE SEAWAY

Population 1,327,800

Effective Buying Income...
$1,890,813,000

Wisconsin's Second Market
and growing faster than the rest of the state.

50th Market in the U.S.
in TV Homes
368,327 TV Homes

WFRV-TV Covers This Far-Above-Average
Market Best and Most Dependably
...with ABC and CBS
...and the NTH Tower, 1165 Feet Above Average Terrain

Some Choice Availabilities
Soren H. Munkhof  Exec. V.P. & Gen. Mgr.
WFRV Building, Green Bay, Wisconsin

Nearest to
Heaven
Highest Antenna
in 5 State Area.

(1) Sales Management Survey of Buying Power, June 1957
(2) Same
(3) Television Magazine Market Book, August, 1957
Ne Enrôlez Pas---THIS IS YOUR INDIANAPOLIS/DES MOINES DAY!

Not a care in the world on Indianapolis-Des Moines day when you join forces with WXLW and KSO, the two radio stations offering exclusive programming with special emphasis on adult appeal...a format that delivers the kind of results you want.

WXLW, top-rated in Indianapolis (22.4 PULSE average) is the only radio station in town with “Impact”...two newsmobiles and two expert reporters who scoop the rest with live, on-the-spot broadcasts of the local news as it happens! WXLW listeners are always the best informed folks in town, news-wise and product-wise, and they show it! Buy the one radio station in Indianapolis preferred by a vast majority of product-hungry Hoosiers—WXLW.

And to make your day complete...choose KSO—the station with adult appeal in the rich Des Moines market. Already the number one salesman in Des Moines, KSO is now forging to the front of the popularity parade, with a music-and-news format that has become the brightest spot on the dial. Let KSO brighten your day—with results!

**5000 Watts Day Time**

**WXLW**

950 KC

Indianapolis, Indiana

**5000 Watts Full Time**

**KSO**

1450 KC

Des Moines, Iowa

Contact your nearest JOHN E. PEARSON representative

---OPEN MIKE CONTINUED---

“Martin Luther”-WGN-TV episode occurred. Even though the Catholic hierarchy had not specifically urged an outburst by their constituents in that instance, according to their statement, nevertheless...encyclical instruction through the lifetime of an individual cannot but influence and condition him in the fashion as will cause him to deny various rights and liberties to others.

Luther W. Martin
General Manager
KTTR Rolla, Mo.

**EDITOR:**

As you know, there is nothing novel about important ethnic groups influencing communication media in America...Has tv suffered from this influence? Shouldn’t tv be moderated by consideration for the groups to which it addresses itself? As a matter of fact, is it not true that the television industry and the entire country has profited immensely from these restrictions? Do you mean to infer that the content of tv programs is of no concern to more than 32 million American Catholics?

Clyde E. Beane
206 E. Chestnut St.
Glendale, Calif.

**Memo From Madden**

**EDITOR:**

...Thank you for the space you devoted to Keyes, Madden & Jones [ADVERTISERS & AGENCIES, Sept. 16]. It was a good story and I’m sure it has helped the agency maintain and increase its momentum.

Edward Madden
President
Keyes, Madden & Jones
New York City

**They’re Buying Time**

**EDITOR:**

I was a bit surprised to see the item on the Rosary Hour under Program Service Shorts [PROGRAM SERVICES, Sept. 30] and stating that we offer for “distribution.” This is a wrong impression as we buy time for Father Justin’s Rosary Hour just as Young & Rubicam buys time for General Foods’ Jello.

Forrest U. Daughdrill
Daughdrill Adv. Service
Fort Wayne, Ind.

**Fm Upsurge in Australia**

**EDITOR:**

On behalf of the Commonwealth Broadcasting Corp. of Sydney, Australia, whom I represent in this country, I would like to secure a reprint of the article in your April 8 issue, entitled “How Bright a Future for Fm.” Australia is believed to be in for an upsurge of fm, and the management of Commonwealth wish to have as much information on the subject as is available.

Albert Deane
44 Westminster Court
New Rochelle, N. Y.

Broadcasting
You are looking at the beam power tube that has made high-power UHF a practical reality. It has met and passed the strenuous "shake-down" test of commercial UHF station operation over a period of 2 years in daily service! Already proved-in for long life and low cost per hour of operation, RCA-6448 is the forerunner of a sweeping technological advancement in power-tube design that will open a new era in rf power levels—above and beyond previous tube capabilities.

Your RCA Tube Distributor handles RCA Tubes for virtually every application. For prompt tube delivery, call him.

*RCA Tubes—for Long-Term Power Delivery*

**HOW TO GET MORE HOURS FROM AN RCA-6448**

- Avoid by-passing of cooling water before it gets to tube. Be liberal with plate water-flow.
- Operate filament at lowest voltage practical for adequate emission (not less than 1.25v per section). During long standbys, reduce normal value to 80%.
- Check electronic protective circuits for correct sensitivity.
- Raise filament voltage gradually (prevents high initial surge current). Run both filament sections at same voltage—obtained from well-regulated supply.
- Keep all tube surfaces CLEAN—to avoid leakage and voltage breakdown.
- "Break-in" new tube in accordance with RCA technical bulletin (packed with each tube).
- Operate spare tubes periodically. Blow water from all ducts before storing or transporting.
- Avoid stresses at glass and ceramic seals—especially when tightening or removing water fittings.
- Do not exceed the maximum rating of the tube—even momentarily.
OUR RESPECTS

to Robert Allen Klein

BACK in 1951 when radio's road was a bit rocky, Robert Klein took over the managerial reins at WDAS Philadelphia with two saving graces: the disregard of a 25-year-old for trouble and a profound respect for the sales staff. Six intervening years haven't altered Mr. Klein's outlook, except that now, more than ever, he regards time salesmen as very special people.

The decision by Philadelphia's oldest independent to entrust itself to the hands of one of the youngest general managers of a metropolitan radio outlet may have caused some raised eyebrows. But the dollars and cents success of Mr. Klein in transforming WDAS into a powerful voice for Negro programming quickly dispelled any reservations as to his ability.

Robert Allen Klein, born April 16, 1926, in Chester, Pa., had only a parttime listener's interest in radio until 1950—that part of his time that could be spared from his book and a continuing interest in athletics.

With time out for a World War II tour of duty overseas as a medical corpsman with the Navy's amphibious force, he managed to graduate from Temple U. in 1949 with a bachelor's degree in education. Radio still had no great part in his plans as he decided to continue his schooling towards a master's degree in history. To make ends meet, however, Bob Klein sandwiched in stints as a substitute teacher in the Philadelphia school system and did copywriting at WDAS.

The "sell" in his copy in turn sold the station management on the idea that he could be utilized better as a time salesman, and it was just a matter of time until he was appointed assistant station manager. Six months later at Temple's June 1951 graduation exercises, the school conferred an MA degree in history on WDAS General Manager Klein.

Searching for a community role which WDAS could fulfill with maximum efficiency, Mr. Klein studied the Philadelphia market as if it were a research problem in history. He was impressed by the fact that he was right in the middle of one of the largest Negro population centers in the country. At the time, WDAS was devoting two hours at the end of its broadcast day (11 p.m. to 1 a.m.) to Negro programming. And, when a 1951 Pulse survey indicated that almost half of the Negroes listening to radio during this two-hour span were tuned to WDAS, Mr. Klein made a decision. He was convinced that WDAS and the Philadelphia Negro market were, from that time on, going to be bound together inseparably.

"It was apparent to me then, just as it is now," Mr. Klein says, "that the American Negro community is a huge social and economic force only just coming into its own."

More and more time was devoted to programs beamed expressly to Negroes by Negroes. The results were not slow in coming. "We suddenly found that quite a few advertisers, such as Lucky Strikes, Tetley tea and Quaker oats, had begun to realize that the recognition that they afforded the Negro, as an individual and a consumer, through a station utilizing Negro personalities, paid off in sales," Mr. Klein recalls.

TODAY, the WDAS broadcasting chores are handled by eight Negro personalities. Bernice Thompson is one of the very few Negro home economists in radio, according to Mr. Klein who also proudly points to the successes of such as Randy Dixon, George Woods, Kae Williams, Mitch Thomas, Art Peters and Julian Graham.

A WDAS feature is a completely staffed news service and Negro news director dealing exclusively in news of the Negro world.

A radio man all the way, Mr. Klein is "gratified to watch television settle down while radio has come back stronger than ever." Radio time and property values are now at an all-time high, he further points out.

FM is very much in Mr. Klein's plans. An application for fm pend at the FCC and, once granted, WDAS expects to offer a "good music" service.

Associates of the WDAS general manager say the six-foot-three, 215-pounder puts the drive of a fullback into all his undertakings. That was one of the attributes that prompted his election last spring as president of the Philadelphia Assn. of Radio & Television Broadcasters, an organization of old line radio and television broadcasters that is not too steeped in tradition to give youth its due.

Mrs. Klein is a graduate of Curtis Institute. The Kleins have a two-year-old daughter, Wynne.

The 31-year-old broadcaster likes to relax with his book and record collections. He has several first editions, his own library and a select collection of prints and records. Among his prizes is part of the original score of Mozart's "Stabat Mater."
TIME BUYER
Max Ubangi says:

“WKMHDearborn-Detroit
Biggest Buy on Detroit River!

Safari's I'm concerned, WKMH is the best buy in the whole Veldt! With the lion's share of the listening tribes and lowest cost per thousand heads, WKMH makes selling in Detroit as easy as shooting kudu at a water-hole! So to make lots of gold and coast home way ahead of the other hunters, sell your ivory on WKMH."

*According to PULSE—greatest share of audience, 12 to 12 lowest cost per thousand, of ALL hours!

Save up to 15%
By using 2 or more Knorr Stations
Buy 4 or 5 Stations...SAVE 15%
Buy Any 3 Stations...SAVE 10%
Buy Any 2 Stations...SAVE 5%

WKMHDearborn-Detroit
John Carroll, Managing Director
WKMF
Flint, Mich.
WSAM
Saginaw, Mich.
WKHM
Jackson, Mich.
Jackson B'cast.
& Telev. Corp.
WELL
Battle Creek, Mich.
Southern Mich.
Broadcasters

KNORR Broadcasting Corp.
Fred A. Knorr, Pres.
Represented by Headley-Reed
October 21, 1957 • Page 29
CELEBRATING ITS 10TH ANNIVERSARY

vast coverage area means great sales potential

WMAR-TV's powerful signal encompasses more than 2,500,000 homes. In the Baltimore area alone, there are 437,000* television homes, but sponsors receive a bonus audience, because Channel 2's coverage extends far out into rich county markets and includes parts of Pennsylvania, Delaware, and Virginia.

(*Nielsen, July, 1957)

consistent leadership

According to ARB and Nielsen Reports, WMAR-TV is the established leader in Baltimore's 3-station market, having consistently garnered the largest total share of audience in a rating week from 6 A.M. to sign off.
popular local stars and shows plus great CBS-TV presentations afford a strong program schedule

Baltimore television viewers just naturally turn to Channel 2, when they find such outstanding features as See It Now, The Ed Sullivan Show, Playhouse 90, I Love Lucy, Climax, The $64,000 Question, Oriole Baseball and Colt Football, 20th Century Fox and Warner Brothers films, The Woman's Angle, Captain Kangaroo, and The Big Payoff.

in honor of WMAR-TV’s 10th Anniversary
the CBS Television Network Show

THE BIG PAYOFF

with Bess Myerson, Randy Merriman and the entire cast, will originate from Baltimore’s 5th Regiment Armory

October 21st thru 25th
Monday thru Friday

WMAR-TV will entertain 5,000 Marylanders daily beginning with a live-telecast of THE WOMAN’S ANGLE, with Ann Mar, 1:00-1:30 P.M., while THE BIG PAYOFF, 3:00-3:30 P.M., climaxes the day’s festivities. Between the TV presentations, Channel 2’s popular personalities will award valuable prizes to members of the audience who participate in fun-filled games and quizzes. One of Baltimore’s favorite orchestras will provide delightful musical interludes.

Maryland, most people watch

WMAR TV

SUNPAPERS TELEVISION BALTIMORE, MARYLAND

presented by THE KATZ AGENCY, Inc., New York, Detroit, St. Louis, San Francisco, Chicago, Atlanta, Dallas, Los Angeles
KTHS sells nearly All of Arkansas.

"KTHS is a major factor in our leadership."

Says HENRY W. RUSSELL
General Sales Manager, Stebbins & Roberts, Inc.

Stebbins & Roberts, Inc. is one of the dominant paint manufacturers in this area, and their "Sterling Twelve Star" paints sell very successfully against scores of other brands. Having used Station KTHS for many years, this company's media opinions carry unusual weight. This is what Mr. Russell recently wrote us:

"To consistently maintain the dominant position in a market that is as competitive as Pulaski County is no small task. . . . For some years, we have credited our newscast on KTHS as being a major factor in helping us maintain our leadership. We have conducted tests in radio and other media. We have checked our dealer organization. Each time we arrive at the conclusion that KTHS is doing the job that we want done—is reaching our customers and prospects not only in Pulaski County but in the greater part of the state. . . . A most profitable association."

Henry W. Russell, and most important merchants in Arkansas, know that KTHS is THE quality station, THE state-wide station, THE station that people respect in Arkansas. Let the Christal Co. give you the facts.

KTHS...LITTLE ROCK
50,000 WATTS
REPRESENTED BY THE HENRY I. CHRISTAL CO., INC.
Henry Clay, Executive Vice President
B. G. Robertson, General Manager
TALENT AGENTS

They're taking $50 million a year from tv.
Are their services that valuable?

The talent agent, a ten percenter with a license, has emerged as one of the dominant forces in television programming today.

Alternately praised and damned (usually by the same people, often in the same breath), he controls the No. 1 commodity in today's programming market: The Big Name. With that lever he is able to control, with singular frequency and effectiveness, entire programs and program series on which his star talent appears.

Ninety per cent of the performers and a good share of the writers, directors and producers working in big-time television are represented by agents. Nearly 40% of the network programs in prime evening time are packages under some degree of talent agent control. By conservative estimate, talent agents are drawing $50 million a year from their clients' labors in syndicated films, network programs and local shows on big-city stations.

Of the $50 million which agents are taking from tv, a substantial part comes from program packages on which agents draw 10% of the gross price.

Say you are a network or advertiser and want Miss Big as regular hostess and occasional performer in a television series. You approach her agent. Before you know it the agent has blueprinted a package for you. This may involve a corporation to be owned by the star and such other stockholders as the agent and the star deem appropriate in the circumstances, including you (if you are bankrolling the venture). Or instead the agent may propose to run the package himself, casting and supervising it but selling it to you.

There are infinite variations, but in any case, depending on your agility as a negotiator and on how bad you are hurting to get this particular piece of talent for your program. Production of the series may be supervised by you, by the star's corporation, by an independent packager or by the agent, or by some combination of these possibilities. This much is sure: For his services the agent takes down 10% of the gross cost of the package, or, more precisely, adds 11.1% to the other costs so that his 10% becomes part of the gross which the buyer has to pay.

It doesn't always happen that way and perhaps it doesn't happen that way most of the time. But the network's fall schedules are loaded with programs where it has happened that way.

"Television today is a matter of personalities, not ideas," said a key program official at one network. "On programs that don't usually feature top-name stars, the producer can pick and choose. But there aren't as many shows like that this year. Now you have the Frank Sinatras, the Perry Como's, the Pat Boones, the Patti Pages, the Gisele MacKenzie's, the Polly Bergen's, the Patrice Munsels. . . . where personalities dominate, talent agents control."

Some network authorities estimate that at least 50% of the programs to be seen in prime time on the networks this fall are controlled in one way or another by talent agents. This figure probably is high, especially if "controlled" is used in its most authoritative sense. But network officials have little doubt that more programs come through talent agents now than from any other single source, including those produced by the network, those bought from independent packagers, or—a relatively small minority nowadays—those produced by advertising agencies. Certainly the number in which a talent agent figures prominently—prominently enough to collect commission on the whole package—can scarcely be described as less than impressive.

The network nighttime box-score (see page 36) shows that there are 11 such ABC-TV shows where the talent agent takes commission on the entire package. These 11, amounting to 12 half-hours, represent about 25% of ABC-TV's prime evening time each week. On CBS-TV there are 17 half-hours out of 47, meaning that more than 35% of the time is filled by programs available only through talent agents. On NBC-TV there are 26½ half-hours, representing around 55%.

These obviously do not include many programs where the star is practically the entire budget and where the star's agent therefore is only a little short of commissioning the entire cost of the show.

Nor does the list include the many, many other shows on which various talent agents, individually, collect on the pay of the performer, writer, producer and director clients, individually. Nor the daytime package and non-package shows. Nor the specials or spectacles where
the cost may run into hundreds of thousands. (It isn't cricket—and some talent unions specifically forbid it—for the same agent to collect commission on a package and also on the pay of individual clients of his who work in the same package. And except for occasional complaints to the contrary, the general feeling seems to be that double-commissioning is not widespread. Agents are entitled, of course, to commission on the pay of any of their clients working in another agency's package.)

The magnitude of the talent agent operation in television is pointed up by estimates that up to 90% of the performers in tv and radio today are represented by agents. Most of the other 10% would be represented if they could find an agent. For undiscovered performers of little experience and no connection, it is not much easier to persuade a successful agent to take them on than to obtain a booking directly. Agents' doors are as thick as network presidents'. The William Morris Agency, for example, reportedly insists that unknown applicants submit photographs and resumes before it will consider looking at their pitches.

The number of represented performers undoubtedly is higher in Hollywood than in New York. In Hollywood an old motion picture custom makes it impossible for talent to see the movie-makers direct, and this custom has carried over into Hollywood television. Two recent CBS-TV news releases point up this difference: One release, issued in Hollywood, announced monthly auditions for "represented acting talent," while the other, issued in New York, noted that "all a person has to do is write for an appointment, or come in. He doesn't have to have an agent."

**Thousands in the Field**

To handle all the talent in all the entertainment fields, there are uncounted thousands of agents. All it takes to be one, in name at least, is access to a telephone and enough money to take out an employment agency license and get franchises from the talent unions in whose fields the would-be agent wants to work (at a cost of $50 to $7,500 a year per union, depending on the union and, in the case of the higher-priced franchise, the agent's annual income from agenty).

In television the number of active agents is in the low hundreds, and the bulk of tv activity is handled by a fraction of that number—say 30 to 50—some of whom specialize in performers, some in producers, writers and directors, and some in all categories.

Ask almost anyone in the business to name the "biggest" agents and nine out of ten times only two names will come out—MCA and William Morris Agency, usually in that order. These are the acknowledged giants, both in television and in other fields. At the next level, as far as television is concerned, a number of agents are grouped. Among them, not necessarily in rank order, are General Artists Corp., Famous Artists, Ashley-Steiner, Gloria Safer, Baum-Newborn, Louis Shurr, John Gibbs, Harriet Kaplan-Lily Veidt, Wallace Middleton, William McCaffrey, Lester Lewis, Olga Lee-Stephen Draper, Martin Goodman, Milton Goldman and the Jane Deacy Agency, to name a few.

The package field alone—not counting any commissioning of individual talent—the principal income source for network tv size up as follows, according to the best available compilation from informed sources: MCA has 27½ weekly half-hours on which it collects package commissions; William Morris has 17 half-hours; GAC has 7, and Ashley-Steiner 4.

In the packageing of programs there are variations in the policies of William Morris, MCA and some of the others. William Morris maintains that while it brings the various package elements together, it does not itself produce shows or participate in the profits, whereas MCA and GAC, to name two, also have their own production companies. MCA's subsidiary Revue Productions produces and MCA-TV sells film programs. And, in GAC's case, the subsidiary GAC-TV, which GAC news releases describe as "primarily interested in the production and sales of television programs, both live and on film").

**Conflict of Interests**

William Morris and not a few other television programmers contend that when an agent also becomes an employer he is faced with a conflict of interests—that on one hand it's to his advantage to hold the line on salaries while on the other hand, as an agent, he is obligated not only to get employment for his clients but to get the best possible deals for them. Those who defend MCA, GAC and others in this type of practice contend that their representation and production are completely divorced in management and operation and accordingly do not work against each other. There also are those who say the Morris office's television sağes have historically enjoyed the advantage of the best available representation. Nobody here wants to give the game away, of course, and it is not possible to comment on the actual facts. Nevertheless, Morris authorities contend that, because of this distinction, they don't produce either live or film shows and have never gone, either, into the distribution of film shows (although they do sell to producers).

One thing on which there is virtually unanimous agreement among agents and network officials alike is that the agent's stake in television is enormous. They are equally agreed that it is very difficult to say, in dollars, what that stake comes to. In reaching a $50 million a year estimate, BROADCASTING deliberately used conservative figures.

On a $40,000 package alone agent take is around $4,000 a week, not counting the commission on any package "components"—performers, producers, writers, etc.—whose agents are not also the package agent. At $4,000 a half-hour, package commission on the 55½ half-hours of such programming on the networks these fall evenings alone would total $222,000 a week—and this, again, doesn't count other agents' takes from components, or commissions on daytime programs, or the take from specials. There's another way to look at it, though this too gives no more than a clue. Veterans in the field have estimated that the average "busy" medium-name but non-star performer in television probably earns $15,000 to $25,000 a year, that the average "busy" writer falls into approximately the same range, that the average "busy" producer may get anywhere from $35,000 to $100,000 a year and that the average "busy" director may range from $20,000 to $75,000. These salaries figures are apart from the spectaculars or specials—such as in which Judy Garland was reported to have been paid $75,000 for a single appearance—the "average star" may earn $100,000 "easily" if he appears in a series and probably about that figure if he sticks to guest performances. Some sources figure that an average producer may run higher on guest shows. On practically all of these performers, writers, producers and directors, as well as on those who fall into higher and lower income groups, some agent is getting 10%.

**Nobody Wants To Talk**

The agent himself will admit that agency is big business—if he's willing to discuss his business at all. Most of the larger ones aren't, except on a restricted, don't-quote-me basis. Some, like MCA, won't talk at all; an MCA official would neither confirm nor deny that MCA was even "probably" the largest, although practically no one else seemed to have any doubt about it.

This allergy to the spotlight appears to be a generic trait of agents. Of all those approached during the preparation of this article, only two or three were willing to be quoted—and in most cases these attached some strings. Yet behind the screen of anonymity they were willing, with some notable exceptions, to talk frankly and seemingly fully.

One, on the subject of agency's bigness, had this to say:

"Years ago, the talent agent was not faced with any tax problems because his client wasn't. Taxes were relatively low and agents could count on deductions if they made big money, kind of quickly. Today the average agent comes close to having to be a genuine expert on the tax laws.

"Years ago, a fellow went out and got somebody a job and that was almost the end of it. Today the ingenuity of the agent in terms of capitalizing on the dollars that are brought in is about 50% of his job."

"In connection with the tax end there are innumerable developments, the major one of which has been the artist who owns and controls his own company. In television most packages are produced by the star or by the major element in the package. The major package represents a man who owns a television package, the agent must take a direct hand in the management and administration of the package.

"If you assume a package costs, as most do, $40,000 for a half-hour, and assume roughly 40 shows a year, that is $1.6 million that the client could receive. We [the agent's firm] have in individual seasons run eight or ten such packages—not run them creatively in the sense that we have usurped the producer's function or the star's function, but we have entered into the complete management, business-wise, of that venture. If you think

Page 34 • October 21, 1957
THERE ARE AGENTS, AGENTS

The talent agent is by no means the only man guiding talent's destinies, supervising its affairs, and drawing commission therefrom.

This was pointed out last week by a television columnist's report that singer Eddie Fisher divides his earnings 50-50 with his manager, Milton Blackstone, and that actually Mr. Fisher sings for 45% of what he's paid, since his talent agent, MCA, takes its 10% off before he splits with the manager. The columnist, Jack O'Brian of the New York Journal-American, also cited Trish Dwelley, new young singer, as another who has a 50% contract with her manager, Jack Beckman. Remembering that the Internal Revenue Service is everybody's silent partner, performers, writers, producers and directors may easily take home only a fraction of what they're paid.

Top performers, especially, may have as many as three representatives performing various functions on commission, and the number can be much higher if they have one talent agent to represent them in radio-tv, another in motion pictures, another in the theatre, etc. Some performers have said, presumably not entirely in jest, that they even have agents to watch their other agents.

The principal types of talent representative or manager, other than the talent agent, are the personal manager and the business manager. The services of all three cross lines so often that a great deal of confusion has accumulated as to which does what.

The talent agent's job is to secure employment and, more important, to get the kinds of job that will best advance his client's career. Most talent, at all levels, feels a need for an agent; usually only the more successful add a personal manager and a business manager. The talent agent must be licensed and he must be franchised by talent unions. In most cases his commission is limited by the various unions to 10%.

The talent agent also may perform many of the services that the personal manager performs. But the personal manager performs the endless belt of programming that television requires.

The consensus is that they definitely do, despite some reservations regarding some of the deals involved.

In the field of name programming, for example, GAC let it be known this year that Pat Boone and Guy Mitchell would be available for television, and ABC-TV bought the packages. In the same vein, William Morris is credited with taking the Trackdown idea to CBS-TV and MCA with taking Suspicion to NBC. MCA also is given credit for selling CBS-TV on the possibility, based on a pilot film of the series that became Leave It to Beaver. Alfred Levy and David Suskind, whose Talent Associates started out as a talent agency but has become a production firm, have been credited with originating the Armstrong Circle Theatre concept of factuals, and Ashley-Steiner came up with last year's "Unit Four" concept of rotating producers-directors and sold it to Kaiser for sponsorship on NBC-TV. Among other projects, A-S also foresaw the growing trend for westerns a few years ago and suggested that three of its clients build a program of that type, which emerged as Frontier.

These are some of the examples cited by network authorities—and also by agents—to show the type of program contributions that agents make. At other levels, too, they are more or less constantly bringing prospects to network attention much as station representation firms make their regular round of the advertising agencies to sell buyers on time availability.

Agents, like others in the creative end of...
HOW FOUR AGENTS HOLD CONTROL ON 40% OF NIGHTTIME NETWORK TV

Four talent agents control nearly 40% of the shows in prime evening time on U. S. network television.

As the only agents who currently are levying commissions on the total package costs of programs in prime evening network television, they may be considered as figuring in network programming to that extent. Their commissioned packages represent 55½ half-hours of the total weekly prime evening time on network TV.

And two of the four—MCA and William Morris—account for the bulk of these 55½ half-hours; MCA with 27½ half-hours and William Morris with 17 half-hours. General Artists Corp. and Ashley-Steiner account for 7 and 4 half-hours, respectively.

These 55½ half-hours represent 39.6% of total weekly network prime evening time. Among them, the four talent agents receive commissions on total package costs for 25% of ABC-TV's prime evening time weekly, more than 35% of CBS-TV's and around 55% of NBC-TV's (see main story, page 33).

The following list includes only regularly scheduled network evening programs which are represented by a talent agent. It does not include daytime programs or spectaculars that also are commissionable as packages. Nor does it, obviously, take into account the fact that agents are entitled to commission on individual clients working in any TV show—including those working in talent-agent packages, provided that the agent of the individual is not also the package agent. Not counted, either, are shows like $64,000 Question and $64,000 Challenge, where William Morris reportedly gets a royalty, or Big Record where GAC is understood to get a fee from a booking arrangement on part of the show.

This list was compiled from network, talent agent and advertising agency sources and has been cross-confirmed insofar as possible.

WILLIAM MORRIS

on ABC-TV

Frank Sinatra Show  Jim Bowle  Patrice Munsel Show  Telesphome Time  The Real McCoys  Wyatt Earp

don CBS-TV

Danny Thomas Show  December Bride  Dick and the Duchess  Gale Storm Show  Zane Grey Theatre  Trackdown

don NBC-TV

Alcoa-Goodyear Hour  Loretta Young Show  People's Choice  The Californians  You Bet Your Life

Page 36  October 21, 1957  Broadcasting
Talent Agents

tv, may find talent—and clients—in diverse places. In a television program profiling the Ashley-Steiner operation a couple of years ago, A-S's Leonard Sittomer was said to have been impressed when he happened to catch the "Remarkable Incident at Carson's Corner" on Studio One one night. The script turned out to be the product of an unknown brassiere-firm copywriter who wanted to write more television scripts but didn't have time. A-S persuaded him to give up his job, then persuaded CBS-TV to take him on a salary akin to a year's salary in exchange for first refusal on his output—and Reginald Rose ("Twelve Angry Men," "Crime in the Streets," etc.) was on his way.

Conscientious agents do more for their clients than get work for them. They study scripts, they keep an eye on the program planning of networks, advertising agencies and independent packagers (and, no doubt, that of other agents). They watch constantly for jobs particularly suited to their own clients, and betimes they create jobs by creating ideas for programs.

If the client is a performer big enough to command a number of offers, they weigh one job against another to decide which would be better for him in the long run. Should he do it live, or on film where there are residual rights? Should he do it as an employee, or as a corporation? Should he appear in a regularly scheduled series or limit his exposure to best shots—or is he overexposed already, and better off to get out of television for a while? Are there any special circumstances that require some specific and prompt action, and if so, what is the answer?

William McCaffrey, an independent operator with a relatively small but maximum list of clients, has recently run into that last question toward the tail end of last season. The Jackie Gleason Show, on which client Art Carney was a featured player, was going off the air and Mr. McCaffrey figured that ending the season on a downbeat note would do Mr. Carney's career no good. So he started casting about for something upbeat, landed Mr. Carney the part in Playhouse 90's "The Fabulous Irishman," and all ended well. "Irishman" and Mr. Carney were a success and out of it came a Broadway offer which Mr. Carney accepted because he and Mr. McCaffrey thought it would be good for his career, even though he stood to make more by staying in tv this year.

If the client is a writer, the agent may advise him on the current and probable future market for scripts of a specific type, and if the writer runs into snags on a script, the agent may help slant and polish it. When it's finished the agent figures in the decision as to which producer it should be submitted to—and after it's sold he may take up cudgels for his client in defense against changes the buyer may wish to make but which the writer fears will "ruin" it. Conversely, knowing the buyer's problems, too, he may help to work out a compromise with the writer.

Sometimes the agent feels he should get his clients into the right places geographically, as well as into the right jobs. This is especially so in the case of writers. As West Coast television activity increased, it became important—in the minds of many agents—for writers to be on the scene where it's happening. Mr. Carney's West Coast tours and script ideas with the buyers personally.

Ashley-Steiner, for one, set up a regular crash program to get some of its writers transplanted to California. Here the agent would concentrate first on getting them initial script assignments to pay the cost of moving, then put practically its entire West Coast office up against special writing jobs that would both tide them over and get them established.

Then there are always the extra-curricular services that an agent is called upon to perform. Talent takes some hand-holding, and the agent is a built-in handmaiden.

No sensible agent would want 10%—or any other part—of some of these gambits. For example, clients in trouble, or who think they're in trouble, usually don't hesitate to call on their agents to get them out, just as they don't hesitate to call for more pleasant favors. Getting tickets to plays to which it is impossible to get tickets is a common demand. More than one agent has had to talk a client out of suicide notions, consider this arithmetically over-simplified example:

Say a $5,000-a-week star decides to build a film series. Through his agent he sells the idea to a network which, as financier, agrees to pay the star $3,000 a week and gives him 50% of the profits on the program.

Program costs come to $40,000 a week before the agent's commission (one-ninth, 11.1%) is added to net. Then the agent's cost is $44,444 a week; for easy arithmetic let's say the agent charged a little less than his full commission and the total cost came to an even $44,000.

Next assume that the network sold the show for $40,000 net, taking a weekly $5,000 in profit on the series, or $260,000 a year.

Then the star has been getting his $3,000-a-week salary for a total of $120,000 for the season. The agent has been taking down his 10% of the package gross for a total $16,000. At this point the agent is $40,000 ahead of the star.

The second the series ends, the agent wants his commission, which is $4,444.44 a week for the balance of the season (11 weeks), or $53,333.22 for the season. At this rate the agent's $16,000 commission is paid in 2.97 weeks, which is $19,950 left for the agent's input. Then there's the agent's recoupment of the additional $53,333.22 commission, or $16,000 Interest at 10%.

Talent Agents

Walter Schwimmer, Chicago tv producer, sums up the feeling in some quarters about the talent of talent agents with the following tongue-in-cheek tale about one of the big agencies. It appears in his recently-published memoirs, What Have You Done for Me Lately?

"It seems that the two most famous performing horses in the world were booked at the Palladium in London; and, after their engagement ended, one of the horses received an attractive offer to play the provinces. He played the entire British Isles, then Australia, New Zealand, and South America. He was a success; and, finally, he received a handsome offer from Madison Square Garden in New York City.

The horse thereupon said, "I'll take it!" The agent, whom we shall call Mr. McCaffrey, hurried to the telephone and asked the new owner whether he'd ever heard of the horse. The owner replied, "No, but he's the best available." Mr. McCaffrey then explained the secret of the horse's success to the owner. "Yes," said Mr. McCaffrey, "but he's the best available because I sold him to you!"

"But McCaffrey's horse was never a star," said the owner. "No," said Mr. McCaffrey, "but he's the best available because I sold him to you!

"But McCaffrey's horse was never a star," said the owner. "No," said Mr. McCaffrey, "but he's the best available because I sold him to you!

McCaffrey's horse was never a star," said the owner. "No," said Mr. McCaffrey, "but he's the best available because I sold him to you!

McCaffrey's horse was never a star," said the owner. "No," said Mr. McCaffrey, "but he's the best available because I sold him to you!

McCaffrey's horse was never a star," said the owner. "No," said Mr. McCaffrey, "but he's the best available because I sold him to you!

McCaffrey's horse was never a star," said the owner. "No," said Mr. McCaffrey, "but he's the best available because I sold him to you!

McCaffrey's horse was never a star," said the owner. "No," said Mr. McCaffrey, "but he's the best available because I sold him to you!

McCaffrey's horse was never a star," said the owner. "No," said Mr. McCaffrey, "but he's the best available because I sold him to you!

McCaffrey's horse was never a star," said the owner. "No," said Mr. McCaffrey, "but he's the best available because I sold him to you!"
Late afternoon radio in Washington, D.C., is WRC's cup of tea. During the 3 to 6 pm time period, weekdays, WRC averages a 28% share of audience—a 29% advantage over the second station.

And within this time period, WRC's local programming sets the mood for an even greater number of listeners. From 4 to 6 pm, "Twilight Tunes" with Ed Walker averages a whopping 45% advantage over the second station! The intimate, local appeal of "Twilight Tunes" not only holds the audience for these two hours, but sells it with conviction for such sponsors as American Tobacco Company, Ben-Gay, Cities Service, Northeast Airlines, Prestone Antifreeze, RCA Victor and Valley Forge Beer.

In Washington's 17-radio-station market, the large and loyal following "Twilight Tunes" enjoys on WRC is a natural for you. Let WRC Radio speak for your product in the nation's Capital!
IT'S THE BRAND NEW CHANNEL TO SOUTH FLORIDA'S $2,000,000,000 MARKET

we're on the air!

TEN'S ON TOP — Right! On top of 1,453,800 people, representing 581,520 families.

TEN'S ON TOP — Right! On top of 32,428 retail stores, employing 72,269 workers with a payroll of $165,482,000.

TEN'S ON TOP — Right! On top of more than 1800 manufacturing plants turning out products from milady's chemise to monsieur's carport.

TEN'S ON TOP — Right! On top of more than 3 1/2 million tourists who visit South Florida and Miami every year. So... when you show it to Miami, you show it to the World!

PUBLIC SERVICE TELEVISION, MIAMI, FLA. REPRESENTED NATIONALLY BY H-R TELEVISION, INC. ABC NETWORK
parties who wonder whether talent, as a whole, really appreciates how well it's treating the agent. There are other instances where the talent apparently didn't know what was going on.

One network, for example, was ready to spend $250,000 on a series to see whether a certain girl star, out of television a couple of years, could be built up again. But the network finally called off the deal because of the agent's insistence on what his own cut—not the star's—should be.

Another network official, happy to get a free option on a performer on condition that if the option were exercised, the program would be an agent package, questioned nevertheless whether the agent shouldn't have been thinking more about the client and demanded money for the option.

And there's been more than one case where a producer tried to hire a piece of talent and was told the client wasn't available—only to be told later by the talent that he didn't know a job had been offered. Agents will tell you, however, that these are not the doings of reputable agents.

In any event, even those who raise these points will agree that essentially there are matters between talent and agency—though some network officials will contend that when an agent muscles in and takes 10% on a package to which he contributes little or nothing, he is patently usurping money that otherwise could have added another good name or gave some clout to the program, made the sets a little more lavish or in some other way bettered the quality of the show. It is here, these critics contend, that agents operate "against the public interest" by depriving the public of better programs without contributing anything worthwhile for their fees.

And there's been an idea that there is another side. In addition to the business complexities which they supervise, they work very often "on spec." They may spend months building a program that never sells, but their overhead goes on. Said one:

"The patient may die, but the doctor gets paid. An attorney may lose his case, but he pockets the retainer and collects his fee. The agent must survive on hits—he can't afford misses."

Mindful of the dangers of having a program tied up and out of circulation, the agent in peddling a package to a network may try to set a limit on how much "mark-up" the network may get in selling it to a sponsor. His idea here is to keep the network from trying to sell it at a prohibitive price which might keep the program off the air indefinitely.

There is a phrase, "Anything's negotiable," that seems to be made to order for the dickering that goes on between agent and network. This exercise can be casual and quick, but often it falls just short of anatomic war. Each side is out to make the best deal possible. Both go for all they can get—the proverbial kitchen sink is lagniappe.

Negotiations may go on for weeks and months. Many a show—Mama, The Goldbergs, Name That Tune, to mention a few—was on the air for six months or more before a contract was signed. Some have run a full season or gone off the air before the lawyers finished splitting the last infinitive.

But on the whole the consensus appears to be that in most cases where performance starts before a contract is agreed upon, the eventual contract, or settlement, heaws pretty closely to the basic agreement behind the original handshake—or is a reasonably good facsimile thereof.

This need not be especially surprising. The networks deal in the best talent they can get, and the best talent can scarcely afford to be represented by irresponsible agents. Almost without exception, experienced network authorities say they have confidence in the word of the agents with whom they deal. And agents appear equally respectful of those with whom they do business. Said one:

"There is a high degree—a fantastic degree—of fidelity to commitments in this business. The given word is astoundingly reliable. The word of a network executive or major advertising agency will stand up in a great majority of cases—and in those cases where it doesn't, very often there are genuine misunderstandings rather than direct attempts to evade a commitment."

The same quote, turned around to apply to agents, could be attributed to most network authorities without damage to the views they express. But not quite unani-

mously. At least one influential executive contended flatly and without reservation that in his book television would be better off if agents, for all their acknowledged contributions, did not exist.

He felt the agent too often is evasive if not deceitful, elusive if not slippery, opportunistic if not predatory. One of his prime complaints: The agent will stall around and hold up the signing of a contract until filming is under way or the first line show is on the air—and then demand more money or additional rights on the threat of yanking the star and walking out.

This critic recognized that the agent often is helpful in the tedious and sometimes tempestuous process of turning an idea or a script into a program. He acknowledged that without the agent the network would have to do its own auditioning, screening, calling and clearing of talent for programs, and, perhaps worse yet, would have to deal directly with artistic, non-businesslike people and risk all sorts of temperamental blow-ups.

Yet he felt the sum of all these prices would not be too great to pay for a TV world without agents—not even the dire risk of having to tell a star face to face that she isn't worth her asking price. He even managed to see a glimmer of hope in the prospect: Most stars probably could not, without demeaning themselves, dicker in their own behalf as extravagantly or as effectively as their agents do. As actress Jessica Tandy once said, in discussing the agent's usefulness: "I could never go out and sell myself."

There are other practices which this and other critics found distasteful. One was that of throwing a pilot film into a regular series and thus sampling public reaction at the expense, or at least partially at the expense, of the regular series' sponsor (although seeing the possibilities of a good series in a single telecast was listed among an agent's better attributes).

Another criticism was aimed at "agents who sign up talent we need after he finds that we need them," and also "the sort of agent who sees a guy get off the train and gets his name on a contract, then sits back and does little or nothing until we try to sign the guy, whereupon the agent is right there to get his 10%." Another target: Agents who sell an option to one producer and then sign the same talent to a firm contract for an opposition program. (MCA was reported to have got into a mix-up like this with Jack Carson during radio's heyday but extricated itself by furnishing the offended buyer with five top-priced shows at its own expense.)

Since "anything's negotiable," the deals that agents make with networks may vary from case to case. But it's a short day when the agent fails to take 10% of something.

On packages, he asks for 10% of the gross cost. Whether he gets 10% of the below-the-line (non-creative) costs is another matter. Some network authorities say they don't pay commission on below-the-line; others say it all depends. One prominent TV agent put it this way:

"The deals have varied, but in the main—speaking from our own experience—we have gotten 10% of the whole package. There have been instances where agents received commissions on the above-the-line and then deferred their commission on the below-the-line, meaning that they got them after the cost of the project had been recouped. But I must say that there have been many variety of arrangements made."

Another agent noted that networks today are looking at budgets much more closely than they used to: "You try to get 10% of the gross, but whether you succeed or not
depend on how good a negotiator you are and how badly the network wants what you're offering." At one time office overhead, legal fees, taxes and such items were fair game for commissioning, but this agent pointed out it's harder to get these expenses into contracts nowadays.

"You don't quibble, you compromise," he said, qualifying for the hair-splitting championship of the week. "So instead of taking $3,000, you settle for $2,132.27."

There is a standard assumption that in setting up a package, an agent gets as many of his own clients into it as possible. Within limits, there is some validity in the assumption, although certainly it is not 100% true in 100% of the cases. Some authorities estimate, however, that on the average package show approximately half of the talent consists of clients of the agent handling the whole package.

Ashley for her part is credited with thinking up and doing a considerable amount of work on, as well as getting a fee on, the Cinderella spectacular with Julie Andrews on CBS-TV early this year. Yet, Miss Andrews is not an A-S client (she's MCA), nor are Rodgers & Hammerstein (they have no agents), to name just three key figures in the $50,000-100,000 per production kingdom.

This question of whether to give a priority to your own clients is a tricky one for an agent putting a package together. He's apt to find himself damned if he does and damned if he doesn't.

First, he's trying to create as good a show as he can. To do this he needs the best talent he can get. Second (or, first, in his clients' minds) he represents talent and in this capacity is obligated to get them jobs that will advance their careers. If he bypasses clients to hire another agent's talent, he becomes the target of the people from whom he derives his mainstay - pheasant under glass. So he is a man between two fires.

One agent described the dilemma thus: "The principal equity for the agent is in getting the package in the first place. The package has got to be good, so you use the best people who are available.

For example, if you want a tenor who is better than other tenors, you go out and sign up for the part— if his agent will let him sign. Usually the other agent is agreeable—unless his client is so big that the other agent decides to

TALENT AGENT AND CASTING DIRECTOR: THEY TEAM TO KEEP CAMERAS ROLLING

The burgeoning of TV film to cope with the evergrowing demand for network and syndicated programming has created one of the largest employment sources for talent. And here again, the agent, with his stable of talent, is the man constantly on call. Film spokesmen in Hollywood and other production centers estimate that up to 95% of their casting is done through the talent representatives.

A typical week at Hollywood studios will find approximately 75 TV programs on the production schedules, requiring hundreds of actors, from stars to bit players.

With an eye on the clock that reminds of deadlines for shooting, processing, editing, printing and shipping the finished TV programs, the casting director amasses staggering phone bills in around-the-clock checks with talent agents.

A direction finder for the casting director in her hunt for the agent with the appropriate talent is the Academy Players Directory, a fat volume containing, in uniform fifth-page ads, the names and pictures (usually two) of about 4,000 actors and actresses. The listings are alphabetical under general headings for each sex. For actresses, the categories are leading women, ingenues, character players and comedians. In addition, there are sections for boys and girls, orientals and colored performers, bands and specialty acts. With each talent listing is his or her agent's name—the most pencil-marked section of the casting director's Players Directory.

Before the agent's talent is bought or sold there is a maze of integral planning that falls to the group of specialists known as casting directors in Hollywood, casting directors number not more than 75 individuals and perhaps less.

The qualifications of a good casting director, according to a top TV film producer, are (1) the memory of an elephant, which will respond to a character in a script with names of a dozen actors who have capably handled similar parts in the past; (2) the persuasiveness of a salesman, to convince the producer, director, writer and perhaps the talent agent and star, that the suggested player is right for the part; (3) the tact of a diplomat, to agree to a change while further argument would be futile, and (4) the willingness to spend countless hours watching all types of entertainment in a never-ending search for new talent.

One of Hollywood's busiest casting directors is a brisk, affable woman with crisp iron-gray hair and an air of unhurried efficiency—Ruth Burch. The latest edition of the Academy Players Directory lists 98 studios producing films for use in theatres or TV or both. Of the 98 studio listings, 37 show the names of their casting directors, some of whom serve in that capacity for more than one studio. Miss Burch's name appears five times, more than any other.

 Asked by Broadcasting to act as spokeswoman for her profession, Miss Burch went directly to the heart of the subject. "The theory of casting a TV show, or any show, for that matter, can be expressed in a single sentence," she said. "It's just a question of getting the right people for the right price at the right time."

If the Players Directory fails to turn up a suitable player for a specific role, Miss Burch then puts her next recourse, in order, to agents specializing in that certain type of talent. There are agents, for instance, whose clients are primarily Latinos, Britons or Continentals. Consuls of foreign countries in Los Angeles are another source of turning up actors of special national or racial types, she said, and schools and churches may be of help in finding the right type of juvenile. "When you've got a problem like this you just keep on trying one approach after another until one of them pays off."

Problems like that are all in the day's work to Miss Burch. And her day's work is about as much as can be crammed into 24 hours to encompass all of the duties involved in casting about a dozen weekly TV shows plus a number of pilot films and an increasing number of TV commercials, not to mention three theatres (in San Francisco, Phoenix and Hinsdale, Ill.) and an occasional theatrical motion picture. At a very rough estimate supplied by an associate where she refused even to try such a division, 20% of her time goes for casting leads for pilots, another 20% or a little more for TV commercials and most of the rest for casting supporting players for the weekly installments of the various series.

Her day is apt to start before 7 a.m. with an hour of script reading before she gets out of bed. Days or weeks before, when the producer had decided to make a pilot film for a series, she'd been called in and given a description of the story line and the characters and had begun to think about actors for the leading parts. Now, with the script before her, she reviews and perhaps revises her original thoughts in preparation for the next step in the casting process—a conference with the producer and writer to "talk out" each character until they agree on what kind of a person he is and what motivates his actions.

"This is extremely important," Miss Burch declares. "If we agree on the character it won't be too hard to agree on the actor."

By the end of the conference she has a mental list of actors who would be acceptable for each major role in the new series. Now it's a matter of checking availabilities and discussing the parts with the actors and their agents, a process in which the original list of possibilities shrinks appreciably.

"Normally, I begin with about 20 people for each leading part, although the number has been as high as 50," she says, "and I wind up with from five to 10 that I want to have read for the producer and director."

"From this point the decisions are up to them," Miss Burch continues. "If they agree on the individual they want for the part, my work is done except for cleaning up the business details with the agent. If they don't agree—well, I just keep trying until they do.

With the leads set, she begins casting the
make his own package out of him."

There are some agents who will go to extravagant lengths to create spots for their own clients, but the consensus even among critics is that the practice is not alarmingly epidemic. The agent who, as one said, "would rewrite a script calling for a two-headed giant, in order to use a client who happened to stand eight feet tall and have three heads," would seem to be the exception, though some such are said to exist.

In time, talent buyers gradually develop an affinity for some agents and a cold shoulder for others. They learn that some give a walk-on hit, if not done right, can drop the level of the whole production," she declares.

The talent budget for a half-hour filmed tv program is about $6,500 on the average, including stars or lead players, or about one-fifth of the overall production cost of $30,000. Sets and other head are more expensive than in live tv productions. "Using that one-fifth as a rule of thumb, I more or less set my own talent budget for the shows I cast," she says, "and there's surprisingly little variance from show to show."

The star or stars of a tv series may also be involved in its production and compensated on a percentage of profits or of gross revenue from the sale of the programs. If not, they will be contracted for at a figure of so much per film for so many films, nor-

mally set in multiples of 13. Supporting play-
ers for any individual episode of a series are usually hired on a one-day or seven-day basis, three days being the usual shooting time for a half-hour filmed program. Extras are hired for one day and the schedule is arranged so that all scenes in which any one of them appears will be shot during a single day. Minimum scale of the Screen Actors Guild, to which actors appearing in tv films must belong, is $80 a day, $200 for three days or $285 for a week.

Like the stars of a series, casting direc-
tors negotiate their terms of payment with the producers for a series but on a per-

program she may agree to audition another actor he handles for another show; that cast-
ing of any show is apt to be a matter of days rather than a week, whereas a casting agency is apt to report results in a concise time package.

For one thing, the unions generally set the maximum commission allowable (10% except in the case of Equity, which has a 5% maximum), and in most cases also restrict the length of original contract between member and agent to three years. They spell out what the agent must and may not do, and at least one (AFTRA) specifies who may not be an agent (generally, anyone who is in the advertising agency business, owns or controls any radio or tv station or network, acts as an artists' bureau, is a producer, employer or independent contractor in the radio, tv, transcription or phonograph records field, or owns more than 10% of any company engaged in any of these activities, except that by meeting certain conditions he may produce tv or radio package shows or represent producers of packages). Some contracts (AFTRA's and AGVA's, for example) even bind the agent to tell the truth ("to the artist").

AFTRA also provides a three-way ban on

other characters. This is less demanding, but even for bit parts she prefers to engage ac-
tors who are above the minimum-scale level.

"The talent budget is hit or walk-on, hit, if not done right, can drop the level of the whole production," she declares.

The talent budget for a half-hour filmed tv program is about $6,500 on the average, including stars or lead players, or about one-
fifth of the overall production cost of $30,000. Sets and other

head are more expensive than in live tv productions. "Using that one-fifth as a rule of thumb, I more or less set my own talent budget for the shows I cast," she says, "and there's surprisingly little variance from show to show."

The star or stars of a tv series may also be involved in its production and compensated on a percentage of profits or of gross revenue from the sale of the programs. If not, they will be contracted for at a figure of so much per film for so many films, nor-

mally set in multiples of 13. Supporting play-
ers for any individual episode of a series are usually hired on a one-day or seven-day basis, three days being the usual shooting time for a half-hour filmed program. Extras are hired for one day and the schedule is arranged so that all scenes in which any one of them appears will be shot during a single day. Minimum scale of the Screen Actors Guild, to which actors appearing in tv films must belong, is $80 a day, $200 for three days or $285 for a week.

Like the stars of a series, casting direc-
tors negotiate their terms of payment with the producers for a series but on a per-

program basis, which in Miss Burch's case may be as low as $50 a show or as high as $250. Normally, the same fee applies to the pilot film as to the rest of the series, she says, although if she is required to get a star for the pilot there would probably be an extra fee for this service.

Miss Burch said it is practically impossible to estimate time needed to cast an aver-

age tv program "because there's no such thing as an average program." Also, she noted that casting one show is not an iso-

lated activity; that in talking to an agent about using one of his clients on one pro-

gram she may agree to audition another actor he handles for another show; that cast-
ing of any show is apt to be a matter of days rather than a week, whereas a casting agency is apt to report results in a concise time package.

For one thing, the unions generally set the maximum commission allowable (10% except in the case of Equity, which has a 5% maximum), and in most cases also restrict the length of original contract between member and agent to three years. They spell out what the agent must and may not do, and at least one (AFTRA) specifies who may not be an agent (generally, anyone who is in the advertising agency business, owns or controls any radio or tv station or network, acts as an artists' bureau, is a producer, employer or independent contractor in the radio, tv, transcription or phonograph records field, or owns more than 10% of any company engaged in any of these activities, except that by meeting certain conditions he may produce tv or radio package shows or represent producers of packages). Some contracts (AFTRA's and AGVA's, for example) even bind the agent to tell the truth ("to the artist").

AFTRA also provides a three-way ban on

TALENT BUYER, TALENT SELLER in daily contact, discussing available talent and tv show needs, are Miss Burch and Robert Oakley. Actors' agent Oakley is a former actor himself, who started in the agent busi-

ess with Bing Crosby's brother, Everett. When that agency was dissolved, he joined Famous Artists, and later worked for KTTV (TV) and was an associate producer for NBC in Hollywood. He opened his own agency recently.

Before she gets away at 7 p.m. (seldom earlier although frequently later) she will have held two or more conferences with producers about scripts, made plans for meetings and readings, called actors for interviews and readings, held interviews and attended readings, made deals with agents for the people set for parts, talked to actors, writers, and advertising agency executives, agreed to talk to people just arrived in Hollywood from New York (or possibly London or Paris or Rome), etc.

On Tuesdays, Miss Burch holds "open interviews" for new talent. Evenings are also devoted to talent hunting at the theatre, at the movies, at productions staged by drama clubs, dramatic schools and little theatre groups, or at home watching tv. And her day will probably end, about midnight, as it began, with a session of reading scripts.
Here’s another helping of high-powered showmanship and salesmanship on American Radio.

Here’s Bill Kemp -- popular comedian, of radio and stage fame—with a brand-new hour of live fun and music. The Monday-through-Friday Bill Kemp Show is packed with plenty of currently popular music, and spotlights top vocalist Peter Hanley (live), songstress Betty Holt (live), The Upbeats (live), Neal Hefti’s orchestra (live) and announcer George Ansbro (live).

This is entertainment that’s geared to do high-powered selling to nighttime radio’s youngest family audience. It’s live radio. It’s fun radio. It’s American Radio.
American Radio!

adds a nighttime music-and-fun session to American's all-new, all-live line-up, weekdays, 8 to 8:55 pm

the live one is

AMERICAN BROADCASTING NETWORK
double commissioning and, along with the AGVA contract, stipulates that an agent may take no commission at all from members when they perform for minimum scale. For instance: The SAG minimum is $80 a day, but the agent is allowed to deduct $8, leaving the minimum-scale SAG member with $72 for his day's work. AFTRA and SAG contracts won't allow this; unless the agent is able to get their members more than scale, he gets no commission.

Various union rules also provide that if an agent's client goes without work for 91 days he may fire his agent, and vice versa. With AFTRA and SAG, the specified minimum is 15 days of work out of 91. But the two unions have somewhat different versions of what constitutes a day's work in television and radio. AFTRA stipulates that each radio broadcast, live or transmitted, is equal to one day's work but rebroadcasts and re-rehearsal time don't count. Each tv broadcast amounts to 2 1/2 days' work, but here rehearsal time is included (except that each rehearsal day beyond three stretches out the 91-day period by that much). During June, July and August each radio broadcast counts as 1 1/2 days instead of 1, and each telecast becomes 3 1/2 days instead of 2 1/2. Each master phonograph record is a day's work, year around.

SAG goes along generally with the AFTRA definition of what is work in radio and the record business but has a lesser opinion of television work, where a telecast counts as only two days' employment. However, if rehearsals stretch out past two days, each day counts as an extra half-day. Unlike AFTRA, SAG puts no premium on summer-time work.

With AGVA clients, an agent has to work faster. Here he has only 90 days, not 91, in which to see that the client gets a minimum amount of work. And the minimum is not 15 days but five weeks. The standard AGVA contract describes "an appearance" in television as a full week's work, with certain qualifications, but apparently does not regard radio as recognizable work at all. For an AGVA member, a tv appearance is a week's work provided (1) that the pay is the same as for a week's work in the variety field, and (2) that the agent is the artist's exclusive representative in tv. If the client's tv pay is less than he would get for a week in the variety field, the time-worked credit is scaled down proportionally.

Aside from the various talent unions with which they deal, agents have clubs of their own, designed to protect their own interests. One such is the Artists' Managers Guild, formed in Hollywood in 1936 when unions were becoming active in the entertainment field and the agents felt they needed an equal footing. AMG, which has 65 to 70 members out of perhaps 125 agencies active.

STORY CONTINUED ON PAGE 56

---

22 AGENTS AND THEIR STABLES

One of the most carefully guarded secrets of most major talent agents is their complete list of active clients.

For whatever reason—protection against piracy and maintenance of better control over casting are among reasons that have been advanced—a majority of leading agents have a firm policy against releasing lists for publication.

Despite this urgent secrecy, BROADCASTING presents in these pages what is possibly the most complete list of clients, by agent, that has been published in recent years.

The compilation does not pretend to cover all agents active in television and radio, nor even all of the most active. Nor, in most cases, are the lists complete for the individual agents.

The information was compiled from many sources. In a few cases, lists were supplied by agents themselves. But that number was small. In most cases the rosters came piecemeal from a number of authorities whose business it is to keep up to date on who is whose client.

By no means all of this information is up to date, but every effort was made to make it as current as possible and at the same time to reconcile conflicting claims—of which many occurred—between various lists.

ASHLEY-STEINER

MEN

Yul Brynner
Hume Cronyn
Dick Haymes
Robert Q. Lewis
Sidney Lumet
Irving Montefeld
Albert McClvey
Worthington Miner
Cameron Mitchell
Jules Munshin
Ralph Nelson
Burt Parks
Reginald Rose
George Sanders
Rod Serling
Herb Shiner
Peter Ustinov
Mike Wallace

WOMEN

Carol Baird
Gertrude Berg
Jayne Mansfield
Jessica Tandy

BAUM-NEWBORN

MEN

Den Ameche
Martin Balsam
Gene Barry
Royal Beal
Ed Bianco
Richard Boone
Lloyd Bridges
Raymond Burr
Red Buttons
Richard Carlson
Reza Cetana
Fred Clark
Stuart Catothworth
Brian Deaconey
Richard Egan
J. C. Filipp
Paul Ford
Edward Frazin
Reginald Gardner
Jack Haley
William Harrigan
Buster Keaton

Brian Keith
Dennis King
Harvey Lembeck
Neal Leslie
Walter Matthau
Victor McLaglen
Ricardo Montalban
Sail Miller
Wayne Morris
Arnold Moss
Jules Munshin
Gene Nelson
Paul Reed
Harry Richardson
Gilbert Roland
Mark Rydell
Paul Stewart
Robert Weade
Ronnie Walsh
Robert Young

WOMEN

Geraldine Brooks
Vanessa Brown
Janice Carter
Augusto Dabney
Hope Emerson
Lisa Ferraday
Constance Ford
Everly Gordy
Virginia Gibson
Paulette Goddard
Charlotte Greenwood
Susan Johnson

Katy Jurado
June Lockhart
Sarah Marshall
Osa Massen
Claudia Morgan
Maureen O'Sullivan
Gena Rowlands
Martha Scott
Sylvia Sidney
Benay Venuta
Fads in television may come and go, but one principle always remains true: if you add “action” to “sight and sound” you get unusual results.

Knowing how to achieve this extra dimension of demonstration calls for a knowledge of the product you want to sell, the people you want to reach—and an understanding of what television as a medium will and can do.
### BRISCOE, GOLDSMITH & ARTHUR

**MEN**
- John Akor
- Tom Amyury
- William Ball
- Harry Bannister
- Henry Baskovar
- Donald Buka
- Hal Burdick
- Louis Camutti
- Alan Coates
- Frank Conroy
- Stephen Courtleigh
- Peter Craig
- Bill Daniels
- Tom Ellis
- Richard Franchot
- Terry Green
- Frank Faylen
- Gerald Hiken
- Eddie Hillgemeier
- Stephen Joyce
- Ian Keith
- David Kingwood
- Mark Lenard
- Michael Lipton
- Jack McKeelley
- Douglas Montgomery
- Herbert Nelson
- Albert Ottenheimer
- Leo Penn
- William Post Jr.
- John Romandetta
- Lester Rawlins
- Ted Roberts
- Guy Spauld
- Frederick Terezor
- Arthur Treacher
- Stuart Vaughan (director)
- Joseph Warren
- O. Z. Whitehead
- John Williams

**WOMEN**
- Winifred Aimislee
- Carol Ann Beery
- Ruth Chatterton
- Chevi Colton
- Valerie Cossert
- Joan Croyden
- Olive Deering
- Sandy Dennis
- Patricia Fay
- Florida Friebus
- Libby Holman
- Averill Logan
- Monica Lovett
- Elspeth March
- Ruth Mattason
- Anne Meacham
- Eryl Moore
- Miriam Phillips
- Zenya Talma
- Leora Thetcher
- Astrid Welshard
- Dorothy Whitney

---

### JANE DEACY

**MEN**
- Paul Barnes
  - (scenic designer)
- Fred Bair
- Crohan Beaton
- George Grizzard
- Clu Gulager
- Bill Gunn
- Larry Hagman
- Clint Kimbrough
- Gerald O’Laughlan
- Ben Piazza
- Logan Ramsey
- Clifford Ramsey
- Wanda Smith
- Leonard Smith
- Norwood Smith
- Archibald Smith
- Joanna Chandler
- Dorothy Hammond
- Alice Hassley
- Jo Anna March
- Linda March
- Jane McArthur
- Kathleen Murray
- Joanne Visher
- Dorothy Love
- Sylvia Stein
- Susan Willis

---

### NAT DEBIN

**MEN**
- Tom Abene
- Robert Cass
- Chet Leoing
- Cliff Norton
- Wood Romoff
- Joseph Ruskin
- Oggie Small
- Carl King
- Al O'Brien
- Bob Pfeiffer
- Ted Russell
- Ward Wilson
- Julia Connolly
- Vivian Farrar
- Joyce Gordon
- June Graham
- Ruth Jackson
- Helen Lewis
- Gloria Louis
- Gloria Olin

---

### CARL EASTMAN

**MEN**
- Alan Anthony
- Nelson Case
- Ernest Chappell
- Bob Collier
- Allyn Edwards
- Mike Fitzmorris
- Carl Frank
- Al Hodge
- Carl King
- Al O'Brien
- Bob Pfeiffer
- Ted Russell
- Ward Wilson

---

### FAMOUS ARTISTS

**MEN**
- Philip Abbott
- Eddie Albert
- Dana Andrews
- Edward Andrews
- Orson Bean
- Jacques Bergerac
- Jim Brown
- George Burns
- Rory Calhoun
- Red Cameron
- Sidney Chaplin
- Ken Clark
- Leo J. Cobb
- William Conrad
- Bill Cord
- Hume Cronyn
- Halldor Dantine
- John Derek
- Bradford Dillman
- Don Durant
- David Farrar
- Frank Faylen
- Errol Flynn
- William Gargan
- Vittorio Gassman
- Farley Granger
- Earle Halliom
- Starling Hayden
- Deanna Durbin
- Jack Hulsemann
- Deanna Durbin
- Rick Jason
- Van Johnson
- Arthur Kennedy
- William Lundigan
- Joe Mantell
- Dewey Martin
- James Mason
- Darren McGavin
- Bradford Dillman
- Don Durant
- David Farrar
- Frank Faylen
- Errol Flynn
- William Gargan
- Vittorio Gassman
- Farley Granger
- Earle Halliom
- Starling Hayden
- Deanna Durbin
- Jack Hulsemann
- Deanna Durbin
- Rick Jason
- Van Johnson
- Arthur Kennedy
- William Lundigan
- Joe Mantell
- Dewey Martin
- James Mason
- Darren McGavin

**WOMEN**
- Tony Taylor
- Geoffrey Toone
- Tom Tryon
- Julia Adams
- Judith Anderson
- Heather Angel
- Louren Baccall
- Joan Bennett
- Julie Bishop
- Ann Blyth
- Joan Caufield
- Jeanne Croll
- Audrey Dalton
- June Darwell
- Corale Edan
- Rhonda Fleming
- Nina Foch
- Gloria Grahame
- Barbara Gray
- Jane Greer
- Gladys Holland
- Betty Hutton
- Judi Jordan
- Betty Lou Keim
- Jayne Mansfield
- Julie London
- Betty Lynn
- Diane Lynn
- Margo
- Gloria Marshall
- Dorothy McGuire
- Delores Michaels
- Liliane Montevecchi
- Merle Oberon
- Maureen O’Hara
- Janis Paige
- Elizabeth Patterson
- Marisa Pavan
- Jane Powell
- Julie Reding
- Thelma Ritter
- Ginger Rogers
- Ruth Roman
- Hillel Rombin
- Ripa Scott
- Ann Sheridan
- Lois Smith
- Barbara Stanwyck
- Jessica Tandy
- Kay Thompson
- Claire Trevor
- Mamie Van Doren
- Vera-Ellen
- Barbara Wilson
- Marie Wilson
- Patrice Wymore
- Leo Carvers
- Jack Hulsemann
- Deanna Durbin
- Rick Jason
- Van Johnson
- Arthur Kennedy
- William Lundigan
- Joe Mantell
- Dewey Martin
- James Mason
- Darren McGavin

---

### GENERAL ARTISTS CORP.

**MEN**
- Leo de Lyon
- Frank Faylen
- Jerry Hausney
- Tim Herbert
- Frankie Laine
- Gil Lomb
- Julies La Rosa
- Broc Peters
- Johnny Ray
- Lanny Ross
- Tony Taylor
- Geoffrey Toone
- Tom Tryon
- Julia Adams
- Judith Anderson
- Heather Angel
- Louren Baccall
- Joan Bennett
- Julie Bishop
- Ann Blyth
- Joan Caufield
- Jeanne Croll
- Audrey Dalton
- June Darwell
- Corale Edan
- Rhonda Fleming
- Nina Foch

**WOMEN**
- Jean Carroll
- Mindy Carson
- Beverly Dennis
- Frances Langford
- Peggy Lee
- Sunny Leewald
- Monica Lewis
- Denise Lor
- Lynn Loring
- Beverly Lunsford
- Pati Page
- Lillian Roth
when WABC-TV gave NEW YORK CITY the SHOCK treatment

RATINGS vaulted 619% to 11.5
AUDIENCE SHARE catapulted 309% to 38.9
SETS IN USE spiralled 682% to 29.6

...and WABC-TV rocketed from fifth to first place in the time period for the first time!

It has often been said that New Yorkers have “seen everything”... but WABC-TV proved it isn’t so, at least as far as television is concerned! They were rooted to the edge of their living room chairs until 12:45 A.M. that Thursday night to see the original “FRANKENSTEIN”... one of WABC-TV’s 52 great first run “SHOCK” hair-raisers!

YOUR AUDIENCE IS READY FOR A “SHOCK” TREATMENT

Call or wire

SCREEN GEMS

NEW YORK - DETROIT - CHICAGO - Television Subsidiary of Columbia Pictures - HOLLYWOOD - NEW ORLEANS

Broadcasting

October 21, 1957 • Page 49
when KRON-TV gave SAN FRANCISCO the SHOCK treatment

<table>
<thead>
<tr>
<th></th>
<th>boomed 807% to 24.5</th>
</tr>
</thead>
<tbody>
<tr>
<td>RATINGS</td>
<td></td>
</tr>
<tr>
<td>AUDIENCE SHARE</td>
<td>zoomed 267% to 61.3</td>
</tr>
<tr>
<td>SETS IN USE</td>
<td>bloomed 147% to 40.0</td>
</tr>
</tbody>
</table>

Everyone stayed up that Thursday, and KRON-TV's ratings leaped up when it premiered the first of its 52 first run "Shock" features...the original "FRANKENSTEIN"!

The rating history, on all channels, for the 10:30 to midnight time period was completely re-written...and KRON-TV jumped to first place by a wide margin!

YOUR AUDIENCE IS READY FOR A "SHOCK" TREATMENT

Call or wire

SCREEN GEMS

NEW YORK - DETROIT - CHICAGO - Television Subsidiary of Columbia Pictures - HOLLYWOOD - NEW ORLEANS
OLGA LEE-STEPHEN DRAPER AGENCY

MEN

Donald Hastings
John Irving
Arch Johnson
Richard Kelley
Charles Korvin
Donald May
John Morley
Pat McVay
Frank Milton

John Perkins
James Pritchett
Anthony Quinn
Richard Shepard
Alan Sklar
Jaymie Smith
Guy Sorrell
George Wallace
David White

WOMEN

Abigail Kellogg
Jessie Royce Landis
Brynner Lee
Nancy Marchand
Janice Mars
Eadie Markay
Mary Michael
Rosemary Murphy
Una O'Connor

Geraldine Page
Sally Pierce
Rosemary Rice
Natellie Schafer
Sasha Von Scherer
Collin Wilcox
Nina Wilcox

MEN

Leonard Lyons
Eugene O'Brien
Bob Williams

Jean Sullivan
Horace Sutton
Glory Casse
Lynn Dore
Virginia Graham
Betty Alexander

WOMEN

Millette Alexander

Kit Kinsie
Shari Lewis
Sylvia Lyons
Mary Margaret McBride
Caroline O'Connor

Sarah Polley
Maria Tolaflaf
Harriet Van Horne
Mary Kay Walls
Patricia Wheel

MCA

MEN

Mort Abraham
Charles Aldman
Mario Alcalde
Robert Alda
Richard Allen
Mary Amsterdam
Joseph Anthony
Charlie Applewhite
Jean Pierre Aumont
Phil Baker
Harry Belafonte
Edgar Bergen
Charles Bickford
Thedore Bikel
Ward Bond
Victor Borge
John Beruff
Jack Buchanan
Jack Carson
Jack Carter
Russell Collins
Ben Cooper
Wendell Corey
Joseph Cotton
Robert Cummings
Dennis Day
William Demarest
Brandon DeWilde
George DaWit
Silly DeWolfe
Stephen Douglass
Nelson Eddy
John Ericson

Robert Flemmyng
Henry Fonda
Tennessee Ernie Ford
John Forsythe
Bob Fosse
William Greaves
James Gregory
Mary Griffin
Clay Hall
Peter Hanley
Don Hamer
Jeff Harris
Rex Harrison
Paul Hartman
Hurd Hatfield
Dick Haynes
Van Hefflin
Charleston Heston
Steve Hill
Pat Hingle
Stanley Holloway
Tim Hovey
Sonny James
Johnny Johnston
Henry Jones
Boris Karloff
Kurt Kasner
John Kerr
Alan King
Jack Klugman

Paul Langton
Steve Lawrence
Jerry Lester
Liberate
Gene Lyons
Fred MacMurray
Gordon MacRae
Gary Merrill
Judith Mill
Ray Milland
George Montgomery
Don Morrow
Conrad Nagel
Paul Newman
Lloyd Nolan
Russell Nye
Edmond O'Brien
Dan O'Hara
Dennis O'Keele
Jack Poor
John Payne
Tony Perkins
Nehemiah Persoff
Tyrone Power
Cameron Prudence
Carl Ravanzer
Ronald Reagan
William Radfield
Michael Redgrave
Louis Redmond
Mark Richman
Marvin Kri

Jacques Sernas
Zachary Scott
Evertt Sloane
Robert Sterling
Jim Stewart
Juan Stoddard
Rip Torn
Paul Tripp
Harry Van Zell
Michael Wagner
Robert Wagner
Richard Widenmark
Cornel Wilde
Chill Wills
Joseph Wiseman

WOMEN

Constance Cummings
Patricio Cults
Dorothy Dandridge
Betsy Drake
Anna Duke
Faye Emerson
Madge Evans
Betty Furness
Rita Gadd
Peggy Ann Garner
Betty Garrett
Tommy Grimes
Betty Ann Grev
Carol Hayner
Eileen Heckert
Eileen Herlie
Hildegard
Phyllis Hill
Pat Hitchcock
Joan Holloway
Geoff Johnson
Kay Kendall
Monica Lewis
Lilo
Viviza Lindfors
JoAnne Linville
Nancy Berg
Phyllis Love
Nyma Loy
Shirley MacLuine
Elaine MacInnis
Nancy Malone
Gloria Marlowe
Peggy Maurer
Gisele MacKenzie
Patty McCormack

Parker McCormick
Joan McCracken
Sticksika McKean
Ehrth Merman
Felicia Montezedleg
Larry Mover
Jane Morgan
Joye P. Morgan
Robin Morgan
Living Nathan
Catherine Nesbitt
Betsy Palmar
Katsina Paxinou
Guergher Pizaa
Uli Ponn
Danna Reed
Elisa Rhodes
Goby Rodgers
Ann Rutherford
Lisbeth Scott
Moria Shawer
Maureen Simpston
Elaine Stewart
Susan Strawberg
Gloria Struck
Ann Todd
Constance Towers
Helen Troudel
Evelyn Vorden
Nancy Walker
Fran Warren
Rebecca Welles
Joanne Woodward
Irene Worth
Martha Wright
Shirley Yamaguchi

WILLIAM McCAFFREY AGENCY

MEN

Myron McCormack
Don Morgan

Art Carney

WOMEN

Eileen Heckhart
Mary Jackson

Ilka Chase

Mary Martin
Kathy Nolan

Nancy Olson

Broadcasting
when KENS-TV gave SAN ANTONIO the SHOCK treatment

RATINGS galloped 457% to 41.8
AUDIENCE SHARE shot up 197% to 69.7
SETS IN USE spurred 105% to 60.0

Meanwhile... back at every ranch, that Friday night, from 10:00 P.M. to 11:30 P.M. all the hootin' and hollerin' was for the KENS-TV debut of the first of the 52 "SHOCK" blood chillers!

KENS-TV corralled its biggest late night audience and they reckon they'll be keeping these outdoor folks indoors for each of these full length shockers, never before shown on TV!

YOUR AUDIENCE IS READY FOR A "SHOCK" TREATMENT

Call or wire

SCREEN GEMS

when WCAU-TV gave PHILADELPHIA the SHOCK treatment

RATINGS jumped 85% to 16.3
AUDIENCE SHARE soared 58% to 57.5
SETS IN USE leaped 12% to 28.4

That's the amazing Philadelphia story ... when "SHOCK" premiered on a normally uneventful Tuesday night from 11:15 P.M. to 12:45 A.M.!

WCAU-TV, the top rated station in this time period, now enjoys an even more secure hold on its leadership thanks to its scheduling the first run showing of the 52 greatest full length spine-tinglers ever filmed!

**YOUR AUDIENCE IS READY FOR A "SHOCK" TREATMENT**

Call or wire

SCREEN GEMS

NEW YORK - DETROIT - CHICAGO - Television Subsidiary of Columbia Pictures - HOLLYWOOD - NEW ORLEANS

Broadcasting October 21, 1957 • Page 55
GLORIA SAFIER

MEN
Alon Ansero
Oren Been
Harry Bergman
William Cottrell
Wally Cox
Martin Gabel
Michael Higgins
Robert Higgins
Robert Postone
T. C. Jones
Gena Kleinman
Peter Larkin
Bill Lundmark
James Malcolm
Billy Matthews
BIF McGuire
Howard Morris
Gene Miller
Edward Mulhare

WOMEN
Mary Astor
Helen Auerbach
Beverly Bentley
Diane Cliente
Leonore Dana
Geroldine Fitzgerald
Carol Grace
Barbara Loden

LOUIS SHURR

MEN
Walter Abel
Tige Andrews
Joe Ashley
Jim Backus
Nickly Blair
Robert Burton
MacDonald Carey
Phillip Carey
Gower Champion
Robert Combehaulte
John Crawford
Brodarick Crawford
Richard Crenna
Don Dailey
Andy Devine
Paul Douglas
Stuart Erwin
Tom Ewell
Logan Field
Eddie Foy III
Eddie Foy Jr.
Thomas Gomez
Murray Hamilton
Skip Homeier
Bob Hope
Allyn Joslyn
William Joyce
Bert Lahr
William Leslie
David Lewis
Patrick Macnee
Ted Marcuse
Alan Marshall
Rowan & Martin
Michael Mason
Oliver McGowan
Horace McMahon
Lourie Melchoir
Ray Middleton
Paul Picerni
John Raitt
Bart Remsen
Kurt Richards
Johnny Silver
Jack Wardan
Rad Taylor
Kerry Thedeen
David Wayne
Vincent Williams
Vig Youngs

WOMEN
Phyllis Avery
Joan Blackman
Pomella Britton
Marga Champman
Dolores Gray
Angela Grana
Peggy Hallock
Myra Hansen
Marjorie Haller
Elizabeth Montgomery
Patricia Powell
Grace Raynor
Debbie Reynolds
Marion Ross
Gia Scala

PAUL SMALL ARTISTS LTD.

MEN
Richard Arlen
Refael Compos
Robert Coote
Arthur Franz
Louis Hayward
Chester Morris

WOMEN
Patricia Benoit
Sheila Bond

STORY CONTINUED FROM PAGE 46

In Hollywood, made its first deal with SAC, lastly added AFTRA, SDG, and WGA.

Another, Artists Representatives Assn., deals with AGVA primarily, has no agreement with AFTRA and other principal talent unions. ARA is headquartered in New York and most of its 350 members are in the East (New York, Florida and Canada), but it also has branches in Pittsburgh, Chicago, Michigan and California.

Possibly because the agents feel that the rules and regulations of talent unions hamstring them enough, these agents' organizations have no code or standards of practice of their own, or, as one member put it, "one of the YMCA stuff.'

The precise origin of the talent agent—the name of the first man ever to peddle another's talents for profit—appears lost in some remote obscurity, possibly honky-tonk in nature. But some of the most eminent of today's practitioners cite William Morris Sr. as the first professional representative of talent. He set up shop in 1898, later was succeeded as head of William Morris Agency by his son, who in turn was succeeded by Abe Lastfogel, its present head.

Jules Stein, a young oculist who had used music to put himself through medical school, and William R. Goodheart Jr., a college friend, started MCA in Chicago in 1925. Mr. Stein still heads the vast opera-
tion, and Mr. Goodheart, who subsequently retired from the firm, returned to business life a few years ago to join NBC, where he is now tv sales vice president. GAC was formed in the early 1930s by Thomas G. Rockwell and a group of associates, and Mr. Rockwell was president until a few months ago when he moved up to board chairman, and Lawrence W. Kanaga left the vice presidency and general manager-ship of RCA Victor Records to take over the GAC presidency.

Any list of the most successful talent agents of the past must include Leland Hayward, who subsequently sold out to MCA (mid-1940s) and became an equally eminent producer. Mr. Hayward is said to have backed into agency almost inadvertently, by tipping Fred and Adele Astaire to a nightclub dancing job that paid them $4,000 a week.

Another name that crops up prominently in the largely unwritten history of agency is that of the late Myron Selznick, who frequently is described as the dividing line between the old and the new agent on the Hollywood scene. Before him, agents generally served as personal managers as well as talent agents and contended themselves with only one client, or only one in each field. Mr. Selznick branched out; he is widely credited with developing the present-day pattern of representation that encom-
passes a whole stable of clients in all phases of the business.

Although its patents may be questioned by some, MCA has been called the inventor of the agent's package deal, albeit in another field: MCA is said to have got the Cavalier Hotel at Virginia Beach to turn over the full amount it was spending for entertainment, with the understanding that MCA would supply all entertainment. According to this version, MCA let the hotel pick seven of ten bands to be booked there and the Cavalier accordingly got seven bands it could not have afforded if booking them itself. (MCA, the legend goes, talked these bands into working for less than usual pay.) The three bands MCA chose to round out the hotel's schedule were relatively new and low-priced and, presumably, represented the margin of profit for MCA.

In radio, when advertising agencies were the big producers of programs, agents with packages got a colder shoulder than in television, where production is so much more complicated and expensive that advertising agencies have found it is more practical, with only a few exceptions, to stick to buying and let networks, talent agents or independent packagers do the main supplying. Yet even in radio's heyday, according to the chroniclers of the time, some talent agents controlled so much major talent that the advertising agencies,
when KTLA-TV gave LOS ANGELES the SHOCK treatment

RATINGS spurted 339% to 10.1
AUDIENCE SHARE sprouted 365% to 25.1

...and KTLA-TV achieved its highest rating in this time period over the past three years!

A TV star was born that Tuesday night when KTLA-TV premiered the first of its "SHOCK" shiver shows. Promptly at 9:30 P.M. swimming pools were deserted... Hollywood and Vine looked like "Ghostville" and that's the way things stayed until 11:00 P.M. when the curtain came down.

Result... KTLA-TV sprang from 7th place to 2nd place in the race for ratings, and missed being first by only 4/10 of one point!

YOUR AUDIENCE IS READY FOR A "SHOCK" TREATMENT

Call or wire

SCREEN GEMS

NEW YORK - DETROIT - CHICAGO - Television Subsidiary of Columbia Pictures - HOLLYWOOD - NEW ORLEANS
good
digging
for sponsors, too!

Elton Britt, once prospector for uranium, wrote and recorded for RCA-Victor the first country and western song ever to sell over a million records. His records have sold 12 million plus. Britt is now finding better diggings on WMAL-TV’s “Town and Country Time” . . . 2:00-3:00 p.m. Monday through Friday . . . produced by Connie B. Gay, and birthplace of Jimmie Dean, Patsy Cline, and George Hamilton, IV.

With Britt, Roy Clark’s band, top guest stars, this show digs gold for sponsors too, in the tradition of WMAL-TV, first local station to program country music successfully.

Wreal live daytime programming
WMAL-TV
maximum power on channel 7 WASHINGTON, D.C.

An evening star station
Represented by H-R Television, Inc.

TALENT AGENTS

however reluctantly, had no choice but to do business with them.
Aside from a good package—or good package components—what does the agent need to prosper? Many answers have been given, including the simple ability to divide by 10, but one successful agent summarized a number of the job specifications like this: “First, he needs a genuine affinity and sensitivity to people and an ability to get along with them and understand them. If he has these things, he will automatically develop good contacts. Second, I think, he needs a good sense of business—an agent must be a good businessman. Third, it’s a paradox, but an agent must be half businessman and half artist, or at least he must have a high grade of appreciation at the creative level. Short of that, I believe it’s impossible to be a first-rate agent.

“You cannot handle writers, directors, producers or actors without being able to read scripts and evaluate—without having real taste. I’m sure you need this as much as you need to be ingenious as a negotiator and bright as a businessman. Not having these artistic attributes can louse you up on both ends—clients won’t respect you or the things you suggest to them, and buyers will learn to distrust your suggestions very quickly.”

There being no formal school that teaches these things, the would-be agent has little choice but to learn them the hard way. There are many places where this may be done, and their only common denominator usually is that they’re connected in some way with show business. Some of the bigger agencies have been described as taking likely prospects and training them to be agents in the way U. S. Steel trains its young men to become executives, or big advertising agencies train people to become account executives. Many an agent got his start with an established firm and then, as sometimes happens on Madison Avenue, walked out with a client or two and went on his own. Some agents used to be casting directors for studios, or lawyers who handled business affairs for talent, or perhaps were talent themselves but couldn’t make the grade.

As a breed, agents over the years have taken a lot of abuse along with their 10%. They’ve been the butts of many jokes. Fred Allen (or wasn’t it Bob Hope? or both?) once described Hollywood as a place where 90% of the people live off 10% of the talent. Yet there seems little doubt that the agent’s prestige today, in television anyway, is several cuts above what it was long years ago.

A few agents, perhaps more sensitive than most, entered a demurrer, but a majority agreed, along with a sizable majority of network authorities, that today’s agent—again, at least in tv—is a respected part of the business. Buyers may not like all that he does all of the time, but it’s been a long while since his reputation inspired all manner of sinister cracks. Such as the really old one about the agent who died of an enlarged heart: toward the end it blew up as big as a pea.
We learned long ago, that in addition to making calls on all regular sources of potential business for our stations, it also pays to continually “beat the bushes” for unexpected business. Our entire staff is trained to make these extra calls and the Working Partners of H-R still do it. To us all business is important business. So whether it is one of the Working Partners, or a member of our carefully selected staff, every buyer of time and every station we represent, knows that whether we are making regular calls or “beating the bushes,” we “always send a man to do a man’s job.”
CITROID LOOSES RADIO 'WAVE'

- Dowd, Redfield & Johnstone places spot schedule for cold remedy
- Maker, Grove Labs, discards old technique for one-two punch in spot

The "cold season" officially gets underway today (Monday) at Dowd, Redfield & Johnstone, New York. This is the day Citroid—a citrus bioflavonoid compound manufactured by Grove Labs, St. Louis—pulls the wrap off its "revolutionary" radio spot "wave technique" campaign [ADVERTISERS & AGENCIES, Aug. 12].

The drive, which will use 30% of Citroid's 1957-58 budget of $2 million (enlarged 35% over last year), will blanket 40 markets via 115 stations and, DR&J hopes, cover 80% of the U. S. population.

According to DR&J's vice president and account supervisor, Gene McMasters, the current spot campaign (100% in radio) will be "satisfaction-saturation." By this he means that as against the average saturation drive of 60 announcements a week over any given station, the Citroid "imprint" will be heard as many as 95 times weekly.

The agency will be able to accomplish this doubling-up of announcements by doing away with the traditional cold season purchase of 13-26 week schedules. "We have bought three separate cycles with intervals in between," he explains. Thus, instead of "spreading the client thin over a large period of time," DR&J intends to "make impact where it can be heard."

Citroid seeks "the element of dominance." It knows that dollar for dollar, it can't beat out its No. 1 competitor, Anahist, which this year will spend 85% of its $6 million ad budget in broadcast media [AT DEADLINE, Aug. 19]. "We have conceded television to Anahist," notes Mr. McMasters, "but we'll give them a run for their radio money. . . . If you can't dominate with money, you do it some other way."

DR&J's "way": Instead of being content with "100% coverage," that is, covering each radio home at least once a week, Citroid is "seeking 250% coverage." Each market will have numerous stations "overlapping," so there will be a Citroid message around-the-clock. DR&J will concentrate on daytime radio, using—whenever suitable—local weathercasters and transcriptions featuring such "accepted radio authorities and familiar voices" as Milton Cross and George Hamilton Combs.

Citroid "discovered" radio in an ironic way. Mr. McMasters recalls that "when we first approached the retail druggists and asked them to take on Citroid, their first question was, 'will it be on tv?' We had no choice." So Citroid last year allocated $500,000 to tv spot, used radio in only three markets—Grand Rapids, Miami and Minneapolis. Miami was an "excellent cold market" because of the tourist trade from the North.

Minneapolis was originally intended to be used for only newspapers and tv spot, but the medical advisory board to the Star and the Tribune would not "clear" the Citroid print campaigns (in the heat of the Citroid v. Anahist advertising-public relations imbroglio that stemmed from the American Medical Assn. Journal's contention that bioflavonoids were ineffective). Citroid "tried" radio as an experiment. The results were devastating, Mr. McMasters reported. Whereas with television "nothing really happened," Citroid now began to "move—and move fast." The agency wasted little time, pulled all of its tv allocation out of the Minneapolis market and gave it to radio, he recalled.

The agency cites the growth of the account from $500,000 billing in 1955 to $2 million two years later as testimony to its good use of drug and cosmetics clients. Though in the "long pull" its billing breakdown by media will show tv claiming a bigger share than radio, this is explained by DR&J's Executive Vice President Edmund F. Johnstone with one word, "Revlon." That account alone bills $3.5 million, with 75% of this billing going into broadcast media, 90% of this into network tv, 10% into spot.

Revlon may be the biggest broadcast user in DR&J's shop, but the agency shows considerable pride in the work it has done for "the little accounts." Among them:

- Charles Pfizer & Co., Brooklyn, N. Y. This client had rarely—if ever—used consumer media, concentrating on the ethical drug field through medical trade journals. Last year Pfizer introduced a new medicated throat lozenge called Candettes to the consumer after having already achieved national distribution through trade media. It allocated $500,000 to the consumer push. DR&J felt these funds were insufficient to support the national distribution, but the client refused to increase the total. Using print media as "an establisther," the agency recommended that Pfizer focus on the major markets in drug sales and spent 80% of the budget in spot announcements on radio and tv. Again relying on daytime saturation, DR&J pushed Candettes so hard that its leading rival lost its toehold as the No. 1 medicated lozenge, the agency claims. Suffice it to say, Pfizer for the current cold season has upped Candettes' budget 30%.

- For Pfizer's new Bonadettes, a motion sickness pill, DR&J's research department prescribed radio. Reason: While users of motion sickness remedies are in the distinct minority, most are to be found among weekend auto travelers, families with children. The only problem facing the agency was that its nature—its pioneering work on penicillin and aureomycin—was "sensationalism" or hard-sell would not be "serving the client's best interests." Thus, DR&J came up with a transcribed youngsters namend "Tommy Traveler," a 10-year-old genius whose only problem is that he is prone to motion sickness. The agency "sent" Tommy his prescriptions—to Great Britain via a steamship line, across the Sahara on camel-back, into space on a rocket. Wherever Tommy went, along went Bonadettes. Roughly $250,000 was allocated last summer to Bonadettes, all to radio, and the 20-25 market area was blanketed for 14 weeks by spot announcements late in the week in order "to catch the weekender crowd."

- Rapidol Distributing Co., New Hyde Park, N. Y. In 1951, when Rapidol introduced a new hair color shampoo named Blensol, the agency was asked to work with a $5,000 budget. Today, billing approaches $500,000. The avenue used to increase the broadcast television. With some 19 shades to pick from, average drug store couldn't stock and could not be bothered with stocking the entire Blensol line. This set up what the agency describes as "a fundamental marketing problem." The solution was to persuade leading drug chains, such as Detroit's Cunningham group, to stock Blensol, then use local tv spots to move potential Blensol consumers into the chain's stores. The next logical step, figured DR&J, was for the consumer, once she had bought Blensol at, say, Cunningham's, to go to her local drug store and demand the shampoo. The result was obvious: the local drug stores were forced to take on Blensol. Now, in 60 markets, Blensol has achieved 75% national distribution and uses 12-15 spots a week.

What about the 10% Revlon has allocated to spot broadcasting? Where does it go and for what? The agency's current principal spot user in the Revlon line is Sunbath, introduced in "the summer" of this year in Miami (actually February-March) and run throughout June-July-August in 27 major markets other than in Florida. Dowd, Redfield & Johnstone first "broke" Sunbath in Miami via a specially-filmed "cut-in" on
Here's the Most Effective Way to Sell This $2 Billion WSMpire!

Within the 81 County $2 billion WSMpire, 50% of the one-half million homes are tuned to WSM on an average day.

In order to partially approximate this daily unduplicated WSM audience, you must buy at least 38 leading, local Tennessee, Kentucky and Alabama stations. How about cost? Here are the facts:

<table>
<thead>
<tr>
<th>Unit</th>
<th>Open Rate</th>
<th>3/12 Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>38 Stations</td>
<td>1 Min.</td>
<td>$164.00</td>
</tr>
<tr>
<td>WSM</td>
<td>1 Min.</td>
<td>$ 50.00</td>
</tr>
</tbody>
</table>

In short, WSM can deliver more audience, at less than one third the cost, in one of America's most significant markets. And — WSM also delivers a bonus day-time audience outside the WSMpire which is even larger than the audience for which you pay.

There is a difference...it's WSM radio

50,000 WATTS, CLEAR CHANNEL. NASHVILLE • BLAIR REPRESENTED • BOB COOPER, GENERAL MANAGER
ROOM TO BREATHE

GUARANTEED SEPARATION
All Announcements Will Be Separated From . . .

1. All other commercial announcements by time for one complete musical selection.
2. All competitive announcements by at least 15 minutes.

*Except 10 second, quarter-hourly time signals.

NO RIGHTS RESERVED
This reproduction of our rubber stamp is not copyrighted and may be used by any radio station—and the more the merrier.

WOLF assures advertisers adequate room for their commercials to breathe. We believe that the growing practice of double, triple and quadruple spotting is a threat to radio’s future progress. Adequate separation is not a new policy with WOLF. It is as old as the station itself; a proven sales formula that has brought in consistent renewals through the years from pleased clients—top national advertisers. It builds greater sales through greater impact.

We never had it so good—why spoil it.

RATING for RATING...
RATE for RATE
in CENTRAL NEW YORK it’s—WOLF

National Sales Representatives
THE WALKER COMPANY
SYRACUSE, N.Y.

ADVERTISERS & AGENCIES CONTINUED

CBS-TV’s The $64,000 Question on WTVJ (TV). Last summer network commercials for the new Sun Oil were placed on The $64,000 Question along with the announcements for Silicare.

With roughly 25% of the agency’s projected $13 million billing for the fiscal year 1958 in broadcast media, remaining radio-tv users include Cott Beverage Co. (including the recently acquired Mission of California Co.), billing $200,000 of the $600,000 budget in spot radio and tv in 25 radio markets and 10 tv markets; Albert Eihlers Inc. (coffee), currently out of broadcasting but expected to return shortly with its total $400,000 budget in radio-tv, and David Kahn Inc. (Wearever pens and pencils) spending one-third of its $300,000 budget in cooperative drugstore spot pushes.

DR&J has come a long way in radio-tv since July 1, 1950, when the agency was formed by John C. Dowd, president of the Boston agency bearing his name, LeGrand Redfield, formerly with Picard, Marvin & Redfield, now a vice president of Wesley Associate, and Ed Johnson.

Still to make their entry felt in broadcast media are the following Revlon products newly assigned to DR&J: Thin Down, a reducing agent; a new face makeup named Sponge Cake; an eye drop preparation known as Eye Fresh, and “Hair Spray No. 4,” the last still a working name.

Erwin Wasey, Ruthrauff & Ryan Completes Merger, Staffing

Two weeks after the official date of merger, the two New York offices of Erwin Wasey, Ruthrauff & Ryan, have been completely consolidated, Jere Patterson, executive vice president in charge of the New York office, announced last week.

All key agency executives and all account contract personnel will be at 711 Third Ave. in the former EW offices. The copy, art, production and traffic departments have been consolidated in the former R&R offices in the Chrysler Building. The accounting department will be located at 55 East 34th St.

Under the merger the account supervisers are Frank Davies, John Legler, B. W. Matthews, Charles O’Donnell, F. Bourne Ruthrauff and John Toland.

R. M. Watson, board chairman of the new agency, will continue to be active in the supervision of accounts as will David Williams, president.

New department heads and members of the New York plans board include Messrs. Patterson, Williams and Watson. Other members will include F. Kenneth Beirn, senior vice president; Frederick B. Clarke, copy chief; Richard Diehl, head art director; Robert Dunn, director of merchandising; Rollow Hunter, director of radio & tv; Wilson J. Main, director of media and research; Thomas Wheelwright, director of public relations; John Legler, and B. W. Matthews.

In addition to department heads who also are serving on the plans board, Mr. Patterson noted that Otto Maurer will head production, Andy Kops, traffic control, and John Hayes, the international department.
THE UNIVERSITY OF GEORGIA is the nation's oldest chartered state university. Each year thousands of students enter its beautiful campus through this historic arch. The University is located in Athens, within the wide coverage of WAGA-TV, also famous on the Georgia scene. Find out how extensive WAGAland really is—and how you can cash in on this great market. Write for the WAGAland brochure.
A leading national pharmaceutical company buys a thousand viewers for just 72c on KCRG-TV. (Sure we'll tell you who.)

Channel 9—Cedar Rapids—Waterloo, Iowa
ABC-TV for Eastern Iowa
The Cedar Rapids Gazette Station
REPRESENTED NATIONALLY BY WEED TELEVISION.

*Based on February ARB Survey.

Sealy Account Shifts to JWT

Sealy Inc. (mattresses, studio couches), Chicago, has appointed J. Walter Thompson Co., that city, to handle its $1.2 million national account (separate from local dealer groups), effective Oct. 7. Business had been handled by Edward H. Weiss & Co., Chicago.

Sealy is spending about $600,000 in broadcast media this year, with 60% of that sum in tv. The company spent about $1 million in advertising in 1955 (half of that in tv) and $1.3 million on media in 1956 with radio-tv getting 55% (again the bulk in television). No disposition has been made as yet of non-national Sealy groups.
GENERAL MOTORS CELEBRATES ITS GOLDEN MILESTONE ANNIVERSARY with a brilliant new line of 1958 automobiles

It would have taken a bold imagination to predict, fifty years ago, what would happen to life in America—or to the newborn company which took the simple name, General Motors.

The automobile industry, in those days, was small. Its horizon was limited by the fact that the total number of motor vehicles owned in the United States came to less than 150 thousand.

What has happened since needs little comment here. The nation has grown, the people have prospered, the ownership of automotive vehicles has climbed close to 60 million. The impact of this growth has brought far-reaching social, cultural and economic benefits which are evident on every hand. General Motors is proud to have had a part in this progress.

1958 is the fiftieth anniversary year of General Motors.

In observance of this Golden Milestone, we are bringing to market an array of new automobiles whose distinction and integrity, we firmly believe, will win the enthusiastic approval of the American car buyer.

For in designing and engineering these 1958 cars, we set up these objectives:

To give sound expression to the public's taste for graceful exterior styling and rich interior appointments;

To satisfy the public's natural desire for roominess and comfort, for convenience and safety, for dependability and performance;

To deliver sound value and maintain uncompromising standards of quality.

Each of the five General Motors car Divisions has its own identity, its own traditions, its own pride of accomplishment. And each has its own distinctive line of products.

But the cars of all five Divisions benefit—and the public benefits—from the leadership that General Motors provides in research, engineering, testing. From the GM Technical Center comes a steady flow of advanced engineering and design developments—basic improvements and continued refinements in transmissions and engines, new comfort and safety features, new styling concepts—which year by year make General Motors cars such outstanding values.

Let me cite just one example: Air Suspension—time-tested on GM buses and trucks—has now been adapted by our engineers for passenger car use. Without question, Air Suspension represents the greatest advance in riding comfort since knee-action was introduced in our Silver Anniversary year. Whether the passenger load is 100 pounds or 1000 pounds, your car will now level itself to glide over bumps with exactly the same incredible smoothness.

Air Suspension is, as I say, but one example of our 1958 advances. Throughout General Motors our sights have been set on 1958—with the aim of bringing to market the finest and most satisfying line of automobiles in our history.

How well we have succeeded is evidenced by the brilliant new cars soon to be on display in the showrooms of our dealers from Coast to Coast.

Harlow H. Curtice
President
General Motors

FROM THE PROGRESS OF THE PAST... THE PROMISE OF THE FUTURE

CHEVROLET - PONTIAC - OLDSMOBILE - BUICK - CADILLAC

October 21, 1957 • Page 65
GUNTHER, CINZANO MOVE TO L&N

Gunther Brewing Co., Baltimore, last week left Sullivan, Stauffer, Colwell & Bayles, New York—its agency since the summer of 1956—and joined Lenn & Newell, New York. For L&N, the $1.5 million account was one of two that settled at that agency over the past week. Two days after Gunther indicated its departure from SSC&B, Cinzano Inc., a $200,000 account, resigned Burke Dowling Adams Inc., New York and Atlanta—its agency for the past four months—and made known its intentions to go to L&N.

Both accounts are big broadcast users. The regional beer account allocates practically 92% of its billing to radio and tv, while roughly 50% of the Cinzano billing has gone to radio.

Gunther is a hop that has a record of hopping. Over the past six years, it's been in and out of five agencies (including SSC&B), going from Ruthrauff & Ryan to the former Biow Co.; then to Joseph Katz Co., Baltimore, then to Bryan Houston Inc. and later to SSC&B. Its present advertising director, W. C. Geoghegan, was a principal Bryan Houston executive before joining the brewery last year.

Though SSC&B officials described the parting in the standard 'amicable' terms, it was learned that a major source of friction was the brewery's insistence on service to the point where both client and agency realized that there was little profit in the account for either side. Gunther has been waging a hard fight in the Maryland-Washington market with such competitors as Adam Scheidt Brewing Co., Norristown, Pa. (Al Paul Lefon Co.), and National Brewing Co., Baltimore (W. B. Doner Co.).

The account is the first beer advertiser in L&N's shop since it lost the $12 million Jos. Schlitz Brewing Co. to Biow (from there it went to J. Walter Thompson)—all within a fortnight's span in late 1955. Gunther is bullish on sports programming. In the Baltimore-Washington-Pennsylvania market, Gunther sponsors the Baltimore Orioles baseball games on radio and tv, and its hookup includes a regional radio network in Maryland and Virginia. WMAR-TV, WBAL-TV, WAAM-TV all Baltimore, and WTTG (TV) and WMAL-TV both Washington. It also pipes the games into Salisbury, Md., and York and Harrisburg, Pa. On WBAL-TV Gunther also sponsors Duckpins and Dollars, a weekly bowling tournament and the 11th Hour Final, a newscast. Via WTOP-TV Washington, it co-sponsors California National Productions' The Silent Service and CBS Television Film Sales' Grey Ghosts, as well as the six nights-a-week Dan D'Angelo sports program. It sponsors wrestling matches on WTG(T) (TV) and the NBC-TV Nat 'King' Cole show on a regional basis on WRC-TV Washington.

Though the switch is effective immediately, the long-term work by SSC&B through the end of this calendar year will assure that agency its due commissions through Dec. 31. Adding the "egg" in L&N's beer is Cinzano Inc., the U. S. subsidiary of the Vermouth-Winery firm of Turin, Italy. The switch came about because of a reorganization in Cinzano's distribution setup in the U. S. The company had handled its own distribution since 1954, before which time the Canada Dry Corp. serviced the company for 20 years. The distribution franchise, effective Jan. 1, has been granted to National Distillers Products Corp., which already has its products spread throughout five agencies—Kudner Agency, Lawrence Fertig & Co., Fletcher D. Richards Inc., Lenn & Newell and—all New York.

Though NDPC officials declined comment, it was understood the distillery did not wish to retain a sixth agency, and thus quit Burke Dowling Adams. Before settling at DBA last July 1, the account had been handled by Robert W. Orr & Assoc., now absorbed by Fuller & Smith & Ross.

Cinzano's radio advertising is primarily via "good music" stations—in the following markets: Baltimore, Boston, Chicago, Cleveland, Denver, Los Angeles, Milwaukee, Minneapolis-St. Paul, New York, Paterson, N. J., St. Louis, Pittsburgh, Philadelphia, San Francisco and Washington. Its sole tv market, Buffalo, N. Y. (WGR-TV), served to cover the French-Canadian market. It uses 17-week campaigns, placing an average 10-12 announcements a week and it has been estimated that close to 50% of its budget goes to broadcast media.

Gardner to Florida Citrus

Harold S. Gardner, vice president of National Transits Inc., New York, has been named advertising manager of the Florida Citrus Commission, Lakeland, effective Nov. 4. Commission General Manager Homer E. Hooks said that Mr. Gardner will be responsible for administering an advertising budget of approximately $4 million and will work under Frank D. Arn, commission director of advertising and merchandising.

Credited with originating the "coffee break" idea while with the Pan American Coffee Bureau, Mr. Gardner also has served in advertising with several large companies as well as advertising agencies. He will fill a vacancy created last May when Paul S. Patterson resigned in a policy dispute with the commission's agency, Benton & Bowles.

Footes Joins Geyer as Chairman; Geyer Heads Executive Committee

Emerson Footes, who resigned the executive vice presidency of McCann-Erickson some months ago and has kept Madison Avenue speculating as to his next move, joined Geyer Adv. Friday as board chairman. The announcement by Geyer President Sam M. Ballard noted that Mr. Footes, a founder and president of Footes, Cone & Belding, successor agency to Lord & Thomas, from Jan. 1, 1943, to mid-1950, "is making a substantial investment in the Geyer agency." He did not specify the amount involved.

Mr. Footes was executive vice president at M-E from 1952 until this year.

With Mr. Footes' assumption of the board chairmanship, B. B. Geyer, board chairman since the agency's establishment in 1911, moves up to chairman of the executive committee.

Originally a Dayton, Ohio, agency, Geyer moved its executive headquarters to New York in 1935. Two years ago, Mr. Geyer relinquished the presidency to Mr. Ballard and sold the agency's stock to some 40 members of the firm. The agency has branches in Detroit and Daytona and maintains 225 employes on the payroll, most in New York. Broadcast users among its clients include American Motors Corp. [ADVERTISERS & AGENCIES, Oct. 14], American Home Products (including Boyle-Midway Div.) and Burnett's Flavoring Div., American Home Foods.

L&N's White Named Bon Ami V.P.

J. Kenneth White, vice president, Lenn & Newell, New York, has been appointed a vice president of Bon Ami Co., New York. He will be in charge of all advertising, marketing and selling operations for the entire product line.
KRON is TV in SF

San Franciscans are sold on KRON-TV

The
SHOCK Movies
Thursday, 10:30 P.M.
SPOTS AVAILABLE

S. F. CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD
FIRST IN HOUSTON!
K-NUZ DOMINATES
NSI—METRO AREA AUDIENCE
(00 Omitted)

K-NUZ ........................................ 114
Net. Sta. "A" ................................. 32
Net. Sta. "B" ................................. 37
Net. Sta. "C" ................................. 58
Net. Sta. "D" ................................. 44
Ind. Sta. "A" ................................. 19
Ind. Sta. "B" ................................. 30
Ind. Sta. "C" ................................. 15

(Nielsen-Houston—June, 1957)

... AND 6 of the TOP 10 5-time-
a-week Shows Belong to K-NUZ!
(July-August Pulse)

STILL THE LOWEST COST
PER THOUSAND
BUY!

H O U S T O N ' S 2 4 H O U R M U S I C A N D N E W S
National Reps.: FORJOE & CO.—
New York • Chicago • Los Angeles •
San Francisco • Philadelphia • Seattle
Southern Reps.: CLARKE BROWN CO.—
Dallas • New Orleans • Atlanta
IN HOUSTON, CALL DAVE MORRIS, Jackson 3-2581

ADVERTISERS & AGENCIES CONTINUED

No Plans to Follow Dodgers, Giants Voiced by 1957 Radio-Tv Sponsors

Shift of the Brooklyn Dodgers and the New York Giants to Los Angeles and San Francisco, respectively, prompted advertising agency executives involved in the teams' broadcast activities in New York to re-evaluate their plans for next season. Indications are that only the American Tobacco Co., with a nation-wide pattern of distribution, may follow the Dodgers west, assuming that a pay-tv setup is not established there.

Although executives of BBDO, the agency for American Tobacco, declined to discuss the subject, one official said the possibility cannot be ruled out that the tobacco company conceivably could be interested in sponsoring Dodger radio-tv broadcasts in Los Angeles. On the other hand, the F&M Schaefer Brewing Co., which shared the sponsorship with American Tobacco, reported it has no interest in Dodger games for next season, since the company's distribution is only in the East. No immediate plans have been made by either company for the spending of the budgets allocated to the games, the spokesman said.

A spokesman for the Jacob Ruppert Brewery, which sponsored the New York Giants radio-tv broadcasts, said no decision has been made as to the use of expenditures formerly allocated to the games. The brewery has largely eastern distribution, ruling out an investment on the West Coast.

A spokesman for Skiatron TV said the company has "an understanding" with the Dodgers to carry their games on pay television in Los Angeles, but stressed that "nothing has been formalized." He indicated an announcement may be made on the subject within the next few weeks. He added that Skiatron TV has a signed contract for toll television with the Giants in San Francisco and the company "hopes" that the system can get underway by the beginning of the 1958 baseball season.

Brownell Heads New C-M Office

William E. Brownell, who has resigned as vice president and copy director of Erwin Wasey, New York, will become vice president and head of the New York office of Campbell-Mithun. The agency, with offices in Minneapolis, Chicago and Los Angeles, will open a New York office Nov. 1. The announcement was made by C-M President Raymond O. Mithun, who said the new office will serve four agency TV shows which originate in New York as well as prospective new business. The agency reportedly now bills around $40 million a year.

Mr. Brownell, once head of the Detroit office of William H. Weintraub agency (now Norman, Craig & Kummel), also headed copy departments at Grant Adv. and Campbell-Ewald.
Our Cities Are Growing Together

The November 1 opening of a new $58,500,000 bridge-tunnel between Norfolk and Hampton, and a merger of the cities of Newport News and Warwick, are current events of significance to marketing men.

The new Newport News created by the merger will be Virginia's largest city in area, third in population.

The new bridge-tunnel completes a five-city circuit: Norfolk - Portsmouth - Warwick - Newport News - Hampton.

Etherwise, the cities of Tidewater Virginia always have been a single urban area—delivered by one dominant station, WTAR-TV. Now the oneness comes down to earth. Our cities are growing together.

Even more significant than the merger and the new underwater link themselves is the area growth that brought them about. Keep your eyes on the Hampton Roads area, one of the fastest growing markets in the nation!

Foremost Communications Medium in Virginia's Greatest Market

WTAR-TV

CHANNEL 3, NORFOLK, VIRGINIA

Business Office and Studio—720 Boush Street, Norfolk, Va.
Telephone: MADison 5-6711
Representative: Edward Petry & Company, Inc.
BANKS SEES MEDIA COMPARISON

- Burnett executive sees major media equivalent standards
- NBC's Beville addresses Audit Bureau of Circulations

The next major step forward in media measurement will be the development of measures of individual advertisement audiences which will be equivalent and comparable for the major media, including radio and tv, the Audit Bureau of Circulations was told at its 43d annual convention in Chicago last week.

The prediction was voiced by Dr. Seymour Banks, media planning and research manager of Leo Burnett Co., at a panel session set by the Advertising Research Foundation Friday. Dr. Banks spoke along with Dr. G. Maxwell Ule, vice president and research director, Kenyon & Eckhardt Inc.; Edwin Green, assistant to the vice president and media director of J. Walter Thompson Co.; Hugh M. Beville Jr., vice president of planning and research for NBC, and A. Edward Miller, assistant to the publisher, Life magazine.

Mr. Beville's appearance marked the first by a non-print-media representative on an ABC convention agenda. The two-day convention, held at the Drake Hotel, opened Thursday under chairmanship of George Dibert, J. Walter Thompson, to be, ABC board chairman. The question of whether ABC should audit unpaid portions of publications' distribution and other matters were discussed.

With development of individual and comparable audiences for all media, "the advertiser will be able to compare the number of people reached by whom like purchases are likely to be made and the number reached by exposure to advertising, whether that money buys four-color bleed pages in a list of magazines, 1,750-line ads in 100 newspapers in the top 50 markets, a 90-second commercial on a tv spectacular or any other variation in choice of space or time units," Dr. Banks asserted.

He recounted the Burnett agency's work on media measurements in terms of a "relative media cost efficiency study" for spring 1957—adjusting media audiences by measures of response to individual advertisements appearing in those media, and relating advertising audiences estimated to cost of space or time units involved.

A table of cost per media advertising impression, (or people exposures), presented by Dr. Banks, updates a previous 1956 study reported last spring by Leonard S. Matthews, Burnett vice president in charge of media. It shows that generally, in a kind of "apples and oranges" comparison, broadcast media deliver an advertising impression at a cost far below that of newspapers, newspaper supplements and magazines [Advertisers & Agencies, April 1].

The new findings:

1. Television one-minute commercial in an average evening half-hour program, $1.30 per impression; minute commercial in an average quarter-hour daytime program, $1.21; minute commercial (60-second daytime spot) $1.56; commercials delivered in 20-second nighttime spots, $2.10.

2. Radio—one-minute commercial for average quarter-hour daytime program, 97 cents.

3. Magazines—(general weeklies) four-color page, $4.84, and black and white page, $5.69; (women's service and home service) four-color, $5.10, and black and white, $5.73.

4. Newspaper supplements—four-color page, $3.73, and black and white page, $5.11.

5. Newspapers—1,000-line. ROP, black and white, $6.88; ROP, black and white page, $10.31, and ROP, four-color page, $8.70.

Broadcast data covered the March-April 1957 period, with sources including A. C. Nielsen for program audiences and cost, American Research Bureau for program audience composition, spot ratings based on spring 1957 ARB reports in 100 markets and costs from Standard Rate & Data Service in 13-week cycles. Print measurements were based on individual media, Daniel Starch & Assoc., Alfred Politz and newspaper reports.

An advertising impression for print was described as one where a person noted or saw an advertisement, and for broadcast media where a person was exposed to one minute of commercial time via programs (using Nielsen average ratings). For spot, it was determined two exposures to spot were equivalent to one exposure via programs (exposures are defined as sufficient attentiveness leading to registration in conscious faculties).

Dr. Banks cited "excellent data" on program audiences and only "fragmentary data on response to individual commercials." He added, "There is a considerable amount of information about set usage while spot announcements are on but, again, we know very little about the actual audience to the announcements." Data for major magazines on publication audience and advertisement response is excellent, he claimed, while issue audience and advertisement readership figures are limited to a relatively small number of newspapers.

Dr. Ule declared, "The pressures of the marketing facts of life make it almost inevitable that the orderly, the logical, the rigorous and fair methods of the scientific method shall have to replace the sloppy, slipshod, non-comparable methods of the past."

Dr. Ule urged development of "comparable measurements of circulation which are relatively interchangeable" among print and broadcast media. "We must measure total reach or coverage first, on a comparable basis — this is simply making certain that we take a full comparable count of the number of households which are reached with the particular issue or broadcast before delving into qualitative differences and other known factors."

Dr. Ule also noted "important progress" in some areas in appraising the "qualitative differences" of these impressions in terms of ability to implant a product message.

WINS A.B.C. AWARD

"Grand Award" for an advertising campaign promoting the significance of Audit Bureau of Circulations during 1957 was presented to Broadcasting Oct. 17 at the ABC's 43d annual convention in Chicago. This top award was given for the best campaign among the four ABC divisions—daily newspapers, weeklies, business publications and magazines.

In addition, BROADCASTING received one of two awards in the business publication field for an individual advertisement. Broadcasting became an ABC member Oct. 15, 1956, the only publication in the radio-tv field carrying the ABC symbol.

ACTIVITY

HOW PEOPLE SPEND THEIR TIME

THERE WERE 123,417,000 people in the U. S. over 12 years of age during the week Oct. 6-Oct. 12. This is how they spent their time:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Time Spent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Watching Television</td>
<td>69.1% (85,281,000) spent 1,850.6 million hours</td>
</tr>
<tr>
<td>Listening to Radio</td>
<td>54.1% (66,769,000) spent 981.9 million hours</td>
</tr>
<tr>
<td>Reading Newspapers</td>
<td>82.3% (101,572,000) spent 43.8 million hours</td>
</tr>
<tr>
<td>Reading Magazines</td>
<td>30.4% (37,519,000) spent 168.1 million hours</td>
</tr>
<tr>
<td>Watching Movies on TV</td>
<td>25.4% (31,348,000) spent 384.0 million hours</td>
</tr>
<tr>
<td>Attending Movies</td>
<td>27.5% (33,978,000) spent 142.1 million hours</td>
</tr>
</tbody>
</table>

These totals, compiled by Sindlinger & Co., Ridley Park, Pa., and published exclusively by Broadcasting 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 the weekly figures are drawn, furnishes comprehensive breakdowns of these and numerous other categories, and shows the duplicated and unduplicated audiences 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 2-5 days of the interviewing week.
Which Sandy Jackson
do you want in Omaha?

The one whose share of audience hits only 43.6%?

Or the one who hits a high of 46.8%?

They're both the same guy—only one's early (11 a.m. to noon) when with a high 3/4 hour of 43.6% he outrates everything within hearing.

The other's later (2:00 to 4:00 p.m.) with a 46.8% high.

Early Sandy and late Sandy are two of the personable people who have kept KOWH on top in Omaha for 72 consecutive months.

Now only the ownership is changed—Everything else is status quo—

8 a.m. to 6 p.m. Monday through Saturday average share of audience:
A first place 35.0%, (August-September Hooper). Pulse and Trendex make it unanimous.

Which Sandy Jackson to buy is a much harder problem than which Omaha radio station. Call KOWH manager Virgil Sharpe or Adam Young.
Seven-Up Drive Shows Trend From Spot to Network Radio-TV

Plans for a concerted "Seven-Up Airlift" promotion in network radio and tv on behalf of Seven-Up Co. have been set by its agency, J. Walter Thompson Co., accenting a continued trend away from spot broadcasting since last spring.

The November-December campaign for its soft drinks includes participations on CBS Radio's Amos 'n' Andy; NBC Radio's Pepper Yeager's Family, Bandstand, One Man's Family and My True Story; NBC-TV's Wagon Train and Tonight, and ABC-TV's Sugarfoot and American Bandstand. These buys supplement its alternate week sponsorship of Walt Disney's Zorro on ABC-TV, with American Bandstand as the largest single purchase (twelve 15-minute segments).

The multi-network spread, starting in mid-November, represents a $300,000 expenditure. Until this past spring, when Seven-Up dropped its syndicated Soldiers of Fortune on many of its 140 stations and picked up Zorro for the fall, a sizable part of its television budget ($1.2 million out of $1.5 million in 1956) was in spot tv. Filmed Soldiers of Fortune at one time represented an estimated $2 million total expenditures.

Rochester Ad Agency Formed

Gibson Adv., Rochester, N. Y., agency, has been formed by Lloyd B. and Lois Gibson. The firm will handle general retail and consumer accounts, specializing in production of radio and tv programs, commercials and films. Mr. Gibson has been commercial manager of WBBF Rochester and later was on the advertising sales staffs of WHAM and WROC-TV there. Mrs. Gibson has been with Wilkinson Adv., Rochester.

BAR Reports Beer TV Copy Trends

Nine of the nation's 50 top breweries stress flavor and taste in their television commercials, eight say their beer is "lighter, brighter, sparkling," and seven claim their brew is "slowly aged," according to Broadcast Advertisers Reports, New York in its "Commercial Copy Guide" service. The guide reports trends in spot television copy and is published quarterly. The current report analyzes beer copy in 20 cities.
AP news... surging with profit power

The tide waits for no man... neither does the news. And, because people want to know, they listen regularly to news broadcasts. Especially when news has the power of the AP name, the thoroughness and timeliness of AP coverage. Everywhere... AP spells Added Prestige, Added Profits for radio and television stations.

THE ASSOCIATED PRESS
50 ROCKEFELLER PLAZA
NEW YORK 20, N.Y.
Roslow Sees No Payoff On Pay Tv Anytime Soon

The economic feasibility of pay television in the immediate future was questioned seriously by Dr. Sydney Roslow, director of The Pulse Inc., New York, in a talk Friday before the Third District Conference of the Advertising Federation of America in Norfolk, Va., although the researcher acknowledged the system eventually will be able to provide "a logical service."

Dr. Roslow based his conclusions on a series of studies The Pulse has undertaken on toll tv in New York, Los Angeles and San Francisco. He predicted that before pay tv becomes practicable, "more people will go broke trying to get off the ground than will ever make a mint out of it." Dr. Roslow also prophesied that toll tv, starting as a system without commercials, will develop into one that will make use of spot announcements.

He advised the conference of the findings of the latest Pulse study in San Francisco and Los Angeles, completed early in September. In these cities, respondents were asked about their attitudes toward major league baseball games on toll tv. Dr. Roslow reported that about 13% of the viewers in each market indicated they would be willing to pay to watch the games (105,700 San Francisco tv homes and 243,200 Los Angeles tv homes).

In a breakdown of their attitudes, The study revealed that most of the viewers would pay only once a week; a majority twice a week, and a diminishing number as the frequency of games is increased. The study also showed that whereas almost every home would be willing to pay 25 cents per game and a majority would pay 50 cents per game, very few would pay 75 cents or $1 per game.

"The crucial factor uncovered by the West Coast study," Dr. Roslow said, "is the number of games the viewer would pay to see in the comfort of his home. The sharp drop-off after the first game is indicative of an awareness that pay tv may be more comfortable but that it also will cost more money. If and when pay tv becomes a reality, this is a factor the promoters of the new medium will have to overcome."

Dr. Roslow hazarded "an educated guess" to say that neither the Dodgers in Los Angeles nor the Giants in San Francisco will have pay tv for next season. He hedged slightly to say that if conventional radio-tv sponsorship of the games does not materialize, pay tv may result initially for the away contests and then extend to the home games if the clubs become pennant contenders.

Dr. Roslow also summarized for the conference a special Pulse study conducted in New York last summer asking New Yorkers' attitudes on pay tv toward first-run movies and major league baseball games. The study indicated, Dr. Roslow said, that more than 1.25 million tv homes would pay to watch the motion picture running at the Radio City Music Hall. Dr. Roslow conceded this figure boiled down to "a lot of people," but added that other questions elicited the information that for about 80% of the tv homes, 25 cents to 50 cents was reported as an equitable price for a movie on pay tv. Dr. Roslow questioned whether the gross from pay tv, based on this information, would make the showing of first-run top-quality films feasible on a week-in, week-out basis. He added that the findings for New Yorkers' attitudes toward paying for major league baseball games are similar to those for first-run motion pictures.

He voiced the belief that despite his reservations about toll tv within the next several years, the system eventually will become operable. He believes costs will become increasingly higher to the consumer because of increasingly higher costs for entertainment productions. He predicted that ultimately pay tv will develop to the point where "someone will get the bright idea of selling spots."

The Next 10 Days
Of Network Color Shows
(All Times EDT)

CBS-TV
Oct. 22, 29 (9:30-10 p.m.) Red Skelton Show, S. C. Johnson & Son, through Foote, Cone & Belding and Pet Milk through Gardner Adv.

NBC-TV
Oct. 21-25, 28-30 (1:30-2:30 p.m.) Howard Miller Show, participating sponsors.

Oct. 21-25, 28-30 (3-4 p.m.) Matinee Theatre, participating sponsors.

Oct. 21, 28 (7:30-8 p.m.) The Price Is Right, RCA Victor through Kenyon & Eckhardt and Speidel through Norman, Craig & Kummel.

Oct. 22 (8-9 p.m.) George Gobel Show, RCA-Whirlpool through Kenyon & Eckhardt and Liggett & Myers through McCann-Erickson.

Oct. 23, 30 (9-10 p.m.) Kraft Television Theatre, Kraft Foods Co. through J. Walter Thompson Co.

Oct. 24 (7:30-8 p.m.) Tic Tac Dough, RCA-Victor through Kenyon & Eckhardt and Warner Lambert through Lennen & Newell.

Oct. 24 (10-10:30 p.m.), Lux Show starring Rosemary Clooney, Lever Bros. through J. Walter Thompson Co.

Oct. 25 (9-10 p.m.) The Strange Case of the Cosmic Rays, Bell Telephone through N. W. Ayer & Son.

Oct. 26 (8-9 p.m.) Perry Como Show, participating sponsors.

Oct. 26 (10:30-11 p.m.) Your Hit Parade, Toni through North Adv. and American Tobacco through BBDO.

Oct. 27 (6:30-7 p.m.) My Friend Flicka, sustaining.

Oct. 27 (8-9 p.m.) Steve Allen Show, participating sponsors.

Oct. 27 (9-10 p.m.) Dinah Shore Chevy Show, Chevrolet through Campbell-Ewald.

Oct. 29 (8-9 p.m.) Eddie Fisher Show, RCA-Whirlpool through Kenyon & Eckhardt and Liggett & Myers through McCann-Erickson.

PAT BOONE chats between rehearsals for The Pat Boone Chevy Showroom (ABC-TV, Thurs., 9 p.m.) with officials from his sponsor, Chevrolet Motor Div., and agency, Campbell-Ewald Co. At the studio are (l to r) Phillip L. McHugh, vice president for tv, C-E; William G. Power, advertising manager, Chevy; Mr. Boone, Mrs. Power, and Colin Campbell, executive vice president, C-E.
It's an established fact that KSLA-TV has dominated every single TV audience survey made in Shreveport. And the city, of course, is the meat of the market.

But in Louisiana, it's customary to throw in something extra when purchases are made. Our French friends call it "lagniappe." Well, we now have proof of just how much lagniappe you get when you buy KSLA-TV.

A recent mail pull which brought in 11,586 cards and letters from every parish and county in our 0.1 MV/M contour proved beyond a doubt not only the strength of our signal but the power of our programming throughout the entire Ark-La-Tex area. Pour le "poop" on this lagniappe see your Raymer Man.

KSLA-TV

channel 12 BASIC CBS

in Shreveport, Louisiana

PAUL H. RAYMER CO., INC.
- National Representatives

Ben Beckham, Jr., General Manager
Winston B. Linam, Station Manager
Deane R. Flett, Sales Manager

October 21, 1957 • Page 75
**TRENDEX**

**TOP TEN NETWORK PROGRAMS**

Tv Report for Oct. 1-7

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Gunsmoke</td>
<td>16.274</td>
</tr>
<tr>
<td>2</td>
<td>Ed Sullivan Show</td>
<td>15.450</td>
</tr>
<tr>
<td>3</td>
<td>Perry Como Show</td>
<td>14.611</td>
</tr>
<tr>
<td>4</td>
<td>I've Got A Secret</td>
<td>13.967</td>
</tr>
<tr>
<td>5</td>
<td>$6,040 Question</td>
<td>13.761</td>
</tr>
<tr>
<td>6</td>
<td>Playhouse 90</td>
<td>13.678</td>
</tr>
<tr>
<td>7</td>
<td>G. E. E. Theater</td>
<td>13.349</td>
</tr>
<tr>
<td>8</td>
<td>Climax</td>
<td>13.266</td>
</tr>
<tr>
<td>9</td>
<td>Disneyland</td>
<td>12.442</td>
</tr>
<tr>
<td>10</td>
<td>Twenty-One</td>
<td>12.072</td>
</tr>
</tbody>
</table>

Per Cent of Homes *

<table>
<thead>
<tr>
<th>Program</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gunsmoke</td>
<td>40.9</td>
</tr>
<tr>
<td>Ed Sullivan Show</td>
<td>38.3</td>
</tr>
<tr>
<td>Perry Como Show</td>
<td>36.1</td>
</tr>
<tr>
<td>I've Got A Secret</td>
<td>34.8</td>
</tr>
<tr>
<td>Playhouse 90</td>
<td>34.5</td>
</tr>
<tr>
<td>$6,040 Question</td>
<td>34.2</td>
</tr>
<tr>
<td>G. E. Theater</td>
<td>33.3</td>
</tr>
<tr>
<td>Climax</td>
<td>35.2</td>
</tr>
<tr>
<td>Disneyland</td>
<td>31.4</td>
</tr>
<tr>
<td>Cheyenne</td>
<td>30.8</td>
</tr>
</tbody>
</table>

**AVERAGE AUDIENCE**

<table>
<thead>
<tr>
<th>Program</th>
<th>Number of Homes (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gunsmoke</td>
<td>15,285</td>
</tr>
<tr>
<td>Ed Sullivan Show</td>
<td>12,690</td>
</tr>
<tr>
<td>I've Got A Secret</td>
<td>12,566</td>
</tr>
<tr>
<td>$6,040 Question</td>
<td>12,401</td>
</tr>
<tr>
<td>G. E. Theater</td>
<td>12,236</td>
</tr>
<tr>
<td>Twenty-One</td>
<td>11,042</td>
</tr>
<tr>
<td>Wyatt Earp</td>
<td>10,836</td>
</tr>
<tr>
<td>Climax</td>
<td>10,836</td>
</tr>
<tr>
<td>Perry Como Show</td>
<td>10,712</td>
</tr>
<tr>
<td>Alfred Hitchcock Presents</td>
<td>10,506</td>
</tr>
</tbody>
</table>

**ARBITRARY RATING BROADCASTING**

Tv Report for Sept. 7-13

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Gunsmoke</td>
<td>41.1</td>
</tr>
<tr>
<td>2</td>
<td>Perry Como</td>
<td>40.3</td>
</tr>
<tr>
<td>3</td>
<td>I've Got A Secret</td>
<td>35.9</td>
</tr>
<tr>
<td>4</td>
<td>What's My Line</td>
<td>34.8</td>
</tr>
<tr>
<td>5</td>
<td>Disneyland</td>
<td>33.6</td>
</tr>
<tr>
<td>6</td>
<td>$6,040 Question</td>
<td>33.3</td>
</tr>
<tr>
<td>7</td>
<td>Studio One</td>
<td>33.3</td>
</tr>
<tr>
<td>8</td>
<td>G. E. Theater</td>
<td>32.4</td>
</tr>
<tr>
<td>9</td>
<td>Twenty-One</td>
<td>31.8</td>
</tr>
<tr>
<td>10</td>
<td>Lawrence Welk</td>
<td>30.7</td>
</tr>
</tbody>
</table>

Special Attractions

<table>
<thead>
<tr>
<th>Miss America Pageant</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>42.6</td>
</tr>
</tbody>
</table>

Copyright Trendex

---

**BACKGROUND: The following programs, in alphabetical order, appear in this week's Broadcasting TV ratings roundup. Information is in following order: program name, network, number of stations, sponsor, agency, day and time.


Copyright American Research Bureau Inc.

** Expansion of Negro Market Traced in Two-Part RAB Study**

The growing significance of the Negro market to advertising generally and radio specifically is detailed in a study issued last week by Radio Advertising Bureau which should leave little doubt in the advertiser's mind that the Negro pocketbook is a force to be reckoned with.

Titled "Radio and The Negro Market," the RAB study is assembled in two parts. The first, by utilizing all available business statistics, points to the Negro market as "the most economically significant and fastest growing in the nation." It notes that the 17.3 million Negro consumers "can make or break the sales programs of even the largest advertisers; that (they) can influence the national sales picture of virtually any product; that the patronage of large numbers of Negro consumers in many of America's largest cities is essential to the obtaining of sales dominance in these markets.

Section one goes on to trace the growth of Negro population and income; the shift of population from rural to urban areas (a reverse trend to the current white population's behavior in suburban and rural resettlement); employment habits and changes and the growth of the Negro "middle class" in viewpoints, living habits and buying habits.

RAB follows this up with a Pulse Inc. researched report documenting the dependence of the Negro on radio as a source of news, information and entertainment and detailing the growth among Negro radio families. The study then breaks this data down by listening habits, preferences and by geographical areas.

**Durstine, BDA Set Agreement To Cover Southern California**

Roy S. Durstine Inc. and Burke Dowling Adams Inc., both New York, today (Monday) are announcing a reciprocal working agreement whereby the two advertising agencies will jointly serve the Southern California market. The agreement, detailed by Presidents Roy S. Durstine and B. D. Adams, both agencies will retain their separate corporate identities, "and the arrangement does not affect the other offices of either agency."

The arrangement (1) gives BDA a Los Angeles office at Roy S. Durstine's present location, 3440 Wilshire Blvd., and thus provides that agency with an operations outlet with which to service the Studebaker-Packard and Scandinavian Airlines System accounts; (2) gives Durstine's Los Angeles office Vice President and Manager William D. Sloan the added title of vice president and western district agency manager for BDA; (3) calls for an increase in personnel.

Durstine has been on the West Coast since 1948. It also maintains offices in San Francisco and services such accounts as White Rock beverages (West Coast), Dietonic Products Co., the L. A. Ambassadors Hotel and MacMillan Petroleum Corp. Its S.A. office, headquartered in Atlanta, now operates principally out of New York, Atlanta. South Bend, Upper Montclair, N. J., and Panama.

**Page 76 • October 21, 1957**

**BROADCASTING**
Over, above---and beyond

One-third of Central California — east of the San Joaquin Valley — contains the nation's most rugged and beautiful mountains.

Here live thousands of families . . . cattlemen, lumbermen, turkey growers, ranchers . . . all with a better than average income. Most of them have wanted television for years.

Now, the powerful KFRE-TV signal carries over, above and beyond the mountains to bring them the only television service they can get.

Only KFRE-TV covers both the rich San Joaquin Valley . . . and the prosperous families in the other third of Central California. It's your most productive television buy.

KFRE-TV 12
FRESNO

Paul R. Bartlett, President  Ed Freck, Manager  Bob Klein, Sales Manager

October 21, 1957 • Page 77
BUSINESS BRIEFLY

UA TURNS ON RADIO • United Artists Corp., which this week releases Richard Widmark production of “Time Limit” (Heath Productions Inc.) has allocated roughly $25,000 to saturation radio spot campaign which it is placing direct in approximately 45 markets, using average of two stations per city. Drive kicks off Oct. 24, runs through Nov. 7. Campaign does not include additional spot buys expected to be made on local level by individual theatre owners and managers. Spot drive, conducted out of UA’s exploitation department, is understood to be bigger than that placed last summer for UA’s “super-spectacular,” Stanley Kramer’s “The Pride and the Passion.”

CHRISTMAS SPLURGE • Bon Ami Co., N. Y., has put its Glass Gloss glass and silver cleaner into a Christmas stencil and decorating kit and will promote product in 50 markets throughout country with intensive spot TV campaign, beginning last week in November for three weeks. Christmas promotion marks Bon Ami’s first national campaign for Glass Gloss. Erwin Wasey, Ruthrauff & Ryan, N. Y., is agency.


BACK FOR MORE • Bristol-Myers Co. (Bufferin), N. Y., Oct. 6 renewed sponsorship of Jimmy Wakely Show (Sun. 7-05-7:30 p.m.) on 21-station CBS Radio Pacific Network for 13 weeks. Agency: Young & Rubicam, N. Y.

Crosby Not Set For Shulton
Although Matter Is Discussed

Reports that Bing Crosby is about to be signed by Shulton Inc. for TV were described as “slightly premature” Thursday by the toiletries house. However, Shulton officials did not deny that they and their two agencies—The Wesley Assoc. and Foote, Cone & Belding—were discussing with CBS-TV the possibilities of procuring Mr. Crosby’s services for a special pre-Christmas spectacular on that network.

Mr. Crosby, while a regular CBS Radio personality and star of one of the frequent weekend Ford [Motor Co.] Roadshows on CBS Radio, to date has not starred on any continuous TV series. Instead he has limited himself to infrequent guest appearances on such CBS-TV programs as the old Ford Star Jubilee, The Ed Sullivan Show and his recent appearance for Edsel. He has been opposed to appearing live, but industry observers felt last week that after the “enthusiastic” reaction to his first full TV show (for Edsel), Mr. Crosby “might change his mind.”

For Shulton, pre-Christmas spectaculars are nothing new. Last yuletide it sponsored Victor Borge for one of his “one-man shows” as a last-minute stimulant to Christmas sales [ADVERTISERS & AGENCIES, July 8]. Shulton also feels that a one-shot appearance by Mr. Crosby would bolster its every-other-week use of network television via The Eve Arden Show, also on CBS-TV (Tues., 8:30-9 p.m.). Meanwhile, Wesley Assoc., for the Old Spice and women’s lines is in the middle of lining up a multi-station spot radio buy in 48 markets for four weeks duration beginning Dec. 1.

FDA Warns It Will Crack Down
On Misleading Flu Cure Claims

Advertisers who incorporate claims of Asian flu protection into their copy have been warned that the government will do all it can to stop misleading claims.

Commissioner George P. Larrick of the Food and Drug Administration sounded the
FOR THE third STRAIGHT PULSE PERIOD*

WPEN

IS FIRST!

IN PHILADELPHIA

* MARCH-APRIL, MAY-JUNE, JULY-AUG., '57

REPRESENTED NATIONALLY BY GILL PERNA, INC. New York, Chicago, Los Angeles, San Francisco, Boston
Neilson proves that KVOO dominates the Tulsa market, with 52.98% circulation. Here's your wide-open door to billion-dollar Eastern Oklahoma...plus bonus coverage in Kansas, Missouri and Arkansas counties! Reach 'em all, on KVOO!

"Snowflake" Kits Being Sent
Local Stations by U. S. Steel

Although U. S. Steel Corp. dropped local radio in favor of network radio (in addition to "powerhouse" independents) for its 1956-57 "Snowflake" promotion, the giant steel firm still thinks highly of local stations.

Last week, BBDO, U. S. Steel's agency, began mailing special "Snowflake" Radio Kits to over 1,500 stations to "enable them to make money." Last winter, 1,588 stations requested a similar kit (containing announcements, suggestions and a transcription bearing the U. S. Steel musical theme). Of these, 210 later reported having sold 19,326 spots and 639 programs to tie-in advertisers, principally local hardware and appliance stores as well as utilities. Many more stations reportedly effected tie-in sales but BBDO officials last week said these stations did not submit detailed reports.

"Snowflake" is geared to move "hard goods" such as refrigerators, stoves, appliances. One out of every three tons of steel purchased by the appliance industry is manufactured by U. S. Steel, the firm says. Station may order the kits by writing to Robert C. Myers, director of market development, U. S. Steel Corp., 525 William Penn Pl., Pittsburgh 30.

A&A SHORTS


Shaller-Rubin Co., N. Y., has announced expansion to occupancy of three floors at 312 Fifth Ave.

Marly Weiser Co., Beverly Hills, Calif., moves to new and larger quarters at 259 S. Beverly Dr.

Zam Assoc., new agency at 130 W. 42nd St., N. Y., has changed its name to Zam & Kirshner Inc.

AGENCY APPOINTMENTS


Hamilton Beach Co., (division of Scovill Mfg. Co.—food mixers, vacuum cleaners, etc.), Racine, Wis., appoints Campbell-Mithun Inc., Chicago, to handle its account (estimated to be $500,000), effective Jan. 1, 1958.
when it's a question of
BUDGET

WVNJ will deliver 1000 families for just 31c.
That's by far the most economical buy you can make in this market.

You'll get blanket coverage, too, because WVNJ delivers almost twice the listeners of the next two radio stations broadcasting from New Jersey.

*Source—Hooperatings Jan.-Feb.—New Jersey.

Chances are it will be even less than 31c as time goes by because WVNJ is attracting more listeners than any other radio station in the area. It's no secret how we do it. Superb new programming (we play just Great Albums of Music from sign on to sign off) plus the heaviest consumer advertising schedule of any independent radio station in America.

When it's a question of budget—you're money buys the most on WVNJ.

WVNJ Newark, New Jersey
RADIO STATION OF The Newark News
GOVERNMENT

FCC ANNOUNCES SPECIFICATIONS FOR NATIONAL TESTS OF TOLL TV

- Only outlets in cities of 4 Grade A signals may apply
- Uhfs, uhfs eligible for 3-year tests, using any method

Specifications for a national toll tv test were made public by the FCC last week—almost a month after it had formally announced that it had instructed its staff to draw up an order proposing the acceptance of applications for a test period of subscription tv [L. October 28, Sept. 23].

Simply put, the Commission said it would accept applications from tv stations for a three-year test of pay tv.

But, it added, the tests will not be permitted in any community which does not receive at least four Grade A signals. A Grade A signal is one which is at least 58 dbu for chs. 2-5, 71 dbu for chs. 7-13, and 74 dbu for chs. 14-83.

It also stated that any station—vhf or uhf—can participate in the tests; and that any station can use any method of toll tv—in fact can use several methods if it so desires.

The only out-and-out prohibition is that no method of scrambling or decoding the tv signal will be approved if it interferes with other radio services or degrades the technical quality of the tv signal.

And, the Commission said that each qualified method will be permitted to be used in no more than three eligible markets.

It also warned that the regular requirements for tv station operation (licensee's responsibility to broadcast in the public interest, minimum hours, equal opportunity for political candidates, etc.) will still be maintained.

The order issued last week is entitled "First Report." It stems from the 1955 petition by Zenith Radio Corp., Chicago radio-tv manufacturer, that the FCC authorize subscription tv for commercial operation.

Included in the report is a list of information to be furnished by applicants in applying for permission to broadcast pay tv (see separate story, next page).

Emphasized in the report was the decision of the Commission not to authorize pay tv operations until March 1, 1958. This is, the Commission stressed, so Congress can consider the question and legislate its desire. There are bills in Congress to prohibit pay tv on broadcast frequencies. Rep. Oren Harris (D-Ark.), chairman of the House Commerce Committee, has announced that hearings will be held in January as soon as Congress resumes.


Gist of Comr. Bartley's dissent was that the Commission should establish a general policy on pay tv before considering even test authority. He maintained that pay tv proponents should be forced to justify the public interest in an evidentiary hearing before the full Commission.

The report traced the history of the present proceeding, the proposals made by each of the principal pay tv enthusiasts—Zenith, Skiatron and International Telemeter Corp., plus the more recent TeleGlobe and BitTran—questions of law, public interest considerations.

It was decided to authorize tests, the Commission said, because this is the only way that meaningful information can be secured on a host of questions.

In any event, the Commission stated unequivocally, there will be an evidentiary hearing following the three-year experimental period and before commercial pay tv is authorized completely.

Some of the details which should become known following this test, the Commission said, are: (1) public reaction, (2) extent of audience diversion from free television, (3) operation of different methods, (4) technical performance, (5) methods employed, (6) other stations available during the test, (7) role of station licensees, (8) potential monopoly.

Permission to conduct tests might, the Commission said, be an aid to uhf. This was explained this way: Many markets now only receive three good Grade A signals. If pay tv is the bonanza its proponents claim, the idle channels which are mainly uhf might be snapped up in order to put the community into the eligible class.

In discussing non-exclusivity, the Commission stressed that applicants will be required to file with the applications "a contract between the applicant and any local subscription television franchise holder or any other person participating in the local trial application, in which it is provided that the franchise holder or such other contracting party as may be appropriate in the circumstances, will, upon request of the licensee of any television station serving the local area, participate with such other station licensees or licensees in local subscription television operations under the same terms and conditions are set out in the contract with the applicant station."

This section also provides, it was stated, that no contract between a station and a franchise or other pay tv entrepreneur may prohibit the station from using any other type of pay tv system.

And, the Commission continued, these contracts must include a provision expressly providing that the station licensee may reject any program he considers unsuitable.

Also the Commission said the station licensee must not only be a party to determining the charges to be made to the public for the fee-tv service but must have the right of "ultimate decision" in such matters.

Stations granted the right to broadcast pay tv, the Commission warned, will still be responsible for maintaining the minimum number of hours of free programs (28 hours per week, and at least two hours daily).

The Commission stressed that the licensees must be ready to file reports on their activities, and that any contracts between the station operator and other parties must provide for a full disclosure on such matters as charges, collections, method of disseminating coding information to subscribers for all other questions which the Commission might ask.

The Commission commented: "In making our decision we are, at this stage, unsaid by any meaningful demonstration of the service in operation. Nor are there available to the Commission precis blueprints of the manner in which the operation would be conducted. The proponents indicate that it is impossible at this point to focus the basic proposals already submitted until an announcement is made of the conditions under which subscription television operations would be permissible, thereby affording interested segments of the industry an opportunity to formulate specific plans, and negotiate detailed business arrangements and contracts which would govern the conduct of the operation. What is more, the need to adapt initial methods if the light of experience as it is progressively gained, is said to justify, and in fact necessary, flexibility in the initial operations. This is in circumstances that often the fixed guideposts either in past experience or in crystallized future plans, the Commission is called upon to rule on petitions to permit a service about which proponents and opponents have urged the most widely divergent views, in a debate which has necessarily been conducted more on the ground of potential implications of the service than on the basis of demonstrable facts."

"Proponents, claiming large benefits to the public from the introduction of a broad new financial base and added programming resources into television broadcasting, urge the immediate, definitive authorization of

ELIGIBLE CITIES

There are at least 20 cities where toll tv tests can be commenced under the Commission's limitation that demonstration communities must receive at least four Grade A tv signals. Here is the list as culled by the Commission: Chicago, Dallas-Fort Worth, Denver, Fresno-Tulare, Harrisburg-Lancaster-Lebanon, Reading-York, Hartford-New Britain-New Haven-Waterbury-Springfield, Los Angeles, Miami, Fort Lauderdale, Milwaukee, Minneapolis-St. Paul, New York, Philadelphias-Camden-Wilmington, Phoenix-Mesa, Portland-Vancouver, St. Louis, San Antonio, San Francisco-Oakland, Seattle-Tacoma, Washington (D. C.), Wilkes-Barre-Scranton.
subscription broadcasting by television stations, with a minimum of restricting conditions. Opponents, raising the spectre of a gravely impaired free television service, insist that the only proper course for the Commission is to forbid the service or to refer the question to Congress.

"We believe the proper course for the Commission does not lie at either extreme. Having concluded that the Commission has jurisdiction in the matter, we can find little justification for either carte blanche authorization of the use of broadcast frequencies for an untried service of this kind or, on the other hand, for refusal by the Commission to afford a suitable opportunity for subscription television to demonstrate its capacity to render a useful service; for the public to appraise its desirability and register its reaction—favorable or otherwise—to what that service may have to offer; and for the Commission to determine what legislative recommendations it may be desirable to submit to Congress concerning the appropriate methods of regulating the service, in the event a trial indicates it should be permitted on a continuing basis.

"We are taking action at this time because this Commission is responsible, under both the Communications Act and the Administrative Procedure Act, for acting on the proposals before us, and in our opinion further delay in reaching our decision would not be consistent with our duties.

"Our review of the record and a painstaking study of the numerous issues it presents have led us to the conclusion that our responsibilities can best be discharged by opening the way to the consideration of applications by television station licensees for authorization to conduct subscription television operations within the limitations laid down herein. Our decision in each case will be governed by whether the specific operation proposed meets the stated requirements and in our judgment would serve the objectives set out in this Report."

The Commission concluded: "In our belief, trial subscription television operations conducted within the framework of the foregoing conditions and requirements would afford much needed opportunity:

"(a) to enable the public to register its own judgment with respect to the subscription television service offered.

"(b) to obtain data and information which would assist the Commission to determine the probable competitive impact of a subscription television service upon the free system. The present record affords an inadequate basis for sound judgment as to whether the systems as presently proposed would provide stimulating competition with the present system which would be beneficial to the public, or whether subscription television could potentially impair the operation of the present system to such a degree that it could not continue to provide service of the present or foreseeable quantity or quality of free programming, and would oblige the public to pay eventually for the reception of numerous programs of the kind it now receives free of direct charge.

"(c) to obtain information, based on operating experience, concerning the possible need to standardize equipment and methods used in the technical operation of a subscription television service.

"(d) to determine, on the basis of experience, whether and the extent to which any aspects of a subscription television would call for the imposition of additional controls, whether such controls require the adoption of amendments to the Communications Act, and if so, what recommendations should be made to Congress."

**Detailed Requirements Listed for Applicants**

**It's a pretty detailed and comprehensive documentation applicants for toll tv operation must submit to the FCC. Here are the FCC's own words on what it expects from subscription tv applicants for test operation authority:**

**Information to be Submitted by Applicants**

Applications for authorizations to conduct subscription television operations must contain the following information and be accompanied by executed contracts between the applicant and the persons designated below covering the matters indicated. Applications and documents submitted therewith must be filed in an original and fourteen copies.

A. Complete, detailed description of the design and method of operation of any encoding and decoding or other equipment to be used in the proposed subscription television operation. If requested by the Commission, applicants must furnish to the Commission's laboratory at Laurel, Maryland, models of all decoding and other portable equipment to be used in the operation, and must make available for inspection by Commission representatives any non-portable equipment such as encoders proposed to be used. At the Commission's discretion, action may be withheld on applications until the Commission has had an opportunity to inspect models of the equipment proposed to be used and 'observe the operation of such equipment.

B. Complete, detailed statement describing in all particulars the manner in which the proposed operation will be conducted, including:

1. The methods for disseminating any decoding information needed by subscribers, and for billing and collecting charges, including installation charges, monthly charges, charges per program or any other charges payable by subscribers.

2. A complete statement of the terms and conditions under which contracts...
will be entered into with subscribers; also, a statement as to whether the proposed subscription television service will be made available to all persons applying for it, and if not, a statement of the basis upon which such subscribers will be selected.

(3) The approximate number of subscribers it is intended to serve during the proposed operation.

(4) Available information concerning the contemplated range of minimum and maximum charges to subscribers for the various types of subscription television programs it is proposed to offer to the public.

(5) Answers to questions in Table I, Section II and Question No. 4 in Section III of FCC Form No. 301, with respect to any person or persons who would perform, supervise, participate in or control the performance of any of the following functions:

(a) Provision of encoders and any other equipment required for the transmission of subscription television programs other than equipment used by the television station for its regular operation.

(b) Provision of decoding or other equipment, the need for the intelligent reception of subscription television programs by the subscriber.

(c) Determination of the charges, terms and conditions of service to subscribers and of payments to the television station for its participation in the proposed subscription television operation.

(d) Selection and procurement of subscription television programs for local transmission.

(e) Dissemination of decoding information to subscribers, billing, and other related functions.

(6) Detailed information concerning commitments obtained and negotiations underway for the provision of subscription programs to be offered to subscribers during the proposed subscription television operations.

(7) Statement of intention with respect to the transmission of commercial announcements during subscription television programs. (The Commission understands from proposals before it in this proceeding that the proponents do not contemplate the inclusion of commercial announcements in subscription television programs.)

C. Applications must be accompanied by copies of executed operating agreements between the applicant licensee and any persons (local community franchise holder for the subscription television system to be employed, holder of patents on equipment to be used, patent licensees or any other person) who would perform, supervise, participate in or control the performance of any of the functions enumerated under B(5).

above. Such agreements must:

(1) State, in full detail, all the undertakings and understandings between the applicant and such other persons which will govern the conduct of all aspects of the proposed subscription television operation.

(2) Contain the provisions required by paragraphs 74, 75, 77, 78, 79, 86 and 87 hereof [non-exclusivity, licensee responsibility, uniform charges, reports], and provide that participation in the operation by the station licensee is conditional on compliance therewith by the other contracting party or parties.

(3) Provide that no amendments hereunto shall take effect until they have been filed with the Federal Communications Commission.

D. If the performance of any of the functions listed under B(5), above, by the person with whom applicant enters into an operating agreement, is the subject of any contract, agreement or understanding between such person and third persons, applications filed hereunder must be accompanied by copies of such contracts, agreements or understandings.

Appeals Court Faces Heavy Radio-Tv Docket

Does the FCC have the right to permit temporary operation on a tv channel while a battle is being fought among competitive applicants for that frequency?

Does an electronic manufacturer—who makes radio and tv sets—have the right to protest the license renewal of radio-tv stations in its community owned by a rival manufacturer?

Is the FCC legally correct in promulgating its judgment that it does not have the power to consider the economic impact of a new station on an existing station?

Will the FCC's tv grants stick in Miami, Indianapolis, Boston and other cities?

Can the FCC rightfully take away vhf channels from stations in Evansville, Peoria, Springfield, Ill., and other cities?

These among other questions very likely will be answered this court year. They are among the more than 35 radio-tv cases pending decision in the U. S. Court of Appeals for the District of Columbia. There are two cases in two cities. The Washington, D. C., fall term began three weeks ago.

Pending judicial determination are two appeals against the Commission's authority permitting uhf stations to operate on newly-assigned vhf channels pending the outcome of comparative hearings for the vhf channels.

One is in St. Louis, where the former ch. 36 KTV (TV) is now operating on ch. 2—moved to St. Louis from Springfield, Ill. The other is in Albany, N. Y., where ch. 41 WCDA (TV) has been given permission to operate on ch. 10 Vail Hills, N. Y. (a suburb of Albany).

The St. Louis operation has been attacked by Louisiana Purchase Co., applicant for St. Louis' ch. 2. The Albany grant has been under fire by WVET-TV Rochester, N. Y., an applicant for Albany's ch. 10.

A similar case—with a slight difference—is in New Orleans where ch. 20 WJMR-TV that city is operating under an experimental grant simultaneously on ch. 12. This has been attacked by co-channel ch. 12 WJTV (TV) Jackson, Miss., and by KWTW (TV) Oklahoma City. WJTV claims the Commission cannot compromise its rule, which requires that co-channel transmitters must be at least 190 miles away. The WJMR-TV transmitter is less than 190 miles from the WJTV transmitter. KWTW is an applicant for the new New Orleans vhf channel.

Several months ago Philco Corp., Philadelphia, asked the FCC to set for hearing the applications of WRCV-AM-TV that city for license renewals. Philco claimed the NBC-owned stations constitute unfair competition since they represent RCA (which owns NBC) to the Philadelphia audience. The FCC dismissed the petition on the ground that Philco has no standing to object.

Earlier this year, the Commission stated that it does not have the statutory power to consider economic impact on competition in deciding whether or not to grant or deny an application. This was the Southeastern Broadcasting Co. case, which was appealed but then withdrawn. Before this declaration the Commission had assumed it had this legal-power but had always decided against using it. In court is the appeal of WLBB Carrollton, Ga., against the grant of a new radio station in Bremen, Ga. (now WWCC) on these grounds.

There are 10 appeals seeking to upset new tv grants. These include:

- Knoxville, Tenn., ch. 10; Norfolk, Va., ch. 10; Miami, Fla., ch. 10; Boston, Mass., ch. 5; Orlando, Fla., ch. 9, Indianapolis, Ind., ch. 13; New Orleans, La., ch. 4; Biloxi, Miss., ch. 13; Charlotte, N. C., ch. 9. Also on appeal is the grant made for ch. 2 in Springfield, Ill., but this has been held in abeyance until the companion deintermixture appeal is decided.

Among the deintermixture cases are the...
7 pm
and all
is SELL
on
WCAU-TV
Philadelphia

Seven days a week—at seven pm—
every survey ever taken shows
WCAU-TV far out in front!
This season we are adding three
outstanding new shows to
this vital time slot.
Now is the time to secure your client’s
franchise in this powerful
sales period. Remember...

WCAU-TV
means
business
in
Philadelphia

monday

"GRAY GHOST"
History, adventure, excitement played out
against the stirring setting of the Civil War.
Legendary exploits of Confederate army
guerrillas. A television first.
(Co-sponsors: Freihofer Baking Company
and Venice Maid Ravioli)
Available alternate week sponsorship
after December 16th.

tuesday

"WHAT IN THE WORLD?"
The Peabody Award program that makes science
a fascinating game. Now being televised in
full color.
Available full or alternate sponsorship

wednesday

"WHIRLYBIRDS"
The thrilling, action-filled adventures of two
free-lancing Helicopter pilots. One of the
highest rated film shows on television.
(Co-sponsored by Nabisco and Sylvan Seal)

thursday

"SHERIFF OF COCHISE"
Adventure series based on the files of the
sheriff’s office in Arizona’s Cochise County.
(Sponsored by Socony Mobil Oil Company)

friday

"THE NEW ADVENTURES
OF CHARLIE CHAN"
Famed character actor, J. Carrol Naish,
appears as the greatest detective of them all,
the beloved Charlie Chan—in a series
of thrilling new mysteries.
Available full or alternate sponsorship.

saturday

"HIGHWAY PATROL"
Broderick Crawford stars in this outstanding
series based on the actual exploits of
the state highway police.
(Sponsored by P. Ballantine & Sons)

SUNDAY 6:30 TO 7 PM
Alternate sponsorship available on
"HARBOR COMMAND"
Starring popular screen star Wendell Corey in exciting
thrilling true-to-life stories of America’s Harbor Police, Coast Guard
Units and Port Authorities. Precedes “Lassie” and
inherits the audience of “Waterfront”—the top rated
syndicated show in Philadelphia for three years.
(Co-sponsor La Rosa)
following, in addition to the Springfield case: Peoria, Ill., ch. 8; Hatfield, Ind., ch. 9; Hartford, Conn., ch. 3 and Madison, Wis., ch. 3. The two last named are under attack because the FCC did not remove these vhf channels; the first two because the Commission did move them away.

There are a number of other cases, the senior in point of time is the appeal against the Commission's approval for WSPA-TV Springfield to move a television translator from Hogback Mt. to Paris Mt. This has been under attack by WGVL (TV) Greenville and WAIM-TV Anderson, both South Carolina, both uhf outlets, since January 1954.

CONTEMPT QUESTION RAISED ON 3 FRONTS

- Broadcast newsmen in two cases
- Torre won't name CBS source

The legal riddle of the journalistic ages—When is a newsmen in contempt of court?—remained in suspense last week but no development at the weekend had provided anything resembling an answer.

Broadcast newsmen in Miami, Fla., and La Porte, Ind., became involved in tussles with the bench. A New York newspaper reporter is embroiled in judicial troubles in Indiana and the situation has had to be made by a CBS official.

At Miami, Judge Stanley Milledge, of Dade County Circuit Court, tried to extend Canon 35 of the American Bar Assn. into the courthouse corridor Tuesday afternoon. The canon deems it unethical to allow radio-tv reporting in court trials.

Bob Brumfield, WTVJ (TV) Miami cameraman, joined newspaper photographers in an effort to photograph Judge Milledge in the courthouse corridor after the judge had jailed an attorney on a contempt charge. Mr. Brumfield, along with two newspaper photographers, was held in custody an hour before Judge Ralph Renick, news director, ran the film at 6:15 p.m., announcing he would take full responsibility for any action by the court. By that time, however, Judge Milledge had authorized use of the film. Mr. Renick toppled the telecast with an editorial criticizing the canon.

Jean LaGrange, newscaster of WLOI La Porte, Ind., was cited Wednesday for direct criminal contempt of court after a murder trial was adjudged a mistrial because of his broadcast with the accused. Mr. LaGrange was in jail two hours before $1,000 bail was raised. A bearing on the contempt charge is scheduled today (Monday).

A transcript of Mr. LaGrange's newscast, read in court, quoted him as saying attorneys and the court were guilty of unethical practices in offering the accused a chance to plead guilty to a manslaughter charge. The accused, who had gone through three previous no-decision trials, was quoted as saying his attorneys had sent him a letter suggesting he might receive a suspended sentence if he pleaded guilty to manslaughter. He also said he wanted to be vindicated by a jury of a killing charge in 1949.

Mr. LaGrange, a representative in the 1955 Indiana Legislature, described the contempt citation as "a far-reaching thing. It involves freedom of the press. Newsmen should be allowed to interpret the news for their readers and listeners."

In New York, Marie Torre, radio-tv columnist for the Herald-Tribune, refused to name the CBS executive she had quoted in a column dealing with Judy Garland. She had been called to testify in a pre-trial examination bearing on a suit brought against CBS by Miss Garland, who charged CBS published false and defamatory matter. Federal Judge Sylvester Ryan warned Miss Torre her refusal to testify might force him to sentence her to 30 days in prison. This would pave the way for a ruling by the U. S. Supreme Court on the question of a reporter's right to withhold news sources.

Smith Withdraws Opposition, Clearing Way for WGMS Sale

Opposition of minority stockholder Lawrence M. C. Smith to the $400,000 sale of WGMS-AM-FM Washington, D. C., to RKO Teleradio Pictures Inc. has been withdrawn by the buyer informed the FCC last week. Although no details of Mr. Smith's action were divulged, it was learned that he sold his 16½% interest in WGMS Inc. back to that corporation last week and thus withdrew his standing as a stockholder in the selling company.

FCC approval of the transfer—which was initiated in April 1956—is expected to be forthcoming soon. Last April an FCC hearing examiner recommended that the transfer be approved. This followed a protest by Mr. Smith and a Washington group known as the Friends of Good Music. Oral argument before the FCC was scheduled to take place today (Monday). Friends of Good Music had already informed the Commission it was not planning to continue its opposition. The Commission originally approved the sale, but its return to the sellers was delayed by court order pending the outcome of the protest proceeding.

RKO Teleradio also announced that it has decided to continue the WGMS good music schedule interspersed with MBS newscasts. And, the prospective new owner announced, M. Robert Rogers, general manager of the stations for the last 20 years, will continue in charge. WGMS was founded in 1947 and operates on 570 kc with 5 kw daytime and 1 kw night.

Other sales announced last week:

KOWB Laramie, Wyo. (250 w on 1340 kc, MBS), was sold by Richard P. McKeever to John P. Hunter and Richard K. Black for $108,000. Sales price includes 11-station KOWBoy Sports Network in Wyoming.

Messrs. Hunter and Power own WAVN Stillwater and WCPM Pine City, both Minnesota. Mr. McKeever bought KOWB last May for $75,000. He has bought WMUO-AM-FM Berlin and WIWG Conway, both New Hampshire, from John W. Guider for $165,000. Lynn Smith, KOWB general manager, will accompany Mr. McKeever to New Hampshire where he will serve as coordinator of the stations.

WKEN Dover, Del., was sold by Jason Paul, James Olin and Joseph M. McGillvra for $35,000. Mr. Tice owns WMYB Myrtle Beach, WBLR Batesburg and WJOT Lake City, S. C. WKEN is a 500 w daytime on 1600 kc. Mr. Pate continues to own WASA Harve de Grace, Md.

Broker in both transactions was Allen Kander & Co.

Roanoke Broadcasting Group Purchases WRKE for $75,000

Among the four station sales approved by the FCC last week was WRKE Roanoke, Va., which was sold by Elmore D. and Reha F. Heins to Bertram and Allan Roberts, Sherwood J. Tarlow and Joseph Kruger for $75,000.

The group does business as Roanoke Broadcasting Co. and has interests in WARE Ware and WHL Medford, Mass., and WGY Bangor and WLOB Portland, Me. Com. Robert T. Bartley voted for the sale.

Norman M. Glenn received approval for the sale of WCHI Chillicothe, Ohio, to Joseph H. and Agnes I. McGillvra, doing business as Chillicothe Broadcasting Co., for $78,450. Mr. McGillvra, a former station representative, also has an interest in WBIV Bedford, Ind.

KLH Estherville, Iowa, was sold to Jack W. Turnbull for $15,000. The construction permit of KBCL Botts City, La., was sold to Thomas A. DeCoulet, president of Bos- sier Broadcasting Service Inc., for $3,594.
Suggestions artfully contrived
to make the task of the time buyer
bearable

1. Throw darts at a client's picture.
2. Send an account executive a copy of the book "How to drink yourself into oblivion on a limited expense account."
3. Stop reading promotion that says "We're more number one than anybody."
4. Take off for a football weekend without a portable.
5. Refuse to work overtime again until you have had five consecutive nights off.

*If you ever started.
FIVE FCC MEMBERS LIST SUBJECTS THEY'D LIKE MOULDER TO COVER

All hope Congress will clarify intent on Communications Act... Hyde, Ford withhold opinions; others, commissioners speak up.

Although members of the FCC wear furrows in their foreheads as they talk, the Moulder committee investigation (scheduled to get underway in January), the creases in their foreheads are not there solely because of dread anticipation.

Most commissioners have views on what the committee can accomplish in squaring their activities with the facts of regulatory life. All of them have been giving much thought to these 'subjects' (therefore the furrows), and they hope that out of the forthcoming inquiry may come some beneficial results.

To determine what the commissioners would prefer to have the Moulder committee investigate, the President asked all five commission members. Each had certain ideas, although some were more extensive in their outlines than others. New Comm. Frederick W. Ford excused himself from expressing any opinion at this time. Comm. Ror Sullivan agreed he had a number of things on his mind, but that he should not discuss them at all present.

Basic attitude of the five commissioners is, the hope that Congress will clarify the intent of the Communications Act, and its amendments so that the FCC knows exactly what is meant.

For example, it is no secret that there are, a number of commissioners who believe that the no censorship provision, of the Communications Act (Sec. 326) means that the Commission should have nothing at all to do about programming.

But, there are others also who feel, just as strongly, that the public interest, convenience, and necessity clause of the Act (Sec. 307(a)) impels the Commission to look at programming.

It is this sort of conflict in interpretation that virtually all commissioners agree should be clarified by an expression of Congressional intent.

Here is a composite of the views of the five commissioners:

- **Protest rule** (Sec. 309(a)). All the commissioners favor another Congressional look at this 1952 amendment to the Act. This section permits interested parties to file protests against grants made without a hearing. In too many instances, they feel, this provision has been abused. The law 'should be changed,' it is felt, to give the Commission more discretion in establishing standing to protest and also the issues to be heard. It is felt that court interpretations have incorrectly opened the door for these abuses.

- **Economics.** Congress should tell the FCC once and for all whether or not the competitive impact of a new station on an existing station should play a part in FCC deliberations. Only last March the Commission, ruled that it had no power to take economic injury into account. Two commissioners, however, voted against this view.

- **Separation of functions.** Virtually every commissioner couples this section of the Communications Act, also a 1952 amendment, with the word 'ridiculous.' The strict construction of this clause is an untenable position for the commissioners, it is felt. They cannot, in some cases, even ask their own; general counsel for legal advice in an adversary proceeding. Several point out they may not even talk to examiners about 'legal' or procedural problems in an attempt to speed up proceedings. One commissioner referred to the 'exalted' position of examiners; another made the point that exercising appropriate 'broad discretion' for one applicant or another by the way they rule on procedural points and evidence.

- **Multiple ownership.** Without specifying what they think should be the answer, four commissioners feel that some expression from Congress on what constitutes monopoly would be helpful. In some views, this is part of the larger, economic picture. It is coupled with the antitrust question by many of the commissioners and with the diversification issue by others.

- **Procedures.** Here three commissioners feel that some of the requirements of due process tend to add red tape and delay the expeditious handling, of applications. One commissioner expresses the thought that 'too much due process' is the reason for the Commission's slow-moving activity, particularly in 'comparative cases.'

- **Station sales.** As of now the Commission has no alternative but to approve an application for the sale of a station if the buyer meets statutory qualifications. Three commissioners feel, however, that there ought to be some criteria on which to judge whether or not the transfers are in the public interest. There should be some way by which the FCC can control who the new owners are, one commissioner states. Another thinks there should be no limitation on the right to sell, but some sort of hearing might be required to insure some measure of local identity.

- **Spectrum jurisdiction.** Two commissioners feel strongly that Congress should give primary concern to the question of the spectrum. Under the Communications Act, the President allocates the radio spectrum between government and non-government use. The FCC administers only that portion of the spectrum assigned to private use. While none expresses opposition to the idea of the President having supreme authority, it is considered an unworkable conflict that there is no single agency, or head, which exercises overall control.

- **Common carrier.** Two commissioners are exceedingly articulate on the question of the Commission's policies regarding the use of common carrier facilities as against the mounting demands by private users, to build and operate their own microwave systems.

These are the major facets of the Commission thinking about what Congress can do to clarify and interpret—and if need be, change the Communications Act through legislation.

Some of the commissioners are explicit and articulate. Chairman John C. Doerfer thinks there are two primary questions which have to be settled by Congress. The first is the question of what authoritative finality. The other is program review.

The chairman called 'attention to the number of TV cases which have been made final by the Commission only to be reopened either by virtue of the provisions permitting petitions for reconsideration, or by court order. It is the chairman's view that only if new evidence is noted, or some significant oversight in the order, or in the procedure is found should a final order be reconsidered. No court should be allowed to force the FCC to take into account a stockholder death or a stock transfer, after the National Commission action, Mr. Doerfer declared.

The 'no censorship' provisions of the Communications Act are hard to reconcile with the Commission's practice, requiring a program review at renewal time. Mr. Doerfer feels. Stations should be required to maintain a program of 'public interest'-or that is, there is some record if a complaint is made or if a new application is made 'for the same facility—in the last the program performance of an existing station might be weighed against the program proposals of the applicant, he points out.

This is tied up, in the chairman's mind, with the license renewal.

He still feels—as he has publicly stated—that licenses should be for an indeterminate term. Thus, he reasons, the program fare of an existing station would be of no consideration except when an application is made for the facility or if the Commission finds that a review of the station's stewardship is required.

Close to Mr. Doerfer's heart is his vigorous belief that economics should play no part in the FCC's considerations. The Act, he points out, specifically states that broadcasting is not a common carrier service; therefore, he feels it is strictly private enterprise. He agrees, however, that there have been calls for economic protection. In fact, the courts have injected economics by making this one of the standards on which anyone—'newspaper or housewife,' Mr. Doerfer holds—can file a protest and be assured of a hearing which serves no purpose but to delay a broadcast service to the public. In this sense, Mr. Doerfer is also eager to have Sec. 309(c) repealed or at least revised.

Mr. Doerfer has an explicit program for straightening out the spectrum utilization problem. This is to have one authority—an agency like the Atomic Energy Commission—which would provide for both government and private use of the crowded spectrum. The President should have the final power, Mr. Doerfer feels, but the present divided authority is not an efficient
**NEW EQUIPMENT**

at WEBC has all been replaced with the best available. Our other equipment was damaged by last year's fire making this move necessary.

**NEW 24 HOUR OPERATION**

with music, news and patter. Results already prove the value of this extended operation.

**NEW OFFICES**

Our new offices have been completed... arranged for top efficiency. Visit us whenever you can.

---

**NEW RATINGS**

*Hooper and Pulse both agree... in the Twin Ports, it's WEBC.*

New August-September
Hooper confirms August 1957 PULSE to show WEBC with more listeners than all other Duluth-Superior radio stations. Ratings show steady growth over the past two years, and still going up.

---

*FIRST IN DULUTH & SUPERIOR*

Rep. George P. Hollingbery Company
means of administering this valuable resource.

Comm'r T. A. M. Craven, twice a commissioner, formerly chief engineer of the FCC and for 12 years a private consulting engineer, obviously has given much thought to these questions. He is direct and specific about what he would like Congress to explain.

Basically, Comm'r Craven feels broadcasting should be utterly free of any competitive restraints. This requires, he feels, that Congress specify clearly that the Commission must not take into account anything resembling the economic impact of one station on another. This also requires, he asserts, that the protest rule must be revised. It also involves such other problems as multiple ownership limitations, diversification and allied policies, he feels.

Another section Mr. Craven feels Congress should explore—and set down guidelines for the Commission—is the antitrust policy. Some elements in broadcasting and in Congress have pressed the Commission to take into account antitrust charges against applicants—even though these have never been litigated. If Congress feels the Commission should take these into account, it should set out criteria—or direct the FCC to pass this question and let the Department of Justice and the courts handle it.

Mr. Craven feels that the provision prohibiting censorship of programs should be construed literally. If Congress has other ideas, it should tell the Commission so, directly and unequivocally.

Another serious consideration in Comr. Craven's mind is whether Congress agrees or disagrees with the long-time FCC policy to use wire where possible instead of the radio spectrum, and to use common carrier facilities where possible instead of privately owned facilities. Big business is now using radio as a private tool in promoting its ideas, he points out, and it is imperative that Congress express itself on policy here. Does Congress want to maintain the common carrier principle—"service to the entire public both in congested and non-congested areas," or does it want to "simulate competition against the common carrier services with private systems?"

Comr. Robert T. Bartley is another who has given serious thought to Commission policies and desires to see Congress tell the Commission whether or not it is following the intent of the law in its practices.

Mr. Bartley feels that it is necessary for Congress to "reconfirm" what it intended when it specified that broadcasting is not a common carrier. This does not mean, according to Comr. Bartley, that Congress meant that broadcasting was to be completely free and untrammelled.

Over the past few years, Mr. Bartley, a former broadcast executive and at one time an FCC official, has made it plain that a particular concern of has is the buying and selling of broadcast properties. He has almost invariably voted (mostly, alone) in urging a hearing where a broadcast station was being sold to a major broadcast or non-broadcast entity. He is not against such sales, he hastens to add, but he strongly feels that there ought to be more on the record of these transfers.

Related to this in the Texas commission's mind is the question of how many stations one person or company may own. He has no set position on this, he explains, but he thinks it is a subject to which Congress might direct attention. "And tell the FCC exactly what its feelings are."

And, Comr. Bartley suggests, Congress must set up once and for all exactly what the FCC should do on the economics issue. Should the Commission consider this, or should it wash its hands of the whole thing? An expression of Congressional intent would be "damned" helpful, Comr. Robert E. Lee feels, particularly in such areas as station sales and the Commission's common carrier, and safety and special services.

The whole question of station sales and the Commission's jurisdiction should be explored, Mr. Lee feels. Not that there should be any prohibition, but there should be some way for the FCC to retain discretion in the choice of new owners, Mr. Lee feels.

Perhaps, he hazarded, there might be a way in which a hearing might be required and criteria established which would ensure some sort of local control—whether in management or in ownership.

He also feels the Commission's work in the common carrier, and safety and special services field is inclined to get lost in the glamor of broadcasting. Congress can help a lot by looking into this, he says.

Comr. Richard A. Mack expresses the hope that Congress might look into FCC procedures, with the view to eliminating those which are being "used" to delay service. He also feels that an inquiry into station sales would be a good thing; Congress, he ventures, might spell out some requirements which would make its intentions more clear in this area. In Florida, he notes, the statute on intrastate carriers provides a list of standards to be met in mergers; when a merger is submitted to the state's Public Service Commission and it meets these requirements, a grant is automatic; if not, the merger is denied.

CAB BOWS TO MOLDER POSITION

The special House Legislative Oversight (Moulder) Subcommittee last week beat down all but one objection by the Civil Aeronautics Board to Congress' absolute right to see virtually anything it wants in an independent agency's files.

The showdown came last Thursday afternoon during a 3½-hour public hearing at the Capitol—and constituted a virtual victory for the subcommittee.

The impact almost certainly will affect the committee's relations with the FCC—although the FCC has taken no stand in opposition to the subcommittee's requests.

Left unresolved—but apparently acceding to CAB Chairman James R. Durfee's position—is the question of the sanctity of a commissioner's private papers—especially as they relate to how he has voted on cases.

Mr. Durfee was the sole witness at the jam-packed "show cause" hearing by Rep. Morgan M. Moulder (D-Mo.) and his subcommittee. The House group was established as part of the House Commerce Committee to look into independent agencies—including the FCC, CAB, Federal Trade Commission, Securities & Exchange Commission, Federal Power Commission and Interstate Commerce Commission. It is operating with a $250,000 budget.

During Thursday's session, Mr. Durfee informed the House that the White House had directed him to relinquish all information requested by the subcommittee concerning CAB dealings with the President. The CAB earlier had taken the position that its relations with the President were beyond the reach of the House unit.

It also was brought out that the CAB would turn over to the subcommittee all correspondence and documents from other agencies and government departments and from senators and congressmen, even though the writer of the letter or memorandum might object.

The CAB also agreed to let the subcommittee have staff memoranda and other notes which up to now have been considered sacrosanct and not for public view.

In the case of classified documents, it was agreed the subcommittee would use its influence with the agency which instituted the security stamp to reduce or eliminate the classification.

The privilege of maintaining the privacy of a commissioner's own papers was maintained by Mr. Durfee through most of the lengthy hearing. His point was that, like a judge, the processes by which a commissioner arrives at a decision on a case should not be exposed to outsiders. This should apply also, he stressed, to data and documents submitted to a commissioner by his personal assistant.

The subcommittee did not press this point. Only five members of the nine-man subcommittee were present at last week's open hearing. They were Reps. Morgan M. Moulder (D-Mo.), chairman; John E. Moss (D-Calif.), Joseph P. O'Hara (R-Minn.), Robert Hale (R-Maine) and John W. Heselton (R-Mass.). They were joined by Dr. Bernard Schwartz, chief counsel-staff director.

The hearing was called when the CAB announced it would withhold certain information from its agencies (CAB, FCC, SEC, ICC, FPC and FTC) had lunched together at the University Club in Washington Sept. 26—but had come to no agreement or "compact." They had discussed "common problems" relating to the subcommittee's requests, Mr. Durfee said.

Last week's hearing began with a state-
ask any Oklahoma man

... about the very real and very important role WKY-TV plays in his life. Take news, for instance. Oklahomans rely on WKY-TV’s fast, accurate, state-wide reporting—as shown by the marked rating superiority of WKY-TV news programs.

WKY-TV has earned a degree of loyalty almost unbelievable to anyone who has not been to Oklahoma. This is reflected in a remarkable coverage and share-of-audience story that will convince you WKY-TV is your best buy. Ask your Katz man!

WKY-TV
OKLAHOMA CITY

THE WKY TELEVISION SYSTEM, INC.
WKY OKLAHOMA CITY
WTVT TAMPA - ST. PETERSBURG
WSFA-TV MONTGOMERY
Represented by the Katz Agency
THINKING AHEAD?

Rep. John E. Moss (D-Calif.), member of the Committee on Legislative Oversight, said he was worried as far as FCC Chairman John C. Doerfer is concerned. At least three times during the early stages of last Thursday's Moulder Committee hearing he addressed CAB Chairman James R. Durfee as "Mr. Doerfer." He apologized when the error was brought to his attention.

ment read by Mr. Durfee which justified the procedures established at the CAB for handling requests for information from committee investigators.

Key to the controversy, Mr. Durfee stated, was Dr. Schwartz' demand for "unlimited access to all files, documents or communications." Mr. Durfee also alleged Mr. Schwartz threatened him personally.

In reciting what the CAB finally decided to produce for the subcommittee, Mr. Durfee said this accounted for "99 and 44/100%" of all its data.

Mr. Durfee's earlier position regarding the sanctity of much of the CAB files was rebuffed by Dr. Schwartz, who submitted a "memorandum," a "law" upholding the right of congressional committees to virtually anything they desire from other agencies of the government. He referred to "historic" rulings going back to early English law. He suggested that congressional committees are in the same class as grand juries or earlier "grand inquests." Dr. Schwartz is a professor of comparative law at New York U, and a reputed expert on administrative law.

Taking up the cudgels for Dr. Schwartz' position were Rep. Moss and Rep. Moulder. Siding with Mr. Durfee were the Republican members of the committee, Reps. O'Hara, Hale and Heselton.

FCC Requests Conference On Moulder Committee Letter

The FCC has asked the Moulder subcommittee for a conference regarding the committee's letter to commissioners seeking information on "honoraryumis, gifts, fees" and other benefits they may have received from companies or individuals in the industries they are supposed to regulate (Government, Oct. 14).

This was disclosed last week by Rep. Morgan E. Moulder (D-Mo.), chairman of the House Commerce subcommittee. The FCC, Mr. Moulder said, has written a joint letter over the signature of Chairman John C. Doerfer, stating that it was impossible to make meaningful and complete answers to the questions raised in the letters.

Not only present commissioners were asked for this information, but similar letters were sent to networks, it wasascertained.

The House subcommittee has received full and detailed information from the Civil Aeronautics Board, it was announced by CAB Chairman James R. Durfee last Thursday. He made the announcement during the committee's hearing on its right to request and receive virtually all information in the agency's files.

Rep. John W. Heselton (R-Mass.), a member of the subcommittee, reported that all committee members were not apprised of the decision to send out the letter. He at first insisted that the letter and the answers be made a part of the public record, but withdrew the second part of the motion when he was reminded that the committee that morning had decided to hold the replies in confidence.

The ire of Republican members was especially aroused at the questionnaire technique. At one point in last Thursday's hearing, Rep. Heselton demanded that Dr. Bernhard Schwartz, the subcommittee's own counsel, be placed on the witness stand under oath. At another point, Rep. Joseph P. O'Hara (R-Minn.) exclaimed that this was "a lousy thing to do. Never before has any congressional investigation started out by assuming that everybody is crooked."

Sen. Allott Says He Opposes ASCAP 'Monopoly' in Music

Sen. Gordon Allott (R-Colo.) flatly opposes "the monopoly that ASCAP (American Society of Composers, Authors & Publishers) seeks in the field of music licensing."

He told the NARTB Region 7 meeting at Denver Thursday evening (see NARTB regional story, page 94). "Composers and publishers should be free to choose which licensing organization will represent them just as broadcasters should be free from the dictates of a music monopoly and the exorbitant terms that such a monopoly would dictate," he said.

Sen. Allott voiced hope the duties of broadcasters will be spelled out more clearly in the matter of equal right and will create more clearly than the other libel laws in matters of political broadcasts "over which you exercise no control."

He favored amendment of present laws to relieve small radio and tv stations from "unfairly restrictive" provisions of the Fair Labor Standards Act on a par with small-market newspapers.

WHEREVER YOU GO THERE'S RADIO?

If you are a radio-astronomer (student of astral and planetary radio signals) and want to conduct your celestial studies under the most peaceful and serene circumstances, Green Bank, W. Va., is the place, according to the National Science Foundation, which says the area is almost noiseless and practically free from man-made radiation.

The foundation has been looking all over the country for the most suitable place for radio-astronomists to practice their scientific arts. Last week NSF held ground breaking ceremonies at Green Bank for the installation of a $4 million observatory.

There, under the auspices of Associated Universities, Inc., under contract to the National Science Foundation, observers one day will be able to study radio waves emanating from outer space.

Initial Decisions Favor Grants Of Tvs in Puerto Rico, Oklahoma

FCC Hearing Examiner Hugh B. Hutchinson issued two initial decisions last week looking toward grants to the Department of Commerce of Puerto Rico for new tv stations on commercial ch. 3 in Mayaguez and to Southwest Broadcasting Co. for a new tv station on ch. 8 in Elk City, Okla. In the former case there was a denial of the competing application of Sucesion Luis Pirallo-Castelanos.

Mr. Hutchinson noted in the Puerto Rican case that "... the department (of Education) made a full evidentiary showing respecting its operation of WIPR (San Juan, P. R.) over a period of six years [which] clearly ... has been meritorious and in the public interest." In the Elk City case, the competing application of Video Independent Theatres Inc. was dismissed without prejudice on Sept. 9; Video received $900 as reimbursement for its out-of-pocket expenses.

Examiner Herbert Sharffman last week issued an initial decision looking toward granting North American Broadcasting Co. a new am station (WMND) on 920 kc with 500 w, in Columbus, Ohio. This decision sets aside an Aug. 29 Memorandum Opinion and Order which postponed the effective date of the previous June 27 grant to North American Broadcasting following a protest by WBAA West Lafayette, Ind. This protest subsequently was dismissed.

Tv Delays Evoke FCC Action

Further signs of FCC impatience with broadcaster delays in building their tv stations were indicated last week when the Commission wrote KBTM-TV Jonesboro (satellite of KATV TV Pine Bluff, Arkansas) asking that outlet to explain why it should not lose its construction permit.

The permit was granted Jan. 12, 1955. If KBTM-TV fails to apply for a formal hearing on the matter within 20 days, it will lose the permit.

KSL-TV Salt Lake, Ore., which secured its construction permit Sept. 30, 1953, had its extension request designated for a hearing.

To maintain the almost utter absence of man-made noise and radiation at Green Bank, AU has asked the FCC to bar operation of any broadcast stations, except mobile, within a 50-mile radius of the site.

AU also has asked the FCC to prevent any tv operation on chs. 14, 53 and 54 within a 25-mile radius of the radio astronomy gazing. The use of these channels would interfere with maximum reception of all-important hydrogen waves which are transmitted to Earth by "natural forces" in the stars and planets themselves.

It appears that these hydrogen waves radiate only on the space between 1,400-1,427 MHz, a 20-mile radius of the radio astronomy gazing.

Broadcasting
FCC Readies Grant of Ch. 6 To KFDM-TV Beaumont, Texas

The FCC last week ordered its staff to prepare documents granting the application of KFDM-TV Beaumont, Tex., for ch. 6 there. But the FCC pointed out it reserves its right "to reach a different result" before issuing a formal decision.

At the same time, the FCC denied the competing application of KRIC Beaumont (Beaumont Enterprise and Journal), which claimed that KFDM-TV's financial arrangements with W. P. Hobby (KPRC-TV Houston, Houston Post) had disqualified the winning station [GOVERNMENT, Sept. 30].

FCC Denies KVIT (TV) Bid To Move Transmitter Site

The FCC last week told KVIT (TV) Santa Fe, N. M., that it could not grant without a formal hearing KVIT's application to move its transmitter site from 2.8 miles northwest of that city to 14 miles northeast of Albuquerque.

In view of the great distance contemplated between the station and the proposed transmitter site, the FCC said it is concerned whether KVIT would be able to provide Santa Fe with satisfactory service. Comrs. T. A. M. Craven and Robert T. Bartley approved KVIT's application.

Allen Appointed USIA Head, Succeeding Arthur Larson

George V. Allen, career diplomat and former ambassador to Iran, Yugoslavia, Greece and other lands, will take a recess appointment as head of the U. S. Information Agency succeeding Arthur Larson who was named a special assistant to President Eisenhower for overseas propaganda.

Mr. Larson succeeded Theodore C. Streibert, former board chairman of Mutual Broadcasting System, in November 1956.

His appointment must be confirmed by the Senate.

FCC Grants Two Ams, Two Fms

The FCC granted cp's for two am and two fm stations last week.

Am grants were: Town & Country Broadcasting Co., Remsen, N. Y., on 1480 kc, 1 kw day; and WJMC Inc., Hayward, Wis., on 910 kc, 1 w, day.

Fm grants were: Daniel Xavier Solo, Oakland, Calif., for a Class B station on 98.1 mc, 1.2 kw; and Ray Lapica, Riverside, Calif., for a Class A station on 92.7 mc, 690 w.

Court Refuses WLOF-TV

The U. S. Court of Appeals last week refused to stop WESH-TV Daytona Beach, Fla. (ch. 2), from moving its transmitter 24 miles closer to Orlando and from increasing its erp from 1.26 to 100 kw visual along with an antenna boost from 320 to 940 ft.

The attempts to move and hike power had been protested by WLOF-TV Orlando. While the FCC had agreed to listen to the complaint, it nonetheless let its approval of the modifications remain in effect while the court pondered the case.
BETTER REPORTING STRESSED AT PORTLAND, DENVER REGIONALS

Broadcasters found their claims to new dignity challenged last week as the problems of electronic journalism were discussed at length by delegates and speakers at two NARTB regional meetings. The meetings were held Monday-Tuesday at Portland, Ore., and Thursday-Friday at Denver. Final meetings of the NARTB autumn series will be held this week (story, page 95).

At Portland, Oregon's Gov. Robert D. Holmes charged that broadcasters, by large, are failing to do a good job of news reporting (see page 138). His charges drew prompt response from a panel discussion, "New Dimensions of the Radio Newsroom," held following Gov. Holmes Monday luncheon address.

Charles Herring, KING-AM-TV Seattle news director, called for higher radio-television reporting standards and predicted broadcasters will continue to gain more equality with newspaper reporters.

The subject of news freedom came up again Thursday and Friday at Denver. Thad H. Brown, NARTB assistant to the president, said broadcasters can only improve their journalistic position by uniting to secure their equal footing with newspapers. He lauded Denver area broadcasters for their contribution to news access, recalling how their campaign had led to a ruling by the Colorado Supreme Court overruling a Colorado law which limited movement of the "Back Stage" and others, "Our Best Program Idea."

Mel Bailey, KEX Portland, described a key evening program, "Portland P.M.," combining music and human interest, and containing such segments as "City Beat," "While Portland Sleeps," "Night Life," "Back in the City," and "President," all with the essential ingredients of community character and excitement, patterned to fit the station's personality. By recording Christmas music sung by college and high school choruses and choirs and played by school orchestras and bands, KITI Chehalis, Wash., reported program material for Christmas Day that won for the station a large audience than for ordinary days "and every minute of it sponsored," Donald Whitman reported.

A concept that a radio station is primarily a salesman of cake mixes, gas ranges and other articles purchased primarily by housewives led KBIG Avalon, Calif., at its inception five years ago to adopt the policy of middle-of-the-road musical programming, Cliff Gill explained. By programming the thousands of standard tunes thought to appeal to housewives instead of the 10 or 20 most popular with teenagers, KBIG has consistently increased its audience and eighth in audience among the more than 25 Southern California radio stations, Mr. Gill said, "and 91% of our listeners are adults, with purchasing power." Business was good locally but not nationally, he reported, with KBIG's representative calling for a change in program policy that would boost its ratings. Instead, KBIG changed its representative, and now its national sales are up 300%.

The growing importance of radio during the evening as well as the daytime hours was stressed Tuesday morning during a radio session panel on "All Radio Time Is Good Time." Lew Avery, Avery-Knodel, reported in Portland that in the highly competitive New York market radio sets-in-use figures are up for nighttime as well as daytime hours and said that the problem is to find the kind of programming to attract those evening listeners. Bill Shaw, KSFQ San Francisco, urged radio broadcasters to get bonus rates for special evening programming, pointing out that a buyer who is sold on a new program idea will be scared away, rather than attracted, if the pitch is closed with a cut-rate offer.

Lee Bishop, KORE Eugene, Ore., discussed techniques for selling radio time to Main Street merchants, main source of business for small market broadcasters, and urged stations to have "practical rate cards, designed to meet the requirements of the retailer schedulewise and ratewise." Rate cards were also the theme of Art Moore & Assoc., who reported the success achieved by stations belonging to the Canadian Assn. of Radio & TV Broadcasters in Canada following the creation of a standard rate card by that trade organization.

The employment of capable newsmen by radio and tv stations was also urged by Mr. Herring during the concluding session of the Region 8 conference Tuesday afternoons. Describing KBIG-AM-TV to break down barriers erected against camera and microphone, Mr. Herring predicted "continued progress on this problem in the coming five years."

The proposed audit tv circulation study on which the tv board of NARTB will vote in January was presented in Portland Tuesday during a tv session by Thad H. Brown Jr., vice president for television, and Richard M. Allerton, research manager. The consensus seemed to reflect an attitude of watchful waiting rather than an immediate action. Particular interest was expressed in what the advertising agencies think of the study and a pilot study of their reactions was recommended. The group also embarked on the nationwide audit. Decision also was reserved on the proposal to return the association's name to its original NAB, but the attitude here seemed favorable to the change.

Resolutions proposed at Portland by a committee chairwomaned by Mr. Gill, and adopted by Region 8, expressed the position that the FCC should not act on the question of toll tv in the broadcast bands without direction from Congress and urged the senators and representatives from the five western states to study the matter carefully and to direct the Commission not to act pending a policy determination by Congress. The group also pledged to support efforts by national and state organizations to remove restrictions against broadcast coverage of public proceedings; importuned the FCC not to make any basic changes in allocations until the completion of the TASSO study, and urged all Region 8 broadcasters to assume responsibility for informing Congress and the public of the true facts about music licensing and the broadcasters.

Thomas C. Bostic, KIMA Yakima, Wash., representing Dist. 17 on the NARTB radio board, was host director for the Portland meeting which was open to both member and non-member stations from Washington,
Oregon, California, Nevada and Arizona and had a registration of 224, a gain of 10% over the 1956 Region 8 meeting in San Francisco. Assisting Mr. Bostic were two other radio directors: J. G. Paltridge, KLX Oakland, Calif. (Dist. 15), and Robert O. Reynolds, KMPC Los Angeles (Dist. 16), and two tv directors: C. Howard Lane, KOIN-TV Portland, Ore., and Harold P. See, KRON-TV San Francisco.

Addressing the Denver luncheon Friday, Robert E. Eastman, president of American Broadcasting Network, said station and network executives “spend far too little time” inspecting radio as a product and noted a station manager can become so personally attached to talent, he loses his objectivity with respect to performance.

“It is desirable at both the network level and the local level for certain individuals to keep themselves removed from too frequent contact with talent in order that they may be effective in their listening, criticizing and improving,” he said.

Pointing out that radio is a mass medium with 138 million working sets, Mr. Eastman stressed that programming “requires programming with the broadest possible appeal.” Radio has multi-access to a variety of locations and is “beginning to gain some of the stature it deserves among all media because it is also ‘ambiactive,’” Mr. Eastman observed.

“By ambiactive we mean that it is the only single medium which can reach people washing dishes, making beds, tending babies, driving cars, getting a haircut or just sitting on the beach.”

Broadcasters should make “full capital” of these characteristics, appealing to the majority of people and seeking high standards of showmanship, and must promote and exploit their product to encourage greater listening, he emphasized, because of the constant new crop of individuals entering the listening stage. Mr. Eastman felt people must be “sold and re-sold” on what broadcasters have to offer in the way of entertainment and information. The appeal must be right “for the time of day, the people available and what we know most of them are doing at the time.”

Radio broadcasters should be sure their salesmen have “full knowledge” of the product, according to Mr. Eastman, since as a salesman can’t really sell effectively “unless he can interpret the fundamental showmanship values of the programming.”

He urged the radio industry to “devote greater energies to improving our program-product,” and to remember the “continuous necessity of selling showmanship rather than statistics.” As the values of products are raised “with continuous and careful inspection and criticism,” he concluded, a finer radio broadcasting industry will result.

Broadcasters from seven mountain states—Colorado, New Mexico, Utah, Wyoming, Idaho, Montana and Western South Dakota—attended the Region 7 meeting at the Brown Palace Hotel in Denver, with pre-registration of about 135. Host director was George C. Hatch, KALL Salt Lake City and NARTB District 14 radio director. Other directors are William C. Grove, KBFC Cheyenne, Wyo., for radio, and James D. Russell, KKTV (TV) Colorado Springs.

Among topics aired were independent vs. affiliated radio stations; development of radio news and selective program ideas at local levels; radio’s growth in the areas of public service, advertising and civil defense; pay tv, television allocations; the Television Allocations Study Organization; the Television Code, and channel assignments.

As in past regional meets, mountain state broadcasters were sound out on the proposed all-industry tv circulation audit project and the plan to change from NARTB back to NAB after the first of the year.

Panelists on “Our Best Program Idea” were John Schile, KGVO Missoula, Mont.; Lee Fondren, KLZ Denver; John H. Giguere, KCJS Pueblo, Colo., and William Shutte, KVOC Casper. News dimensions were canvassed by John Henry, KOA Denver; Rex Campbell, KSL Salt Lake City; Cecil Hefel, KLX Twin Falls, Idaho, and Les Nicholls, KLKN, Denver.

The highlight of Friday morning’s sessions was a debate between William Grant, president-general manager of KOA Denver (NAB affiliate), and David M. Segal, president of KOSI Aurora (Denver), independent outlet.

Dallas, Memphis Meets Wind Up NARTB Series

The final week of NARTB’s annual series of two-day regional meetings begins Tuesday at Baker Hotel, Dallas, winding up Friday at the Peabody Hotel, Memphis.

Sen. Ralph Yarbrough (D-Tex.) will address the Monday morning session at Dallas. Mrs. Anna Stratton, president of the Dallas Women’s Business (the officewives) will speak at the Friday luncheon in Dallas. Miss Claude Wm. Smith, editress of the Memphis Commercial Appeal, will speak at the Thursday luncheon. Her subject will be “First, Look at the South.”

NARTB President Harold E. Fellows will address a joint NARTB-Kwansa lunch at Dallas Tuesday. His topic will be “Butter on Your Watermelon.” Two “bull sessions” will be held at Dallas. Robert Schmidt, KAYS Hays, Kan., will moderate a small-market discussion. Gus Brandborg, KVVO Tulsa, Okla., will direct the large-market session.

An agency panel at Dallas Wednesday will have as its topic, “What Agencies Want From Radio Stations.” Participating will be Gene W. Dennis, Potts-Woodbury, Kansas City; Larry DuPont, Tracy-Locke Co., Dallas; Monty Mann, Lowe Runkle Co., Oklahoma City, and Jack Pittluk, Pittluk Adv. Agency, San Antonio.

Panel discussions on programming, sales and news will be held at Memphis. Talks part in the program panel will be Frank Gaither, WSB Atlanta; John H. Jacobs Jr., WDUN Gainesville, Ga.; Richard L. Bevington, WBRC Birmingham, and Jack Michael, WREC Memphis.

A radio sales discussion will include Fred Berlebon, WTIX New Orleans; Robert E. Evans, WELO Tupelo, Miss.; Harold Krelstein, WMPS Memphis, and Fred Watkins Jr., WKKH Shreveport, La. The news panel will include John Alexander, WEFLA Tampa, Fla.; John C. Cooper Jr., WIRD Tuscaloosa, Ala.; Ted Rand, KDRS Paragould, Ark., and Stan Torgerson, WMC Memphis.

Next week, James A. Burnham, WPAP-AM-TV Fort Worth, and Bill Monroe, WDSU-AM-TV New Orleans, will discuss broadcasting’s right to equal access in reporting public proceedings.

Alex Keese, WFDA Dallas, will be NARTB host director at the Dallas meeting. At Memphis the host director will be F. C. Sowell, WLAC Nashville.

**October 21, 1957 • Page 95**
AMST Supplies TASO With Vhf-Uhf Data

The first all-inclusive measurement of vhf and uhf signals—of the Wilkes-Barre Pa., area—was turned over to the Television Allocations Study Organization last week by the Assn. of Maximum Service Telecasters.

The printed material comprises 117 pages and 62 maps. Accompanying this report is over a quarter-mile of strip charts on which the measurements were recorded. The 60-day study covered field measurements of WBRE-FM on 98.5 mc (uhf) and of WBRE-TV on 559.75 mc (ch. 28) with receiving antennas at 10 ft and 30 ft. above ground, and with a mobile antenna 10 ft. above ground. The measurements were made by AMST mobile unit No. 2, which traveled more than 600 miles. The tapes were taken on eight radials with distances out to 30-87 miles. Also included are some recordings of signal intensities along arcs among these radials.

The information will be evaluated (it is present in raw form) by TASO Panel 4, Propagation Data, and Panel 5, Analysis and Theory. TASO was established at the request of the FCC last year to analyze vhf and uhf propagation and equipment.

It is supported by NARTB, AMST, Electronic Industries Assn., Committee for Competitive TV (uhf group) and Joint Council on Educational TV.

TASO Progress 'Significant,' Town Tells Panel at AIEE Meet

"Significant progress" has been achieved thus far by the Television Allocations Study Organization, but "a great deal remains to be accomplished," according to a report delivered at the fall general meeting of the American Institute of Electrical Engineers in Chicago.

George E. Town, executive director of the industry organization, noted "a large amount of work remains to be done." He cited wave propagation measurements still to be made in many areas.

Since last February, when TASO held its first panel coordinating committee meeting, there have been 38 separate sessions and questionnaires have been circulated to manufacturers, broadcasters and tv service men to gather needed data, Mr. Town reported. He noted wave propagation measurements and field performance surveys have been conducted in some areas.

"A significant step forward has been taken," Mr. Town claimed, "in the estab-

Howard Head (r), consulting engineer, explains the meaning of a field intensity recording strip to Lester Lindow, AMST executive director (l) and Dr. George R. Town, executive director of TASO (c).

ishment of standard methods for taking field strength data at both vhf and uhf." He alluded to studies of uhf boosters and translators in New England and of "unusual" vhf wave-propagation effects in Virginia.

Robert M. Bowie, research director of Sylvania Electric Products Inc., chairman of TASO Panel 5 (Analysis and Theory), told the same tv and aural broadcasting session Oct. 8 that, "the performance of TASO in its task of providing means for predicting the coverage of a potential television station will be bounded by the ability of another panel (4) to predict propagation. The other steps in the technical tasks of TASO appear reasonably amenable to solution by the exercise of established scientific and engineering methods." Mr. Bowie's panel will prepare a report on technical findings of TASO after review and approval, to the FCC.

Tv and aural broadcasting sessions Oct. 8, during the week-long meeting at the Morrison Hotel, also featured talks and papers on tv station coverage, color and monochrome cathode ray tube tests, video tape applications, performance of vhf and tv transmitting and receiving equipment and measurement of tv field intensities.

Robert W. Galvin, president of Motorola Inc., challenged engineers to become the "makers of American society during the electronic-atomic era." He addressed the opening session Monday, Dr. W. L. Everitt, dean of the college of engineering, U. of Illinois, was awarded AIEE's Medal in Electrical Engineering Education.

The meeting was held concurrently (Oct. 7-9) with the 13th annual National Electronics Conference and exhibition at the Hotel Sherman, sponsored by AIEE, Institute of Radio Engineers, Illinois Institute of Technology, Northwestern U. and U. of Illinois in cooperation with Electronic Industries Assn.

Harold V. Gaskill, vice president of Collins Radio Co., addressed the opening NEC session, urging more basic research in electronics.

Chicago Agenda Set By Promotion Group

Plans for the two-day convention and seminar of Broadcasters' Promotion Assn. to be held Nov. 1-2 at the Sheraton Hotel Chicago, "were nearing completion last week," according to the supervision of Davi Partridge, president and advertising sales manager of Westinghouse Broadcasters, Co., and Ell Henry, convention chairman and director of advertising and promotion for ABC's Central Division. The plans call for five seminar sessions in addition to luncheon and business meetings and the annual banquet on Friday night, Nov. 1. Elections will be held at an afternoon meeting Nov. 2.

The convention will open Nov. 1 with at 8:45 a.m. business session, followed by a seminar on "Trade Advertising" with Joe Zimmerman of WLBR-TV Lebanon, Pa., as moderator and a panel of Theodore D. Mandelston of Henry J. Kaufman & Assoc. Washington; Frank Brady, Ayleshires 8 Rd., Honesdale, Pa., New York, and James Kiss WPEN Philadelphia. This seminar will be followed by a question and answer session.

At the Nov. 1 luncheon will be Ber H. Wells, vice president and director of sales and advertising for 7-Up Co., St. Louis, who will discuss "Advertising Trends Total Marketing."

The second seminar session, at 2 p.m. will deal with "Effective On-The-Air Promotion," Gene Godt, WCCO-TV Minneap., will be moderator and the panel will consist of William J. Kaland, WBC; William Walker, WFGA-TV Jacksonville, Fla., and Alice Koch, KMOX St. Louis. Another seminar, on "Sales Presentations—How and When to Make Them," is scheduled at 4 p.m. with Charles A. Wilson of WGN-AM-TV Chicago as moderator. Panelists include Thomas B. March, WWCA Gary, Ind.; Harry Willbur, WBBM Chicago; and Richard Hodges of "Advertising Requirements," and perhaps one other member.

Annual cocktail party is slated at 6:30 and the convention banquet at 7:30 with Howard Miller, WIND Chicago disc jockey who also is on NBC-TV and CBS Radio, as m.c. for a program featuring leading radio, television and recording talent.

Fourth seminar session, starting at 8:45 a.m. Nov. 2, will deal with "Merchandising" with The Red Ink Invader or a Bugaboo?" Paul I. Woodland, WGAL-AM-TV Lancaster, Pa., will be moderator and the panel will include Bert Downing, KYW Cleveland; Howard Meeks, WMAL-TV Washington; Robert Kenny, WMT-TV Cedar Rapids, and Keith Wilson WTTV (TV) Bloomington, Ind.

Final seminar, at 10:30 a.m., will cover "promotion cooperation with Agencies and Syndicates," with John Hurlbut, WFBM-AM-TV Indianapolis, representing the station viewpoint and Clyde Clem, Bomar Lawrence, Atlanta, speaking for the agency-syndicate side.

The Nov. 2 luncheon will wind up with the seminar. A business session, including election of officers, will follow at 1:30 p.m. and a meeting of the BPA board will be held
Announcing...

"Stella" Award Winners

Presented by Northwest... the nation's leading broadcasting school

Our tribute to those who have contributed such outstanding efforts to excellent television entertainment.

Northwest presents the "Stella" award annually resulting from a poll taken from thousands of students in every state in the country. Who could be better qualified to reflect the popularity of these stars than people from every walk of life?

Yet, these "Stella" awards represent far more than popularity alone! The people polled were all students of Television, well versed in the requirements of good television programming and astutely critical. These stars and programs are tops in popularity—outstanding even in the constructively critical eyes of the students of their own media.

It is with pride that we announce the 1957 "Stella" award winners and salute them by presenting these annual acknowledgements of achievements.

Playhouse 90
Best Hour or More Dramatic Program
Alfred Hitchcock Theatre
Best Half-Hour Dramatic Show
Dragnet
Best Personal Dramatic Program
Father Knows Best
Best Family Situation Show
Cheyenne
Best Western Program
I Love Lucy
Best Situation Comedy Show
Red Skelton
Best Comedian
Perry Como Show
Best Variety Entertainment
Lawrence Welk Show
Best Musical Program
$64,000 Question
Best Quiz and Audience Participation Show
Person to Person
Best Public Affairs Program
CBS World News Roundup
Best News-Special Events Program
Disneyland
Best Children's Program
I've Got A Secret
Best Panel Program
Tennessee Ernie Ford
Best Daytime Show
Art Linkletter
Best Master of Ceremonies
Air Power
Best New TV Series

NORTHWEST SCHOOLS • RADIO & TELEVISION DIVISION

PORTLAND, OREGON (home office)
1221 N.W. 21st Avenue
CA 3-7246

CHICAGO, ILLINOIS
540 N. Michigan Avenue
DE 7-3836

HOLLYWOOD, CALIFORNIA
1440 North Highland
HO 4-7822

Broadcasting
October 21, 1957 • Page 97
UHF station operators in the Midwest met Oct. 10 at Peoria, Ill., to discuss plans to push legislation to remove the manufacturers' excise tax on all-wave TV sets. The program was outlined by John W. English, chairman, and Wallace M. Bradley, executive director of Committee for Competitive Television. Seated (1 to r): Benjamin W. Huiskamp, WKOW-TV Madison, Wis.; Jack Hoskins, WICS (TV) Springfield, Ill.; Ben West, WTVP (TV) Decatur, Ill.; Jack Feldman, WKOW-TV. Back row, Messrs. Bradley, English and Hal Phillips, WTVH (TV) Peoria.

Ohioans Vote to Make It OAB, Following Similar NARTB Plan

Conforming to an industry trend, Ohio Assn. of Radio & Television Broadcasters has changed its name back to Ohio Assn. of Broadcasters. Decision to make the shift was announced Oct. 11 at the association's meeting in Columbus. The step conforms to a plan by NARTB to change its name back to NAB (National Assn. of Broadcasters) at the end of the year.

The Columbus meeting included separate radio and TV sales sessions. News and film topics were discussed in the afternoon.

Ralph Jackson, commercial manager of WAVE-TV Louisville, told how "the oldest continuous radio advertiser in history, Greater Louisville First Federal Savings & Loan Assn., added TV and grew from a $26 million to $85 million institution in eight short years." He said this growth was in the face of competition by older institutions in the field. The savings-loan firm started in 1915 as a $25,000 organization.

"Through consistency in using newspapers and radio—which the firm is continuing—Greater Louisville grew from 1915 to 1949 into a $26 million institution," Mr. Jackson said. "In the last eight years, Greater Louisville tripled this amount by the addition, first, of WAVE-TV and then 18 months later, WHAS-TV."

He said the firm uses a daily weathercast and announcements in Today on WAVE-TV, news on WHAS-TV and a series of "saving of post" announcements on the WHAS-TV Tom-Bar-Y children's program. Special promotions were used in 1956 when the $70 million mark was reached and are used to offset withdrawals when semiannual dividends are paid. The firm's budget is 60% TV, 20% radio and 20% newspaper, Mr. Jackson said.

Arnold Thompson, advertising manager of Dodge Div., Chrysler Corp., discussed Dodge advertising policies and urged broadcasters to keep in touch with dealers (see Opinion, page 139).

Oregon Broadcasters to Cover Special Legislative Session

Oregon State Broadcasters Assn. will cover the special session of the state legislature starting Oct. 28 with a nightly (9:30 p.m.) Report From Salem (Oregon's capital) over a special statewide network. During the last session of the Oregon Legislature, OSBA's Report From Salem ran 13 weeks and was carried by nine stations. A minimum of 12 is expected to broadcast the new series.

Plans for the legislative coverage were announced by Frank Flynn, KFLY Corvallis, chairman of the OSBA special services committee, at a special business meeting held Oct. 13 in Portland, preceding the NARTB Region 8 meeting last Monday and Tuesday. Dave Hess, KSLM Salem, OSBA president, presided at the afternoon session which was attended by more than 75 of the state's broadcasters, representing 65% of Oregon's radio and TV stations.

500 Advertiser, Agency Execs Expected at Chicago TVB Meet

The third annual membership meeting of Television Bureau of Advertising will be held Nov. 22 at the Sheraton Hotel in Chicago, officials announced last week.

Some 500 advertiser and agency executives are slated to attend a 9:30 a.m. session, preceding the membership meeting, to see the bureau's new Cellomatic presentation, "The Vision of Television—1958," which already has drawn large audiences in Los Angeles and San Francisco.

A meeting of the TVB board will be held Nov. 21, also at the Sheraton.

While disclosing plans for the membership and board meetings, TVB also reported that during the past eight weeks it has made presentations and sales calls at meetings with 310 individual advertisers, advertising clubs, agencies, regional business groups, conventions and broadcasters' meetings.

These meetings and presentations by President Norman E. Cash explained, are part of TVB's program of "carrying the television business story directly to the public" as well as to advertisers and agencies.

Mr. Cash, setting the pace, has spoken in the past two months before TVB conferences in Los Angeles, San Francisco and Baltimore, at NARTB meetings in Schenectady and Kansas City, and before advertiser and agency groups in Detroit and Lansing, Mich., and is slated to appear before the Assn. of National Advertisers meeting in Atlantic City at the end of this month.

George Huntington, sales development director, addressed the Radio & Television Research Council in New York and the Adv. Federation of America convention in Memphis, and will speak next month at the Industrial Audio-Visual Exhibition and the Assn. of Advertising Men and Women, both in New York. Halsey Barrett, director of national sales, conferred with advertisers in four cities and made major presentations to two broadcasters and two advertiser meetings. William Colvin, station relations director, has appeared before both advertiser-agency and station groups, and Howard Abrahams, director of retail sales, completed a tour in which he worked with department and specialty stores in Chicago, Los Angeles, San Francisco, San Jose and Portland, Ore.

Art Directors Plan Visual Show

Plans for the 1958 Visual Communications Conference and the 37th annual Exhibition of Advertising & Editorial Art and Design, sponsored by the Art Directors Club of New York, are beginning to take form.

The ADC last week set the date of the Conference for April 2-3. The exhibition will be held at New York's Waldorf Astoria Hotel April 1-10. At the same time, ADC President Walter Grotz, art director at Marschalk & Pratt Div., McCann-Erickson Inc., designated Paul Smith, president of Calkins & Holden Inc. as the chairman of next year's conference. Victor Traoff, art director of William Douglas McAdams agency, will supervise the annual exhibition.
You Can’t Sell ’Em If You Don’t Reach ’Em

and WJAR-TV Reaches More Of ’Em in The Providence Market

SUMMARY DATA*

<table>
<thead>
<tr>
<th>CALL LETTERS</th>
<th>TELEVISION HOMES</th>
<th>MONTHLY COVERAGE</th>
<th>WEEKLY COVERAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>WJAR-TV</td>
<td>1,186,410</td>
<td>593,890</td>
<td>539,130</td>
</tr>
<tr>
<td>STATION B</td>
<td>706,140</td>
<td>448,390</td>
<td>430,370</td>
</tr>
</tbody>
</table>

*WJAR-TV Area Per NCS No. 2, 1956

WJAR-TV
CHANNEL 10, PROVIDENCE, R.I.

Represented by Edward Petry & Company, Inc.
LOEW'S SEES BIG FUTURE IN TV

- Vogel group retains control of MGM, MGM-TV parent firm
- Victor in power showdown points to progress in television

With the fight for control of Loew's Inc. over—at least for the present—the company is ready to "move vigorously" toward becoming a major factor in the television industry. That's the word from incumbent President Joseph R. Vogel, who Tuesday won a solid victory over insurgent investors headed by multi-millionaire roadbuilder (Consolidated Truck Lines Ltd.) Joseph Tomlinson and independent TV producer (Dragnet) Stanley Meyer. Hazing in the background: ousted, 72-year-old former MGM chief Louis B. Mayer, who reportedly seeks to return to the studio as "consultant."

Though declining to issue any "victory statement," Mr. Vogel predicts a bright future for the studio's ever-expanding TV operations. He points to the fact that MGM-TV, its subsidiary, is solidly in the black at a time when the parent corporation, sapped by months of "harassment" and "vandication," is fighting for survival in the financial jungle. Last Tuesday's special stockholders meeting was called to determine proper ownership of the giant corporation.

Loew's owns not only the movie-producing MGM studio, but also WMGM New York and has part interest in KTTV (TV) Los Angeles, KMGM-TV Minneapolis and KTVR (TV) Denver. Mr. Vogel does not presently envision expansion along lines of station ownership. But where Loew's will burgeon is in TV production. Through its subsidiary, MGM-TV, it produces commercials and TV film series, leases out its lot to independent TV producers and distributes its pre-1948 film library to TV stations.

In a post-meeting "progress report," Mr. Vogel noted that to date the library had been placed in 71 of the top U.S. TV markets and last week was contracted to place the films in "the last 10 top three markets," Pittsburgh, Cleveland and San Francisco. It also has sold its first TV feature series, Dashiel Hammett's The Thin Man (now on NBC-TV under Colgate-Palmolive sponsorship) to the BBC, and is ready to screen to agencies the pilot films of its new TV series, Min & Bill with Peggy Wood and Chill Wills. Presently being "piloted" are two other potential network series, Northwest Passage and Jeopardy. Using the MGM lot are California National Productions, an NBC subsidiary, for its new Union Pacific TV series, and Robert Enders Inc., Washington, now filming The Best From the Saturday Evening Post.

Television figured strongly in the day-long proxy battle that culminated toward evening with an 8-to-1 victory by the Vogel forces. The principal issue at stake was Mr. Vogel's call for an enlarged board of directors—from 14 to 19—to dilute the opposition forces of Mr. Tomlinson and associates, who together held six seats, as opposed to the four-director Vogel faction. The 1,100 stockholders in attendance—by voting 3,449,446 to 15,435 shares—rebuffed the Tomlinson group's attempt to wrest control from Mr. Vogel and associates.

The newly-enlarged board gives Mr. Vogel the 13-to-6 working majority he sought to pull Loew's out of its depression and frees him "to run the company the way I had been hoping to" since he took over a year ago. Mr. Vogel and his colleagues maintained that the "incessant sniping and hamstringing" by the Tomlinson faction had made running Loew's "impossible."

Among those elected to the board were BBDO Vice President Francis W. Hatch; former ABC and AB-PT executive Robert H. O'Brien (recently-elected Loew's financial vice president), Random House Publisher Bennett Cerf; Gen. Omar N. Bradley (USA- ret.); and former U.S. Attorney General J. Howard McGrath. One of Mr. Vogel's proposed directors, long-time MGM administration head Benjamin Thau, was defeated, and a Tomlinson backer, former Paramount Pictures Corp. executive Sam Briskin, was elected as the 10th new director. The latter reportedly was slated to take over the company the had the insurgents won.

In defending his year-old record as Loew's chief, Mr. Vogel cited among other accomplishments the "going TV department" in Hollywood which now serves "some 50 advertisers"; the $50 million accrued from lease-back to television of old MGM theatrical features ("quite an accomplishment when you stop to realize that we were once offered $83 million for outright sale of these film properties"), and its station interests in Hollywood, Denver, Minneapolis and New York.

During the meeting, Mr. Tomlinson denied a charge by Loew's that Stanley Meyer's sole intention was to become the head of MGM-TV. He claimed that earnings from TV rentals had been "dissipated" by "mismanagement" and that the KMGM-TV investment by Loew's was "so bad" that the "other 75% went for $650,000." Mr. Tomlinson referred to the recent acquisition of KMGM-TV by NFA Film Network. Mr. Vogel in turn noted that Loew's 25% interest in KMGM did not come about through a cash purchase but through an exchange of the MGM film library.

Queen Film Shuttled to Britain

CBS Newsfilm coverage of Queen Elizabeth II's North American tour is being flown to Britain so that the Queen's own subjects can see what is happening in America on the full network of the Independent Television Authority in London and on five other interconnected stations throughout Great Britain. The film is flown in two or three hops daily to keep coverage up-to-the-minute. CBS film also is being furnished to subscribers in Australia and Canada.

Page 100 • October 21, 1957
In Sponsor Magazine's first annual TV-Radio trade paper advertising competition, WWJ won the first place award in its classification. The winning campaign, “Put Your Money Where the People Are,” had already aroused much interest among agencies and advertisers.*

Just as WWJ knows how to sell itself, the station knows how to sell your product—with sales-minded personalities, more enjoyable music, superior news and sports coverage, substantial promotion and merchandising.

Judge for yourself. Put your money where the people are... on WWJ, all day, every day.

*Associate station WWJ-TV won a Meritorious Award for its “Believability” campaign in the same contest.
Warner Bros. Plans to Expand Weekly Tv Programs to 5 Hours

The westward swing of television production was given further impetus last Wednesday with the announcement by Warner Bros. President Jack L. Warner that his studio's tv film production will be doubled and continually expanded. WB plans to have five hours weekly of tv programming on the air by next June 1 as against the present two-and-a-half hours a week.

According to Mr. Warner, he has made expansion a crash program at WB. He bases his action on the 'gratifying public reception' to its three current ABC-TV shows, Cheyenne (General Electric Co., alt. Tues., 7:30-8:30 p.m.), Maverick (Kaiser Industries Corp.-Kaiser Aluminum & Chemical Corp., Sun., 7:30-8:30 p.m.), and Sugarfoot (American Chicle Co., alt. Tues., 7:30-8:30 p.m.). A fourth WB show, Colt 45, is scheduled for its first airing this past Saturday on ABC-TV, 10 p.m., under sponsorship of Campbell Soup Co.

"The possibilities for television motion pictures," noted Mr. Warner, "are limitless and Warner Bros. is prepared to meet their maximum potential." Within the next 30 days, he hinted, "important agreements" with several sponsors and their agencies "are expected to be concluded." He did not specify what type of programming or which advertisers are in negotiation.

Mr. Warner also said that "within 90 days," WB's new $1 million tv operations building, begun last July (said to be the world's most modern and completely equipped tv center of its type) will be open for business (FILM, July 15). Already complete is the conversion of Stage 22 into three 11,000-sq.-ft. stages now in use for tv production.

Meanwhile, Warner Bros. confirmed reports last week that it had given dismissal notices to about 45 employees in the publicity and advertising departments of both its home offices in New York and on the West Coast. Mr. Warner described the move as part of a plan "to streamline every phase of the company's global operations."

Lowendaahl Named Transfilm Head

Walter Lowendaahl, a former president of Film Producers Assn., New York, and a co-founder of Transfilm Inc., has been appointed president of Transfilm, according to William Mieseges, chairman of the board of directors and former president.

Michael A. Palma, treasurer, was named executive vice president, the position formerly held by Mr. Lowendaahl.

Four Star Adding Five Directors

Four Star films has signed four directors of notable inclusion and is negotiating with a fifth, according to Dick Powell, Four Star president, and Frank Baur, vice president in charge of production. Robert Florey, who has directed more than 30 Four Star Playhouse programs, has contracted to direct a total 10 segments of the Alcoa-Goodyear *Twy of Fate* series on NBC-TV and Dick Powell's *Zane Grey Theatre* series sponsored by General Foods on CBS-TV. John English, having completed two directorial stints on the Zane Grey series, has been signed to do five more. Tom Carr and Dan McDougall have been assigned as alternate directors of Four Star's new *Tandscape* series on CBS-TV with Saxon and American Tobacco Co. as sponsors. Negotiations are under way with Alvin Ganzter, who directed 10 Four Star Playhouse segments, to do that many Zane Grey and Alcoa-Goodyear programs. Four Star's current production program of $6.4 million is the largest in the company's history.

**FILM SHORTS**

**FILM SALES**

Screen Gems has announced that CMBF-TV Havana, Cuba, purchased *Circus Boy* and *All Star Theatre*, both Spanish dubbed. SG also reported sale of eight programs to Australian television. HSV Herald-Sun Television, Melbourne, Australia, sold an *In Television* Corp., Sydney, bought *Circus Boy*, Casey Jones, Ranch Party, Top Plays of 1957 and 77th Bengal Lancers and renewed *The Adventures of Rin Tin Tin*, Father Knows Best and *All Star Theatre*. SG also reported sale of six half-hour and quarter-hour series to Rediffusion Transmission Corp., Melbourne, Australia, sold *The Adventures of Rin Tin Tin*, Jungle Jim, The 77th Bengal Lancers, *Texas Rangers*, Circus Boy and the Patti Page Show. Firm reported Swedish-government tv system, A. B. Radiotjänst, has bought *Circus Boy* and Scrappy and Krazy Kat cartoons and has renewed Jungle Jim.

Trans-Lux Television Corp., N. Y., reports sale of Trans-Lux Encyclopaedia Britannica film library to WSUN-TV St. Petersburg, Fla., bringing total number of markets for series to 50.

**RANDOM SHOT**

F. H. McGraw & Co., N. Y. (engineers and constructors), reports it is offering nearly 2,000 feet of 16 mm color film, taken on heavy construction projects. It is available for tv commercials and other commercial use without charge. Footage, including earth moving, railroad building, steel and heavy machinery erection, large concrete pourings and general construction shots, is documentary produced by Coleman Productions, N. Y.
Radio Shipments for Jan.-Aug. Show Gain Over '56 Period

Shipments of radio sets from factories to dealers showed a marked gain for the first eight months of 1957, totaling 4,788,006 sets compared to 4,491,795 in the like 1956 months, according to Electronic Industries Assn. (formerly RETMA). August shipments to dealers totaled 769,770 radios compared to 379,102 shipped in August 1956. Radio shipments do not include auto sets, which move directly to the automotive industry.

Shipments of tv sets in the first eight months of 1957 totaled 3,460,100 units compared to 3,761,116 in the same 1956 period. August tv shipments totaled 490,849 sets compared to 535,936 in the same month a year ago.

Slowness of Color tv Market Holding Back Motorola—Galvin

Motorola Inc., Chicago-based electronics manufacturer, may find itself hard pressed to reach a goal of $400 million volume by 1960, partly because of the failure of color tv to emerge in the mass market.

This intimation was made by Robert W. Galvin, Motorola president, in a talk before the Investment Analysts Society of Chicago Oct. 11. At the same time he reported sales and earning figures for the company.

"Color tv is not taking off the ground as expected and still continues to be a luxury item," he said, adding that it will not reach the mass market until prices come down to the $200-$400 level. All tv set sales for Motorola the first nine months of 1957 are slightly below the same period for last year, he reported.

During the third quarter ending last Sept. 30, Motorola reported sales of $60 million compared with $60.8 million in 1956, while earnings after taxes were approximately $1.9 million (about $1 per share) as against $1.7 million ($1 4c a share) for that quarter last year. Nine-month sales are expected to exceed the previous high of $162,689,182 set in 1956. Full-year sales should hit $235 million, according to Mr. Galvin.

While tv is down for the first nine months, sales of two-way radio communications and microwave relay systems, transistors, car radios and phonographs are up, and home radios and military electronics about even with last year.

Four Appointed to RCA Posts

Appointment of four RCA executives to new posts in distributor products merchandising, RCA Electron Tube Div., Harrison, N. J., was announced last week by Harold F. Bersche, manager of merchandising. Those named and their new posts are Joseph T. Houlihan, manager, merchandising-entertainment tubes; Joseph E. Kelley, manager, merchandising-industrial tubes and transistors; Joseph J. Kearney, manager, merchandising-parts and equipment, and Gerald G. Griffin, manager, merchandising coordination.

THE prototype table model home television set (above) utilizes new thin tubes developed by Kaiser Aircraft & Electronics Corp. Only 2 ½ inches thick, the tubes currently are in pilot production for military operations and, according to Kaiser, need only refinements of the glass envelope for mass production "to make space-saving television a reality." In addition to their space-saving potential, the thin tubes would offer the additional advantage of a television picture on both sides of the screen. The model in the photo is mounted atop a conventional receiver and was shown by Kaiser at an Army-Navy Instrumentation Program Symposium in Los Angeles Oct. 15.
Nighttime Television Viewing Up Despite Criticism, Says Sarnoff

NBC President Robert W. Sarnoff last week challenged the contention that some critics' dissatisfaction with television's new fall programming "is simply a reflection of public dissatisfaction."

While he estimated that "this season's television shows on all the networks are receiving more unfavorable than favorable comments," from critics, he also cited a Trendex report showing that total nighttime TV viewing this fall again shows an increase over last fall. He said the study, based on measurements for the first week of October in each year, showed 5% more nighttime viewing this fall.

He also called attention to a Psychological Corp. survey, made in April and May, in which three out of four respondents said they were watching as much or more television than they were a year ago and eight out of ten thought the programs were as good or better than a year ago. Mr. Sarnoff said this becomes especially important "because of the manner in which opponents of free television seized on the du! season complaint and twisted it to their own uses."

But he said this is no cause for "complacency."

"No broadcasting executive of my acquaintance feels that the level of American television entertainment has reached its apex or that we can be content simply because our audience continues to grow. Some of NBC's new shows this fall, even though they drew healthy audiences, have been disappointing to me. The need for improvement is there. Programming and writing and casting was in several cases quickly apparent. The program department did not have to wait for any critical appraisal to suggest appropriate changes after certain premieres, but the airing in print of show shortcomings probably gave everyone concerned to swifter action."

He said he thought every series "can be improved during the course of a season" and "that's the job we're busy on now."

"Mr. Sarnoff noted that a show's first appearance "does not necessarily reveal the character that it will have for the next 51 weeks." He said: "If I could borrow from [columnist] John Crosby and introduce a new Crosby's Law for Broadcasting, it would be that all reviewers should look at a first show and then a fifth show and then a tenth show before delivering a final verdict."

CBS Radio Sets New Crosby Show

Another signpost of network radio's return to "big name" programming was seen last week when CBS Radio announced that Bing Crosby will star in a music-comedy show on the network (Sun. 7:30-8 p.m.), starting Oct. 27. The program will be re-recorded in Hollywood during the week of the broadcast and will feature Mr. Crosby and well-known guest stars. The program will follow the Jack Benny Program and is an addition to Mr. Crosby's current Ford Road Show, also on CBS Radio. Early last week Mutual announced that Kate Smith had been signed to a regular series (see this page).

NABET Plans to Ask ABC, NBC For Work Week of 35 Hours

ABC and NBC will be asked to provide a 35-hour work week and uniform industry pension benefits by the Joint Decision Making Committee of the National Assn. of Broadcast Employees & Technicians (NABET) next January.

These goals were restated by NABET after a week-long conference of its contract presentation committee in New York, "the past fortnight. The terms were outlined by George W. Smith, the union's international president. NABET's negotiating team, headed by G. Tyler Byrne, international executive vice president, will meet with network representatives on a new three-year pact in Boston, Jan. 6, 1958."

The union previously indicated it will insist on "nothing less than a just share of network savings and profits," because of rising living costs and "swiping technological changes," and will oppose another long-term contract with a "crumbs from the table" settlement. [PERSONNEL RELATIONS, Sept. 2.]

Francis Kept Off Wallace Show

NBC last week notified Arlene Francis, who is featured weekdays on NBC-TV's The Arlene Francis Show that she could not appear for a scheduled appearance last Saturday evening on ABC-TV's The Mike Wallace Interview. An NBC spokesman said this was done because Miss Francis is "an exclusive contract artist" of the network. He said Miss Francis is permitted to appear on ABC-TV's What's My Line? panel show because that contract was signed before her NBC pact.

ABC, MGM May Discuss Tie-Up

A meeting of top-level ABC-TV and Metro-Goldwyn-Mayer TV Div. of executives may be held this week to discuss a possible production tie-up between the two. [At DEADLINE, Oct. 14.] An MGM-TV executive said no definite date for the conference has been set, but it is likely the meeting will be held this week. It was planned for last week but was postponed because a special meeting of Loew's Inc. stockholders was scheduled at that time. (see story, page 100).

Paley, Stanton in Building Project

CBS Board Chairman William S. Paley and President Frank Stanton were identified last week to be in partnership with Vincent Astor in his $75 million, 46-story office building project to be built on Park Avenue, between 53rd and 54th Streets. The project has been temporarily halted because of the tight money market, although demolition of existing structures on the site will be completed. Messrs. Paley and Stan- ton are said to hold a 15% interest in Astor Plaza Inc., of which Mr. Astor is principal owner.

NBC-TV Announces Renewal Pact With Jack Paar for Tonight

Any uncertainties the last few months over the future of NBC-TV's Tonight show appeared last week to have been settled, as the network announced it has renewed its contract with comedian Jack Paar to star in the program "during the coming months of 1958."

Robert F. Lewine, vice president for TV network programs, announced that the renewal had been signed several weeks in advance of normal option-exercise time. He attributed the decision to "unprecedented" critical acclaim, surging sales and outstanding audience and affiliated station acceptance.

Mr. Lewine said sales on Tonight have increased more than 46% since Mr. Paar took over the program last July and that by Nov. 1 the program's station lineup will total 76, largest since the original Tonight was launched three years ago. Among the stations which will be carrying the program by the first of November, he said, are WSM-TV Nashville; KSD-TV St. Louis; WHDH-TV Boston; WSOCTV, Charlotte, N. C.; WINR-TV Binghamton, N. Y.; WCYB-TV Bristol, Va.-Tenn.; WBOY-TV Clarksburg, W. Va.; WICU (TV), Erie, Pa.; WLEX (TV) Lexington, Ky., and WTVO (TV) Rockford, Ill.

CBS Said Working on Secret Job

A report was circulated last week that CBS is a participant in a hush-hush, multi-million-dollar reconnaissance satellite being developed for the U. S. Air Force. Existence of the project was claimed by an article last week in Aviation Week, which said Lockheed Aircraft Corp. is the prime contractor in the development which involves the design of an unmanned vehicle equipped to photograph activity on the earth through the use of television or regular photograpographic cameras, or with infrared or radar scanners. Published reports stated CBS and Eastman-Kodak are participants. CBS declined to comment on the story.

Kate Smith Signs With MBS

Kate Smith will return to network radio within ten weeks with her own program on MBS, according to Paul Roberts, network president. Starting date and format haven't as yet been finalized, but Mr. Roberts said mutual plans to "present Miss Smith in our daytime schedule and at a time when every one of our affiliates will be able to air the program." The contract with Miss Smith represents "the first major single program venture" undertaken by Mutual since, new management assumed control on Aug. 8. Mr. Roberts added. Ted Collins is Miss Smith's manager.
"The new PRINTERS' INK is excellent. I find the content not only helpful but enjoyable reading. PRINTERS' INK has always been a stimulating source of ideas and information for me. Now, with its new time-saving features, every busy executive is going to appreciate what PRINTERS' INK has done to better his reading of this outstanding publication."

says George Abrams,
Vice President—Advertising, Revlon

There's big meaning behind the fact that advertising directors like the fast-moving, easy-reading format of the new PRINTERS' INK. Hundreds of letters enthusiastically acclaim it. This is one of the objectives and achievements of the new PRINTERS' INK.

PRINTERS' INK recognizes today's necessity of helping the busy executive simplify his problem of limited reading time. It presents more news and facts in less time. Take the trends and techniques section, for example. Concentration of subjects here makes it easy to keep abreast of what is being done from coast to coast in advertising and marketing. Regular positions with identified pages take the reader right to the ideas and information of his special interest in marketing, management, advertising, sales, sales promotion, public relations and research.

More than ever the new PRINTERS' INK delivers what advertising men want and need.

The impact of this is intensive readership. Remember, PRINTERS' INK is read by more advertising executive subscribers than any other publication in the field. Here is one of many reasons why PRINTERS' INK is the best buy for you who sell to the national advertising market.
**NETWORK SHORT**


**GOLDEN SCREEN**

**TOLL TV GETTING CLOSER IN L.A.**

Toll tv came a step nearer reality for Los Angeles last week when the city council approved applications of three companies for franchises to construct and operate closed-circuit television systems within the city. Technically, the franchises cannot be awarded until an ordinance has been passed authorizing such action, but the 11-to-2 vote in favor of granting the franchises indicates that there will be no trouble in getting the eight votes necessary to approve the ordinance.

The next step on the path to getting the systems into operation is an agreement with Pacific Telephone & Telegraph Co. for installation of cables to transmit the pay tv programs from a central point of origin to the homes of subscribers. This could be achieved in one of two ways: by getting from the telephone company the right to install cable connections on its poles, or by asking the telephone company to make the proper installation itself and to sell this service to the toll tv operators.

The companies whose applications were approved are Skiatron TV Inc., Harriscope Inc., Fox West Coast Theatres and International Telemeter Corp. The last two have made a joint application for the closed-circuit toll tv franchise in Los Angeles, since the city insisted that the franchises be non-exclusive. Each of the applicants bid only on its own franchise instead of entering into competitive bidding, and each of the three bids offered the same terms to the city: A flat payment of $100, 2% of gross revenues (or 1% and 5 hours of time a week which the city may use for educational or other civic programming) and the posting of a $100,000 bond to insure the city against loss. In exchange, each company will receive a 21-year non-exclusive franchise giving it the right to operate a toll tv closed-circuit system in Los Angeles.

Discussions between the three companies and PT&T for program transmission service, which have been going on for some time, will undoubtedly be accelerated now, but late last week no one would hazard a guess as to when terms would be set, contracts signed and work begun to install the cables, let alone when the installation would be far enough along to permit starting program service. If, as reported, Skiatron has the tv right to the 1958 games of the Los Angeles Dodgers (formerly of Brooklyn), this company would certainly be expected to exert every effort to have as many homes as possible connected for service by the opening of the baseball season next April. The telephone company rejected Skiatron's proposal for an open wire line system [PROGRAM SERVICES, Oct. 7] as unsatisfactory, even if less expensive.

Jerome Doff, Skiatron vice president, declined to discuss the Dodgers contract last week. He did say that a statement can be expected from Walter O'Malley owner of the Dodgers, within the next week. Skiatron is also an applicant for closed-circuit tv franchises in San Francisco and San Diego, and in San Francisco has testified to paying Horace Stoneham, owner of the Giants, an advance of $500,000 on an agreement giving Skiatron exclusive tv rights to the Giants games when that team moves to San Francisco next year.

Harriscope Inc., licensee of KFTV-Casper, Wyo., and permittee of KTXX-TV Sheridan, Wyo., as well as a producer of tv programs and commercials, plans to utilize closed-circuit tv to provide a communications service for industrial organizations as well as an entertainment service for home viewers, Burt I. Harris, president, said Thursday.

Reporting that negotiations with PT&T for pole rights will be started shortly, Mr. Harris said that installing a toll tv system is an expensive undertaking and the chance of getting the money back from the sale of entertainment to the public is a calculated risk. But the same lines, used for industrial service, can provide immediate income and lessen the risk.

Louis Novins, president of International Telemeter, declined to discuss his company's plans beyond saying "there's lots of planning being done." He said that conversations have been held with PT&T but that he could not say when installation will be started.

**ASCAP MEETS IN CHICAGO TODAY**

American Society of Composers, Authors & Publishers will hold its first midwest meeting today (Monday) at 6 p.m. at the Conrad Hilton Hotel in Chicago, according to Paul H. TOLLEFSON, Chicago representative of ASCAP.

**FOLKS FLIP OVER WWDC**

1st eight straight months in Washington, D. C.—in share of total weekly audience, 6 A.M. to midnight—PULSE, January through August.
Court-Cleared 'Play Marko' Sets Return to Air Oct. 24

The video game known as Play Marko is back on the air after an absence of more than two years. In 1955, when it was being carried by some 30 stations, the FCC asked one of them, KTLA (TV) Los Angeles, to show cause why its license should not be revoked for carrying this program. KTLA promptly canceled it. The Caples Co., Chicago advertising agency which created and packaged the program, withdrew it from the other stations and went to court for a ruling on whether or not the game is a lottery. Last March the U. S. Court of Appeals ruled it is not [GOVERNMENT, March 18].

On Oct. 24 KHJ-TV Los Angeles will start the program, called Play Signal in token of its sponsorship by Signal Oil Co. as a Thursday, 8:30-9 p.m. series. Signal Oil, whose account is handled by Barton A. Stebbins Advertising, Los Angeles, has options on the program in San Francisco, Portland, Ore., and Seattle. According to Jack Daly of the Caples Co. office in Los Angeles, who is handling the program sales. It shortly will be on the air in some 20 markets, Mr. Daly said.

Home viewers play the game by using cards, obtained in Los Angeles from Signal Oil dealers, covering numbers on the cards as they are written by “Miss Signal” on a master board in the studio. When a viewer covers a complete row, horizontally, vertically or diagonally, he calls a special telephone number. If his numbers match those of the master board, he is declared a winner and a new game is started.

Song Writers Sue WCMB

Suit for copyright infringement was filed last week against Rossmoyne Corp., owner of WCMB Harrisburg, Pa., by song writers Alan Jay Lerner and Frederick Lowe, alleging that seven of their copyrighted songs from “My Fair Lady” were performed separately by the station without authorization. The plaintiffs, both members of ASCAP, asked the U. S. District Court for the Middle District of Pennsylvania to restrain WCMB from performing the songs in the future and to award damages of not less than $250 for each unauthorized performance, together with court costs and attorneys' fees.

Network Formed for 'Barry Gray'

A Barry Gray Radio Network was established Sept. 30 when the WMCA New York program added WIP Philadelphia and began completing plans to add stations in Baltimore, Chicago, Miami and Boston. WIP, an MBS affiliate, broadcasts the Barry Gray Show over Mutual lines. The program is sold on a spot basis with the cost five times the normal midnight rate, according to Sandy Howard Productions, New York packager, who said the show is now one-third sold.
The merger of two northeastern Pennsylvania pioneer uhf tv stations—WARM-TV Scranton and WILK-TV Wilkes-Barre—into a single "regional" outlet and acquisition of majority control by Transcontinent Televison Corp. interests were announced by the principals Thursday. The multi-faceted agreement which involves stock and cash exchanges approximating $1.5 million is subject to FCC approval.

The merger would end the rivalry of the two ABC-TV affiliates and join in a single outlet the use of WARM-TV's ch. 16 and WILK-TV's 1.5 megawatt power (now under construction permit after more than a year of operation under special temporary authority). The new call letters of WNEP-TV are proposed and the station would continue as an ABC-TV affiliate, plus carrying NTA and other top Hollywood films. A new corporation will be established under the name of Northeastern Pennsylvania Broadcasting Corp. The new station operation is expected to use WILK-TV's present tower and transmits on Penobscot Mt. near Mountain Top, southeast of Wilkes-Barre.

The WARM-TV group, headed by Martin F. Memolo, and the WILK-TV group, headed by Mitchell Jenkins, would share a 40% interest in the merger operation. The remaining 60% would be held by Transcontinent and Hamilton Shea, former NBC vice president who with Transcontinent owns WSWA-AM-TV Harrisonburg, Va. Transcontinent itself owns WROC-AM Rochester and through a recent FCC-approved $5 million merger with interlocking interests owns WGR-AM-TV Buffalo [Government, Sept. 30.]

In the new merger operation, William W. Scranton, majority stockholder in WARM-TV, will be chairman of the board; Mr. Jenkins, president; Thomas P. Shelburne, new treasurer and managing director of WILK-TV, will be vice president and general manager, and Mr. Memolo, now president of WARM-TV, will be vice president in charge of engineering. In addition to these four officers, directors will include Paul A. Schoellkopf, Transcontinent board chairman; J. Fred Schoellkopf IV, Transcontinent executive committee chairman; David C. Moore, Transcontinent president; Seymour H. Knox III, Transcontinent director; David G. Forman, chairman of the Transcontinent administrative and finance committee, and George F. Goodyear, a director and chairman of the Transcontinent advisory group committee. Felix Piech will serve as secretary and John Webster as assistant secretary.

In a joint statement, Messrs. Scranton and Jenkins explained, "This merger will bring to television viewers in northeastern Pennsylvania a new era of entertainment, public service and news. Not only will we have the exciting new program structure of ABC-TV, but also the programming, technical and administrative support of Transcontinent Television Corp. . . . This will be truly a regional station which will provide the best possible service for viewers and the local businessmen in Scranton, Wilkes-Barre and the entire northeastern Pennsylvania area."

It is expected that the merger group will take over operation of WARM Scranton also, but since WARM is highly directional and has "very slight" overlap with WILK, the latter radio station will be retained by its present ownership under Wyoming Valley Broadcasting Co.

KBKC Kansas City to Go on Air

KBKC Mission, Kan. (suburb of Kansas City), owned by Mission Broadcasting Inc., begins broadcasting with a format of music and news later this month. The new station will operate on 1480 kc. 500 w. There will be no block programs.

General manager is Tom E. Beal, former commercial manager of KLWN Lawrence, Kan. Station manager is John Humphreys, who has been with KLWN Lawrence, WHB Kansas City and KOAM Pittsburg, Kan.

Police Group Indicts Television

A "cooperative" attitude between radio-tv stations and the listening public might give programs "the character and high ideals desired by a society interested in building good citizens," according to Edward G. Krauss, secretary, State Police Chiefs Inc., Cleveland.

Mr. Krauss contended in a letter to National Assn. for Better Radio and Television that trustees of State Police Chiefs believe an overwhelming majority of TV stories emphasize crime, dishonesty, violence and lax morals "to the point where youth unconsciously acquires knowledge of underworld techniques." He said these techniques become indelibly impressed on young viewers and exert "at least some influence upon their lives." He argued that opportunities afforded t.v to educate youth "have been sadly neglected."

WFIL-AM-TV Opens New Studio

WFIL-AM-TV Philadelphia opened a new headquarters-studio last Monday in the downtown Sheraton Hotel, an addition to present studios in West Philadelphia. The combination radio-tv control room contains complete equipment for a self-sustaining remote operation, and the studio can be converted into a lounge.

Roger W. Clipp, general manager, stressed that the new studio is in the center of the city, where WFIL can best cover social and business life. Two new mobile units were also displayed at the opening.

Mae Clarke Sues KTLA (TV)

Mae Clarke, veteran motion picture actress, last week filed a $1 million invasion of privacy suit in Los Angeles Superior Court against Paramount Television Pro-

**Notices**

A N-ERROR occurred in an ad placed in Broadcasting Magazine, October 14, by WSOC- TV, Charlotte, N. C., wherein the station claimed a 44.8% increase in share of sets-in-use, Monday through Friday, 9 a.m. to Midnight.

Actually, this figure should have been 28.4%.

The error occurred during mechanical paste-up. Any embarrassment caused by this advertisement is sincerely regretted by the management of WSOCTV.
The Mark of Quality

Attaching the familiar Gates name plate is the final step in the completion of a product manufactured for quality. To the customer who will soon have this equipment in operation, this name means superior craftsmanship... it is the symbol of over 35 years of progress in this great industry.

To the thousands of station managers and engineers who depend on Gates equipment for daily operation, this name means reliability... it means outstanding performance. They know that each product is the result of years of constant research and development, which have made Gates equipment the standard of comparison.

Yes, the Gates name plate is a familiar symbol throughout the world... a symbol identified with quality, because quality is the priceless ingredient in all Gates products.
WASHINGTON—NBC-TV, after months of preparation, utilized over 100 technicians and program staffers to televise the arrival of Queen Elizabeth and Prince Philip Thursday morning and the highlights of their visit here. NBC had 11 cameras along the arrival parade route, with one stationed atop the Lincoln Memorial. Four NBC-TV staffers described the scene: Merrill Mueller, Jinx Falkenburg, Bill Henry and David Brinkley. For NBC Radio, narrators were Bryson Rash, Ben Grauer and Miss Falkenburg. NBC-TV circuits fed the picture live to the Canadian Broadcasting Co.

HARTFORD—A 16-year-old ham operator, Beldon Morgan of Glastonbury, Conn., taped Sputnik signals Oct. 6 purely "for the fun of it." But he happened to mention it over his home wireless to a ham friend, Bob Eaton, son of Tom Eaton, news director of WTIC Hartford, Conn. Mr. Eaton and son lost no time driving to Glastonbury to pick up the recording and returned it to WTIC for the first available newscast.

BOSTON—WBZ Boston covered the Russian satellite launching from the international Geophysical year angle, at the same time taking part in an IGY sighting. The Air Force used WBZ to send a signal which activated three cameras as Sputnik passed over the Cambridge Research Center. After doing its part, WBZ broadcast interviews with experts, who described the tri-colored photography.

WICHITA—A direct report of an early naked-eye sighting of Sputnik over Alaska went out over KFH Wichita, Kan. George Doyle, station news director, telephoned Dr. Gordon Little at the U. of Alaska geophysical station near Fairbanks Oct. 7 for a recorded version of how his staff tracked the man-made moon.

MOBILE—Two off-duty staffers of WALA-TV Mobile, Ala., brought in the sound of Sputnik on their home radio rigs and telephoned WALA radio to put the signals on the air. The local newspaper credited them with being the first in Mobile to make radio contact with the satellite.

PHILADELPHIA—The mobile reporting unit of WFIL Philadelphia last week joined a pre-dawn raid on a local narcotics ring. By the time WFIL came on the air at 5:30 a.m., it was able to broadcast highlights direct from the scene. When its sister outlet, WFIL-TV, came on at 8 a.m., film was all set to run on Breakfast Time.

PITTSBURGH—KDKA here set up a shop in City Hall to monitor live negotiations of a crippling transit strike and conducted on-the-air news conferences with Mayor David L. Lawrence and officials from both management and labor. The station said it provided the only first-hand coverage.

Draudts, owner of KTLA (TV) Los Angeles, KTLA on Oct. 1 launched a series of horror movie telecasts under the generic title, Nightmare, with a broadcast of "Frankenstein," made 26 years ago with Boris Karloff and Miss Clarke as stars. In connection with the tv program, Miss Clarke charges, KTLA employed actress Ottola Nesmith, who impersonated Miss Clarke in such manner as to imply that she is "a broken-down, has-been actress, poverty stricken, slovenly attired and ill," thus damaging Miss Clarke's professional reputation.

Salk Named to Corinthian Post

Robert H. Salk, for two years director of sales for Screen Gems Inc., has been appointed director of programming of Corinthian Broadcasting Corp., according to C. Wrede Petersmeyer, president. Prior to his association at SG, Mr. Salk was associated for 10 years with the Katz Agency in programming, film buying, research and sales. Corinthian stations include KOTV (TV) Tulsa, KGUL-TV Galveston, WANE-AM-TV Fort Wayne and WISH-AM-TV Indianapolis.

WALTER R. HARTFORD

Programming
is more
v-a-r-i-e-d
with the big
"P" SECTION of the
SESAC
Transcribed Library

- Polkas, obereks, czardas, laenders, rheinlanders and mazurkas.
- Complete program notes.
- Saleable script service.
- All at its best at low monthly fees.

Write, right now . . .
SESAC INC.
The Coliseum Tower
10 Columbus Circle
New York 19, N. Y.
of the Braves' National League victory—a feature that was re-broadcast by popular demand—with a job on the World Series and its aftermath, originating broadcasts in New York and Milwaukee. As soon as John Carmichael reported the final put-out of the seventh game in New York, WBMM cut to Milwaukee, where Hugh Hill proceeded with the hometown celebration. The latter described the festivities and interviewed a cross-section of the participants. At 11:15 that night, he interviewed team luminaries at Milwaukee's Billy Mitchell Field. WBMM, the CBS affiliate for Chicago and Milwaukee, is contemplating boiling its coverage down to a one-hour show to be presented this winter.

WGN-AM-TV Chicago dispatched crews to Milwaukee early on the day the Series ended. Reports followed on both radio and television as the Braves' plane landed and as Milwaukeeans welcomed them home.
STATIONS CONTINUED

WVIP Set to Begin Operation With 3-Hour Benefit Ceremony

WVIP Mount Kisco, N. Y., is scheduled to go on the air Sunday (Oct. 27) (1 kw daytime on 1310 kc), with a three-hour benefit for the Northern Westchester Hospital building fund drive. Among those scheduled to appear on the station's inaugural broadcast will be Bennett Cerf, Jackie Robinson, Quentin Reynolds, Allen Jackson, Walter Abel, Gusty Huber, Guerney Williams, Merv Griffin and Richard Goldman.

Principal owners of WVIP are Monroe O'Flyn, a Mount Kisco real estate developer, and Martin Stone, New York radio and television producer. Both live in nearby Pound Ridge.


WJHP-TV to Go Off Air

WJHP-TV Jacksonville, Fla., will go off the air this Friday, according to an announcement last week by John H. Perry Jr., president of the Jacksonville Journal Co., operator of the uhf station. WJHP-TV operates on ch. 36 and lost its NBC affiliation to a new uhf outlet in Jacksonville, WFGA-TV, ch. 12, last month.

REPRESENTATIVE APPOINTMENTS

KPOP Los Angeles appoints Meeker & Co., same city, as sales representative in S. F. and Pacific Northwest.

WGRC Louis ville, Ky., appoints Weed & Co., N. Y.

WWHG-AM-FM Hornell, N. Y., appoints William G. Rambeau Co.

WSIX-AM-TV Nashville, Tenn., appoints H-R Representatives.

REPRESENTATIVE SHORT

Broadcast Time Sales, N. Y., has announced opening of its eighth office at 101 Marietta St. Bldg., Atlanta. Sam Brownstein, formerly associated with WWCA Gary, Ind., and KOMU-TV Columbia, Mo., has been appointed sales manager for company's southeastern district and will be in charge of Atlanta office.

STATION SHORTS

WILY Pittsburgh has changed call letters to WEEP.

WCNY-TV Watertown, N. Y., announces Class A one-hour rate increased to $250, which was effective Sept. 30. Other classification of time increased proportionately. Contracts signed prior to effective date protected until March 30 or to termination of contract, whichever is closer.

KYN0 Fresno, Calif., has announced discontinuation of affiliation with Mutual-Don Lee Broadcasting System and it became independent station on Oct. 15.

KRAC Sacramento, Calif., has announced opening of studios and offices in Hotel Senator, same city. Station also reported establishment of business office and news bureau in Modesto, Calif.

WLYN Lynn, Mass., announces move of offices and studios to 156 Broad St.

WBLA Elizabethtown, N. C., announces increase of power to 1 kw 1440 kc.

Radio Hawaii Inc. announces that KIPA Hilo was linked with KPOA in Inter-Island Network effective Oct. 14.

ASHLEY ROBISON (1), president of KOVO Provo, Utah, and P. R. Banta, president of Streets Electronics Inc., sign the agreement to sell KGEO-TV Enid, Okla. [AT DEADLINE, Oct. 14], for around $2 million to Mr. Robison and Louis E. Caster, president of WREX-TV Rockford, Ill. (latter being sold to Bob Hope and associates).

Selling stockholders of KGEO-TV are P. R. and L. D. Banta, 41%; George Streets, 13.1%, and others. Mr. Robison, in addition to his KOVO holding, is president of XEAC Tijuana, Mex., and vice president of Continental Television Inc., which is buying WREX-TV for $2.85 million. Both sales await FCC approval.

3 MILLION Montana visitors will have their car radios tuned to KGVO MISSOULA, MONT. plus all Western Montana affiliated with KMSO-TV MOSBY'S INC.
COMPACT!
LIGHTWEIGHT!
CONVENIENT!

Take the BN-6A with you to the ball park, the boxing bouts, and enjoy new convenience and performance! Also ideal for use in department store promotions, parades and other remotes. Designed and functionally styled especially for remote radio and television use, this amplifier is fully transistorized and the lightest equipment of its type, weighing only 15 pounds. Completely self-contained for either battery or AC power operation, it assures amplification and control facilities needed for high quality transmission to studio via telephone lines.

The BN-6A provides four separate input channels that can be operated either single ended or balanced. It is capable of greater output level with less distortion. This provides for normal level with ample reserve. Cueing and monitoring facilities are included, and plug-in transformers are used for balanced operation. Comes complete with portable carrying case, equipped with carrying handle adjustable for stacking.

Ask your Broadcast Representative for complete information about this advanced Amplifier. In Canada: write RCA VICTOR Company Limited, Montreal

These wanted Features!

- All controls located on front panel, including illuminated VU meter, mixer controls, master control, phone jack, cue switch and power switch.
- Long-life Mercury batteries.
- Alternate germanium rectifier power supply.
- High-level mixing—four separate channels.
- New RCA Type 2N175 low-noise transisors which serve as input amplifiers.
- Amplified cue signal from studio.
- Functionally styled package.

RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT • CAMDEN, N. J.
SIAM RADIO GOES YANKEE STYLE

Pleng Pa Chok means Musical Jackpot in Siamese. To Colgate-Palmolive Co., it also means plenty of sales, by way of its cash giveaway show on an aggressive Bangkok station, HS1JS. Sales are gauged by a weekly return of 50,000 Fab-Colgate box-tops, reported by Karoon Kengradomying, popular host of Pleng Pa Chok.

Broadcasting in Thailand is a burgeoning industry that, after a staid beginning along British lines, lately has assumed a free-swinging, American look.

Listeners evidently like the Yankee style. They have bought nearly a million sets, giving Thailand a leading position in per-capita radio ownership in Southeast Asia and the Far East. (Population of the 225,000 sq.mi. country approaches 22 million.)

Twenty-five stations in the capital city alone (the U. S. capital has 16 ams) broadcast from the dawn until nearly midnight on medium and shortwave to 10 million potential listeners across the land. The country has a total of 32 radio stations.

Over the past 10 years electronic sophistication has come to Thailand, and now stations are programming to selected audiences, high, middle and low brows. Music-and-news outlets offer Thai and Tin Pan Alley fare. Others feature dramatic shows (soap opera, traditional Ramayana plays), public affairs shows and official government announcements. "Good music" fans can tune in Western classical and semi-classical bills. Farmers hear local dialects, local news, songs and personalities on low-power, provincial stations. Three Chinese dialects and English can all be heard. Mobile news-special events units are a vital part of the scene in city and country.

With so much attention given to every radio taste, prime time is at a premium in Thailand. Everybody in broadcasting has more than enough to do, and little time goes begging, observers report. National advertisers are coming from Madison Avenue and the marts of Europe. Agencies have set up shop in Bangkok and are putting priority on radio in their media plans. One of these, Grant Adv., on behalf of Colgate-Palmolive International, studied the rural market and bought up to 10 spots a day on local stations for Fab and Colgate. Other researchers have gone into the kingdom and come out with reports on the surging economy there.

But the enterprising radio scene in Siam has an alarming set parallel. Stations are run by government agencies, not individuals; yet their competition with each other is keenest.

The new look in Siamese broadcasting over the last decade is attributed to a young crop of staffers, with key spots filled by U. S.-educated personnel. One of these is Col. Kengradomying, whose job as host of Pleng Pa Chok is only one facet of his career as an officer in the Royal Thai Army and manager of HS1JS, the Army Signal Station, which serves the same with a music-news schedule. Mr. Kengradomying's station airs American pop tunes practically as fast as Tin Pan Alley grinds them out, according to Ivan Izenberg, who is Far East executive producer for the Voice of America and was an observer on the Thai scene while with the U. S. Information Agency.

Although there are no networks in Thailand country has resulted not only from vigorous station operation but from heavy receiver promotion as well, it is reported. Radio sets come to Siam from Holland, Great Britain, Germany and Japan, and manufacturers show their confidence in the medium by using it for their own advertising.

Still, there are no networks in Thailand, most stations deliver a nationwide audience to advertisers by adding shortwave to standard transmissions to carry the signal across the country.

Since only one television station is on the air, the television story still is to be told in Thailand. Meanwhile, the Pleng Pa Chok Jackpot is overflowing, and the radio curve continues upward, as stations plow profits back into the business.

Goa Radio Names Menezes Rep, Announces Expanded Coverage

Cosme Matias Menezes, Nova-Goa, Portuguese India, has announced his appointment as representative of the Commercial Service of Radio Goa.

The government-owned station, according to Mr. Menezes, has ordered a 50-kw and two 25-kw transmitters from N. V. Philips of Holland and plans to have them in operation by the first of the year. The new equipment will extend Radio Goa coverage through India, Pakistan, the Middle East, Persian Gulf, Far East and South Africa, Mr. Menezes states.

Rates start at 1,200 rupees for 12 words and go up to 6,200 rupees for five minutes, with volume discounts up to 800 rupees for 12 words, 312 times, and 4,200 rupees for five minutes, 312 times. A rupee is about eighteen cents in American currency.

Canadian Sales Up, Tv Down

Radio receiver sales continued to increase while tv set sales dropped in Canada during the first eight months of 1957, according to figures released by the Radio-Electronics-Tv Mfrs. Assn. of Canada. Radio receiver sales in the January-August period totaled 333,960, compared to 321,729 for the same period last year. Television receiver sales in the period totaled 233,238 this year as against 376,882 in the 1956 period.

Ontario accounted for a third of tv set sales with 89,592 in the January-August 1957 period, while viewers in Quebec province purchased 65,502 sets. Ontario listeners bought almost half of the tv sets sold in the period, accounting for 152,637 sets while listeners in Quebec bought 77,412 sets.
Announcement

THE BROADCASTERS CLUB
OF WASHINGTON, D. C.

will open its NEW QUARTERS at 1737 DeSales St., N. W., Opposite the Mayflower Hotel, on or before January First, 1958.

This is a private, limited membership, non-profit organization. Food and beverage service at luncheon and dinner by the famed COLONY RESTAURANT.

SPECIAL CLUB MENU.

A limited number of charter resident and non-resident memberships is available. Membership applications are subject to approval of the Club Membership Committee.

For further information, contact Leonard H. Marks, 317 Cafritz Bldg., Washington, D. C. or Howard Lane, Non-Resident Membership Chairman, KOIN-TV, Portland, Oregon.

Members of the Organization Committee

Mr. Marks, Chairman
J. E. Bandino
J. W. Blackburn
Thad H. Brown, Jr.
Everett L. Dillard
Harold E. Fellows
Earl H. Gammons

John S. Hayes
Fred S. Houwink
Theodore Koop
Maury Long
John F. Meagher
Neville Miller
Joseph H. Ream
Robert K. Richards

F. M. Russell
James D. Secrest
James W. Seiler
Carlton D. Smith
George O. Sutton
Ben Strouse
Sol Taishoff

Broadcasting

October 21, 1957 • Page 115
New power plants to produce electricity

These photographs show various stages in the development of some of the exciting new atomic-electric power plant projects.

These three, and others like them, are being developed by a number of independent electric light and power companies and their equipment manufacturers, and with the cooperation of the U.S. Atomic Energy Commission.

Such pioneering plants will produce electricity for thousands of homes, farms and businesses. And more than that, they will help develop a whole new science. Building and operating them will provide the knowledge and experience for even more efficient atomic-electric plants in the future.

The independent electric light and power companies have helped bring this nation the best and most up-to-date electric service in the world. You can count on them to help develop the best ways to put the atom to work making electricity for the American people.

America’s Independence
The new atomic reactor (left) and electric generator building (right) at a developmental atomic-electric plant near Pleasanton, Calif. The reactor was built by the General Electric Company; the power plant by the Pacific Gas & Electric Company.

Engineers inspect a complicated atomic fuel assembly — the kind being built for the Yankee Atomic Electric plant at Rowe, Mass. Twelve New England electric companies, a number of equipment makers and the AEC are working together on this project.

Electric Light and Power Companies*  
*Company names on request through this magazine.
CBS French-Language Tv Network Almost Sold Out for Fall Season

The French-language television network of the Canadian Broadcasting Corp. in the province of Quebec has been sold out to national advertisers six nights a week this fall, and most of Sunday evening time has been sold. Advertisers on the French-language tv network include breweries, which are allowed to advertise on radio and tv only in Quebec province.

Commercial tv programs start each evening at 7:30, and continue to 10:30 most evenings, and two evenings to 11:30. Programs are almost all live because of the shortage of French-language films.

Among advertisers, with agencies placing their accounts in parentheses, are Sterling Drugs Canadian Ltd., Windsor, Ont. (Dawson-Fitzgerald-Sample, Toronto); Wildroot Ltd., Fort Erie, Ont. (A. J. Dowe & Co. Ltd., Toronto); Norexem Chemical Co. of Canada Ltd., Toronto (Young & Rubicam, Toronto); Campbell Soup Co. Ltd., New York, N.Y. (Cockfield, Brown & Co., Montreal); Lever Bros. Ltd., Toronto (Foote, Cone & Belding Canada Ltd., and J. Walter Thompson Co. Ltd., Toronto); Molson’s Brewery Ltd., Montreal (Cockfield, Brown & Co., Montreal); General Motors of Canada Ltd., Oshawa, Ont. (MacLaren Adv. Ltd., Toronto); Colgate Palmolive Ltd., Toronto (Grant Adm., Canada Ltd., Toronto); S. C. Johnson Co. Ltd., Brantford, Ont. (Calyer Adv. Ltd., Montreal); Max Factor Co. Ltd., Toronto (J. Walter Thompson Co. Ltd., Toronto); General Foods Ltd., Toronto, and Adams Brand Sales Ltd., Toronto (Baker Adv. Ltd., Toronto).

Among agencies are Needham, Louis & Brody, Ltd., Toronto; and Baseman Co., Ltd., Montreal; National Broadcasting Co., Ltd., Toronto; Imperial Oil Ltd., Toronto (MacLaren Adv. Ltd., Toronto); and Singer Sewing Machine Co. Ltd., Toronto (Young & Rubicam Ltd., Toronto).

**Lewis Re-elected IARW Head**

Dorothy Lewis, liaison officer, section for non-governmental organizations, department of public information, United Nations, was re-elected president of the International Assn. of Radio Women at the group’s eighth annual conference in Paris.

Women from 23 countries reportedly were represented at the conference Sept. 26–Oct. 1. A highlight of the meeting was an address by NATO Secretary General Paul Henri Spaak.

**Kick-Off Your Fall Campaign with the “Two Most Powerful Weapons” in the Detroit Selling Game...**

If you’d like to play ball with the champs this Fall join up with Detroit’s Most Powerful team. You get greater coverage for the most reasonable investment — a story we’re delighted to tell anyone... anytime.

**ABROAD IN BRIEF**

**SLUGGISH SWISS SCENE** Non-commercial television in Switzerland is moving ahead slowly compared with other European areas, according to latest Swiss statistics. Registered sets totaled 27,887 on Oct. 1, against 27,337 on Sept. 1.

**EUROPEAN BROADCASTERS MEET** Delegates of 13 European national broadcasting organizations met in Taormina, Sicily, for a regular session of Union Europeenne de Radiodiffusion. UER, or European Broadcasting Union, is the international organization which serves as the framework for discussion of common problems, program exchange and frequency reporting. The Taormina conference discussed coordination of programs and program exchange.

The Eurovision working committee reported “successful” Eurovision tv hookups and decided to take further steps to improve technical and program quality of Eurovision. Plans call for addition of more general entertainment and sports programs to Eurovision hookups.

Conference delegates voted another two-year term for Marcel Besencon as president of the international program committee. Mr. Besencon is director general of the Swiss Broadcasting Service. Vice presidents represent Radiodiffusion Francaise, Paris, and BBC, London. Observers from the U. S., Canada, Australia, Egypt and Israel attended the conference.

**MOSCOW MOON SHOW** Moscow Radio in its English broadcasts is reported as offering prizes for information about the Russian earth satellite. Listeners are asked to submit data and tapes of signals from the satellite, to describe sightings of Sputnik and to write articles, essays or short stories about the Red moon. Prizes were not named.

**JAPAN JACKS UP SIGNAL** The Japan Broadcasting Corp. has announced it is building a series of small relay television stations throughout the country to extend city signals to mountainous terrain. The announcement said more than 100 districts at present cannot get signals from city stations.

**INTERNATIONAL SHORTS**

International Telephone & Telegraph has announced organization of new subsidiary, IT&T Electronics Service Co. of Canada Ltd., Montreal. Company will provide services including installation, operation and maintenance of telecommunications and electronic equipment such as microwave links and radar networks. J. T. Robertson, president and radio operating department of IT&T, N. Y., will head Canadian company.

Alford R. Pouyat Adv. Ltd., Toronto, after operating without profit for five years, declared bankruptcy early in October. Agency reportedly showed liabilities of $130,000 and assets of only $2,000. Billings this year totaled $380,000, approximately same as last year. Agency was formed in 1940 and had 29 Toronto accounts. Company had branch offices at Winnipeg and Montreal.
TO FILM
A SUCCESSFUL SHOW...

It takes more than just a good script to insure the success of a top-rated network program. The on-stage performances of the stars and supporting cast must be outstanding, carefully timed, superbly directed. And the camera must perform flawlessly in its vital role of recreating the superior quality of the show for millions of TV viewers.

Mitchell cameras—internationally famous—provide the matchless photographic performances so necessary to the successful making of the finest theater quality films. That is why, wherever top quality filming is the foremost consideration, Mitchell Cameras are to be found... bringing success into focus.
Erwin B. Needles, director of TV sales, WNBC (TV) New Britain, to Julian Gross & Assoc. Adv., Hartford, both Conn., as partner and vice president — general manager in charge of agency operations.


Lee Rich, vice president and associate media director, Benton & Bowles, N. Y., appointed director of media.


C. Stuart Siebert, vice president, Kenyon & Eckhardt, Chicago, named to handle all publicity activities for that office in addition to his duties as senior account executive.

Arnold M. Combrick-Graham Jr., vice president and former account executive, named account supervisor in Kenyon & Eckhardt's Chicago office. He has been with agency since March 1956.


Morgan Ryan, formerly with ABC New York and Grant Adv., to J. R. Pershall Co., Chicago, as merchandising account executive.

William B. Goodrich, assistant to vice president in charge of radio-ty. MacFarland, Aveyard & Co., Chicago, appointed assistant account executive on Drewrys Ltd. account.

Beverly L. Smith, account executive, Kenyon & Eckhardt, N. Y., to N. W. Ayer & Son, same city, as service representative.

Edward M. Marker, vice president and group head, Fuller & Smith & Ross, Cleveland, Ohio, to Griswold-Eshleman Co., same city, as group head.

Lawrence O'Neill, Frank Martello and Joseph P. Franklin, supervisors at Kenyon & Eckhardt, N. Y., transferred to agency's Chicago office in charge of radio-ty programs, radio-ty commercial production and research, respectively.

L. M. McAlvany, regional manager, Dallas division of American Bakersies Co., named assistant to president in charge of sales, merchandising and advertising. He is succeeded by Guy J. Gibbs, company's Houston bakery manager.


John C. Pollock, field zone manager in northern and eastern Texas for Dr. Pepper Co. (soft drinks), Dallas, named sales promotion manager.

Doris Boyd, formerly with The Katz Agency and CBS Radio Spot Sales, both Chicago, to Gordon Best Co., same city, as radio-ty traffic manager.

William H. Martin promoted to production manager at Monroe F. Dreher Inc., N. Y.

Mort Reiner, formerly chief timebuyer at Product Services Inc., N. Y., to Glamorene Inc. (carpet cleaning solution), Clifton, N. J., as radio-ty director.


Louis J. Nelson, media director, Geoffrey Wade Adv., Chicago, named marketing director and also will supervise research and merchandising departments. He is succeeded by David S. Williams, timebuyer and assistant media director.


Martin Slattery, Young & Rubicam, N. Y., to Compton Adv., same city, as tv producer.

Helen A. Grabo, home economist, T. R. Sills & Co., N. Y., to Kenyon & Eckhardt, same city, as assistant home economist.

Robert H. Gannon, formerly member of public relation staff of Leo Burnett Co., to Daniel J. Edelman & Assoc. (public relations firm), N. Y., editorial staff.


William E. Lane, production manager, Haig & Patterson, Detroit, to Video Films, same city, in similar capacity. Mr. Lane was associated with Video Films as production manager from 1954-56.

Stanton Webb, vice president in charge of sales for Paper-Mate Co., Chicago, to Jerry Fairbanks Productions of California, Hollywood, as director of sales.

Mike Casey, tv director, Erwin, Wasey, Ruthrauff & Ryan, N. Y., to Rick Spalla Productions, Hollywood, as account executive.

Page 120 • October 21, 1957
- Stephen C. Riddleberger, formerly administrator and vice president of ABC Radio Network Inc., elected vice president and comptroller of American Broadcasting Co. division of American Broadcasting-Paramount Theatres and assistant treasurer of AB-PT. Mr. Riddleberger, who has been with ABC since 1952, will report to financial vice president of AB-PT.

Mark D. Riley, manager of national accounts division of Hearst Advertising Service for past 15 years, to ABC-TV Chicago sales department as account executive.

- James A. Stabile, manager of talent negotiations, NBC, promoted to director of talent and program contract administration. Mr. Stabile joined NBC in February. He previously was vice president and general counsel for ABC and before that with William Morris Agency.

William A. German, western sales manager for RKO Television, and Charles E. Maxwell, senior national account executive in Radio Advertising Bureau national sales development department, join CBS Radio sales staff in New York.

Dottie Larsen appointed script supervisor of Date With the Angels, Plymouth sponsored series on ABC-TV.

Bill Nimme has succeeded Keefe Brasselle as m.c. of ABC-TV's Keep It in the Family which debuted Oct. 12 (Sat. 7:30-8 p.m. EDT).

Emanuel Sacks, vice president of programming, NBC, named chairman of amusement division for 1958 fund drive of greater New York councils, Boy Scouts of America.

Lee Goldenson, 80, father of Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, died Oct. 13 at Cedars of Lebanon Hospital, Hollywood, after long illness.

King Mitchell, commercial manager, KOMO Seattle, Wash., to Bellevue Broadcasters as general manager of group's KFKF Bellevue, KPEG Spokane, KWEB Washington, and KEV Portland, Ore.

Ted Wolf, general manager, KWG Stockton, to KFIV (formerly KMOD) Modesto, both Calif., in similar capacity.

Arthur H. Barnes, account executive, Carl Nelson & Assoc., to WISN-AM-TV Milwaukee as director of promotion and publicity. Mr. Barnes was associated with Holeproof Hosiery Co. as assistant advertising-sales promotion manager and with Miller Brewing Co.'s merchandising division before joining Nelson.

Roland Kay, formerly sales manager, KCBS San Francisco, to KERO-TV Bakersfield, Calif., in similar capacity, succeeding Ed Urner, resigned to devote time to planning and construction of new Bakersfield radio outlet.

George Morris named national sales manager of WSIX-AM-TV Nashville, Tenn.

Jim Carroll, sales manager, KYNO Fresno, Calif., promoted to station manager.

Glenn W. White named manager of KNAC-TV Fort Smith, Ark., succeeding Dick Campbell, resigned.

Fred Eichorn, program assistant and host of Telescope, KGW-TV Portland, Ore., named KGW-AM-TV merchandising manager. Bob Franklin, national sales-service manager, KGW, named program director.

Barbara Chandler named WCHS-TV Charleston, W. Va., traffic manager, succeeding Greta Williams, resigned. Gloria Best and Barbara Williams to WCHS-TV and WCHS continuity departments, respectively.

Allen Sanderson, chief facilities engineer, WWJ-TV Detroit, named chief tv studio engineer, succeeding Russell P. Williams who joins Ampex Corp., Redwood City, Calif., as central district sales manager.

- Larry Monroe, director of programming personnel for McLendon Investment Corp. (KLIF Dallas, KTSA San Antonio and KILT Houston, all Texas), to Public Radio Corp. of Houston (KJOA Des Moines, Iowa, and KAKC Tulsa, Okla.) as director of programming. Mr. Monroe will headquarter in Des Moines.

William D. Gibbs, film director, KNTV (TV) San Jose, Calif., to program director.

Fred Naglestad, WOW-TV Omaha, Neb., to WCPO-TV Cincinnati, Ohio, as program director. John Clark, production manager, takes on additional duties as program-production manager.

Jordan M. Kaplan, announcer-copywriter, WATR-TV Waterbury, Conn., named program director of WATR.

Freeman Hover, news director, KCSR Chadron, Neb., named program director, and Clifford Pike, KRVN Lexington, Neb., joins KCSR affiliate KYWR Winner, S. D., in similar capacity. Ben Calderone, WLSH Lansford, Pa., to KCSR as news director-announcer, and Duane Shupe, salesman in KCSR Hay Springs, Neb., office transfers to Chadron.

...its words to the wise are sufficient

"I have been using TelePrompTer equipment for the past three and a half years, and have found it eminently satisfactory in every way".

Mr. John Harrington
Newscaster and Sportscaster
WBBM-TV
Chicago, Illinois

The television industry is rapidly learning that the greatest TV talents in the world are consistently greater with TelePrompTer.
McCARTHY GETS BELL

Despite the fact that Baltimore & Ohio locomotive No. 5303 has been sold for scrap, its bell is still heard by WCPO Cincinnati, Ohio, listeners. For the past seven years newscaster Tom McCarthy has broadcast his early morning show from his farm and, apart from cattle, chicken and other farm noises, he has called attention to the "music" of passing train whistles. To show their appreciation to Mr. McCarthy for telling "thousands of listeners about B&O," executives of the railroad decided to present him with the heavy bronze bell from one of the fast disappearing steam engines. So, every morning the bell from No. 5303 rings out again.

Jon A. Holiday, formerly news director, KXLR Little Rock, Ark., to WIST Charlotte, N. C., as program director.

J. Edward Hill, account executive, WFIL Syracuse, N. Y., named merchandising and promotion director.

Mel Kampe, promotion manager, WMAY Springfield, Ill., to WTVJ (TV) Miami as public service director.

Owen Simon, promotion-publicity director and continuity director, KQV Pittsburgh, to KDKA, same city, as publicity director, succeeding Jack Williams to WBZ Boston as advertising-sales promotion manager.

Jim Rater, formerly writer-producer, KCBS San Francisco, to KNX Los Angeles sports staff as director.

Bryant Brosche, musician and continuity director, WMBR Jacksonville, Fla., named music director.

Richard F. O'Brien, news staff, WTIC-AM-TV Hartford, Conn., named assistant news director.

Dave Ritchey, engineer, WWDC Washington, promoted to assistant engineer supervisory.

Bill Walker, announcer-engineer, KFRE Fresno, Calif., to KIMA-TV Yakima, Wash., as assistant in studio production, succeeding Hal Millen who rejoins local daily newspaper.

Frank Langley, assistant to publicity manager, WPIX (TV) New York, promoted to publicity supervisor. He succeeds Leslie Hollingsworth, resigned.

Pete French, newscaster-in-chief, WHAS-AM-TV Louisville, Ky., to KYW-AM-TV Cleveland, Ohio, to head newscasting, succeeding Tom Field who joins WRCV Philadelphia. Mr. French will also head his own news show on Monday-Friday and Sunday at 11 p.m. on KYW-TV.

Dean Mitchell, KVOS-TV Bellingham, to KEPR-TV Pasco, both Wash., as news editor, succeeding Grant Norlin, resigned to attend Stanford Business School. William Grogan, manager, Columbia Basin Outdoor Adv., to KEPR-TV sales staff.


Dick Bingham, sportscaster for Pittsburgh Pirates games, to KDKA Pittsburgh as disc jockey.

Charles Michael (Mickey) Else to KSD St. Louis, Mo., as disc jockey.

John Walsh, announcer, KNOX Grand Forks, to KBMB-TV Bismarck, both North Dakota, in similar capacity.

Mary Kirk, hostess of Datebook and Cartoon Carnival, WSAS Huntington, W. Va., to KBTY (TV) Denver, Colo., as hostess of Western Living, succeeding Jill Farris, resigned to be married.

Molly Jones, senior, Southern Methodist U., to WFAA-TV Dallas, as co-emcee and co-coordinator of Top Ten Dance Party.


Del Blumenstine, formerly with WMT-TV Cedar Rapids, Iowa, to WOOD-TV Grand Rapids, Mich., as news photographer. John Burpee, recent graduate, Michigan State U., to WOOD as publicity director.

Tom Hennessey, formerly in charge of music operations, WPY Philadelphia, to WEIR Cleveland, Ohio, as record librarian.

Richard E. Miller, formerly sales representative, Dictaphone Co., San Bernadino, Calif., to KFJM, same city, sales and public relations department.

Norm Geordan, announcer, WNYC New York, to WPTR Albany, N. Y.


Edd Harris, formerly associated with WSOH Charlotte, N. C., died Oct. 8.

REPRESENTATIVES

Clyde L. Clem, account executive, Grant Adv., Detroit, to Bomar Lowrance Assoc. (southern representatives of NBC Spot Sales), Atlanta, as vice president and assistant to president. Mr. Clem was associated with NBC Radio and Television from 1949-55.

C. L. (Lud) Richards, national account executive, Radio Adv. Bureau, to Peters, Griffin, Woodward Inc. as New York director of sales development for radio. Mr. Richards formerly served as promotion manager of WBZ Boston. PGW earlier had named F. Paxson Shaffer to similar post in Chicago office.

Thomas W. Corlett, sales staff, Hil F. Best Co., Detroit, named general manager, succeeding Val A. Best.

Frank Webber, account executive, Gill-Perna Inc., N. Y., to Edward Petry & Co., same city, in similar capacity in company's radio division.

William Connelly Jr., salesman, WBBM Chicago, to CBS Radio Spot Sales, same city.

PROGRAM SERVICES

Oliver H. Crawford, programming editor, TV Guide, N. Y., named Pacific Coast regional manager, headquartered in L. A.

Lee Gottlieb, associate editor at national editorial offices, Philadelphia, succeeds him.


Walter A. Nielsen, formerly program director, WNCN-AM-TV New Haven, Conn., to Commercial Recording Corp. (producers of musical jingles), Dallas, Tex., as regional sales representative. He also was with WCCC Hartford, as associate manager and program director and WCNX Middletown, both Conn., as station manager.

Lou Bouthin, account executive, Television Programs of America, to Ad-Staff Inc. (Hollywood firm specializing in creation and production of jingles and other radio and TV spots) sales and service staff. Also joining company is Ray Montgomery, leaving acting field to become tv coordinator on Canada Dry account in West for Ad-Staff.

Saul H. Bourne, 73, head of Bourne Inc. (music publishing firm) and director of ASCAP since January 1921, died Oct. 13 at Doctors Hospital, N. Y., after operation.

PROFESSIONAL SERVICES

Travis Wells, vice president in charge of New York office of Gilbert & Tormey (Miami advertising and sales promotion consultant firm), elected director.
WASHINGTON, promoted to engineering director, Dr. Raymond David D. elected director.

Robert F. Bender, executive vice president, International Telephone & Telegraph Corp., elected director.

David D. Coffin, manager of missile systems division, Raytheon Mfg. Co., Waltham, Mass., and Thomas H. Johnson, manager of research division, elected vice presidents.

Dr. Raymond L. Garman, technical director, General Precision Lab Inc., N. Y., subsidiary of General Precision Equipment Corp., same city, named vice president-engineering and research of GPE. Vladimir A. Ritchel, senior vice president-engineering and director of corporation and its subsidiaries, resigned.

Frederick H. Guterman, formerly assistant vice president of American Bosch Arma Corp., to Allen B. DuMont Labs as general manager of technical products division, succeeding Irving G. Rosenberg, resigned.

Robert A. Huff, advertising and sales promotion manager, RCA electron tube division, named manager of product advertising and sales promotion; Alfred J. Jago Jr., administrator of budgetary and cost controls, manager of advertising services; Erwin B. May, administrator of advertising and sales promotion for semiconductors, manager of advertising and sales promotion for semiconductors and components, and Harvey M. Slowik, administrator of publications, appointed manager of publications.

Tom Wallace, formerly chief engineer, KTKT Tucson, Ariz., to Gates Radio Co., Quincy, Ill., as sales engineer for Arizona, southern California and part of Nevada.

Frank J. Bias, formerly manager of broadcast studio facilities engineering, General Electric Co.'s technical products department, appointed manager of transmitter engineering for department. He will be responsible for engineering design and development of complete line of transmitters for radio and TV broadcasting and for special high-power units used for scatter communications.

J. N. Hunt, associate field engineer, Collins Radio Co. (radio electronics equipment), Cedar Rapids, Iowa, named Atlanta district sales engineer.

Thomas E. Blackwell, engineering technician, Sylvanian Electric Products, electronic defense laboratory, Mountain View, Calif., named distributor sales service engineer for electronic products in Atlanta.

E. L. Bragdon, with RCA and NBC since 1942, appointed to newly created position of trade news editor, RCA.

Joseph A. Risse, formerly chief engineer, WHUM-AM-TV Reading, Pa., to International Correspondence Schools, Scranton, Pa., as assistant director, school of electrical communications.

Prof. Jay W. Jensen, faculty member, U. of Illinois, named head of school's journalism division, succeeding Dean Theodore Peterson who has served in dual capacity since being appointed dean.

Donald W. Knoepfle, visiting assistant professor, radio-television and motion picture department, U. of North Carolina; Elmer Oettinger, English instructor at UNC, and Noel Houston, author, named lecturers at university in radio-television and motion picture department.

W. E. Austin, public relations manager of General Motors of Canada Ltd., Oshawa, Ont., promoted to assistant to president and R. L. Gough appointed public relations manager.

Tom B. Blocker, executive assistant to network division director, Radio Liberation (American Committee for Liberation), promoted to assistant director.

Pat Williams, formerly with Cincinnati (Ohio) Times-Star, to CKNJ-TV North Bay, Ont., as woman's editor and woman's program director. Harry Williams, formerly with British United Press, to CKNJ-TV as news editor-in-chief and Tom Kervin named city editor of station's news department.

Station Authorizations, Applications
(As Compiled by Broadcasting)

October 10 through October 16
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, ERP—effective radiated power, MHz—megahertz, kHz—kilohertz, uhf—ultra high frequency, am—amplitude modulation, fm—frequency modulation, kHz—kilohertz, kw—kilowatts, mc—megacycles, d—day, n—night, ls—local sunset, mod—modulation transfer, transmitter units—max. unmodified hours, kc—kilocycles, SCA—subdivision communications authorization, SBA—special service authorization, —edu—educational.

### Am-Fm Summary Through Oct. 16

<table>
<thead>
<tr>
<th></th>
<th>On</th>
<th>Air</th>
<th>Licensed</th>
<th>Cps</th>
<th>In</th>
<th>Pending</th>
<th>Hearing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Am</td>
<td>3,024</td>
<td>3,019</td>
<td>296</td>
<td>462</td>
<td>144</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fm</td>
<td>539</td>
<td>519</td>
<td>76</td>
<td>84</td>
<td>6</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### FCC Commercial Station Authorizations

As of Aug. 31, 1957*

<table>
<thead>
<tr>
<th></th>
<th>Am</th>
<th>Fm</th>
<th>Ty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Licensed (all on air)</td>
<td>3,024</td>
<td>520</td>
<td>365</td>
</tr>
<tr>
<td>Cps on air</td>
<td>3,113</td>
<td>532</td>
<td>528</td>
</tr>
<tr>
<td>Cps not on air</td>
<td>148</td>
<td>123</td>
<td></td>
</tr>
<tr>
<td>Total authorized</td>
<td>3,261</td>
<td>562</td>
<td>671</td>
</tr>
<tr>
<td>Applications in hearing</td>
<td>155</td>
<td>12</td>
<td>82</td>
</tr>
<tr>
<td>New stations requests</td>
<td>340</td>
<td>37</td>
<td>77</td>
</tr>
<tr>
<td>New stations bids in hearing</td>
<td>169</td>
<td>5</td>
<td>46</td>
</tr>
<tr>
<td>Facilities change requests</td>
<td>195</td>
<td>15</td>
<td>47</td>
</tr>
<tr>
<td>Total applications pending</td>
<td>1,118</td>
<td>149</td>
<td>392</td>
</tr>
<tr>
<td>Licenses deleted in Aug.</td>
<td>92</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Cps deleted in Aug.</td>
<td>2</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

Grants since July 11, 1952:

(When FCC began processing applications after tv freeze)

<table>
<thead>
<tr>
<th></th>
<th>Vhf</th>
<th>Uhf</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commercial</td>
<td>401</td>
<td>87</td>
<td>408</td>
</tr>
<tr>
<td>Noncommercial Education</td>
<td>19</td>
<td>2</td>
<td>21</td>
</tr>
</tbody>
</table>

Applications filed since April 15, 1942:

(When FCC began processing applications after tv freeze)

<table>
<thead>
<tr>
<th></th>
<th>New Amend.</th>
<th>Vhf</th>
<th>Uhf</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commercial</td>
<td>1,127</td>
<td>337</td>
<td>874</td>
<td>1,438</td>
</tr>
<tr>
<td>Noncommercial Education</td>
<td>68</td>
<td>38</td>
<td>33</td>
<td>109</td>
</tr>
</tbody>
</table>

Total | 1,195 | 337 | 912 | 2,130

---

* Based on official FCC monthly reports. These are not always exactly current since the FCC must await formal notifications of stations going on the air. Station status, pending, renewals, licenses or grants, etc. These figures do not include noncommercial, educational fm and tv stations. For current status of am and fm stations see "Am and Fm Summary," above, and for tv stations see "Tv Summary," next column.

### Am-Fm Summary Through Oct. 16

<table>
<thead>
<tr>
<th></th>
<th>Vhf</th>
<th>Uhf</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commercial</td>
<td>401</td>
<td>87</td>
<td>408</td>
</tr>
<tr>
<td>Noncommercial Education</td>
<td>19</td>
<td>2</td>
<td>21</td>
</tr>
</tbody>
</table>

### Grants since July 11, 1952:

(When FCC began processing applications after tv freeze)

<table>
<thead>
<tr>
<th></th>
<th>Vhf</th>
<th>Uhf</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commercial</td>
<td>401</td>
<td>87</td>
<td>408</td>
</tr>
<tr>
<td>Noncommercial Education</td>
<td>19</td>
<td>2</td>
<td>21</td>
</tr>
</tbody>
</table>

### Applications filed since April 15, 1942:

(When FCC began processing applications after tv freeze)

<table>
<thead>
<tr>
<th></th>
<th>New Amend.</th>
<th>Vhf</th>
<th>Uhf</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commercial</td>
<td>1,127</td>
<td>337</td>
<td>874</td>
<td>1,438</td>
</tr>
<tr>
<td>Noncommercial Education</td>
<td>68</td>
<td>38</td>
<td>33</td>
<td>109</td>
</tr>
</tbody>
</table>

Total | 1,195 | 337 | 912 | 2,130

---

Existing Tv Stations

**APPROVALS TO FCC**

**WASHINGTON**

**EASTERN**

**FULLTIME NETWORK**

$150,000

Excellent combination operation with valuable real estate. 29% down. Gross and profits both up.

**MIDWEST**

**RESORT AREA DAY TIMER**

$55,000

Ideal for owner-operator. Terms.

Plan to meet with Ray Hamilton, Jack Barton and Judge Landis at NARTB meeting, Peabody Hotel, Memphis, Tenn., Oct. 24-26.

**SOUTHWEST**

**AM-FM INDEPENDENT**

$270,000

Fine Florida station in major market. Includes good real estate. Terms, 29% down. $250,000 cash.

**SOUTHWEST REGIONAL**

$175,000

More assets than the asking price. Showing nice profit.

See Judge Landis and Bill Stubbsfield, tomorrow and Wednesday, Baker Hotel, Dallas, Texas.

**WASHINGTON, D. C.**

Wm. T. Stubblefield

1737 DeSales St., N. W.

EX 3-3466

**CHICAGO, ILL.**

Ray V. Hamilton

Barney Ogles

Buchanan Hotel, 1717 N. Wells St.

**ATLANTA, GA.**

Jack L. Barton

1515 Massey Bldg.

JA 3-3431

**DALLAS, TEX.**

Dawit Landis

Fidelity Union Life Bldg.

RI 8-1175

**SAN FRANCISCO**

W. R. Ted L		

111 South St.

EX 2-8441

---

**FOR THE RECORD**

NATION-WIDE NEGOTIATIONS • FINANCING • APPRAISALS

RADIO • TELEVISION • NEWSPAPER

EASTERN

**FULLTIME NETWORK**

$150,000

Excellent combination operation with valuable real estate. 29% down. Gross and profits both up.

**MIDWEST**

**RESORT AREA DAY TIMER**

$55,000

Ideal for owner-operator. Terms.

Plan to meet with Ray Hamilton, Jack Barton and Judge Landis at NARTB meeting, Peabody Hotel, Memphis, Tenn., Oct. 24-26.

**SOUTHWEST**

**AM-FM INDEPENDENT**

$270,000

Fine Florida station in major market. Includes good real estate. Terms, 29% down. $250,000 cash.

**SOUTHWEST REGIONAL**

$175,000

More assets than the asking price. Showing nice profit.

See Judge Landis and Bill Stubbsfield, tomorrow and Wednesday, Baker Hotel, Dallas, Texas.

**WASHINGTON, D. C.**

Wm. T. Stubblefield

1737 DeSales St., N. W.

EX 3-3466

**CHICAGO, ILL.**

Ray V. Hamilton

Barney Ogles

Buchanan Tower, 1717 N. Wells St.

**ATLANTA, GA.**

Jack L. Barton

1515 Massey Bldg.

JA 3-3431

**DALLAS, TEX.**

Dawit Landis

Fidelity Union Life Bldg.

RI 8-1175

**SAN FRANCISCO**

W. R. Ted L		

111 South St.

EX 2-8441

---

October 21, 1957 • Page 123
FOR THE RECORD CONTINUED

Bloomington, Ill.—South Minneapolis broadcasters, 850 kc. 250 w. D. P. O. address 9434 Stanley Ave., Minneapolis 26. Miss. Estimated construction cost $13,415, first year operating cost $33,146, revenue $38,000. Owners are Charles Niles and Mrs. Charles Niles (each 50%). Mr. Niles is in manufacturing. Mrs. Niles has been in Chicago Avenue Transfer in Minneapolis. Announced Oct. 16.

Golden Valley, Minn.—Charles J. Lapham, 1970 kc. 500 w. D. P. O. address 2356 N. 40th St., Minneapolis 12. Mrs. Lapham, sole owner, has been employed as rural mail carrier. Announced Oct. 18. 

Glas Falls, Mont.—F.M. Broadcasting Co., 1350 kc. 1 kw D. P. O. address 1661 North Union St., Glens Falls. N. Y. Estimated construction cost $15,700, first year operating cost $8,000, revenue $90,800. Mr. Lapham, sole owner, has restaurant and printing interests. Announced Oct. 14.

Frederickson, Mo.—Alex P. Schwarz, 1450 kc. 250 w. Intl. P. O. address 419 Roberts St., Ste. Genevieve. Miss. Estimated construction cost $5,424, first year operating cost $26,000, revenue $30,000. Mr. Schwartz sole owner, has been employed as rural mail carrier. Announced Oct. 18. 

Greenville, N. C.—Dr. Richard S. Walker, 1320 kc. 1 kw D. P. O. address 3472 Maplewood Ave., Winston-Salem, N. C. Estimated construction cost $18,760, first year operating cost $46,000, revenue $55,000. Owners are Phillip E. Hrdlick and Wilbur B. Pennington (each 48.89%). and others. Mr. Hrdlick is vice president and 31.2% stockholder of WBBY Martinsville, Va. Mr. Pennington has been in radio sales and service. Announced Oct. 18.

Lima, Ohio—Lima Quality Radio Corp., 950 kc. 5 kw D. P. O. address Charles E. Dickoff, Radio Station WBBY, Beaver Dam, Wis. Estimated construction cost $24,175, first year operating cost $96,000, revenue $100,000. Owners are William E. Walker, William E. Dickoff, and Dickoff (each 20%) and others. William E. Walker is president and 50% owner of WMAM, WMBV TV Marionette, WJW, president and 36% owner of WBBF Beaver Dam, WJW, president and 36% owner of WBBF-AM/Rochester, WJTU, William B. Walker is vice president and 57% owner of WBBF, general manager and 15% owner of WBBF. Mr. Dickoff is executive vice president and 15% owner of WBBF, 17.5% owner of WHR. Announced Oct. 16.

Midwest City, Okla.—Mr. G. M. Beasley, 1320 kc. 230 w. D. P. O. address 36 S. 40th St., Oklaho- ma City, Okla. Estimated construction cost $15,400, first year operating cost $35,000, revenue $100,000. Mr. Beasley, sole owner, is general manager of KYVO Cheyenne, Wyo. Announced Oct. 18.

Pierre, S. D.—Great Plains Bestg. Corp., 500 kc. 1 kw D. P. O. address Edward N. Davenport, Box 748, Rapid City, S. D. Estimated construction cost $27,575, first year operating cost $30,000, revenue $39,000. Owners are Daubel G. Lemmeister, Edward N. Davenport, Kenneth R. Hanks and Keith R. Hanks (each 25%). Mr. Lemmeister is production manager of KOTA-TV Rapid City. S. D. Davenport is technical supervisor of KOTA-TV, Kenneth Hanks is transmission engineer of KOTA-TV, and KOZY-FM, as is Keith Hanks. Announced Oct. 18.

San Attonito, Tex.—Barb Ray Bestg. Co., 1460 kc. 500 w. D. P. O. address Edward N. Davenport, Box 748, Rapid City, S. D. Estimated construction cost $43,105, first year operating cost $63,000, revenue $80,000. Owners are Ray Odom, A. Y. Bamford (each 49%) and Betty Odom and Bamford (each 1%). Mr. Odom is 45% owner of KMOP Tucson, as is Mr. Bamford. Householder-Odom and Bamford are each 1% owners of KMOP. Announced Oct. 10.

Danville, Va.—Radio Danville Inc., 970 kc. 1 kw D. P. O. address Richard Canady, Danville, Va. Estimated construction cost $12,500, first year operating cost $25,000, revenue $40,000. Owners are Charles Moffett McCraw, Albert Earle Garrett Jr. (each 42.85%) and Geneva Payne McCraw (42.85%). Charles McCraw has electronics interests. Mrs. Garrett is legal secretary. Mr. Garrett is attorney. Announced Oct. 10.

Chicago, Ill.—C. E. Dickoff Broadcasting Co., 1220 kc. 1 kw D. P. O. address 1822 Superior Ave., Chicago. Estimated construction cost $21,850, first year operating cost $25,000, revenue $50,000. Owners are Hugh W. Dickie, Thomas M. Price and Roger L. Biddle (each one-third). Mr. Dickie is sales manager of WCOW Sparta, Wis. Mr. Price is sales manager Tomahost, WCOW. Mr. Biddle is chief engineer of WCOW. Announced Oct. 14.

Brookfield, Wis.—W. F. Deschler & Co., 1220 kc. 1 kw D. P. O. address 4111 N. 67th St., Brookfield, Wis. Estimated construction cost $20,000, first year operating cost $25,000, revenue $50,000. Owners are Deschler (each one-third). Mr. Deschler is sales manager of WBBM Chicago. Mr. Deschler is chief engineer. 

FOR ADDITIONAL INFORMATION, WRITE TO R.C.A. DEPARTMENT YD-22, BUILDING 15-1, CAMDEN, N. J.

RADIO CORPORATION
of AMERICA

Planning a Radio Station?

Here's a brand new financing plan that will take a load off your pocketbook and speed you on your way to station ownership!

WANTED

FOR THE RECORD

WANTED

Midwest Fulltime Regional
$275,000.00

One of the fine properties in the Midwest covering a rich agricultural area. Consistent high gross and profits. Valuable real estate and net quick assets.

Exclusive with Blackburn & Company

NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.
James W. Blackburn
Jack V. Harley
Washington Building
Sterling 3-4341

ATLANTA
Clifford B. Marshall
Stanley Whitaker
Healey Building
Jackson 5-1576

CHICAGO
H. W. Cassell
333 N. Michigan Avenue
Financial 6-6460

BROADCASTING
KWIR Little Falls, N. Y.—Seeks assignment of license from Walter F. Gaines to Richard P. Gillespie for $63,000. Mr. Gillespie is in advertising business. Announced Oct. 11.

WBAL New York, N. Y.—Seeks assignment of license and subsidiary communications authorizations from Best, Assoc., Inc. to Louis Schwicker, Corporate change. No control change. Announced Oct. 9.

WTRY Troy, N. Y.—Seeks transfer of control of licensee corp. (Tri-City Radio Inc.) from Mowry Lowe, Kenneth M. Cooper, C. Robert Taylor and Robert F. Engels to WTRY Bestg. Corp. for $1,300,000. WTRY Bestg. is owned by Victor W. Knauth (78.1%) and Daniel W. Kops (21.9%). Mr. Knauth is president-50% owner of WAVZ New Haven. Cons. Mr. Kops is executive vice president of WAVZ. Announced Oct. 9.

WCVY Columbus, Pa.—Seeks assignment of cp from Radio Columbia to Radio Columbia Inc. Corporate change. No control change. Announced Oct. 11.

“Whatever your broadcast needs, go straight to Collins”
FOR THE RECORD CONTINUED

Samuel Zatcoff, Robert R. Davidson and David B. Sahn (each 19.5%) and Robert H. Ryan and William J. Ryan (each 5%). Mr. Zatcoff is 26% partner of WEBG Owego, N. Y., 26% stockholder of WTER Hones. N. Y., 15% stockholder of Radio Wayne County Inc. Mr. Schonover is 5% partner of WEBZ Rochester, N. Y., 12% partner of WEBG Owego, N. Y., and 21% partner of WEBG Scranton, Pa. Mr. Zatcoff is in retail home furnishings. Mr. Davidson is 10% owner of WEBG Owego, N. Y. Oct 16. In wholesale Jewelry. William Ryan is at- towney. Announced Oct. 11.

Hearing Cases

INITIAL DECISIONS

Hearing Examiner Hugh B. Hutchinson issued initial decision looking toward grant of application of Department of Education of Puerto Rico for new tv station to operate on ch. 3 in Mayaguez, P. R., and denial of competing application of Senate Luis Piraillo-Castanell. Announced Oct. 16.

By Hearing Examiner Charles J. Frederick issued initial decision looking toward grant of application of Ford obtained from vtec. to change assignment for station WHAT-FM Philadelphia, Pa., from 990 mc. to ch. 242 (96.5 mc). Announced Oct. 16.

Routine Roundup

BROADCAST ACTION

By order, Commission (1) granted application of Frontier Cbstg. Co. for mod. of cp of station WYKW-HF to be moved to York, Pa., to change antenna, increase tv equipment, improve vis. ERP from 11,533 kw. to 13,610 kw. to 15,787 kw., and increase antenna height from 238 ft. to 517 ft. to 540 ft., and to change antenna type. and make other equipment changes and (2) dismissed with prejudice Frontier's application for new tv station to oper- ate on ch. 14 in Alliance, Neb. Announced Oct. 10.

ACTION IN DOCKET CASE


By Hearing Examiner Hugh B. Hutchison on the dates shown:

Granted petition of Department of Education of Puerto Rico, for new tv station to operate on ch. 3 in Mayaguez, to show appearance of new permanent Secretary of Education of Puerto Rico and including certain biogra- phical and other data respecting this indi- vidual; hearing record in ch. 3 proceeding is reopened, solely for purpose of incorporating therein the described stipulation; and that, upon receipt into evidence of said stipulation, hearing record is finally closed. (Action Oct. 1.)

By Hearing Examiner Elizabeth C. Smith on the dates shown:

Issued order governing hearing in proceeding to assign new tv station to operate on ch. 3 in Mayaguez, to show appearance of new permanent Secretary of Education of Puerto Rico and including certain biogra- phical and other data respecting this individual; hearing record in ch. 3 proceeding is reopened, solely for purpose of incorporating therein the described stipulation; and that, upon receipt into evidence of said stipulation, hearing record is finally closed. (Action Oct. 1.)

By Hearing Examiner Charles J. Frederick on the dates shown:

Ordered that proceeding in ch. 3 case be held Oct. 23 re mod. of cp of Capitol Bstg. Co. for movt. of cp of station WTVV-HF ch. 12, Janesville, Wis. (Action Oct. 8).

By Commissioner Rosel H. Hyde on October 9:

Dismissed petition for enlargement of issues in proceeding to assign new tv station to operate on ch. 6 in Green- wood, Mass., filed by Delta Television Corp., and modified decision of hearing examiner granting petition of same entities. Issued Oct. 9.

By Chief Hearing Examiner James D. Cunningham on the dates shown:

Ordered that hearings are scheduled in follow- ing proceedings on or before dates shown: (1) hearing conference on all applications for ch. 12 by Delta Television Corp., Parent Cbstg. Co., and The Enterprise Co.; and granting application of WCATV, Inc., to operate a tv station on ch. 12500 kc, 1 kw, DA-1, uni, in Babylon, N. Y. (Action Oct. 11.)

By Hearing Examiner James D. Cunningham on the dates shown:

Ordered that proceeding in ch. 3 case be held Oct. 20 in following am applications: Gray M. Sim- yard, Fullerton, Calif., and WCATV, Inc., and Misha S. Prather, Boulder, Colo. (Actions Oct. 11.)


Dismissed motion of Bayou Bstg. Corp. for dismis- sion of its application for mod. of cp to operate a tv station in the city of Baton Rouge, La., and retained in hearing status application of Freedom Bstg. Corp. for new tv station to operate on ch. 18 in Baton Rouge, La. (Action Oct. 10.)

Granted petition of Palm Springs Community Television Corp. for new tv station to operate in proceeding on applications of Palm Springs Community Television Corp., Palm Springs, Calif., for cp for new tv station to operate in Palm Springs, Calif., for cp to increase ERP and make changes in ant. system. (Action Oct. 10.)

By Hearing Examiner Basit P. Cooper on Oct. 16:

Granted motion of WNEB Corp., Brattleboro, VT., for continuance of hearing to allow for exhibits from Oct. 14 to Nov. 25 and for further hearing to be held Oct. 28 and 29 in proceeding on its am application and that of WNEB stations, Brattleboro, VT., and KKHQ Palm Springs. Calif. (Action Oct. 10.)

Ordered that prehearing conference will be held Oct. 28 on am application of Basin Bstg. Co., Durango, Colo.

By Hearing Examiner H. Gilford Iron on Oct. 11:


By Hearing Examiner Millard F. French on Oct. 11:

Denied motion for continuance by Fernandina Beach Bstcst. (WBZI) Douglas, Ga., in proceed- ing on application of Fernandina Beach Bstg. Co. for mod. of cp of station WBZI to move to Fernandina Beach, Fla., to insert in application, denial of petition for new tv station to operate on ch. 11 at Fernandina Beach, Fla., in proceeding on application of Fernandina Beach Bstg. Co. (Action Oct. 11.)

By Hearing Examiner William Th. Donahue on the dates shown:

Issued order in proceeding in re application for new tv station to operate on ch. 11 at Fernandina Beach, Fla., to insert in application, denial of petition for new tv station to operate on ch. 11 at Fernandina Beach, Fla., in proceeding on application of Fernandina Beach Bstg. Co. (Action Oct. 11.)

By Hearing Examiner James D. Cunningham on the dates shown:

Ordered that hearing is scheduled for Oct. 13 in proceeding in re application of Chilton Television Corp., to replace expired permit for ch. 23, Yakima, Wash. in proceeding on application of Chilton Television Corp., to replace expired permit for ch. 23, Yakima, Wash. (Action Oct. 13.)

Upon consideration of notification by American Broads. Co., Columbia Pictures Inc., of withdrawal of its petition to intervene in re mod. of cp of Mean Bstg. Corp. for new tv station to operate in Provo, Utah; date of hearing now scheduled for Oct. 15 has been continued to Oct. 16. (Action Oct. 13.)

By Hearing Examiner Basit P. Cooper on Oct. 14:


By Hearing Examiner Basit P. Cooper on Oct. 14:

Granted petition of American Colosseum Bstg. Corp. (WENR-VW ch. 11), Cauquis P., for mod. of cp for new tv station to operate on ch. 11 at St. Charles, Mo., for mod. of cp for new tv station to operate on ch. 11 at St. Charles, Mo. (Action Oct. 14.)

ORDERED THAT ORDER IS ISSUED FOR PROTEST - SEE NOTICE.
Help Wanted
New station requires almost entire staff. Must be experienced. Need news man, disc jockeys, salesmen, announcers, and technical personnel. New station will pay top rates. All resumes returned. All replies confidential. Write Box 587B, BROADCASTING.

Management

Strong selling manager wanted for midwest ktilowatt! Good deal for right man, Part ownership possible! Box 5651B, BROADCASTING.

Expanding Florida stations. Desires station manager with proven sales record. Send complete data. All replies confidential.

Young, experienced manager for well-equipped east coast station with prime time, coast to coast pay and percentage of profits. Box 6501B, BROADCASTING.

Manager wanted is presently employed. Unusual opportunity for right man to head new Brand new 500,000 watt, daytimer, southern metropolis competitive four station market. Must be experienced and hungry. Prior experience desirable. Only investment required is your proven record of success. Box 6041B, BROADCASTING.

Manager wanted: Growing small station chain wants manager for Alabama outlet. Good salary, excellent benefits. Proven record of success, knowledge of public affairs, etc. Send resume and references to Box 501B, BROADCASTING.

Young man, for new, progressive station in dry, healthy climate. Box 619B, BROADCASTING.


Commercial manager. Good Salary plus commission for go-getter. Must be able to produce. Enterprising station in Midwest area. WDDY, Gloucester, VA.

Sales

Help Wanted—Cont'd

Experienced salesman for progressive 250 watt daytime. Must have proven sales record. Send full information to Ross Charles, General Manager, WDDY, Greenville, Mississippi.

Immediate sales opening, regional thousand-watt, Car 4 must. Large sales area. 25-year-old station. Apply letter only. WDEY, Waterbury, Vermont.

We want a hungry young fellow to take over our sales and advertising. Must have ideas plus 1951 commission. No limit to sales opportunity in this market. Call or write WIRG, Ironwood, Michigan.

ANNOUNCERS

Pennsylvania chain needs experienced announcer. Must be available for 24 hour, 7 day a week, paid vacation, time and half, $85 a week. Minimum one-year experience necessary. Excellent opportunity for advancement to executive position. Send tapes, professional commercials and sample music program, plus resume and photograph. Box 562B, BROADCASTING.

Florida top-notch pop DJ. $100 week to start. Additional income by selling. Send tape, resume, audition notices first letter. Box 461B, BROADCASTING.

Top-rated thousand watt daytime indie in western New York college town wants top-rated morning man. Good voice, professional production and commercial delivery a must. No malcontents, no social misfits, no amateurs wanted. No jobs are too big or too small. Don't dissuade me with 'they're not paying enough.' If you think you qualify list salary requirements and availability. Box 598B, BROADCASTING.

Good combo strong on announcing needed soon. No maintenance. Audition tape and references would be helpful immediately. Box 551B, BROADCASTING.

Top-rated thousand watt daytime indie in western New York college town wants top-rated morning man. Good voice, professional production and commercial delivery a must. No malcontents, no social misfits, no amateurs wanted. No jobs are too big or too small. Don't dissuade me with 'they're not paying enough.' If you think you qualify list salary requirements and availability. Box 598B, BROADCASTING.

Illinois 1,000 watt independent daytimer wants qualified announcer. Will also entertain experienced reporter. Staff announcing position with part-time news reporting. Must have radio background. Box 532B, BROADCASTING.

Missouri 500 watt Mutual Network station needs announcer with personality and ideas for four-hour morning recording show. Not a top-40 operation. Send tape, resume and photographs. Personal interview will be necessary. Box 353B, BROADCASTING.

Announcer, first class ticket. Must be ready to report on or about October 1, on short notice. Must have experienced sales background. Rush letter only; no tape now. Good pay. Medium market. 8 kw am-fm. Box 608B, BROADCASTING.

Announcement opening for experienced announcer. Midwestern station chain. Send tape, resume and photograph. Personal interview will be necessary. Box 503B, BROADCASTING.

WINTER HAVEN, Florida winter haven station needs announcer with personality and ideas for four-hour morning recording show. Not a top-40 operation. Send tape, resume and photographs. Personal interview will be necessary. Box 503B, BROADCASTING.

WINTER HAVEN, Florida winter haven station needs announcer with personality and ideas for four-hour morning recording show. Not a top-40 operation. Send tape, resume and photographs. Personal interview will be necessary. Box 503B, BROADCASTING.

Central California. Warm, dry and sunny all year round. Send resume and references to Box 471B, BROADCASTING.

Good job for all comers. Good pay. Send resume and references for job. Box 550B, BROADCASTING.

We are looking for a top-flight announcer for our new station in the metropolitan market. Must have sales background and plenty of drive. Box 593B, BROADCASTING.

Announcer, first phone, no maintenance. Must have good voice, experience. Good, pay and fringe benefits. Eastern seaboard. Box 611B, BROADCASTING.

Announcers wanted for 4 station chain in metropol- itan market in Virginia. Salary between $5,000 and $10,000 depending on ability. Box 697B, BROADCASTING.

A new station for a new territory. Best working conditions. Best location. All expenses paid. Send resume and references to Box 481B, BROADCASTING.

Florida station with 5000 watts and new equipment. Box 589B, BROADCASTING.

Announcer, strong on records and commercials for popular station in growing, metropolitan area. First letter to Program Director, WBMB, York, S. Carolina.

We'll screen your picture. We have a vacancy for a new announcer. Please send photo. Box 526B, BROADCASTING.

Combination man for morning show. Must have ideas for the morning show. Can you sell pictures to WARK, in New York? Must have good voice and strong personality. Send resume and references to G. F. Whitehead, Whitehead, Rusk, Texas.

Top-notch announcers wanted for Texas chain. Must have ideas. Box 575B, BROADCASTING.

Excellent opportunity for an experienced announcer in a great town. Prefer man from New Mexico or nearby states. Must be married, have good voice. WUZL, Santa Fe. All replies to Box 500B, BROADCASTING.

Washington, D.C.-area station looking for experienced announcer. Must have ideas. Box 555B, BROADCASTING.

We are looking for an experienced announcer in an east coast market. Very progressive. Box 503B, BROADCASTING.

We are looking for an experienced announcer in the southern market. Box 593B, BROADCASTING.

We are looking for an experienced announcer in the southern market. Box 593B, BROADCASTING.

Quality daytimer in the Midwest. Good salary, good voice, good picture. Send resume. Box 588B, BROADCASTING.

Excellent opportunity for an experienced announcer in the Midwest. Must have strong personality. Send resume. Box 593B, BROADCASTING.

We are looking for an experienced announcer in the Midwest. Must have strong personality. Send resume. Box 593B, BROADCASTING.

We are looking for an experienced announcer in the Midwest. Must have strong personality. Send resume. Box 593B, BROADCASTING.

We are looking for an experienced announcer in the Midwest. Must have strong personality. Send resume. Box 593B, BROADCASTING.

We are looking for an experienced announcer in the Midwest. Must have strong personality. Send resume. Box 593B, BROADCASTING.

We are looking for an experienced announcer in the Midwest. Must have strong personality. Send resume. Box 593B, BROADCASTING.

We are looking for an experienced announcer in the Midwest. Must have strong personality. Send resume. Box 593B, BROADCASTING.

We are looking for an experienced announcer in the Midwest. Must have strong personality. Send resume. Box 593B, BROADCASTING.

We are looking for an experienced announcer in the Midwest. Must have strong personality. Send resume. Box 593B, BROADCASTING.

We are looking for an experienced announcer in the Midwest. Must have strong personality. Send resume. Box 593B, BROADCASTING.

We are looking for an experienced announcer in the Midwest. Must have strong personality. Send resume. Box 593B, BROADCASTING.

We are looking for an experienced announcer in the Midwest. Must have strong personality. Send resume. Box 593B, BROADCASTING.

We are looking for an experienced announcer in the Midwest. Must have strong personality. Send resume. Box 593B, BROADCASTING.
**RADIO**

**Help Wanted—(Cont'd)**

**Technical**

Chief engineer for Pennsylvania operation. Maintenance and repair experience essential. Consideration extended to experienced engineers. Positions include: plant engineer, systems engineer, station engineer. 

Engineer-anouncer, with five years experience in radio and television, seeking transfer to westerly location. Excellent resume available. Box 29, BROADCASTING.

Chief engineer for full-time engineering position to assist in management work in new station. Incumbent has three years experience in other arenas. Requires additional help to handle growing situation. 

Immediate opening, chief operator. SWBY, Rutland, Vermont.

**Production-Programming, Others**

Expanding and growing radio-television operation needs new staff for good men on permanent basis. Positions include: director of programming, general sales manager, traffic manager, public relations director, staff artists, and general secretaries. 

Immediate opening, first operator, WSBY, Rutland, Vermont.

**RADIO**

**Situations Wanted—(Cont'd)**

**Management**

Manager, sales, program, announce. 38, Prefer Michigan, Minn., northern Minnesota. Box 644B, BROADCASTING.

Immediate opening, chief operator. SWBY, Rutland, Vermont.

**Anouncer**

Sportscaster. Football, basketball, baseball. 7 years experience. Finest references. Box 974A, BROADCASTING.

Seeking job as sportscaster, if possible, in St. Louis area. Experience as radio, TV, disc jockey. Box 355B, BROADCASTING.

Gal deejay, run board, double as recep. Good appearance. Excellent salary. Box 49B, BROADCASTING.

Attention Florida, Arizona, New Mexico, and California stations. Versatile dj-man, married, serious, with a good future. Box 510B, BROADCASTING.

Fellow music lovers. No experience necessary. Please write, tape and resume. Box 656B, BROADCASTING.

Newcaster-announcer, 15 years experience with various stations. More money, better location, and comfortable. Box 653B, BROADCASTING.

I'm looking ahead, are you? Desire play-by-play of basketball and baseball. Presently sports director in school district. Box 656B, BROADCASTING.

If you're looking for an experienced announcer who can operate a console, and is not "run of the mill" and can capable handle and break in stations when occasion demands, then write to Box 632B, BROADCASTING, for all information, resume and tapes as well.

Announcer: Versatile, pleasing appearance, good voice. Valuable experience 10, 5 years radio. College degree in mechanical engineering. Box 356B, BROADCASTING.

Experienced combo announcer-dj, all phases including tv, play-by-play all sports, flexible style. Two years with top flight independent, proven ability to build audience, reached saturation on coast. To move up 3rd phone, good commercial delivery, prefer northeast. Box 661B, BROADCASTING.

Girl dj-announcer, willing to learn all phases radio, part-time or week-end work near Chicago, car, house available. Box 661B, BROADCASTING.

DJ have tape, will travel. N. Y. State, eastern seaboard area. Box 666B, BROADCASTING.

Announcer-sportscaster, experienced east coast; good tape and references. Box 666B, BROADCASTING.

Versatile, experienced 10 years, available. Car, travel. Box 667B, BROADCASTING.

**Overseas situation required.** Engineer, announcer, writer, musician, steady, reliable. Box 672B, BROADCASTING.

**Anouncer**

First phone. Three years experience. Box 672B, BROADCASTING.

Baseball announcer-PD, desires more minor league experience in good market. Currently employed in midwest at $20,000. University graduate. Box 682B, BROADCASTING.

Attention fast-moving station. Sports announcer, play-by-play, recent dj, work, and news. College graduate. Box 682B, BROADCASTING.

Sports and staff announcer, emphasis on play-by-play, want opportunity in tv-radio operation. College graduate, age 29, 3 years experience, presently employed. Box 699B, BROADCASTING.

Experienced staff announcer, 21/2 years experience. Family man. Position must be steady, tape voter and first phone. Dale Woodbine, Newton, Iowa, phone 971 W.

**Situations Wanted**

**RADIO**

**Manager**

Station manager-30 years in all phases of radio and television. String on sales, operating, production, sales, and general management. Good organizational ability, dependable. Finances available for investment. Box 613B, BROADCASTING.

Manager-college degree, first phone license, age 32, desires larger market in south. Box 615B, BROADCASTING.

**Anouncer**

Overseas situation required. Engineer, announcer, writer, musician, steady, reliable. Box 672B, BROADCASTING.

**Anouncer**

First phone. Three years experience. Box 672B, BROADCASTING.

Baseball announcer-PD, desires more minor league experience in good market. Currently employed in midwest at $20,000. University graduate. Box 682B, BROADCASTING.

Attention fast-moving station. Sports announcer, play-by-play, recent dj, work, and news. College graduate. Box 682B, BROADCASTING.

Sports and staff announcer, emphasis on play-by-play, want opportunity in tv-radio operation. College graduate, age 29, 3 years experience, presently employed. Box 699B, BROADCASTING.

Experienced staff announcer, 2 1/2 years experience. Family man. Position must be steady, tape voter and first phone. Dale Woodbine, Newton, Iowa, phone 971 W.

**Technical**

Seeking job as radio or tv engineer with first class ticket. Can handle any job plus personnel. With references. Box 549B, BROADCASTING.

6 years experience as engineer. No announcing. Prefer New York. Box 659B, BROADCASTING.

Chief engineer-announcer,Lots of experience both in Federal and state, eastern territory. Box 665B, BROADCASTING.

Announcer-salesman, can write copy, program, do sports play-by-play, dj all types of music, looking for steady job. Married, responsible. 28, employed, seeking position with future. Box 685B, BROADCASTING.

**Program-Production, Others**

Announcer, writer, musician, steady, reliable. Box 672B, BROADCASTING.

Experienced, trained, employed as writer, operator. Highway work, broadcasting. Able to conduct operations in any situation. Good knowledge of radio. Can record news, fill-in or produce spots. Available immediately. Small town station preferred. Written samples on request. Box 688B, BROADCASTING.
**TELEVISION Help Wanted**

**Management**

Sales manager for tv; middle west, middle range metropolitan market, No network affiliation; rugged competition. Offers complete sales authority, plus freedom to handle sales & local sales staff of four. Age preference, 33 to 45; must have at least 3 years tv experience. Give current actual income status. Box 622B, BROADCASTING.

**Sales**

Small market local television time salesman who seeks greater opportunity in larger New England market. Contact Box 619B, BROADCASTING.

**Network**

NBC fullpower station in central U. S. has immediate opening for man qualified to act as assistant program director. Opportunity unpar- alleled as to salary and future, important position. Send complete details to Box 617B, BROADCASTING.

**Announcers**

Disc jockey for on-camera tv teenage dance program. Program on air over 1 year, successful, sold out. Present talent forced to leave because of health problem. Opportunity for good base pay scale and talent fees. Some announce board work required. Must have drive and be mature enough to handle teenage guests. Preferred age span, 25-35. Location, midwest metropolitan market. Give current network affiliation. Please give current income status in reply; also send photographs and listen to recording on film if possible. Box 622B, BROADCASTING.

KAVY-TV, Carthage, N. M., needs one on-camera announcer. Will train radio man. Send tape, picture, details immediately.

Two experienced announcers with control room experience for top regional and full power vhf-tv. Minimum of 5 years experience required. Send full information, audio tape, labeled, with return postage, and recent picture, to Merritt Milligan, KHQA-TV, WCU Building, Quincy, Illinois.

Midwest station needs a versatile, experienced announcer and disc jockey. Will be given an opportunity to work into tv production. Send details to Program Director, WGEM-TV, Quincy, Illinois.

**Technical**

TV studio engineers, first class license. Large southern television network affiliation. Must be familiar with climate and living conditions. Box 653B, BROADCASTING.

Arizona tv station needs engineers due to expansion. First class license required. Box 654B, BROADCASTING.

**Announcers**

Eureka, you’ve found it! Top tv announcer in medium market. Proven on-air salesman in both tv and radio with references to prove it. Tape, picture, resume. Box 652B, BROADCASTING.

Young, married tv man with two years on-camera experience, commercials, news, weather, sports, desires major market spot in N.E. Available for personal interview use. Box 648B, BROADCASTING.

**FOR SALE**

500 watt daytime independent station in midwest, Atlantic state. Twenty thousand down. Balance terms. Must sell. Box 629B, BROADCASTING.

Oil country station, $15,000 down, pay balance of $30,000 over 5 to 10 years. Paul H. Chapman Company, 64 Peachtree, Atlanta or 17 East 46th, New York.

Small metropolitan market, central eastern states, $85,000; $20,000 down will handle. Paul H. Chapman Company, 17 East 46th, New York.
FOR SALE—(Cont'd)

Stations

Facility engineer states possible to move into one of the largest major market from a very small market. $35,000 total price. Paul H. Chapman Company, 64 Peachtree, Atlanta or 17 East 48th, New York.

Maryland secondary market station. $21,000 cash down on 30% formula. Paul H. Chapman Company, 64 Peachtree, New York.

Two Florida single station markets. Down payment respectively $24,000 and $15,000; payoff under $5000 per month each. Paul H. Chapman Company, 64 Peachtree, Atlanta.


Equipment

UHF equipment, used. 1 kw GE transmitter, GE TV-X-4-B helical 4-bay antenna and all tubing and transmitter equipment necessary for live, film and recording. Very reasonable. Box 946A, BROADCASTING.

One RCA hf transmitter—TTU-1B in excellent condition. For details: Box 621B, BROADCASTING.


WF-23A console, suitable for small operation or museum piece. $200.00. FOB. RAB, Aberdeen, South Dakota.

5 kw Western Electric transmitter. This is the latest model. Western Electric has air cooled tubes and is in topnotch operating condition. High voltage rectifier tubes and sockets are converted $200.00 spare tubes and parts included. Power reduction switch and crating extra if desired. RHINO, Hannibal, Missouri.

Dage model 701-A (convertible to color) film camera chain complete with vidicon tube, all power supplies, studio monitor and housing, cables and instruction manuals. Best offer. Dave Green, KXY-L-TV, Spokane, Washington.

Western Electric am transmitter—1 kw—now in use, but can deliver anytime. First $2000.00 cash gets it. Phone WETO, Gadsden, Alabama.


2 Fairchild model 202 turntable head transcription almost-viscous recording, includes 3 cartridges, $80 each. Fairchild now producing passive ever since sold out. Each: Clark model 210 G transcription arm $115; injection transcription arm $15. WWBZ, Inc., Vineland, New Jersey.

Available immediately—200 foot self-supporting CN Blaw-Knox tower. Six years old. WWIN, Baltimore, Maryland.


North Detroit, 11 W.S. Former WCAR studio, transmitter, complete. Formerly equipped on 32 acres in fast growing area. Miracle mile shopping center near mill wheels right for future station. High elevation. Call or write, Max Broock Inc. or Dr. Woodward, Birmingham, Michigan 7420 west 4-7900.

1 kw fm transmitter, monitors, co-ax feed line, antenna and spare tubes $2500.00. T. E. Corkern, 970 E. River Oaks Drive, Baton Rouge 6, La.

For sale: Ampex 350 full track portable recorder with four channel mixer. Practically new, used only one time. Contact Bob for $1250. H. White, 2125 Kenmore Ave., Bethlehem, Pa.

WANTED TO BUY—(Cont'd)

Stations

Radio station in medium or small market in California, Arizona, New Mexico or Florida by three experienced, financially responsible, active radio men. Box 693B, BROADCASTING.

Interested in purchase or control of radio station in western Pennsylvania. Preferably northeast or west of Pittsburgh, confidential. Write Box 625B, BROADCASTING.

General manager and sales engineer want own station. Cash or down payment plus All reserves confidential. NC brokers please. Box 635B, BROADCASTING.

Stations wanted. New Mexico, Colorado, Texas, Oklahoma, Arkansas, etc. By private service. Ralph Erwin, Broker. Box 811, Tulsa.

Equipment

Wanted to buy, 10 kw fm transmitter, other fm accessories. Reply Box 497B, BROADCASTING.

Wanted—1 kw fm and monitor. Box 576B, BROADCASTING.

1 kw fm transmitter. Box 612B, BROADCASTING.

10 kw fm transmitter and frequency monitor. Also, station console, turntables, tape recorders, etc. Box 622B, BROADCASTING.

Want to buy tv mobile unit completely equipped. Also microwave. Box 639B, BROADCASTING.

1 to 3 kw fm transmitter plus monitors and rings. Advise best price. KOSI, Denver, Colorado.

Wanted: 3 kw fm transmitter, modulation monitor, line monitor, etc. All equipment, turntables, console. Write, phone or wire Dick Drury, Audio Recording Co., Cleveland, Ohio.

FM transmitter 6 to 18 kw and accessories including monitor and studio equipment. Contact George Vonton & Co., 525 11th St., Philadelphia, Pa.

INSTRUCTION

FCC first phone preparation by correspondence or in resident classes. Our school are located in Hollywood, California and Washington, D. C. For free booklet, write Grandham School, Desk B2, 521-19th St., W. N., Washington, D. C.

FCC first phone license in six weeks. Guaranteed instruction by master teacher. Phone Fleetwood 2-7273. Elkins Radio License School, 3005 Regents Drive, Dallas, Texas.

FCC license residence or correspondence. The Pathfinder method-short-thorough-inexpensive. For $425, send check or money order with 10c for copy, Pathfinder Radio Service, 727 11th St., N. W., Washington, D. C.

RADIO

Help Wanted—(Cont'd)

FLORIDA DJ - ANNOUNCER

Aggressive Independent looking for top-flight popular music DJ-Announcer. Beautiful South Florida City on Coast. Not a major market but you can make major market money if you're willing to work. Air mail tape of DJ, News, Commercials and include resume and references. Give minimum starting salary. Box 665B, BROADCASTING.

NEWS DIRECTOR

HELP WANTED

Man with drive. Must be willing to work. Fulltime position at a fine, small market radio station in the east. Must have experience, and be a top-flight newscaster thoroughly experienced in local reporting and able to direct other news personnel. Salary open. Box 664B, BROADCASTING.

RADIO

Situations Wanted

Management

WANTED IMMEDIATELY

2 Announcement Salesmen (Hillbilly and Popular)

1 Announcement Engineer

1 Announcement Copywriter

(WANTED IMMEDIATELY)

Broadcasting

WANTED—IMMEDIATELY

2 Announcement Salesmen (Hillbilly and Popular)

1 Announcement Engineer

1 Announcement Copywriter

(WANTED IMMEDIATELY)

Broadcasting

Manager

Experienced in sales and sales direction. Eastern metropolitan market. Independent operation. Box 651B, BROADCASTING.

SALARY OPEN

Program-Sports Director


Box 655B, BROADCASTING

Page 132  October 21, 1957
BROADCAST ACTIONS

Actions of October 11

KDMI Henderson, Nev.—Granted assignment of license to Capital Broadcasting Co., Inc.

KLJJ-TV Helena, Mont.—Granted assignment of license to Cumulus Broadcasting Co., Inc.

WHYJ Orlando, Fla.—Granted acquisition of control by American Broadcasting Co., Inc., to Marvin Feldman.

WSDM-TV Superior, Wis.—Granted cp to replace expired cp, subject to suspension.

KYW-FM Cleveland, Ohio—Granted cp to increase ERP to 50 kw, increase height of antenna above average terrain to 1017 ft, and increase sky view factor to 0.81.

KSTF Scottsbluff, Neb.—Granted cp to maintain new existing tower for antennas, auxiliary equipment, and power service.

WPFL Philadelphia, Pa.—Granted cp to change compass direction of tower for antennas, auxiliary equipment, and transmission tower.

WAMM Flint, Mich.—Granted cp to change direction of tower.

WPVA Colonial Heights, Petersburg, Va.—Granted cp to change direction of tower.

WIPR Fulton, W. Va.—Granted cp to change direction of tower.

The following were granted extensions of completion dates as shown: KRIK-EV-AM, Fort Wayne, Ind., to 1-15-59; KIKN-EV-TV, Eureka, Calif., to 3-1-59; WOCM-FM, York, Pa., to 4-1-59; NOWO-TV, York, Pa., to 11-10-58.

WCKR-FM Miami, Fla.—Granted cp to suspend operation of antenna system.

WMFR Toledo, Ohio—Granted cp to change existing tower and power source, effective January 1, 1960.

WGFS Covington, Ga.—Granted cp to change location and antenna system.

The following were granted extension of completion dates as shown: WMRE-Bay City, Mich., to 11-20-58; WPGC-Baltimore, Md., to 12-1-58; WPGN-Baltimore, Md., to 12-20-58; WPGT-Baltimore, Md., to 1-20-59; WPGC-Baltimore, Md., to 12-20-58 (conditions on all).

KUVV Holdrege, Neb.—Granted extension of cp for remote control.

KBDW-AM Idaho Falls, Idaho—Granted assignment of license to the Bonneville Broadcasting Co., to Palomar Broadcasting Co., subject to having interest in control.

KBTU Tucson, Ariz.—Granted assignment of license to Associated Broadcasting, Inc., to Eastern Broadcasting Co.

KZBD Rochester, Minn.—Granted assignment of license to Rochester Music City Inc.

KFXG Cedar Rapids, Iowa—Granted extension of cp, subject to having control.

KRLY Jamestown, N. Y.—Granted assignment of license to Jamestown Broadcasting Corp., subject to control.

KHNS Redwood City, Calif.—Granted assignment of license to Stanford Broadcasting Corp., subject to control.

KMMS-AM Minot, N. Dak.—Granted assignment of license to Minot Broadcasting Co., subject to control.

KFOY St. Cloud, Minn.—Granted extension of cp, subject to having control.

KFWF-AM Fort Wayne, Ind.—Granted extension of cp, subject to having control.

WBSX-AM LaGrange, Ga.—Granted assignment of license to Commercial Broadcasting Co., subject to control.

WDKX-FM Battle Creek, Mich.—Granted assignment of license to WBKX Broadcasting Co., subject to control.

WRIK-AM Anniston, Ala.—Granted assignment of license to Dr. O. R. Pugh, subject to control.

WCLC Chicago, Ill.—Granted extension of cp, subject to having control.

KFMR-fm Kerley, Tex.—Granted extension of cp, subject to having control.

WJCD-AM New Orleans, La.—Granted assignment of license to Southern Broadcasting Co., subject to control.

WUNY-AM Scranton, Pa.—Granted assignment of license to Scranton Broadcasting Co., subject to control.

WCVT North Adams, Mass.—Granted assignment of license to Boston Educational Broadcasting, subject to control.

WESM-AM Madison, Wis.—Granted assignment of license to Educational Broadcasters, subject to control.

KLAT-AM Los Angeles, Calif.—Granted assignment of license to Los Angeles Educational Broadcasting, subject to control.

KBIS-AM Chippewa Falls, Wis.—Granted assignment of license to Associated Broadcasting, subject to control.

KBHI-AM Butte, Mont.—Granted assignment of license to Associated Broadcasting, subject to control.

WEGC-AM Auburn, N. Y.—Granted assignment of license to Associated Broadcasting, subject to control.

WESP-AM Forth Worth, Texas—Granted assignment of license to Associated Broadcasting, subject to control.

Also granted extensions of cp, subject to having control:

KQW-AM Yuma, Ariz.—to 1-15-59.

KAMV-AM Kayville, Tex.—to 1-15-59.

WJCT-AM Bradenton, Fla.—to 1-15-59.


WGMM-AM Orlando, Fla.—to 1-15-59.

WTVT-AM St. Petersburg, Fla.—to 1-15-59.

KZAQ-AM Enid, Okla.—to 1-15-59.

COMMUNITY SALUTES WIN FANS, BUILDS CLIENT SALES FOR KLAC

The scene opens with Inglewood, Calif., Chamber of Commerce Manager Bud Neuharth talking on the phone with Felix D. Adams, operations vice president at KLAC Los Angeles.

Mr. Neuharth speaks: "You mean KLAC will broadcast over 2,000 plugs for Inglewood in newscasts, interviews, tie-ins and station breaks on programs of the Big Five disc jockeys? AND promote our Dollar Days sale? Sounds great . . . but . . . well, we can’t afford it. We’ve got Christmas decorations to consider this month. What? You must be kidding. It’s free? Let’s talk."

And so went a conversation that’s been repeated 21 times during the past 15 months in the KLAC-Southern California area. After this particular chat the machinery for KLAC’s 'Salute to Inglewood' got underway. KLAC was about to pay a big tribute to this city, a Los Angeles suburb of 55,000 people. The salute would consume six days and last around the clock. The station offered to promote the stores, dollar days, schools, churches, clubs, youth and veteran groups, the history, growth and future of the town and the virtues of living, shopping and working in Inglewood.

Phase one in KLAC’s "Operation Inglewood" had chamber manager Bud Neuharth call a meeting of key officials of the community, businessmen and social leaders to view a 10-minute KLAC film on color film prepared by KLAC to demonstrate the preparation and execution of the salute. The key committee agreed to a starting date and organized the next step. Merchants meetings were set up in four separate shopping sections of Inglewood and business people viewed the film, checked KLAC’s advertiser list and agreed to erect merchandising stack displays of food and drug items and build window displays of other advertised products.

A total of 145 product displays in 49 Inglewood stores were set up for the salute week. These point of sale displays qualified each store for up to 15 free tagline announcements after the product’s commercial. The tags read, for example: "See the Van Camps Pork and Bean display at Food Giant Market, Imperial and Crenshaw, during KLAC’s weeklong salute to Inglewood.”

To KLAC clients stacks mean orders. Orders were made. The busy Sav-on Drug Store in downtown Inglewood ordered two gross of Halo for a stack. Fifty cases of Pabst and Schlitz were requested. The big Sears retail store built a window display for Pall Mall, TWA provided material for a giant window display in the Penney’s store. Seven-Up built a 40-case stack in the Thrifty Drug Store, a busy, well-trafficked jumbo merchandising center. The Food Giant, one of the nation’s largest supermarkets, put up 50 KLAC Inglewood week book displays and built an enormous selling-end display that incorporated 34 food and beverage items advertised on the station. Among them: B&M baked beans, Beechnut gum, Rath’s meats, Stokely products, Coppertone, Halo, St. Joseph aspirin, Canada Dry, Pabst, Schlitz, Camels, Hit Parade, Old Gold, Newport, Pall Mall, Flit and Coca-Cola. Lynn’s Market installed a huge 50-case stack of Schlitz beer in addition to 33 other special stacks and displays.

At the beginning of planning for the salute the three local newspapers were consulted and they agreed to help promote KLAC’s promotion. Twenty stories and pictures appeared in the Inglewood Daily News, The Citizen and the Inglewood News Advertiser.

Mr. Neuharth worked with KLAC merchandising and publicity people Armand La Pointe and Betty Hudson in organizing a team of junior college students from a merchandising class to distribute and post one thousand large "KLAC Goes to Town in Inglewood" banners for store windows.

In addition to the merchandising displays involving products, many stores not carrying KLAC-advertised items cooperated by installing special window displays in honor of the KLAC Big Five disc jockeys, Peter Potter, Dick Haynes, Smiling Jack Smith, Earl McDaniel and Gene Norman. Special thank-you tags were aired by the disc jockeys.

On the heavy plus side for Inglewood were announcements promoting shopping, living and working there in 156 KLAC newscasts, in 312 station breaks and on 1,700 product tags during the six days. Big wheels and key businessmen are interviewed by the disc jockeys on tape and 10 of the sessions are released that week. All the promotional plugs and mentions of growth, history, etc., are kept extremely brief.

The salute to Inglewood took place July 15-20. Business boomed on dollar days as never before. The city fathers already have pitched a repeat request at KLAC to time in with their 50th anniversary celebration next year.

KLAC President M. W. Hall sums up the duo-purpose public relations and merchandising promotion as follows: "We’ve found that the tens of thousands of new..."
KOLO Reno, Nev., is using Mr. Kolo, a life-size mannikin dressed in top hat and tails as the key figure in a point of sales merchandising campaign to sell Burgermeister beer. The dummy rotates from market to market each week. In the base of the platform on which Mr. Kolo stands is a recording device which plays a message inviting shoppers to visit the store's departments—including produce, meats and groceries—and to pay special attention to the products he is merchandising. In addition, a contest is to be held. Above, George Edwards (l), advertising manager, and KOLO General Manager Richard W. Colon inspect the mannikin.

Submarine Heroes to be Cited

Gold-embossed personalized cases will be presented to 11 of the most decorated men in the U.S. submarine service this Friday in Washington ceremonies preceding Navy Day. The cases contain films which recreate submarine warfare exploits and are episodes featured in California National Production's tv series The Silent Service. Each recipient has been portrayed in an episode and was interviewed at the close of the film. The presentations will be made by Rear Admiral Lawson P. Ramage, U.S.N. Similar presentations have been made by CNP in San Diego, Norfolk, Va., and Cincinnati, Ohio.

5G Plans Frightening Results With New Horror Films Package

Screen Gems Inc., which has master-minded a group of eerie promotions for its "shock!" package of horror feature films produced by Universal pictures, hopes a few spines will tingle and some blood will curdle when its "shock!" demonstration is presented this week for executives attending two regional meetings of the NARTB. During the Dallas meeting, opening today (Monday) and continuing through Wednesday, and the Memphis meeting on Thursday and Friday, Screen Gems will provide station executives with a glimpse of its promotion, including press reprints, giveaways and in-person appearance of several live "monsters."

The "shock!" package, which has been sold in more than 30 markets, was launched this month on 15 stations in the U.S., supported by some ghastly and ghostly touches. Screen Gems blueprinted a series of promotions and suggested that local stations tailor them to local tastes and needs. Tips for stations included: A "shock!" party to be held in a "haunted" house, a contest for viewers for the most suitable menu for a monster, a most-shocking photo contest, tour of the city by a "monster" and a pretty girl, a find-the-skeleton contest, plus other "grisly games."

Screen Gems last week reported it was "highly pleased" with both the sales and rating results achieved by the horror films for the two weeks they have been on the air in 15 markets. A spokesman said that stations carrying the films were at least 70% sold out for their time periods and special Trendex ratings showed an audience increase for the time period over the previous rating check.

WINE 'Goes to Your Head'

Agency personnel received bottles of Italian wine from WINE Buffalo, N.Y., with signs reading: "From an old vintage to a new one ... WINE—the freshest sound in town." The occasion was the changing of WXRA and WXRC (FM) call letters to WINE and WILY (FM). Teaser ads were run in the local papers for several days preceding the event advising: "WINE goes to your head" and Andy Williams distributed thousands of autographed copies of his hit record "Lips of Wine" which the station also played from sign-on to sign-off. Thousands of WINE fan books and pieces of grape-flavored bubble gum reportedly were handed out and local night clubs presented bottles of champagne and wine, courtesy of the station, to patrons. Bottles were also awarded to winners at the weekly wrestling matches. All personnel carried signs on their cars and 5,000 bumper strips were given away.

WAYS 'Ain't Apple Polishing'

To make known the results of a Hooper survey, WAYS Charlotte, N.C., sent out 150 baskets of apples to admen and sponsors with a card saying: "We ain't apple polishing ... But ... Have you seen our latest Hooperry?" WAYS reports the survey placed it in the lead "with top honors" and that it is the only 24-hour operating independent in Carolina.
WMAR-TV's 10th Anniversary

The occasion of WMAR-TV's tenth anniversary (Oct. 27) will be marked with a week-long celebration, highlight of which is a CBS-TV salute to its affiliate (reportedly the second to join its network) by originating The Big Payoff, Monday-Friday, from Baltimore's Fifth Regiment Armory. The show will present vignettes from historic Baltimore and its stars will visit patients at the local veterans hospital and Johns Hopkins. They also will be interviewed on the air and be guests at the Community Fund United Appeal luncheon before 700 prominent Baltimoreans. The local Advertising Club will salute the tv station with a lunch-eon to be attended by 800 industry, national, state and city leaders at which ten tv sets will be presented to members of the audience. Members of the tv press also will be entertained at a reception and cocktail party. Continuous entertainment from the Armory includes Ann Mar's Women's Angle and WMAR-TV personalities will award over 100 products to quiz contestants. In its ten year history, WMAR-TV reportedly has been the first Maryland commercial station and the first in the state to broadcast in color, produce its own tv newscast, schedule religious education, outstrip radio and the first to cooperate in stratovision experiments.

Bartell 'Toots Own Horn'

"We are tooting our horn!" claims the Bartell Group in a mailing to promote its WILD Boston. The mailing includes a horn which can be used on "scooters, bicycles, tricycles, boats or what have you." It goes on to say, "The Bartell Group, always in the lead everywhere . . . first, WOKY Milwau- kee, KCBQ San Diego, KRUX Phoenix and WAKE Atlanta . . . now begins the beat in Boston as radio goes WILD . . ." It concludes, "Bartell it and sell it."

THE "Maverick Calf Scramble," spon- sored by WFMA-AM-TV Dallas this month was reportedly the featured youth attraction at the State Fair of Texas. It was a merchandising tie-in with the local sponsor (Grennan Bakery) of ABC-TV's Maverick and climaxsed a five-week campaign. The promotion was organized by Murray Cox, farm director of WFMA, and Fred Pass, farm editor of stations' owner the Dallas Morning News. WFMA carried a commentary of the event and WFMA-TV teledact it. Maverick star, James Garner, reportedly made his first personal appearance to open the scramble and was lassosed by Miss Dallas for the State Fair Parade. The stations report that 30 boys participated in the contest. They lined up, carrying a rope halter, behind a chalk line in the arena and 15 calves were turned loose. One calf, valued at $2,000 was secretly marked and the boy that got the halter on and pulled it across the line won it. Gov. Price Daniel presented the calf to the winner and Grennan Bakery wheeled in a 50-lb. Texas-shaped Maverick Spice Cake for the contestants. Pictured at the fair are (1 to r) Mr. Garner; Larry McAnally, winner of the contest; WFMA-AM-TV President Ted Dealy; Gov. Daniel; O. B. Edmundson, teacher, and Mr. Cox.

KBIG Offers Trip to Paris

A trip "over the North Pole to Paris" is the prize being offered in a new "secret sound" contest being held by KBIG Santa Catalina, Calif. A "mystery sound" is being played daily by the station's disc jockeys and listeners are asked to send in cards identifying it. A new contest begins every two weeks and its sound isn't identified within the two week period, the prizes will be held over and additional ones offered. The station will award 25 prizes every two weeks for correct answers in the order of post marks. In addition to the Paris trip for two, prizes will include Walford Hollywood gas ranges, vacation for two at the Las Vegas Desert Inn and Santa Barbara Mar Monte Hotel, dinner dancing at the Hollywood Moulin Rouge and Coty perfume.

WTVJ (TV) Sponsors Contest

Popeye Playhouse over WTVJ (TV) Miami is taxing South Florida children's imagination by inviting them to enter its "I like to go to school because . . ." contest. Answers are to be in 25 words or more. At the halfway mark of the five-week contest 2,500 entries are reported to have been received. School-loving children can win their mothers a $200 wardrobe and, for themselves, a 17-inch portable tv set. Other winners will receive a $300 swimming pool, a three-speed phonograph or have a 24-inch tv set presented to their school.

Another feature of Popeye Playhouse is a series of miniature boxing bouts originating from the station's open air "Sunshine Studio." The mayor of Miami will referee young fighters from the local Police Athletic league in a live telecast each Thursday afternoon.

WPXIT (TV) Rolls Brochure

WPXIT (TV) New York is mailing out a 32-page, 13-by-13-inch brochure headed, "New! On WPXIT 11—Some More Big New Additions to New York's Most Exciting Station." In line with its policy of presenting "the best and most exciting radio and tv stations in the country," the book features drawings and stills from some of the 60 shows to be offered during the coming season. This policy, the brochure proclaims, is responsible for the "greatest audience increases of any tv station in New York" during a three year period.

KFAB Seeks 'Eleven-Ten Baby'

To promote its 1110 frequency, KFAB Omaha, Neb., is sponsoring a contest for the "Eleven-Ten Baby" of the year. The first baby reported and documented to KFAB as being born on Nov. 10 (eleventh month, tenth day) at 11:10 a.m. or p.m. will qualify as "Miss or Mister Eleven-Ten." If a child is not born at the appointed time, the first one being born closest to it will receive the award. The station will open an educational fund for the child and will donate the equivalent of a one-year university scholarship.
ALLYN TAKES STOCK OF RADIO, ADDS MORE

A daily five-minute program of stock market and business news sponsored by a Chicago headquartered investment firm has been so satisfactory on WMAQ that it was extended to seven other midwest cities Oct. 1.

Titled Today's Stock Market and Business News, the series represents the effort of a pioneer and consistent radio advertiser—A. C. Allyn & Co. The script is prepared under the supervision of Allyn's research department and now is being teletyped to stations in KFAB Omaha, KMBC Kansas City, KWWL Waterloo, Iowa, WSBT South Bend, Ind., WISC Madison, Wis., WOC Davenport, Iowa, and WMD Peoria, Ill. Agency is J. R. Pershall Co., Chicago. The program started on WMAQ in September 1955. Says A. C. Allyn, board chairman of the investment firm:

"Our radio advertising has been so successful out of Chicago, in producing leads and in institutional value, that we have decided to use the same pattern in these additional midwest cities where we have offices.

The program consists of a summary of each day's stock market action and highlights of business news, plus offers of an informative brochure or report on a general aspect of investing, a group of companies or a specific stock.

NBC Plugs 'Life and World'

To promote its Life and the World (Mon.-Fri., 7-4-5-8 p.m. NYT), NBC is mailing out a 26-by-22-inch brochure entitled, "There's More than Meets the Eye ..." It contains a picture of several mountain climbers reaching the peak of a mountain and says "behind every picture there's dramatic living sound ..." It then goes into an explanation of the sounds involved in the picture, saying "could you but hear ... Hear the picture come alive on Life and the World ... NBC Radio Network."

KAFY Gives Disc 60-Hour Spin

In a marathon spin of Skinnay Ennis' recording of "Got a Date With an Angel," KAFY Bakersfield played the disc 1,100 times continuously from Saturday evening until 6 a.m. Tuesday morning. The 60-hour record promotion was handled by Ben Jenkins, program director-disc jockey, who reported the station's switchboard was jammed the whole time with calls from puzzled listeners. Calls came in from buying-minded clients the next day, according to Ben Pashall, owner-manager of KAFY.

KGW Holds Jaywalker Contest

The dangers of jaywalking were pointed out by KGW Portland, Ore., in a ten-day, "spot the jay walker" contest. Station employs deliberately opposed this traffic offense until they were spotted by alert listeners who received $20 merchandise certificates as prizes. One of the winners turned out to be a police officer who caught the employee acting out his violation. Result: The officer got his prize—KGW staffer got a ticket to traffic school.

Buys Bamberger Parade Again

The annual Bamberger's Thanksgiving Eve Parade of Light in Newark, N. J., will be teletcast again this year Nov. 27 by ABC-TV that network has announced. The half-hour program with commentator John Daly will be sponsored by the housewares and radio receiver division of General Electric Co. through Young & Rubicam, New York.

WQXR Releases Smoking Survey

The seventh qualitative survey of smoking habits in the 17-county New York metropolitan area was released last week by WQXR New York. Made by Pulse Inc., the 1957 study shows a drop in the number of smokers over 1956 (reversing a trend) and discloses a "significant reshuffling in brand popularity ranking." A five-year comparison chart of the brands smoked also is included.

WMCA to Carry UN Series

WMCA New York will broadcast United Nations Radio Review (Mon.-Fri. 9:50-10 p.m.) throughout the duration of the General Assembly sessions, according to United Nations Radio. The program will present the day's selected highlights of happenings direct from the UN headquarters in New York, as well as significant on-the-spot excerpts from General Assembly meetings.

Ralston Purina Plugs Series

To promote its sponsorship of ABC-TV's Broken Arrow on 138 stations, Ralston Purina Co. is mailing out a scroll which tells about the series and also lists the stations in the various cities carrying it and the time it's available. An arrow, broken in two, serves as the rollers on the scroll.

NBC's Network TV Presentation

"The Picture of Network Television: 1957-58," a presentation previously shown in New York and Chicago, was presented by NBC-TV last Monday at a luncheon for more than 200 advertising executives at the Detroit Athletic Club. Network officers who gave the presentation included Robert W. Sarnoff, president, Robert E. Kintner, executive vice president in charge of programs and sales, and Don Durgin, vice president in charge of television sales planning. Walter W. Gross, manager of television sales in Detroit, was host of the meeting.
IS RADIO-TV A POLITICAL EUNUCH?

Oregon's Gov. Robert D. Holmes, a former broadcaster, is unhappy about the way radio and TV stations are accepting their responsibility as news media. Gov. Holmes voiced his views, based on a decade-and-a-half in radio as general manager of KAST Astoria, Ore., and his experience in public life, at the Monday luncheon of NARTB Region 8 meeting at Portland, Ore. (see TRADE ASSNS.). Here is a condensed version of the talk by the governor-broadcaster:

I consider myself a fellow broadcaster, even though I am at present carrying out an assignment away from the broadcasting area. When it is completed I hope to return again to the field of broadcasting. My 15 years in radio, all in the small market field, were very pleasant ones. During eight of those years, I served my district in the Oregon State Senate. Today I'd like to share with you my appraisal of some of the pitfalls and blessings of radio and television broadcasters in the light of my experience in radio and as a public official.

The time is long overdue for broadcasters to face-up to the fact that we do not, cannot and I think should not seek to operate in a political vacuum. Broadcasters exerted mighty unified efforts several years ago for the right to editorialize. The Mayflower decision was hailed publicly in speeches as broadcasting's Magna Carta. And yet today only a small percentage of broadcasters in radio or television are facing up to this responsibility.

Legislative committees of the Oregon Assn. of Broadcasters have indicated that state legislators treated radio and television as poor relations to be entertained in the kitchen, while newspapers were important guests. And I agree. What can be expected? Newspapers have historically editorialized on issues, local, state and national. The broadcast media have been almost silent. Broadcasters, in the main, have chosen to hide behind the snug safety of: "The following does not necessarily represent the views of this station." They have become pious and self-satisfied with such an attitude.

YOU BREED CONTEMPT

Political eunuchs are scorned—scorned by legislators at the local, state and national level, scorned by your listeners and viewers. People love politics. They have a feeling for words that really mean, politics—the science of government—is the method by which we govern ourselves.

Listeners and viewers want to know and have a right to know where a station stands. How can they know when in reality the station doesn't stand? All of us have watched stations outdo one another in the past few years trying to develop what we might call a personality. We have stations that sing . . . stations that swing . . . stations with a happy sound . . . stations that are hot spots on the dial, top spots on the dial . . . sports spots on the dial . . . stations where you're only 5 minutes, 10 minutes, 20 minutes, 30 minutes away from news.

Such attempts to develop individuality for a radio or television station are little short of insulting to intelligent listeners and viewers. I think the time has come for radio and television to face-up to their responsibility ahead of profit.

To achieve great stature with its listeners and viewers, radio and television must first achieve such stature. Station ownership and management must face this challenge and let listeners and viewers know what the station stands for. Relegating such responsibility to panel discussions, and to commentators will not, I think, ever do the job that the public has a right to expect. And to the degree that broadcasting answers this challenge will it prove that it cares just as much about public responsibility as it does about profit.

COMPLACENCY IS DANGEROUS

Some of us who have seen the dramatic development of both radio and television in less than three decades, have become settled in the mood of "why change"—snug and complacent in financial success. What we need is what the teenager calls 50-go-go.

Radio had a great opportunity to rise to new heights when television forced a change in established pattern. And just about the only thing it has come up with is the music, news and sports routine. My heart bleeds, not in criticism of the announcer who is doing his level best to read in an intelligible, pleasant fashion, but in criticism of the management of that station.

News and news reporting is a profession and a highly skilled one. Either through education or on-the-job training, people learn this complicated business of what is news, how it should be presented and what is most important. Radio or television cannot circumvent good reporting by simply subscribing to another wire service and then letting a good or sometimes not-so-good announcer read whatever strikes his fancy.

Television had a golden opportunity to take advantage of the mistakes of radio and do a real job in the field of news dissemination. Unfortunately, and again with major exceptions, the television industry entirely missed the boat and simply compounded radio's mistakes by letting by the public watch a good announcer, perhaps, read news that means absolutely nothing to him.

All of us know that newspapers cannot compete with radio and television in news coverage because of the greater flexibility of radio and television. But we fall when we refuse to view news and its reporting as a highly specialized profession. Radio and television must hire top reporters, editors and writers and begin to do a real job in the news department, putting public responsibility ahead of profit.

If the format of music, news and sports is to mean anything, broadcasting must stop relying solely on the top 20, 30 or 50 popular tunes as measured by jube boxes, music sales and the other means of measurement they are now following. Let's exert some musical leadership from our position as the greatest avenue of music that our world has ever known so that our listeners have the opportunity to hear everything from Bach to boogie woogie. Let's staff our broadcasting stations with musical directors who are musicians with an understanding and background in all types of music.

With all of the shortcomings, I think that our American free broadcasting system stands like a beacon for the rest of the world. State systems, where the state controls, have been proven the enemies of a free people. They have failed not only in their eventual use by tyrants, but by any yardstick of quality of news and entertainment. Our American system of free broadcasting brings hope, information, inspiration and entertainment daily to millions of people, not only in this country, but all over the world. It is perhaps the most potent force in the world today.

SECONDARY MARKETS ARE IMPORTANT, TOO!

Sydney E. Byrnes, president-general manager of WADS Ansonia, Conn., feels that the national advertiser on occasion concentrates too much on buying major market stations. It dilutes effectiveness, he charges, and offers these reasons why:

The praises of radio are sung so much these days that I am prompted to ask the experts: "When do you believe the secondary markets will become primary markets to the national advertising agencies?" Let me follow that one up with "Why do the advertising agencies buy three radio stations in one city, and skip over 40 or 50 miles to the next major market stations and do the same thing?" Does the advertiser know that much money is going down the drain? Much of this money is being poured into areas time and time again with no thought of how much more could be obtained with less money.

Take the case of a 50 kw station which claims a primary area radius of 75 miles. The charge for class A time is $55 for
a one-minute announcement. At the local station in what is termed "the secondary market", the price is $7 for one minute of class A time. The national advertiser can get over seven times the number of announcements on the secondary station than he can on the 50,000-watter.

But can he get the coverage, you ask? The answer to that one comes from the agencies themselves. They admit that the secondary stations have excellent ratings. Granted, you might have to buy three stations to the powerhouse one, but you will get a bigger audience for much less money.

The powerhouse stations in the major markets cannot possibly give what the people outside the city limits want to hear, and that is local news, local public service programs and local advertisers.

If I were a national advertiser, I would want to be next to a local newscast on a good local radio station, well operated and well received whether it is a major market or not.

There is no doubt that the major market stations have excellent ratings.

DODGE'S COUNSEL TO STATIONS: GET OUT AND SELL OUR DEALERS

A suggestion that broadcasters both prod and assist local Dodge dealers was made by Arnold C. Thomson, advertising manager, Dodge Div., Chrysler Corp. It was part of his overall review of Dodge advertising, presented Oct. 11 at the Ohio Aszn. of Radio & Television Broadcasters' meeting in Columbus (see story, TRADE ASSNS.). Portions of Mr. Thomson's remarks follow:

Despite this (Dodge's) tremendous advertising expenditure, despite this access to all national media, despite the availability of the finest advertising talent, we cannot actually sell one single solitary Dodge car by ourselves.

That's where the dealers come in. You can lead a horse to water but you can't make him drink. We can make a million people want to buy Dodge yet we can't sell them even one.

So creating a new car is not enough. The dealer must assume the responsibility of turning this desire into action. He simply cannot afford to sit back and wait for business to walk in through the front door. Not these days he can't. He must go out and bring business in. And there's no better, more effective way of bringing in business than by retail advertising.

And here he must do the job alone; we cannot do it for him. As an independent businessman, he has the obligation of promoting his own business. Consequently, he should set aside a definite percentage of his sales for advertising purposes—not to build desire for Dodge cars, but to build up his own dealership as a good place to do business.

He can do this in a dozen different ways. He can sell convenience of location... excellent service facilities... price and deal... terms and guarantee. He can hold special promotions of all kinds. He can make his dealership a veritable hotbed of activity, where something exciting is happening every day.

But these are the things he must do on his own. We know from our own personal experience that the biggest, most successful dealers who sell the most cars and make the most money are the ones with a consistent local advertising program that promotes their own place of business.

And here is where local media enters the picture. Here is where television and particularly radio can do a great service to the dealer and themselves. They can go to the dealer for the advertising dollars that promote his business on the level that really pays off for him—the local retail level.

One of the basic fundamentals of successful selling is asking for the order. No salesman worth his salt ever walks out without asking for the order. You can never do it too often. Most businesses don't do it enough. And here is where radio, particularly, has a distinct advantage and a definite must be adequately covered, but not without some consideration as to whether the advertiser is getting the most coverage for the money he is spending.

Look at the map of the state of Connecticut, check your major markets and then check the secondary markets. The number of potential customers not being reached would make millions of dollars for some advertiser. Add what you find in our state to the other 47 and you have some idea of the amount of business that is being passed by because of an old wives' tale about primary and secondary markets.

It was not too many years ago that the independent broadcaster was the forgotten man. Today, he takes top place in the purchasing of radio time if he is in a metropolitan market.

I have no doubt that one day, the national advertiser is going to ask the account executive: Don't the people in the secondary areas use soap, drive cars, smoke cigarettes? On that day, the secondary markets shall inherit the national accounts!
solving point. With radio, a dealer can ask for the order every day, several times a day, right in his own selling area. And he can do it at far less cost than any other medium.

It is true that our more successful dealers do have a definite advertising program working for them in their local markets, and it shows up in their operation. . . . But the fact remains that the biggest majority of dealers, Dodge and competitive dealers alike, do little or nothing in the way of retail advertising.

. . . You are the advertising expert—not the dealer. You must conceive the basic selling idea, create the copy platform, plan the overall strategy. If you wait for the dealer to do it, you may have a long wait.

And remember, if there is anything we can do from the factory end to make your selling job to dealers easier and more effective don't hesitate to let us know. We realize how important local advertising is to us and to our dealers.

We recognize the role radio and television played in Dodge's success last year—both on the national and the local level. And, as we once again re-evaluate our money, our markets and our media for the coming year, we expect radio and tv to again assume leading roles.

---

**PLAYBACK**

**TV TO LEGITIMATE DRAMA**

Does a "hit" on Madison Avenue guarantee success on Broadway? While some tv scriptwriters, such as Arnold Schulman, Paddy Chayefsky and Gore Vidal, have made the transition happily with hits in both media, most broadcast dramatists fail. In his new book, out this month, New York playwright-drama critic-author Walter (How Not to Write a Play) Kerr, tells why. The book is titled Pieces at Eight (Simon & Schuster, N. Y., 244 pp., $3.95).

. . . A television play is normally at its most active, the camera at its most mobile, during the early stages of the game. As the story moves forward, it tends to narrow in focus. The first thing you know you're dealing only with a face or two, and you're watching closely for the bat of an eyelash, the twist of a lip, the significant quiver that suggests an otherwise unelaborated change of heart. When the moment of crisis does come, it's not much more than a shadow across a man's face. From a television point of view, the best television plays seem to shrink to a climax. The theatre, of course, works the other way around. An audience doesn't resist a lazy opening: that familiar maid ambling slowly to that familiar telephone won't be dialed out. . . . The stage is normally at its most expansive, its most full-bodied, in the last 20 minutes, and anyone whose responses are theatrically trained is apt to feel decidedly cheated by the closing moments of a regulation television play.

In other words, the man who writes for television is building to a grace note at the same time that the traditional dramatist is trying to strike a chord. The two forms tend to move in precisely contrary directions, the one dropping to a sigh while the other is taking its biggest breath, the one diminishing to a pin-pointed epilogue while the other is winding up for an all-out Act III. (If I had to boil this down to a phrase, I guess I'd just say that television writers don't write third acts.)

The playwright who wants to live in both worlds, then, is obviously going to have to equip himself with reversible gears. It should be possible. The biggest mistakes to date haven't come from the grinding clatter of gears being stripped but from the failure to try for any real change of course; too many tv men have simply placed their habitual, quietly "un-theatrical" formula on the stage.

**A COSTLY PUBLIC FUTILITY**

Citing the deficit and debt reported in the current annual financial statement of the Canadian Broadcasting Corp., the trade publication Canadian Broadcaster & Telescreen suggests, "Let's close up this government circus."

. . . A plan could be easily evolved under which the CBC could step out of the business of physical broadcasting, turn over its facilities to private interests at their depreciated value or more, and, in return be given, or sold at a reasonable price, air time for the broadcasting on private radio and television stations of those of its programs which cannot be supplied by the private broadcasters and which are of truly national value.

This phase of broadcasting comes under the heading of public utility and we believe it might well continue as public enterprise. But the light entertainment, the news and the music of a popular nature are well dispensed by the private stations, and the entry of the government into this field is in no sense a public utility. In fact, it is nothing short of a highly costly public futility.

**RIPPLES FROM TV NEWS**


Impact is the word to be most associated with television reporting. One can use hundreds of words to describe the expressions on the faces of the members of a mob kicking a Negro reporter in front of Central High School in Little Rock, but a one-minute film story—properly scripted, properly narrated and properly integrated into the show—projects the viewer into the very section and tells the story with impact no other medium can muster.

Nothing I can think of demonstrated the impact of tv, and particularly that of tv news, more forcefully than did the Krushchev interview last June. The Russian leader had been interviewed before. Turner Catledge of the New York Times had interviewed him only a few weeks prior to our telecast. But this interview, printed in the New York Times and carried in lesser detail by all the wire services, caused hardly a ripple in the country. On the other hand, when Krushchev appeared before a panel of reporters on screens in homes across the country, his words and actions became an international incident.

Newspapers blazoned the story the next day. Members of Congress had comments. The President devoted time to it in his next news conference. The telecast was repeated in countries throughout the world. And in every one of them, it caused the same sort of excitement.

Why? Because words describing this man could not carry the impact of the man himself—and on television people saw the man himself.

**MISPLACED SENSE OF GUILT**

The New York Times in its "Topic of the Times" column has this to say of the steady television viewer.

Watching television hour after hour is by now a well established habit, not infrequently accompanied by a guilty feeling. Many a viewer considers television a waste of time, yet keeps on watching it. Why should there be such a feeling? Is it not that television introduces us to many interesting people, interesting because of their actions or utterances?

Would anyone on either side of the Atlantic dispute the fact that television could and should be, and often is, an opportunity to extend our knowledge and experience? What youngster, and adult too, should not have the opportunity to watch the United Nations General Assembly, or see and hear some of the foremost men of culture and science, politics and the arts in the comfort of his home? None, the way we see it.
Model 667 Cardioid Microphone Gives
You a Choice of 40 Response Curves! and Presence Control*

THERE'S NOTHING MORE VERSATILE ON THE MARKET!

Model 667 does everything well! This new E-V Variable "D" cardioid incorporates an in-line transistor preamplifier which can be located near the microphone or in control room. Individual Bass, Treble and Presence controls select any one of 40 frequency response characteristics for exacting operations.

*Unique new Presence Control (see response curves on preamplifier) provides 6.5 db boost, at 3500 cps. Switch is located on back of preamplifier.

Increased front-to-back ratio means better discrimination against unwanted sounds. There is no boомiness from close talking. Performers can work 2 to 3 times further from the 667 than from conventional microphones—there is no loss of presence. Simplifies boom operation, saves time, eliminates crowding performer. Microphone is small—7 1/2 inches long, 1 1/4 inches in diameter at maximum—and weighs just 11 ounces. Helps correct for studio acoustic deficiencies, minimizes the problem of flats, performs exceptionally well on location and open-air remotes.

See your authorized E-V Distributor. Get all the facts on Electro-Voice professional microphones. Write for Bulletin 120-B7710.

Electro-Voice Model 667 Microphone
List $600.00

Here's How It Works

Export: 13 East 40th Street, New York 16, U. S. A.
Cables: ARLAB

October 21, 1957 • Page 141
You may have problems with a fly rod—

But ARB proves you’re right about WKZO-TV in KALAMAZOO–GRAND RAPIDS

WKZO-TV is first in 267% more quarter hours than the next-best station—327 for WKZO-TV, 89 for Station B!

<table>
<thead>
<tr>
<th>TIME PERIODS</th>
<th>Number of Quarter Hours With Higher Ratings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>WKZO-TV</td>
</tr>
<tr>
<td>MONDAY THRU FRIDAY</td>
<td></td>
</tr>
<tr>
<td>8:00 a.m. to 6:00 p.m.</td>
<td>143</td>
</tr>
<tr>
<td>6:00 p.m. to 11:00 p.m.</td>
<td>94</td>
</tr>
<tr>
<td>SATURDAY</td>
<td></td>
</tr>
<tr>
<td>8:00 a.m. to 11:00 p.m.</td>
<td>50</td>
</tr>
<tr>
<td>SUNDAY</td>
<td></td>
</tr>
<tr>
<td>9:00 a.m. to 11:00 p.m.</td>
<td>40</td>
</tr>
</tbody>
</table>

NOTE: Survey based on sampling in the following proportions—Grand Rapids (42.8%), Kalamazoo (18.9%), Muskegon (19.8%), Battle Creek (18.5%).

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studies in both Kalamazoo and Grand Rapids for Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives
Don't Let the Adjective in Hard Sell Deraill You

We had just screened a mood tv commercial—a good example of emotional persuasion on film. Even after three showings, it still left a lump in my throat. There was a murmur of favorable comment from the agency executives.

Then suddenly a heavy voice boomed, "Yeah, but there's no sell in it!" My jaw dropped. What did he mean, "No sell in it?" Do you suppose he had not felt the same emotion... experienced the same favorable impression of the product as I had? Yet I am not sure that our difference in understanding was simply a problem in semantics.

No doubt this agency executive in using the word, "sell," meant what is popularly referred to in the trade as "hard sell"—a direct, unabashed appeal to the viewer to purchase the product. But I cannot accept this executive's inference that any approach other than the direct pitch is void of sell, or even of hard sell.

Our friend undoubtedly prefers the direct pitch, so he uses sell, interchangeably with hard sell. But when the terms hard sell and soft sell are used, I think it must be clear whether reference is to the degree of persuasion, or to the directness of the sales pitch. If hard sell is meant to refer only to the directness of the sales message, then the term merely describes the nature of the advertising presentation. But I believe hard sell can also be used to describe the degree of persuasion, and, therefore, refers to presentations of all types, including the direct sales pitch. It does not follow, then, that a presentation that interchanges out hard sell. It is quite possible to sell hard indirectly—without making the viewer conscious of the hard sell.

True, examples of such presentations are infrequent because their creation requires a great deal of thought, skill and finesse. They are, nevertheless, in their sales effectiveness, well worth the effort, and should be standards for tv commercial production.

The Literal Definition Does Not Apply

Let's define sell and selling in an effort to clarify our language. Literally, to sell is "to give up or make over to another for consideration: dispose of to a purchaser for a price." Literally, then, it is impossible to sell via television; or, in other words, to conclude an exchange of goods for coin, or a promise to pay.

Since the physical exchange required in the sale process is missing, what does this medium do for us as advertisers? That's right. It advertises our goods, products or services. When we talk about sell on television, we are talking about advertising. Therefore, we are more properly concerned with the latter definition.

Our aim in tv—as in all advertising—is to create a desire to buy. This is done by giving information, making public announcement, praising the good qualities, of, in order to induce the public to buy. In other words, advertising conditions the consumer to buy. The best way to prompt a purchase is to first provoke an emotional response to your commercial. Already our research experts are becoming disenchanted with the value of recall, and its relationship to sales. So let's relate our products to the consumers' emotions; let us appeal to their appetites, loves, needs, greed, self-preservation, and pride.

Bob Foreman at BBDO put it: "A product which contains advantages that fulfill a basic need, or can whet appetites to create a need—that product's exposure on tv should be sensational." It is the job of those in commercial tv to so present the advertised products as to produce consumer acceptance—a favorable state of mind toward the advertised goods. The prejudice crystallizes into buying when the consumer happens to want such articles.

The compelling influence of the tv advertisement may come as a direct pitch from a persuasive personality. It may result from the projection of a desirable atmosphere or mood which has been created by, or around, the advertised product. It may come from product association which appeals to the viewers' pride, greed or need. It may be the effect of a stated "reason why" whose logic is irresistible.

Advertisers agree, however, that a promise, and the reason why a given product will fulfill that promise, are basic ingredients for a successful ad. However, there is no rule that these must be explicitly stated. There are many situations in which the implied promise and the inferred reason why of romance, adventure, and clever humor related to the product, may be far more sales-effective.

Why Did Prof. Higgins Buy the Violets?

"Who'll buy my violets?" is an advertising pitch, however weak. And it is doubtful that Prof. Higgins was persuaded by that headline to buy a bundle from Liza Doolittle. Or even because of the persuasive personality of the vendor. He bought the violets because of the intriguing quality of her speech. And few advertisers would count on a very large volume of sales with that angle.

The smart agency man would have had Liza give an impassioned description of the loveliness of the flowers, the intoxication of their scent, the beauty they would bring into their purchasers' lives. The Camera would HOLD on her, then END on product closeup with Supered Title: "LIZA'S VIOLETS, Only a Shilling." Perhaps an even smarter agency man would leave the person of Liza in favor of the appeal of a stream-bank strewn with violets, with love and romance rampant, etc. Then he would DISSOLVE BACK to Liza, now the beautiful Pygmalion, thanks to her violets, not Higgins (Shaw to the contrary).

Both these treatments for the sale of violets fall within my definition of the term, hard sell. Certainly, though, the second treatment would not fall within the hard sell definition preferred by the agency executive who said there was no sell in the mood commercial. The mood spot, in my opinion, had plenty of sell in it, although I grant it was not hard within his definition.

All in advertising have a similar objective: moving goods. I prefer to think that the selling which advertising effects is the causing of acceptance or the conditioning of the consumer to buy. This can be effectively accomplished with a variety of presentations, depending upon the product and its problems, variously classified by the trade as hard sell and soft sell.

Sumner J. Lyon, b. June 18, 1909, North Dakota. BA Stanford U. Was with Office of Strategic Service during World War II. Before joining Morse International he was a writer with Warner Bros., Pathé and Princeton Film center and in the tv department of Lensen & Newell.
The Ten Percenters

FOR MORE than two months Broadcasting editors have been exploring the world of the talent agent. It is a murky world where figures are ill-defined and the line between reality and fantasy sometimes imperceptible. Most of its inhabitants prefer it that way. Talent agents, as a class, seek the shadows for themselves as they seek the limelight for their clients.

Some of them will go to fantastic extremes to avoid personal publicity. One major agency refused to release a picture of its late founder unless its present management could read and approve our story as a condition we were unwilling to grant. A Broadcasting photographer was ejected from three big agencies when he attempted to take pictures of the company names on their entrance doors.

Only a few of the bigger talent agents were willing to talk freely to our editors. Others talked, but only in exchange for a promise of anonymity. Still others refused to disclose any information of significance about their businesses, obliging us to go to other sources for the material we sought.

We recite these experiences not to illustrate the difficulty of the research that went into the story in this issue but to lead up to this question: What are agents trying to hide?

It is tempting, but it would be inaccurate, to assume that talent agents prefer personal obscurity for the same reasons that thieves work in the night. As far as our editors could determine, this is not the case. The passion for anonymity comes from other causes.

One is the intense competition which prevails among agents. Presumably agents feel they can protect themselves from client raids by other agents if they can keep their client lists from being known.

Another reason for agent secrecy is tradition. In its early forms, the agent business was conducted in ways that would have aroused the intense interest of moralists, if not the police. Standards have improved since then, but the urge for secrecy persists. This urge, we suggest, is outdated.

As our careful research clearly shows, the talent agent has become an influential force in television. In sum, agents account for a $50 million piece of the television economy. By various devices they exert a strong measure of control over many of the most important programs on the air. Their position has become too important to be insignificant.

The talent agent has developed to a point at which it becomes the duty of the television advertiser, advertising agency and broadcaster to determine if the talent agent is making a contribution equal to his revenue.

At the moment, there are divergent views on that question—mainly, we suspect, because few people fully understand the talent agent's business. It is a business which, like other parts of broadcasting, ought to stand up to scrutiny.

The Way to Equality

THE slow progress made in many areas by broadcast journalism has provided newspapers with a favorable atmosphere for their efforts to keep radio-tv reporters away from public events. In the past year they have kept broadcast newsmen out of public proceedings at Los Angeles, and just recently print reporters in New York forced Idlewild airport to grant them separate interviews with newsworthy travelers.

Reluctance of some stations to accept their journalistic responsibilities recently led Charles Shaw, WCAU-AM-TV Philadelphia, to call for coverage of news by trained professionals. And Gov. Robert D. Holmes, of Oregon, a former broadcaster, told last week's NARTB Portland meeting that broadcasters by and large are "failing to do a good job of news reporting" and refusing to assume editorial positions in community and national affairs.

Except in Colorado, where a favorable Supreme Court decision has been obtained, broadcasters are running into frequent resistance in coverage of court proceedings and other public events. The problem is becoming increasingly critical, and the Radio-Television News Directors Assn. considers it one of the top issues coming before its Nov. 6-9 conference at Miami Beach, Fla.

The advanced technology of modern broadcasting gives large and small stations alike the chance to record history as it happens—vividly, completely and accurately. Many are doing so. Others are not. Without professionals at microphone and camera these devices are as useless as a fast newspaper press in a poorly staffed plant.

RTNDA is leading the way to improved broadcast reporting. Its four-day program at Miami is built around a series of how-to-do sessions, with top newsmen swapping ideas and techniques. The more progressive news stations have found they can combine able reporting with audience expansion and sponsor response.

But something more is needed before the equality with the print media will come to broadcast journalism. Complete, imaginative and professional coverage of the news is essential, but it is not enough. Until the broadcast media undertake the counterpart of an editorial page on the air, particularly in community affairs, they will not command the respect public officials accord the printed media which do editorialize.

Editorializing is no assignment for the timid station owner. It requires fortitude and the willingness to take a few lumps. In no other way, however, can he become a force in his community. He will then become an electronic newspaper, with a mechanism that can fight back. That is the language the politician understands.

The Count That Counts

ONE of these ulcerated days a self-sacrificing business scientist may assign himself to the job of developing a method of orbiting the harried life of a businessman—a way of office life that will produce maximum achievement and money out of a 9-5:30-or-later routine.

Pending arrival of that happy era, the best interim procedure is to utilize available ways of getting the most out of every minute—especially the minutes devoted to acquisition of commercial information.

Luckily there's a way of getting information efficiently and of communicating effectively with others engaged in broadcasting's facets. It's simple—the use of an accepted business device, Audit Bureau of Circulations.

October is ABC Month. This method of showing who buys a publication—newspaper, magazine or business—has gained universal acceptance among those who spend money to buy space in publications. There's a good reason for this esteem: ABC shows how many people think enough of a publication to pay for its delivery to their offices and homes.

Broadcasting joins the ABC celebration by observing its first anniversary as a member of the exclusive group—the only member in the radio-tv publication field. It commends ABC as an important aid to those who use publications in their work as a means of knowing what is happening, and what's going to happen.
The 10:00 & 10:30 P.M. MOVIES' 4 STAR SALES FORCE dominates 83+% of ARB. Rated Early Evening Movie Periods Monday through Saturday. P.S. Minutes are available!

the LEADER in St. Louis television

SERVING THE GREAT ST. LOUIS MARKET
REPRESENTED NATIONALLY BY THE KATZ AGENCY INC.
To YOU, WE SAY THANKS...

To 582 advertisers and their 141 advertising agencies. For investing $2,195,693.33 gross in advertising on KCRA-TV since its birthday September 2, 1955. To sponsors of KCRA-TV's fifteen national spot programs for placing more than three times the number of national spot programs of the second Sacramento station as of September 20:

Casey Jones    Annie Oakley
Gray Ghost      State Trooper
Mickey Spillane Death Valley Days
26 Men          Silent Service
Sheriff of Cochise Vagabond
Sky King        Rin Tin Tin
Cisco Kid       Susie
I Search for Adventure

American Home Products Interstate Baking Corp.
Bekins Van & Storage Co.  Mother's Cake & Cookie Co.
Burgermeister Brewing Corp. Pacific Coast Borax
Continental Baking Co.   Welch Grape Juice Co.
Corn Products           White King Soap Co.
Falstaff Brewing Corp.

Our staff. Whose hard work, intelligent planning and smooth, professional handling of routine television station operations has resulted in the creation of outstanding popular local programming. Such as “Captain Sacto,” “Valley Playhouse,” “Romper Room,” “Sacramento 8 a.m.,” Sacramento’s highest rated television news program and award winning public service programs. A nod to the technical staff, which has lost only 1.3 hours of airmile in two years.

The National Broadcasting Company. Robert Sarnoff, Robert Kintner, Emanuel Sacks, Harry Bannister, Tom Knode, Don Mercer. The hundreds of people who have created brilliant programs to entertain millions and invite KCRA-TV into the homes of hundreds of thousands. We look forward to the impressive fall schedule on NBC.


The feature film suppliers. Associated Artists Productions for its massive supply of Warner Brothers features. National Telefilm Associates for the exciting 20th Century Fox package. Screen Gems for the famous motion pictures from Columbia and Universal International. The alphabetical syndicated film distributors. NBC Film, ABC Film, CBS Film, MCA, NTA, TPA and Screen Gems. All of whose product teams with KCRA-TV's local creations to deliver more audience in local option time than the other two stations combined.

The people of the 31 county Sacramento television market. Inside and outside. Whose steady stream of mail to Milly Sullivan, Captain Saoto, Skipper Stu, Miss Nancy and KCRA-TV in general shows their interest in and approval of the programs they see on KCRA-TV. Whose loyalty results in consistently and virtually 50 per cent of the sign-on to sign-off Share of Audience. Whose support of KCRA-TV advertisers makes all of this possible.

To all of you. Thanks. Your combined investment, effort, creativity and enthusiasm make KCRA-TV the Highest Rated NBC Station in the West and the dominant leader in Sacramento television today.

EWING C. KELLY, President and General Manager
HOWARD J. SMILEY, Assistant General Manager
ROBERT E. KELLY, Station Manager

KCRA TV
Serving 31 Northern California and Nevada Counties
SACRAMENTO, CALIFORNIA

CLEAR 3
CHANN