Plymouth shifts spot emphasis from tv to radio
Stanton defends Khrushchev, Tito interviews
Ford wins bid to FCC; Doerfer assumes chair
What Westinghouse thinks of independent radio

Now with full 316,000 watts, KTVH, Kansas' pioneer TV station, blankets WICHITA and 14 other major Kansas communities—with diversified incomes from Oil, Cattle, Agriculture, and Industry! To sell Kansas . . . Buy KTVH—Exclusive CBS-TV coverage in this rich Central Kansas area.
Umbrella coverage of Big Aggie Land for 35 years

Big Aggie is 35 years old this year. And for all those 35 years she has carved out and delivered an important 175-county market in the farm-rich Middle West.

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

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

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

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

*Nielsen #2

35th ANNIVERSARY OF WNAX — 1922 - 1957

WNAX-570

Yankton, South Dakota.

CBS Radio.

A Cowles Station.

Don D. Sullivan, General Manager
On top of Coal Mountain... We've put a new tower... Here's your best signal... Hour after hour...

If a well-to-do area... Is your primary target... You'll find it here... in this Tri-State market...

Charleston, Huntington, Ashland... WCHS-TV is best... People, spending money, viewers... it exceeds the rest...

In shorthand or in longhand, it's very plain to see

More homes are fondest of **WCHS-TV**!

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

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

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

**WCHS·TV**

Serving Charleston-Huntington-Ashland

...from the biggest market!

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

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

today

WGAL-TV covers a vast MARKET territory

- 3½ million people
- in 1,015,655 families
- owning 917,320 TV sets
- earning $6¾ billion annually
- buying consumer goods that add up to $3¾ billion annually in retail sales

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

CHANNEL 8 MULTI-CITY MARKET

WGAL-TV
LANCASTER, PA.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

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

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

KOVR (TV) SOLD • Sale of ch. 13 KOVR Stockton for approximately $3.5 million to Lowell Thomas-Frank M. Smith, et al, interests has been agreed upon, with prospect that transfer applications will be filed with FCC within fortnight. Principal owner of ABC affiliated station is H. Leslie Hoffman, who heads Hoffman Electronics Corp. and is former president of RETMA. Thomas-Smith group owns WROW-AM and WCDA (TV) Albany, and recently acquired ch. 11 WTVD (TV) Durham for less than $1.5 million. Terry Lee, president-general manager of KOVR, along with present personnel, expected to be retained, although Mr. Lee disposes of his minority stock interest in transaction.

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

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

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

MISSING MEASUREMENT • If Sindlinger & Co., weekly measurements of radio listening can be believed, rating services which don’t measure out-of-home audience are grossly shortchanging medium. For week of June 23-29 Sindlinger found that 35.3% of all hours people spent listening to radio were spent listening to auto radios. Incidentally, in same week total radio listening almost pulled with television viewing: 57.4% of people over 12 years of age listened to radio, 57.8% watched tv.

CH. 11 KIVA (TV) Yuma, Ariz., which has been in economic straits virtually since it began operation in 1953, is being acquired, subject to FCC approval, by Captain Harry C. Butcher, owner of KIST Santa Barbara and World War II Naval aide to General Eisenhower. Purchase price is $241,000, all of common stock of property on debt-free basis. Seller is Valley Telecasting Co., including Donald Ellsworth, president. Ray Smucker, general manager, would continue in that capacity under Cpt. Butcher’s ownership. Station is affiliated with all three networks on extended market plan basis.

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

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

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

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

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

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

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

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

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

That is why we need the big cash register. The last time we figured it out on paper the people in our service area had an annual effective buying income of $4,308,433,000.00 and spent annually nearly $750,000,000.00 for food, almost $90,000,000.00 for drug and over $600,000,000.00 for automotive purchases.

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

Cordially,

Paul Adanti
Vice President
LEAD STORY

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

ADVERTISERS & AGENCIES

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

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

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

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

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

GOVERNMENT

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

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

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


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

STATIONS


PROGRAM SERVICES

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

NETWORKS


MANUFACTURING

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

OPINION

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

It's a WHB world

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

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

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

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

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

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

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

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

STORZ STATIONS
TODAY'S RADIO FOR TODAY'S SELLING

WDGY Minneapolis St. Paul
WHB Kansas City
WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.
TODD STORZ, PRESIDENT
WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.
FCC FIRES ANSWER ON PAY TV AT HARRIS

IN strongly acidulous response Friday, FCC furnished Rep. Oren Harris (D-Ark.), chairman of House Commerce Committee, with copy of legal memorandum upholding its right to automate subscription tv—if found in public interest to do so. Rep Harris had registered “amazement” at fact Commission had not issued written, formal opinion on legality of its power to approve toll tv (see page 61).

Pay tv proceeding has not been concluded, FCC Chairman John C. Doerfer wrote, and, therefore, no requirement necessary that written, formal opinion on legalities be issued. However, in light of Mr. Harris’ interest, copy of memo on law, adopted July 3, enclosed.

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

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

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

 Meanwhile, ABC scheduled to tell FCC today that toll tv trials should not be authorized until basic questions are resolved. Tests now would be “meaningless,” ABC to say. It also suggested that Congress decide vital issue, or that pay tv proponents seek special frequencies in current 25-890 mc and above 890 mc proceedings. Also scheduled for filing today was statement by Lou Poller, holder of grant for ch. 25 WCAN-TV Milwaukee, recommending that trials be limited to non-network-affiliated, uhf outlets; to only one station per market; to only one system in each market (but all systems should be tested); for three years; with stations limited to 15%-25% of yearly hours, but no daily, weekly or monthly limitation.

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

THOUGH United Artists isn’t ready yet to announce resiping harvest of cash on its newest film package of post-1952 films (some of which, like Bogart-Hepburn’s “African Queen,” Ferrer’s “Moulin Rouge,” were mentioned during abortive Kaiser-ABC-TV negotiations last month), UA last week was reported to have racked up net sales amounting to approximately $2.5 million.

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

Fact that UA is selling fast and furiously to stations doesn’t preclude signing with major advertiser for national coverage. Company has already had talks with Bymart-Tintair, Revlon, but both seem to have fallen through.

FREE REMINDER

AGENCY executives who had occasion to call Edward Petry & Co., station representative, in New York last week were given some good advice for long July 4 weekend. Best of all, it wasn’t necessary to buy availability to obtain reminder. Operator at Petry answered phone with, “Drive carefully this weekend. We want you to call us again.”

Ideal Toy Again Buys Parade Tv, Cites Sales Boom From Last Year

IDEAL Toy Corp., New York, will sponsor telecast of annual New York Thanksgivings Day parade for third successive year on NBC-TV, Benjamin F. Mitchom, Ideal chairman of board, announced Friday. NBC-TV telecast will be on 85 stations Nov. 28 in hour-long program featuring floats, giant balloons and movie and tv personalities.

Local stores are identified with $100,000 program through two 10-second cut-ins which are made available to retailers in each city by Ideal. As result of last year’s parade, Mr. Mitchom said, Ideal sales jumped immediately and Ideal ended year with record $20 million in sales. Ideal placed order through Grey Adv., New York.

BUSINESS BRIEFLY

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

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

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

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

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

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

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

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

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

July 8, 1957 • Page 9
KBET-TV, Sacramento to Help In Fall Earth Satellite Project

KBET-TV Sacramento, Calif., has become official “tracking station” for U. S. Navy Dept. of Research with plans to electronically follow each earth satellite which scientists will launch in September. KBET-TV will begin construction, installation and operation of tracking station at its transmitter site in mountains near El Dorado. In this manner, CBS basic affiliate will determine height, position and speed of satellite as it passes over station’s coverage area, which encompasses California’s Central Valley. When launched, satellite is expected to pass over Sacramento area once every two hours.

“In volunteering to participate in this great project, we hope to give government scientists important data through the end of the International Geophysical Year, Dec. 31, 1959,” said John H. Schacht, vice president and general manager of KBET-TV. Peter O’Neill, chief engineer, will supervise construction of project which station is undertaking at its own expense.

Orlando Ch. 9 Grant Appealed

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

Clyde Palmer Dies at 80

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

NL&B Adds Three

APPOINTMENT of Walter Daspit Jr. as business affairs manager of its radio-tv department and two other staff additions announced Friday by Needham, Louis & Brorby, Chicago. Mr. Daspit formerly was assistant radio-tv director at Ruthrauff & Ryan. Other new members are Ed McCulliff, previously vice president and creative staff member at Earle Ludgin & Co., to NLB copy staff, and Gordon M. Keswick, U. of Illinois, to research department.

Oberfelder, Randell Buy WKIX; KUDU Purchase Filed at FCC

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

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

Two More Dolcin Officers Fined

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

Gray Seeks Closer Liaison

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

People

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

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

STEPHENV. MEADER, associate director of Ayer copy department in Philadelphia, retires after 30 years with agency.

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


PHILIP WISE, account coordinator, promoted to assistant account executive on Instant Chase & Sanborn coffee for Compton Adv., N. Y.

Good Gets New RCA Post

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

WRCV-TV Gets School Bell Award

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

TPA Sells in Guatemala

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

UPCOMING

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

OKLAHOMA CITY WATCHES 3 STATIONS

KGEO-TV

EXCLUSIVE FOR OKLAHOMA CITY
100,000 W. • 1,386 FT. ABOVE AVERAGE TERRAIN

GEORGE STREET, STATION MANAGER
CHARLIE KEYS, SALES MANAGER

REPRESENTED BY BLAIR Television ASSOCIATES INC.
OPEN MIKE

Wants the P&G Story

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

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

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

Says Kelley Exaggerated

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

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

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

Likes Analysis of Radio Today

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

Joe Milsop
Manager
WCPA Clearfield, Pa.

More Pepsi, Please

EDITOR:
I thoroughly enjoyed reading "Television Stamps Quality on Pepsi" [B&T, June 24]. I know that our local bottlers would be very interested in the article, and I would appreciate your sending me half a dozen reprints.

Robert J. Grossman
Production Manager
WXEX-TV, Petersburg, Va.

[EDITOR'S NOTE: Reprints are available at 15 cents each and $15 per 100.]

Nail on Noggin

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

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

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

Wants Data on TV Commercials

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

Ralph Carton
Carson-Roberts Advertising
Los Angeles, Calif.

What Is Spot TV?

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

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

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

[EDITOR'S NOTE: Tv spot refers to all that business which is placed by national advertisers on television stations but not on national networks, it can refer to a 10-second spot commercial or to a sponsored program placed by an advertiser on individual stations.]

Prefers to See the 'C'

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

Richard W. Jencks
Asst. Gen. Attorney
CBS-TV Hollywood, Calif.
WE'VE GOT THE STARS

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

DON CARTER
3 times All Star Champion

BILL LILLARD
Bowler of the Year, 1956-57

DICK HOOVER
ABC Masters Champion, 1957

JOE WILMAN
Hall of Fame, Winner of 4 ABC Championships

BUZZ FAZIO
ABC Masters Champion, 1955

STEVE NAGY
National Match Game Champion, 1954-55

ANDY VARIPAPA
All-Time Bowling Great

JIM SPAULDING
ABC 1957 All-Events Champion

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

WE'VE GOT THE RATINGS

CINCINNATI MILWAUKEE FORT WAYNE MINNEAPOLIS LOUISVILLE ROCHESTER
WKRC-TV WTMJ-TV WKJG-TV WCCO-TV WAVE-TV WROC-TV
28.9 15.7 40.4 22.6 22.7 30.0

"CHAMPIONSHIP BOWLING" GETS AND HOLDS THE TOP RATINGS.
Regular Pulse audience studies in BILLBOARD show "Championship Bowling" is No. 1 with the men among syndicated film shows; No. 8 with women and No. 8 with children.

Twice winner of the Billboard Poll as America's No. 1 TV film
Now going into its 4th BIG year!

WE'VE GOT THE WORLD'S No. 1 BOWLING SPORTSCASTER...

Fred Wolf

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

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

New York, N. Y.
Chicago, Ill.
Los Angeles, Calif.
Detroit, Mich.
Baltimore, Md.
Cleveland, Ohio
Washington, D. C.
Boston, Mass.
St. Louis, Mo.
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Oklahoma City, Okla.
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Providence, R. I.
Tampa, Fla.
Richmond, Va.
Tulsa, Okla.
Wichita, Kan.
Jacksonville, Fla.
Syracuse, New York
Salt Lake City, Utah
Davenport, Iowa
Nashville, Tenn.
Grand Rapids, Mich.
Des Moines, Iowa
Hartford, Conn.
Phoenix, Ariz.
Sacramento, Calif.
Shreveport, La.
Charlotte, N. C.
Fort Wayne, Ind.
Knoxville, Tenn.
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Little Rock, Ark.
Fresno, Calif.
Columbia, S. C.
Schenectady, N. Y.
Roanoke, Va.
Lansing, Mich.
Topeka, Kan.
Huntington-Charleston, W. Va.
Greensboro, N. C.
Binghamton, N. Y.
Springfield, Mo.
Raleigh, N. C.
Lancaster, Pa.
Johnstown, Pa.
Evanville, Ind.

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

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

A Production Masterpiece by Peter Demet

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

Directed by Sid Goltz

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


write phone — for audition prints and prices.

WALTER SCHWIMMER CO.

CHICAGO—MAIN OFFICE—75 East Wacker Drive 1 • FRanklin 2-4392
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CANADA—S. W. Caldwell Ltd. • 447 Jarvis St. • Toronto, Ont. • WAlnut 2-2103

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

to Philip Feldman

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Program on film.**

**Writer & Producer:** Richard Carr.

**Director:** Del Ruth.

**Cast:** Richard Jansen in title role, Regis Toomey, William Erwin, Lou Charles, others.

**THE ANDY WILLIAMS-JUNE VALLI SHOW**

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

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

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

**GEORGIA GIBBS MILLION RECORD SHOW**

HER Nibs, Miss Georgia Gibbs, is shining her sunny personality on NBC-TV, these Monday nights, with a rather standard, but nevertheless pleasant quarter-hour musical show. Miss Gibbs' show takes the form of a "salute" to the big hits of the music industry, each week featuring two songs that have sold over a million records. Assisting the buoyant Miss Gibbs for the first show, was a vocal group, The Lane Brothers. The show will doubtless prove a delight to the many Georgia Gibbs fans, and a rather pleasing light-weight early evening viewing vehicle for the general public as well.

**Production Costs:** About $8,000.
Telecast sustaining on NBC-TV, Mon., July 1, 7:30-7:45 p.m. EDT.

**Producer & Director:** Tom Naud.

**Writer:** Bill Welch.

**Principals:** Georgia Gibbs and guest star each week.

**MEET MCGRAW**

ANOTHER addition to one of the staples of American fiction—the mystery-adventure story with the outwardly hard-boiled, yet-soft-and-gentle-on-the-inside hero—is this Tuesday night half-hour drama on NBC-TV. With Frank Lovejoy as a wandering trouble-shooter known simply as McGraw, the July 2 plot revolved about the poisoning of a pretty young woman during the New Orleans Mardi Gras.

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

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

**Production Costs:** Approximately $36,000.
Sponsored by Procter and Gamble, through Benton and Bowles, on NBC-TV, Tues., July 2, 9-9:30 p.m. EDT.

**Star:** Frank Lovejoy.


**Directors (Alternately):** John Peyser, Harold Schuster, Anton Leader.

**Producer:** Warren Lewis.
Coming! United's superior new low-cost service...

DC-7 CUSTOM COACH

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

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

It's air travel's newest treat! United's DC-7 CUSTOM COACH, featuring:

- HOT meals (optional at nominal price). They're full-course and they're delicious, served to you on convenient fold-down tables.
- Specially reserved seats (choose your own at check-in time!).

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

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

*Fares might be local times quoted.

UNITED AIR LINES
DC-7 CUSTOM COACH

Exclusive new comfort arrangement, with plenty of stretch-room for 6-footers, increased aisle space, extra comfort for everyone. Colorful new interiors.

For reservations or information, just call United or an authorized travel agent.
President Coolidge had just made the first Presidential broadcast from the floor of Congress; the first Federal Radio Commission had been recently appointed; Columbia Phonograph Broadcasting System, Inc. came into existence; and Secretary of Commerce Herbert Hoover spoke from Washington to New York in the first demonstration of television . . .

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

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

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

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

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

Yes, each year has been a pearl—and each pearl a memory.
Fresno, California

broadcasting publications Inc.

Sol Taishoff  Maury Long  Edwin H. James  Vice President  President
H. H. Tash  B. T. Taishoff  Irving C. Miller  Secretary  Treasurer  Comptroller

BROADCASTING

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625 Hollywood Blvd., Zone 28, Hollywood 3-3140

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WESTERN SALES MANAGER: Bill Merritt, Virginia Blair

BROADCASTING

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Broadcasting * Telecasting

Page 22 * July 8, 1957

You can keep "calm, cool" and collect sales when WBNS Radio carries your message to folks who are jittery to spend $2,739,749,000.00. But there's nothing nervous about Pulse rating us first during any quarter-hour, Monday-thru-Friday, day and/or night. Ask John Blair.

WBNS RADIO
COLUMBUS, OHIO

KJEO-TV
FRESNO #1

WE DELIVER old fashioned results!

KJEO-TV COVERS FRESNO AND THE BILLION DOLLAR RICH SAN JOAQUIN VALLEY BEST!

O'Neill Broadcasting Company
P.O. BOX 1705, FRESNO, CALIFORNIA
That's just more than the country as a whole.

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

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

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

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

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

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

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

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

NBC TELEVISION FILMS a division of

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

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

The WRC-TV Commercial Production Service does the rest.

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

WASHINGTON, D. C.
SOLD BY NBC SPOT SALES
PLYMOUTH’S HOT FOR RADIO SPOT

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

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

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

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

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

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

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

“Furthermore,” adds Mr. Hagopian, “live spots on tv afford the same flexibility in regard to changing copy at the last minute as radio spots do.”

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

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

WHY RADIO FOR PLYMOUTH?

THERE ARE many reasons given for Plymouth’s switch from spot tv to spot radio in its campaign for the 1958 models, as described by advertising-sales promotion chief Louis T. Hagopian in the accompanying B&T exclusive. Among them:
- Radio penetrates the 20-39 age bracket
- Radio beats spot tv mileage three-to-one
- Radio is the best medium to back network tv
- Radio can sell cars after tv shows them off

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

(1ast year, Plymouth had two shows on the air, the Welk and Anthony programs, both of which were bought for Plymouth at the time Jack Minor was with Dodge Divi-
PLYMOUTH'S PRIDE

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

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

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

But, he adds, "it's incredible to realize just how much time in work hours that 30% in television is. And of course, that's the Welk lineup from prime time on Saturday and Sunday, the Welk and Angels shows account for 208 (predicted at four commercials per tv hour). Climax! will require 48 (estimated at four times 12).

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

PLYMOUTH HAPPY WITH AYER DESPITE GRANT TV BILLINGS

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

Causing no end of confusion (and launching sporadic Madison Avenue rumors of Plymouth's "unhappiness" with its present agency, N. W. Ayer & Sons) is the fact that Grant Adv. is the billing agency for Welk, Angels, and in part, Climax! Does this mean Ayer's days are numbered?

Far from it, replies Lou Hagopian, director of advertising and sales promotion for Plymouth. "We are delighted with Ayer and certainly do not intend to resign that very fine agency. But we never refuse to see another agency's presentation. To quote Jack Minor, "No one agency has a corner on creative talent."

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

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

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

'UNWISE' DEALER TIMBUEYING KILLED CO-OP TV PROGRAM

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

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

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

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

He felt that not only would the dollar in some cases "lie dormant," but in many cases, dealers spent the money "unwisely," that is, in local media when regional media (e.g. "powerhouse" stations) would do the job better. "Nobody got any use out of it neither the dealer, Plymouth, nor the media salesman."

Now, Plymouth assumes the entire cost of local dealer advertising. Through Chrysler Corp.'s recently-established marketing subsidiary, Chrysler Motors Corp., Plymouth lines up campaigns that formerly were handled locally. The dealer still is invoiced a straight $2,000, which means neither dealer nor consumer need feel the pinch. But in getting $20 per car that formerly might have been wasted, Plymouth will be able to spot its broadcast buys "more sensibly by entering markets where radio has a definite plus value."

The dealer, he adds, still may buy broadcast locally—but out of his own pocket.

EXTRA-ORDINARY

ADVERTISING agency executives may well ponder the implication of the following anecdote carried (apparently with tongue-in-cheek) in the June issue of the Schwerin Research Corp. Bulletin. A businessman is considering plans to start a firm called the Ordinary Brand Co., reasoning that he's bound to benefit from all the tv commercial demonstrations that compared the advertised brand with "ordinary brand." The businessman acknowledges the comparisons are unflattering but figures that (a) some viewers won't pay attention and will just remember the "ordinary" and (b) others will conclude that "ordinary must be pretty good or its rivals wouldn't devote so much time to knocking it."
FC&B IS HAVING MID-YEAR BOOM

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

FOOTE, CONE & BELDING has no “home office” in the accepted sense, but operates a multiple-office agency. A group of eight executives direct FC&B’s top policy. These include (1 to r) Robert F. Carney, chairman of the board; Rolland W. Taylor, vice chairman of the board; Fairfax Cone, president; Roy Campbell; Charles S. Winston, vice president, and (not pictured) William R. Forrest, a senior vice president; John R. Little, and A. Edward Rood, senior vice president in charge of finance. Messrs. Cone and Fred Ludenks, a member of FC&B’s board of directors, are not associated with any single one of the agency’s offices but spend a certain amount of time in each. They operate as a roving, two-man creative team. Messrs. Carney and Taylor are based in New York; Forrest and Rood in Chicago; Winston in Detroit; Little in San Francisco, and Campbell in Los Angeles.

HEADING FC&B’s radio-tv team are these vice presidents: Roger Pryor in New York, John B. Simpson in Chicago and Edmund Cathman, Hollywood. These three offices handle most of the radio-tv business for the agency and are located in the chief broadcast centers of the country.
agency's headquarters is located 3,000 miles away in New York.

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

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

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

**SWEET SMELL OF SUCCESS**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The importance of Old Spice is not to be sniffed at. At Shulton's New York sales office, employees advise visitors catching a whiff of the distinct spicy odor, "Stick around a while and you'll smell like we do!" They might well be referring to the sweet smell of success.
particular lack of ready cash; they just didn’t want to plunge into tv by “sacrificing” their budget devoted to “class print campaigns,” e.g. Vogue, Harper’s Bazaar. “We were cour-
ing for that one program synonymous with integrity and prestige,” George Schultz re-
calls.

They found it in Ed Murrow’s filmed in-
terview with jazzman Louis Armstrong and
painter Grandma Moses, titled “An Ameri-
can..” See “New Market” Shulton well over $125,000, but, according to
Miss Rowland, “it was worth every cent; here we had that rare combination of per-
sonalities—both of whom were as American as Old Spice.” Aired in the Christmas buy-
ing spree of 1955, “An American Portrait” ac-
counted for a $2 million increase in our sales for that time of year.

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

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

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

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

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

Shulton is in tv to stay. Its first use of color tv (Cinderella) was “very promising,” notes Mr. Schultz, and agencyman Perine thanks his lucky stars that Shulton is so very pack-
ge-concious. So does Shulton’s art direc-
tor, Adam J. Grodin, who spends his work-
ning days dreaming up new ways to make Shulton’s products more attractive than they now are. Says Mr. Grodin: “Only slight cor-
rections in color values have been necessary to ready the product for the camera.”

It had planned to purchase additional Pepsi spots, but with Pan-
American World Airways signed as a regu-
lar sponsor, Shulton was forced out. “Revo-
lution in the Navy,” seen earlier this year, was the firm’s last See It Now. But although Shulton recently signed for Miss Arden’s new perfume, it has made possible sponsorship of other shows—namely one-shots—as “as they come along.”

Indicative of its increasing tv-radio activity as Shulton waxes corporately fatter (its do-
estic toiletries sales, 75% of total volume, are already up 12% over 1956; it expects areal as $3.5 million just on expansion and diversification, has recently opened a $360,-
000 addition to its Clifton headquarters) was last month’s appointment of John L. (Jack) Zimmer to the post of Wesley’s radio-tv direc-
tor—the agency’s first such executive in 29 years of operations (CLOSED CIRCUIT, June 17). Mr. Zimmer, former executive tv producer at Cunningham & Walsh, will be charged with enlarging the agency’s broad-
cast department, thus taking some of the workload off media director Joseph D. Knap Jr. It’s possible that from that time Jack Zimmer’s will be a most important role.

The results, ARB President James W. Seiler said, “confirm ARB’s belief that it is reporting the correct levels of daytime view-
ing in Los Angeles and other markets.”

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

In a second major check, ARB found a four-week (April 28-May 25) daytime tv viewing comparison revealed an 8.5% tune-
in by personal coincidental, 11.3% by tele-
phone coincidental and 17.1% by four-
week diary (described as Nielsen).

Battered by competitive sales tactics aimed at ARB’s lower tune-in figures, Mr. Seiler said.

“It is ARB’s belief that the industry as a whole is best served by audience measure-
ment figures nearest to the truth. In view of the above experiments and many, many more conducted by other organizations and not publicly released, the conclusion seems inescapable that the ARB daytime sets-in-
use figures in Los Angeles are the only ones that can be supported by actual experimental evidence. It is our hope that these comments will lead to further experimentation by other interested parties and to serious questioning of any services which appear to be inflating daytime television sets-in-use beyond all reasonable levels, to the ultimate harm of both the advertiser and the station.”

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

ARB noted that Trendex Inc. was com-
missioned last winter to conduct field mea-
surements in several markets for Television Bureau of Advertising. “Members of the TVB board have indicated that these tests show results similar to the ARB field tests though never publicly released,” an ARB spokesman said.

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

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

This data shows a much lower afternoon tune-in around the five county Los Angeles area than most other U. S. cities. It offered no explanation of this indication, noted also in New York City.
from far and near... they're watching Ann Mar on The Woman's Angle

Monday through Friday
1:00 to 1:30 pm

Baltimore's top-rated* cooking program

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

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

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

In Maryland, most people watch WMAR TV

Telephone Mulberry 3-5670 ✡ TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM
Represented by THE KATZ AGENCY, Inc. New York, Detroit, St. Louis, San Francisco, Chicago, Atlanta, Dallas, Los Angeles
Know Charlotte by the company it keeps

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

*Standard Metropolitan Area Population

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

Represented Nationally by CBS Radio Spot Sales

WBT Radio
CHARLOTTE, N. C.

JEFFERSON STANDARD BROADCASTING COMPANY
RADIO GETTING BIGGER SHARE OF MOVIES’ PROMOTION DOLLAR

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

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

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

Out of the "vest pocket survey," this much can be ascertained:
- No, with its automotive and resort audience, is a "must-buy" for any studio introducing a new film this summer.
- Network radio now plays—and will continue to play—a small part in the overall exploitation campaigns planned by the major studios. However, local radio will receive only that share of the exhibitor's dollar it is willing to fight for.
- Network radio nonetheless will continue to receive that share of the exhibitor's dollar allocated to "pre-selling." But local radio will get the cream of the "point-of-sale" dollar, especially this summer from the drive-in theatre owners.
- Television is getting less of the exhibitor's dollar, but will continue to get its share of revenue allocated to plugging horror film.

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

Then, too, the agency people will point to radio's flexibility. "Recalls an executive of Don Blaine, the agency servicing the Capitol Theatre in New York, "The reviews for Stanley Kramer's The Pride and the Passion came out on a Friday night around 10 or so. By seven the next morning, our radio spots carried excerpts from these reviews." The spot campaign for Pride exemplifies the growing use of radio: $22,000 worth in the greater New York area alone. United Artists, the distributors for Pride, two weeks ago set aside $23,000 for the New York premiere, bombarded 9 million New Yorkers with a saturation schedule of 10-, 20-, 30-second and one-minute spots on 11 radio stations, including two foreign language and one fm-only station. In Los Angeles UA is allocating $6,000 to radio; in Chicago, $5,000. UA also plans to enter a total of 60 markets between now and the end of August with campaigns on behalf of Pride, Hecht-Hill & Lancaster's The Sweet Smell of Success and Otto Preminger's St. Joa, spending well over $800,000 in radio alone.

UA's national director of advertising-publicity-exploitation, Roger H. Lewis, announced last week that for Sweet Smell of Success the firm had scheduled 4,600 radio announcements in 25 markets to back July 4 weekend openings. The five-day, 113-station campaign was described by Mr. Lewis as "the heaviest ever set up by UA." In major metropolitan markets, there is a decided rise in radio announcements for what movie-makers call "subsequent run campaigns," i.e., films that have left the big houses and are ready for the Loew's, Schine or RKO circuits. The agencies know too well that they cannot "buck" television (except perhaps in the summer), thus concentrate the bulk of their "radioactivity" on daytime or late evening listening. A great many of them save their ammunition for weekends.

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

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

AIRBORNE REPORTER
LIGHTS UP A CAMEL

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

**AUDIO**

Ann.: (V.O.) Sky-hopping from crisis to crisis, the lady at the typewriter holds down a man's job.

Marguerite Higgins won a Pulitzer Prize for her foreign news reporting.

Miss Higgins lives in Washington, D.C., where part of her beat is the Pentagon.

When the plane touches down, another part of the trip begins. Have to get the story to the office.

Outside the airport the car waits. The news won't.

It grows old in a hurry.

When the pressure's on, it's good to relax and get caught up on the local scene.

On the way to the office, Marguerite Higgins sits back and takes life easy. Good time to have a real cigarette—Camel. She knows the difference between "just smoking"—and CAMELS. No fads or fancy stuff for this gal—simply the finest taste in smoking. Real smokers know why Camels are the largest-selling cigarette in America today!

How about you?

Have a real cigarette—have a Camel!

They've really got it!

**VIDEO**

Open on shot of plane in flight.
Optical to plane interior. MS Higgins typing on her portable. Super title: MARGUERITE HIGGINS PULITZER PRIZE WINNER

Higgins looks out window of plane.
Optical to aerial view of the Pentagon.
Cut to shot of plane landing and taxiing down runway.

Optical to Higgins coming down ramp from airport and getting into car. Follow car pulling away from airport building.

Cut to interior of car as Higgins is talking. She reaches for a Camel, lights it, begins to smoke. Hold this footage till end title.

Cut to end title.
Hold above over final line.

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

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

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

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

At present, the industry's eyes are focusing on Aug. 31, or thereabouts. At that time, COMPO will have completed its two-city test, and should it feel satisfied with the campaign, the use of spot radio may be taken out of the "limited run" category. As things stand now, most major film companies and exhibitors believe in radio as a short-term weapon to whet the audience's initial interest, to move it into the theatre the first week of a film's opening, letting the film ride—after the first week—on word-of-mouth publicity. (An exception to this rule is in the so-called "art houses," specializing in foreign films. As an example: the Trans-Lux in New York, which has been running—and1ove competing radio to plug—the Italian-made La Strada for something like seven straight months."

COMPO officials profess to have great faith in local disc jockeys. Its Denver-Rochester test is being conducted by local d.j.'s ad-libbing off a basic copy platform. They don't mention specific movies nor theatres; all they say is "go movie." In the final analysis, the test rests with the local exhibitor. If he is impressed by the campaign, he may want to take some of his advertising funds out of newspapers and put them where broadcasters feel they'll do the most good—in radio.

**BROADCASTING • TELECASTING**

Page 36 • July 8, 1957
**AMOCO COVETS 'LIMITED' CBS SLOT**

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

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

**Cause of the cacophony: American Oil Co.'s desire to sponsor Redskin football games** that broadcast via the NBC network—i.e. Washington south to Miami and west to Texas. The trouble is that Amoco would like the 2:40 p.m. slot of which 90 minutes (2:30-4 p.m.) are devoted to the weekly Philharmonic broadcasts direct from New York's Carnegie Hall.

Ordinarily, when an irresistible force (potent siphon) advertises an immovable object (sustaining program), something—namely the program—has to give. In this case it appears Amoco must do the "giving."

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

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

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

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

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

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

The people at Katz haven't quite tossed in their oil-stained sponges yet, but neither are they wasting any time in lining up a replacement network. Amoco's executives have been overheard to say, "We wouldn't be wasting our time with the network they're wasting any time on CBS." Nonetheless, CBS officials aren't inclined to let the month pass without a fight. With some stations already signed (28 in "Amoco territory," the rest in the Louisiana-Texas area serviced by Amoco's affiliate Pan-Am Southern Div.), Katz has sent out "letters of intent" to 65 stations, a third of them CBS affiliates. According to Katz officials, local stations in the South-Southwest are "hot" for the Redskin games because of their ratings; it has even been suggested that some stations, judging from past performances in which they have tossed out regularly regional sponsored programs to make way for Amoco, might mutter the Philharmonic next season. (Amoco's slot is Sept. 29.)

"But," a Katz executive said last week, "we are still somewhat hopeful of getting a CBS network."

CBS Radio Sales Vice President John Karol appears to have dashed these hopes. Agreed, he said, the Philharmonic broadcasts are sustaining; thus, they fall into "station time." Nonetheless, CBS is obliged to feed the symphony broadcasts to its affiliates. What they do with them once "received," he said, "is their business."

And their business might be Amoco's business.

3 Sponsors Sign With NBC-TV For Shirley Temple 'Fairy Tales' SEALETEST ice cream and dairy products division of National Dairy Products Corp., John H. Breek Inc. and Hills Brothers coffee will sponsor a series of 16 special one-hour presentations based on classic fairy tales, with Shirley Temple as hostess and narrator [B*TS, June 24], it was announced officially last week by Manic Sacks, vice president of NBC-TV. *Fairy Tales* will start Sunday, Jan. 12, 8-9 p.m.

The programs will be produced by Henry Jaffe Enterprises, either live or on film, depending on which medium is best suited to the individual show, Mr. Sacks said. The filmed programs will be produced in association with Screen Gems. William Philippsen will be executive producer.


N. W. Ayer & Son, New York, is the agency for all three sponsors.
like the show,“ one Revlon spokesman said. “But had we seen the pilot of the Winchell show before that of Guy Mitchell’s, we wouldn’t have considered the latter.” Revlon admitted that financially, purchasing the Winchell show in addition to the Mitchell program probably wasn’t the wisest course of action, but on the same hand, having let go such “a potentially hot” program as Mr. Winchell’s in default would not have been wise.

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

Shirriff-Horsey Buys Salada, Creating $50 Million Business

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

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

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

Ross Roy Holds Open House

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

ABC-TV Signs Kaiser To Sponsor ‘Maverick’

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

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

Mr. Kaiser stated his company is “highly enthusiastic about joining forces with this dynamic organization (ABC-TV),” and added:

“Through our association with ABC-TV, we will immeasurably strengthen the effort already started last year on tv to promote products to the consumer. This will give Kaiser Aluminum a new and broader opportunity to serve our customers by helping them expand their markets and stimulate the development of new uses for aluminum.

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

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

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

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

SAAA Picks Finn As President; Two New Members Announced

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

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

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

American Safety Razor Change

BECAUSE of diversification and increased growth, American Safety Razor Corp., has officially changed its corporate name to A. S. R. Products Corp., it was announced.

EDGAR F. KAISER (c), president of Kaiser Industries, signs a contract that will bring Maverick, purportedly a 7 million-dollar package (in production and time charges) under his firm’s sponsorship on ABC-TV next September. Present at the signing were Leonhard H. Goldenson (l), president of American Broadcasting-Paramount Theatres, Inc., and Oliver Treyz, ABC vice president in charge of television.
IDA CASON GARDENS, attracting thousands to the world's largest man-made beach, lies near Chipley, Georgia. This is the heart of the state's rich textile and agricultural section—an area fully covered by WAGA-TV, also famous on the Georgia scene. Full power, tallest tower and top ARB and Pulse ratings give WAGA-TV first place in the Southeast's No. 1 market.
Leadership is a family affair

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

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

THE WKY TELEVISION SYSTEM, INC.

WKY-TV Oklahoma City
WKY Radio Oklahoma City
WSFA-TV Montgomery
WTVT Tampa-St. Petersburg
Represented by the Katz Agency
Fuller & Smith & Ross Absorbs Orr Associates

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

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

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

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

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

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

Revoln Tells Hal March: He's Violating Contract

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

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

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

What's The Use? will be sponsored by Pharmaceuticals Inc.; although the firm that manufactures Geritol, R-D-X and Sominex cannot be considered a product competitor of Revlon, the fact remains that Mr. March presently is identified with a manufacturer of beauty aids. According to Revlon officials, "it would not help our audience."
there's more than one
*Big Payoff
in
daytime television
on
KCMC-TV

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

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<td>AVERAGE 1/4 HR. SETS-IN-USE—SIGN-ON 6 P.M.</td>
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...and, in the same 1957 survey, KCMC-TV registers 73% total weekly share of audience throughout its 100-microvolt area!

POWER—PROGRAMMING—PROMOTION

© KCMC-TV abc

WALTER M. WINDSOR
General Manager

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

RICHARD M. PETERS
Commercial Manager

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

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

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

**B&H Reorganizing in Chicago**

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

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

**NETWORK BUSINESS**

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

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

Quaker Oats Co., Chicago, Ken-L-Products Div. is reportedly near completion of negotiations for another network TV property this fall. Its agency, Needham, Louis & Brophy Inc., same city, has been discussing alternate sponsorship of The Jane Wyman
Elements that make Radio Pay-off

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

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

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

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

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

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

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

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

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

Exclusive National Representatives for

New York.............. WABC Minneapolis-St. Paul .... WDGY Columbus.............. WBNS Wheeling............. WWVA
Chicago................ WLS Providence............. WPRO Nashville............. WSM
Philadelphia.......... WFLI Seattle.................. KING Binghamton........ WNBF
Detroit............... WXYZ Houston.................. KTRH Fresno................. KFRE
Boston............... WHDH Cincinnati............. WCPO Albany-Schenectady Tyro................. WTRY
San Francisco......... KGO Kansas City......... WB8 Memphis.............. WMC
Pittsburgh............ WWSW Miami................ WQAM Wichita.............. KFH
St. Louis............... XKOK New Orleans....... WDSU Tulsa................. KRMG
Washington........... WWDC Portland, Ore. .... KGW Orlando............. WDBO
Baltimore............. WFBR Louisville........... WKLO Savannah.......... WSAV
Dallas-Ft. Worth..... KLIF-KFJZ Indianapolis...... WIBC Wichita Falls...... KWFT-KLYN

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HOW PEOPLE SPEND THEIR TIME

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

57.6% (70,743,000) spent 1,465.8 million hours  
57.4% (70,497,000) spent 1,036.3 million hours  
81.1% (99,605,000) spent 406.7 million hours  
26.9% (33,038,000) spent 142.6 million hours  
24.4% (29,968,000) spent 367.1 million hours  
39.7% (48,760,000) spent 204.0 million hours  

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

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

SPOT BUSINESS

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


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

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

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

A&A APPOINTMENTS


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


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

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

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

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

WVNJ is your safest advertising buy because not only does it have superb programming (it plays only Great Albums of Music from sign on to sign off) but it backs that programming with the heaviest promotional schedule of any independent radio station in America.
Check its impressive list of national and local advertisers. There's no better proof of a station's power to produce.

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

Stanton defends uncensored—albeit controversial—news coverage

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

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

* Commercialism is necessary to a free press.
* The public must be informed if its judgment is to be correct.

The Madden resolution to require advance government check of radio-tv questions for Communist interviews would be "abhorrent" to the public. (See Madden story page 62.)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

A: No, we have no such plans.

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

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

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

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

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

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

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

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

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

A: A matter of news judgment.

Q: What is the matter with pay tv?

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

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

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

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

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

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

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

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

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

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

Q: What is the future of color tv?

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

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

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

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

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

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

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

Evinrude dealers across the nation expressed their enthusiasm for the advantages of placing their local commercials adjacent to the network's fishing roundup segments. A San Francisco dealer reported "tremendous results from the tie-in announcements."

From Richmond, Va., came the statement that "the program was a definite success and considerably boosted sales."
Eight Sponsors Sign New MBS Sales Plan

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

Wendell B. Campbell, RKO Teleradio Pictures Inc. vice president in charge of MBS sales, said last week these clients are the Beltone Hearing Aid Co., the Equitable Life Assurance Society of the U.S., Florists Telegraphic Delivery Service, GMC Truck Division of General Motors Inc. [BT, July 1], Liggett & Myers Tobacco Co., S. C. Johnson & Son, Sleep-Eze Co., and Tee-Pak Inc.

The first two contracts to become effective are those for Tee-Pak and Liggett & Myers. The latter, through Dancer-Fitzgerald-Sample, New York, has ordered a weekend saturation campaign via network breaks, following newscasts and participations in the Friday evening top-rated "Counter Spy" network adventure feature, in behalf of L&M filter tip cigarette products. The campaign got underway Wednesday and extends through Aug. 26 with options for renewals.

L&M purchased network break periods following MBS news programs at 7:30 p.m. Sundays; at 8:30 a.m., 9:30 a.m. and 1:30 p.m., Saturdays and at 5:30, 6:30 and 7:30 p.m., Sundays. In addition, the sponsor obtained the network break periods Monday, Wednesday and Friday following the 11:30 a.m. weekday morning news feature and preceding the network's "Queen For A Day" broadcasts. Weekend programs for L&M will be 4:30 p.m. Saturday and 3:30 and 4:30 p.m. Sunday newscasts.

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

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

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

Florists Telegraphic Delivery Service, through its agency, Grant Adv., New York, has ordered 20-second network chain break spots following newscasts on a one-week per-month basis. The campaign starts Monday, July 15).

Beltone Hearing Aid Co., through Olian & Bronner, Chicago, again has placed a long-time order for sponsorship of the Gabriel Heater newscasts. This one, for 26 weeks with options for renewals, covers the Heater evening programs (7:30-7:35 p.m., NYT) on Tuesdays, starting Sept. 10.

Also covering Heater programming is an order from the Sleep-Eze Co., long-time user of MBS air time, for a new Heater news feature to be initiated on the network's Sunday schedule this fall. Exact air times and starting date of this program are to be announced. John Karol, Los Angeles, is the Sleep-Eze agency.

Mutual's "Triple Advantage Plan" is predicated on its new network pre-clearance structure for the newscasts on the half-hour. These are followed by 20- and eight-second network chain break spots. In addition a flexible arrangement has been patterned to allow the sponsor to purchase month-long as well as seasonal promotional campaigns in behalf of its products.

NBC Radio Net Billings Hit $1.5 Million During Week

NEW orders totaling about $1.5 million in net billings have been placed by 14 advertisers on NBC Radio during the last week, it was announced over the weekend by William K. McDaniel, vice president, NBC Radio Network Sales.

Heading the new business was an order from Grove Labs Inc., St. Louis, through Gardner Adv., St. Louis, for its Brown Quinine tablets, covering 12 one-minute and 18 thirty-second announcements on Monitor and other programs over a 26-week period starting Sept. 30, and for its Fitch hair products, covering 10 five-minute musical segments per weekend on "Monitor" for 20 weeks, starting Sept. 6 [AT DEADLINE, July 1]. Other advertisers buying time on the network were Vicks Chemical Co., Sterling Drug Inc., Ruberoid Co., Pan-American Coffee Bureau, Black & Decker Mfg. Co., General Motors Corp. (trucks), Gillette Safety Razor Co., Rexall Drug Co., Buick Motors Div. of GM Co., Mutual Benefit Health & Accident Assn. of Omaha, the Evangelical Assn. Inc. and R. J. Reynolds Tobacco Co.

Fisher, Gobel Teamed by NBC-TV For New Show Starting Sept. 24

EDDIE FISHER and George Gobel will be teamed in a new full-weekly hour variety series, with the two stars alternating as host and guest star on each program, to be telecast over NBC-TV Tuesday nights, 8 to 9 p.m. EDT, starting Sept. 24. The new series was announced last week by Manie Sacks, NBC vice president, television network programs.

To be called alternately The Show of Eddie Fisher and The Show of George Gobel, the program will get underway when the latter program kicks off the series Sept. 24.

Sponsors of The Show of George Gobel will be RCA and the Whirlpool Corp. Liggett & Myers Tobacco Co. will sponsor The Show of Eddie Fisher, which begins Oct. 1.

The format for the series calls for comedy, variety and music, augmented by guest performers. The Show of George Gobel will be a Gonalco Inc. production with Alan Handley as producer-director. Rambrod Productions Inc. will produce The Show of Eddie Fisher. Kenyon & Eckhardt is agency for RCA and Whirlpool. McCann-Erickson represents Liggett & Myers.

CBS Fall Sales $3.7 Million Over and Above Ford Order

OUTSIDE of the $5.5 million gross (52-week) order from the Ford Motor Co., CBS Radio already has booked $3.7 million worth of fall business, it was reported last week by John Karol, vice president in charge of network sales.

The orders include purchases by Seeman Bros. through Norman, Craig & Kummel, New York, and Angostura-Wupperman Corp. (aromatic bitters) through Rathrauff & Ryan, New York, of weekly quarter-hour segments of Arthur Godfrey Time, starting in September;Ralston-Purina Co. through Guild, Bascom & Bonfigli, San Francisco, of an alternate week schedule of five weekly 7½-minute segments of daytime dramas and six 7½-minute segments of the serial units for 13 weeks, starting Sept. 30.

Other signed advertisers for the fall are Best Foods, Aluminum Co. of America and Pharma-Craft Co. for sponsorship of various daytime segments; General Foods Corp., Sarah Lee Kitchens and Armour & Co., for quarter-hour broadcasts of Arthur Godfrey Time and Grove Labs and Best Foods for "Impact" segments.

ABC, Television Affiliates Plan L. A. Sessions July 16-19

A SERIES of meetings of ABC executives and television affiliates has been set for July 16-19 in Los Angeles.

Executives of the network and its owned and operated stations will confer July 16-17 at the Beverly Hills Hotel. The board of governors of the ABC Television Affiliates Assn. will meet July 17 at the Beverly Wilshire Hotel. The affiliates' board and network executives will meet jointly July 18.

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

WHDH-TV Signs for ABC-TV

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

FULL POWER
100,000 WATTS

IN ST. JOSEPH, MISSOURI

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

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

CHANNEL 2 — CBS — ABC — NTA

KFEQ-TV 2

ST. JOSEPH, MISSOURI
A KENYON BROWN STATION

FORD WINS NOMINATION TO FCC, 
DOERFER STEPS IN AS CHAIRMAN

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

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

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

COMMISSIONER-TO-BE IS OLD HAND AT FCC

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

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

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

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

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

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

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

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

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

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

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

THE NEW CHAIRMAN


NO TIME LIMIT

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

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

s/ Dwight D. Eisenhower

THE NEW COMMISSIONER

include WJAC-TV

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

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

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

The one key to Pennsylvania's 3rd TV Market

OVER A MILLION TV HOMES ... and WJAC-TV is the
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alone shows WJAC-TV with 24 out of the 25 top night-time
shows. If you have something to sell, in Southwestern Penn-
sylvania ... showcase it on WJAC-TV ... the station with
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call your KATZ man for
full information about
DO YOU WANT TO REACH WOMEN?

You can reach more Cincinnati on WCKY from 9 a.m. to 4 p.m. daily than in any other time period of

Ask about WCKY's Special New Saturation Plan Scheduled Between

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*And at a lower cost per thousand Women listeners!
Cincinnati’s
Most Powerful
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50,000 watts of SALES POWER

On the Air everywhere 24 hours a day
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★ Largest Audience  ★ Lowest Cost per Thousand
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Tom Welstead
Eastern Sales Mgr.
WCX, Cincinnati
Phone: Cherry 1-6565

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

SAN FRANCISCO
A M Radio Sales
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WCKY is your best buy!
Winner takes all...

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

GOVERNMENT CONTINUED

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

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

NEW CHAIRMAN STRESSES FCC's ROLE AS REFEREE

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

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

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

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

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

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

Mr. Doerfer expressed the hope that the courts would "speedily" determine the legal- ity of the deintermixture moves.

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

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

The new chairman sounded one note of warning: "You can't be for free enterprise one day and pinch for government controls the next. Free enterprise is a 24-hour-per-

day job. My feeling is that there should be as little regulation as possible and to let the genius of the American businessman come to the fore."

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

"We owe proper deference to congressmen and the committees of Congress, but we owe a greater allegiance to the law and to the whole of Congress. If there are questions regarding what we have or how are to be used, let Congress change the law."

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

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

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

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

KUDOS FOR EX-CHAIRMAN

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

Appropriations Bill Signed Giving FCC $6.3 Million

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

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

The Trade Commission got $5,950,000 for fiscal 1958 instead of a requested $6,250,000.

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BROADCASTING • TELECASTING
Top-drawer advertisers buy WGN-radio in Chicago

You're in good company when you join the nation's smartest time-buyers who confidently select WGN to sell millions of dollars worth of goods for top-drawer clients. 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.
GOVERNMENT CONTINUED

FCC, RADIO-TV DRAW HILL INTEREST

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

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

- Rep. Morgan Moulder told B&T the areas his subcommittee plans to look into in its investigation of the FCC—which will be first on the list (this page).
- Sen. Hennings' "clean elections bill," which provides broadcasters relief from demands of "splinter" candidates for equal time, was approved by the Senate Rules Committee (page 60).
- Sen. Jackson introduced his promised "leak" legislation, plus a bill making it a crime to try to influence commissioners (page 60).
- Rep. Harris expressed "amazement" at the FCC's toll tv stand (page 61).
- Congressmen took CBS to task for presenting Communist leaders on U. S. radio and television. Rep. Madden proposed a resolution to require State Dept. pre-screening of interview questions (page 62).
- Sen. Russell accused radio-tv of a campaign of deception in reporting civil rights legislation (page 61).

REP. MOULDER OUTLINES FCC INQUIRY HIGH SPOTS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Announced earlier was the appointment of House Congressman John J. O'Hara (Minn.) to the subcommittee. He is from the rural area of Camden, Mo., attended Missouri U., holds an L.L.B. degree from Cumberland U., Lebanon, Tenn. He served four terms as prosecuting attorney for Camden (Co.) Missouri and 3 1/2 years as special assistant to the U. S. District Attorney for Missouri's western district. When elected to Congress, he was a circuit court judge for Missouri's 18th judicial district.

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

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

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

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

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

Reported for broadcasters from the equal time and libel responsibility requirements of Sec. 315 of the Communications Act is provided in an elections bill approved last week by a 7-2 vote of the Senate Rules Committee.

The bill, approved by the committee but not scheduled to be reported out to the Senate for two weeks, frees networks and stations from demands for time by splinter or minority candidates for President and Vice President. To be eligible for equal time, candidates or their parties must have received a minimum number of votes in the last general election.

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

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

The bill would also amend Sec. 315 by granting immunity to the broadcaster from either civil or criminal action resulting from a defamatory statement made by a legally-qualified candidate during a political broadcast. The immunity, however, ceases if the broadcaster, his agent or employee participates in the broadcast "willfully, knowingly and with intent to defame." An overall increase in the amount of money a party or candidate for federal office may spend in an election is included in the bill and it would provide a closer check on funds collected and spent. The bill would:

1. Permit national committees to spend approximately $12 million a year (present maximum is $3 million) under a formula based on 20 cents a vote multiplied by the number of votes cast in the last Presidential election.
2. Permit candidates for senator or representative-at-large to spend $60,000, or an amount equal to 20 cents a vote for all votes cast for that particular office in the preceding general election, plus 10 cents a vote for all votes in excess of 1 million. The present ceiling for senators and representatives-at-large is $25,000.
3. Permits candidates for the House, now limited to $5,000, to spend $12,500 or an amount based on the same formula for senators.

The ceilings would be revised regularly on the basis of total votes at succeeding elections.

Public disclosure of all campaign contributions and expenditures in races for federal offices would be required. The Comptroller General would be responsible for screening campaign financial reports and reporting law violations.

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

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

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

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

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

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

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

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

Sen. Jacobson is chairman of the Senate Subcommittee on Investigations which investigated the leak of a CAB document to the Chicago Daily

Civil Aeronautics Board granting of airline service from New York to Miami. In addition to the FCC and CAB, the bills also would apply to the Federal Trade Commission, Interstate Commerce Commission, Securities & Exchange Commission and Federal Power Commission.

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

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

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

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

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commissioners from undue influence."

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

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

RUSSELL CHARGES RADIO-TV, PRESS WITH BIASED REPORTS

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

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

REP. HARRIS 'AMAZED' AT FCC TOLL TV STAND

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

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

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

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

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

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

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

He said it seems to violate the Administrative Procedure Act.

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

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

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

FOR UNMATCHED COVERAGE OF STEUBENVILLE-WHEELING 52nd TV Market

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CBS-ABC + 234.500 WATTS

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COVERS THE STEEL CENTER OF THE WORLD

HERE ARE THE FACTS:

**STATION** — Covers 320,957 TV homes in 30 counties of Ohio and W. Virginia. 62% more tower—53,538 more TV homes than the Wheeling station. Lowest cost per thousand TV homes. Over 80 top-rated CBS and ABC Network shows. Total coverage of 1,125,500 TV homes, including Pittsburgh.

**MARKET** — Center of U.S. steel, coal and pottery industries. Fastest growing industrial area in the world. 1,418,800 population. More than $2 billion yearly purchasing power. Center of the Upper Ohio River Valley, rich in natural resources. Includes the highest paid industrial workers in the world.

Ask for (1) Showing of new color slide film, "How to Make Money in the Steel Market." (2) Chart, "How to Measure Your TV Results." (3) "Directory of Retailers and Wholesalers in Steubenville-Wheeling Market."

Broadcasting • Telecasting
CBS-TV UNDER FIRE FOR RED INTERVIEWS

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

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

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

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

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

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

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

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

Hearings Set to Open Thursday On NARBA, Mexican Agreement

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

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

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

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

14 Transfers Authorized

FCC last Wednesday authorized 14 transfers of control and license assignments. The biggest was the assignment of WILD Birmingham, Ala. (850 kc with 10 kw daytime), to Bartell Broadcasters Inc. for $335,000. Bartell operates WOKY Milwaukee, KRUX Glendale Ariz., WBMS Boston, KCBQ San Diego, and WAKE Atlanta. Bartell recently sold WAPL Appleton, Wis. Comr. Bartley dissented against the latest acquisition and recommended a hearing letter.

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

Miami Protest Dismissed

PROTEST against a transmitter move of ch. 10 WPST-TV Miami to North Miami, filed by WKAT Inc. (unsucessful applicant for that vhf channel) was dismissed by the FCC June 24, with Comr. Hyde abstaining and Comrs. Bartley and Craven dissenting. The Commission granted the move May 1.

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Wideband Television Microwave Relay
RAYTHEON KTR-1000G ... the Ultimate in TV Microwave

Setting new standards in television transmission with these outstanding features—

- WE-404A type tubes and excellent design provide an IF bandwidth of 35 mc within 3 db and 20 mc within 0.2 db for high quality color transmission.
- ±0.5° differential phase; 0.25 db differential gain.
- Video response to 5 mc within ± 0.1 db.
- Overall signal-to-hum ratio of 55 db.
- New high-quality, low-loss WE 724 type coax cable — no reflections, improved frequency response, complete interchangeability.
- Remote tuning controls and reference tuning cavities in both transmitter and receiver.
- High-quality fully isolated receiver monitor—slope detector transmitter monitor.
- Only 4 compact units—less than 50 lbs. each.
- 5925-7425 mc utilizing wideband waveguide plumbing.

These are just a few of the significant advantages of the KTR-1000G.
For full information, please call or write Dept. 0120.

RAYTHEON MANUFACTURING COMPANY
Commercial Equipment Division - Waltham 54, Mass.

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

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

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

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

This was one of the strongest statements yet filed for the record of the Commission's continuing hearing on use of the spectrum above 890 mc. [BTN, May 27]. Testimony and sworn statements from a wide variety of broadcasting and non-broadcasting interests remains scheduled through this month, and also next autumn.

Rep. Mills Would Tighten Tax Law on Station Sales

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

The bill (HR 8381), which amends several sections of the Internal Revenue Code, would close a tax loophole which has aided multiple owners in the sale of stations.

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

The FCC late last September [BTN, Oct. 1, 1956] initiated a policy to issue these relief certificates only when a station is required to be sold by a change in the Commission's regulations. The bill is scheduled to be reported today (Monday).

Fargo Ch. 11 Sought by N.D.

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

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

Hernreich Gets Half of KNAC-TV

AFTER KFSF-TV Drops Protest

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

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

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

Fletchers Take Over KSEI

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

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

NO TAKERS

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

Western Writers Guild Asks For Reports on All Re-runs

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

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

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

Question Of Rosenbaum Control Goes to California Top Court

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

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

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

SAG Gets $500 Re-run Information

SCREEN ACTORS GUILD, which has distributed to members $1,321,363.34 in re-run payments from Nov. 1, 1956, to date, announced completion of arrangements last week with the principal distributors of tv motion pictures to secure accurate information about the commencement of each re-run.
of every episode of television series in syndication. The distribution companies which have agreed to furnish this information on a regular and continuing basis are CBS, NBC, ABC, and Screen Gems Inc.

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

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

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

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

L. A. IBEW Group Elects Pearce

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

Film Directors Retain Feldman

ERWIN FELDMAN, attorney in the entertainment field, has been retained by the New York Film Directors Organizing Committee for the completion of its organizational activities and its future negotiations with film producers in the New York area. The committee plans to establish a union in New York, covering directors engaged in television, documentary, theatrical, industrial and educational films.
“Your station sounds like a happy station. This makes more difference in the selling power of a station than you may realize. We are currently concerning ourselves with building a happy, relaxed feeling in our stores, and we know that a happy store comes from a ‘happy’ management. I would guess that your management atmosphere is as relaxed as your announcers . . .

“Most important, we’re feeling your station. It takes quite a while for our continuous media survey to turn up information, but our salesmen feel the stronger trends immediately; AND THEY SAY THEY ARE FEELING W O R L.”

"That’s what New England’s LARGEST appliance dealer* has to say about us! They say more, too:

*MAJEGE’S INC., Boston, in letter dated May 6, 1957, and they’ve used all other major Boston Stations and Television too"

AND THAT’S HOW ADVERTISERS FEEL ABOUT

WO RL

BOSTON

5000 watts 950 on your dial

Represented nationally by HEADLEY-REED COMPANY

FILM

Guild Films Sets Up Subsidiary To Take Over Activities Abroad

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

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

Solow Thinks Hollywood Film Better for Technical Quality

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

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

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

Advertising Assn. of the West awards for the best TV commercials of the past year [B&T, July 11, selected by a Hollywood Ad Club committee, were presented to the winners by Phil Seitz, committee chairman.

‘Sinatra’ Production Begins

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

FILM DISTRIBUTION SHORTS

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

FILM PRODUCTION

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

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

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

Derel Producing Assoc., N. Y., announces production on series of 39 half-hour color films for TV designed primarily to reflect “great surge” to outdoors taking place all over U. S.
THIS SUMMER, PLAN ALSO TO

see America the BOUNTIFUL

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

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

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

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

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

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

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

Department, dry goods and variety stores—first, KFWF Dallas (Lawson's I); second, WWHO Des Moines (F.C. Munger); third, WTVI Richmond (Sears & Roebuck). 

Home furnishings—first place, WOKL Jacksonville (Brown's Furniture); second, WGN Chicago (Lawrence Furniture); third, WANG Adel (Dixie Furniture Co.).

Automotive—first place, KFWF Dallas (Lawson's I); second, WWHO Des Moines (F.C. Munger); third, WTVI Richmond (Sears & Roebuck). 

Drug and food stores—first place, KTVB Boise (Leavitt's); second, WKBI Sykesville (Morton Drug Co.); third, WTVI Richmond (Sears & Roebuck).

Apparel (men's and women’s)—first place, WITL Ft. Lauderdale (Van's); second, WTVI Richmond (Sears & Roebuck); third, WWHO Des Moines (F.C. Munger). 

Housing materials & suppliers—first place, WTKL Knoxville (Thompson's); second, WKBI Sykesville (Morton Drug Co.); third, WTVI Richmond (Sears & Roebuck). 

Specialized services—first place, WPSN Atlanta (The White Co.); second, WWHO Des Moines (F.C. Munger); third, WTVI Richmond (Sears & Roebuck). 

Miscellaneous—first place, WIBI Jasper (Jasper Auto); second, KTVB Boise (Leavitt's); third, WWHO Des Moines (F.C. Munger). 

TVB Opens Offices in S. F.

TELEVISION Bureau of Advertising's western division offices, 369 Pine St., San Francisco were opened formally last week,

NEW legislation protecting broadcasters from libel in political programs was signed by Oklahoma Gov. Raymond Gary (seated). Watching (l to r): Leo R. Morris, WBBZ Ponca City, president of Oklahoma Broadcasters Assn.; Eddie Peake, KTVB Oklahoma City, OBA legislative committee chairman; Bill Brubaker, KRHD Duncan, OBA secretary-treasurer, and John Mahoney, KVIN Vinita, OBA director.

Norman E. Cash, TVB president, announced.

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

Broadcasters Club Founded in Capital for Executives

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

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

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

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

TASO Studying New Method Of Computing TV Coverage

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

The new system—which uses a radius plan of single measurements, compared to the radial plan of a number of measurements—is said to be more nearly accurate as a service concept than the contour system now used. In the proposed new method there would be three grades of service, I, II and III. The measure of service would be recorded intensity of the signal related to thermal and man-made noise levels. A proposal to use this type of calculation has been suggested by the National Bureau of Standards (Technical Report 2129).
CBC Board Asks
5 New Tvs, 1 Am

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

The new radio station will be one of the farthest north in Canada, at the new nickel mining area of Moak Lake in northem Manitoba. The station, licensed to Marlene Beaudoin, daughter of the former speaker of the Canadian House of Commons, L. R. Beaudoin, will be at the townsite of Thompson, in the government district of Mystery Lake. It will operate on 610 kc with 1 kw. It will be built when a railway is completed to the new nickel mining townsite, about 600 miles north of Winnipeg.

Three of the new tv stations are in western Canada. CHCA Television Ltd., has been recommended for a station at Red Deer, Alta., on ch. 6 with 4.15 kw video, 6.9 kw audio power, and antenna 714 feet above average terrain. CKBI Prince Albert, Sask., will have a tv station on ch. 5 with 1 kw video and 36.5 kw audio power. Antenna is expected to be 798 feet above average terrain. William D. Forst, with local financial support, will start a station at Swift Current, Sask., on ch. 5 with 9 kw video and 4.5 kw audio, with antenna 518 feet above average terrain.

The remaining two stations were recommended for Quebec province, one to CKBL Matane, on ch. 9 with 160 kw video and 95 kw audio power and antenna 621 feet above average terrain, and the second to Henri Audet at Three Rivers on ch. 13 with 307 kw video and 1.53 kw audio power and antenna 591 feet above average terrain.

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

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

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

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

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

Early Action Seen in Canada
On Second Tvs in Big Cities

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

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

Western Group to Ask CARTB
To Penalize Unethical Members

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

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

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

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

Abroad in Brief

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

Completion of a planned network of transmitters which would cover 63% of the country's population is expected to take five years. About 50% of the 1962 Swedish TV set circulation is expected to be located in Stockholm. Swedish dealers already are reporting considerable demand for TV sets, even outside Grade A coverage areas.

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

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

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

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

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

IBS Takes Over Renaud Clients

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


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

Lord's Day Case Delayed

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

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

Clark to Retire From ITA

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

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

THE U.S. STEEL HOUR
produced by THE THEATRE GUILD
DEVICE PRODUCES FLAT PANEL IMAGES

- Sylvania develops 'Sylvatron'
- No immediate tv use seen

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

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

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

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

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

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

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

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

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

"SYLVATRON," the flat image-producing panel, is here shown being put through laboratory tests by Dr. Keith Butler, manager of the general engineering labs of Sylvania Electric Products Inc.'s Lighting Division in Salem, Mass., where Sylvatron was built.

'Iron Age' Sees Tv Set Rise

IMPROVED prospects for tv production in the next six months will provide "a hot market for metalworking products," according to Iron Age, metalworking weekly. The publication said tv set makers cut back production by 25% in the first five months of 1957, bringing low inventories. Sales were described as running only slightly below the same 1956 period, with some factories already expanding production schedules.

Admiral Offers Am-Fm Sets

FOR the first time in several years. Admiral Corp. has gone to market with an fm-am table radio. The company reported its new model provides for external fm antenna connection, as well as rod antenna for am and loop antenna for fm, plus slide rule tuning. It includes seven tubes, with rectifier, to retail for $79.95 in the eastern U. S.

Sylvania vice president in charge of television said that "the future potential is limited only by imagination and further industrial development of the new area."
Color From B-W Film
Claimed by Bryg Inc.

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

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

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

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

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

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

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

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

Theodore E. Campbell, chief engineer of WJAC-TV, is cooperating with the Bryg crew in the color installation.

MANUFACTURING SHORTS

RCA, Camden, Components Div., announces issue of new 22-page brochure, titled "RCA Electronics Components," covering its complete line of electronics components and test equipment sold through distributors.

General Electric Co., N. Y., reported it shipped 5 kw used transmitter to WJCT (TV) Jacksonville, Fla.; 20 kw amplifier to KVIP (TV) Redding, Calif.; color scanner system to WRGB (TV) Schenectady, and all transmitter parts necessary for WFIE (TV) Evansville, Ind., to change from ch. 62 to ch. 14.

RCA, Camden, reports shipments of three live color studio cameras to Crosley Broadcasting Corp., Cincinnati, for use with color mobile truck; a color film camera to KFSD-TV San Diego; a 50-kw transmitter and an additional 10-kw transmitter to WPST-TV Miami, Fla.

Amplifier Corp. of America, N. Y., announces production of automatic volume control amplifier which reportedly maintains constant output within ±1 db with input changes of 30 db. Exceedingly rapid automatic gain reduction prevents syllable clipping and slow automatic gain increase avoids automatic control at syllabic frequencies.

Int'l. Telephone & Telegraph, N. Y., announces opening of new standards laboratory for testing and certifying master electrical and mechanical measuring devices in Clifton, N. J. Laboratory's electrical equipment reportedly permits accurate measurement of radio waves up to 600 million cycles per second and determination of electrical resistances as great as 5 quadrillion (,000,000,000,000,000,000) ohms and as small as one ohm to accuracy of one part in ten thousand.

RCA, Camden, N. J., reported shipments of six-section superturnstile antenna to WTIC-TV Hartford, 10-kw transmitter to KONTV (TV) San Jose; 50-kw amplifier to KOVR (TV) Stockton, Calif., and 25-kw amplifier to WLBR-TV Lebanon, Pa.

RCA components division's marketing department announces four new horizontal deflection systems for use with 110 degree type tv picture tubes now available to equipment manufacturers. Four systems have high voltages of approximately 14kv, 15kv, 16.5 kv and 18kv at zero beam current.

General Precision Labs., Pleasantville, N. Y., announces opening of 23,200 square foot environmental test building.

Dynamics Corp. of America, L. I., N. Y., announces acquisition of all outstanding stock of Radio Engineering Labs., Inc., same city.

Alexander Pawson, Brooklyn, announces patent of his refrigerator door to hold small radio where it will be "available for entertaining the housewife while she is about her chores in the kitchen."

Panduit Co., Chicago, announces two new low cost plastic wiring ducts for fast electrical control panel wiring.
York, Tulsa, Amarillo Stations Change Hands

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

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

- John W. Kluge has bought KOME Tulsa, Okla., from Oil Capital Sales Corp. for $165,000. Mr. Kluge has controlling interest in WILY Pittsburgh, WKDA Nashville, Tenn., KNOK Fort Worth-Dallas, Tex., WGAY Fort Myers, Fla., and KXXL St. Louis, Mo. He also is the largest stockholder of WLOF-TV Orlando, Fla. Mark Evans, Washington radio-tv personality, is associated with Mr. Kluge in acquiring the Tulsa 3-kilowatt and has minority interests in KXXL and KNOK. Oil Capital is owned by the John Brown Schools, owners of KUOA-AM-FM Siloam Springs, Ark., and KGER Long Beach, Calif.

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

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

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

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

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

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

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

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

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

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

WAVZ Editorials Help Secure Local Housing Code Amendments

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

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

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

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

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

WEJL’s coverage of Senate Select Committee hearings at the Capitol on union activities in Scranton. Covering the last week elected Sumner Blossom, former editor of the defunct American magazine, to the presidency. At the same time, the board picked R. Carl Chandler, chairman of Standard Packaging Corp., to succeed Wilton D. Cole as C-C board chairman. Mr. Blossom, with Crowell-Collier for 29 years, succeeds former President-Editor-in-Chief Paul C. Smith. Mr. Smith resigned last February after the company folded its remaining two magazines, Collier's and Woman's Home Companion.

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

WEJL in 'Congressional Record'
THE Congressional Record of July 2 carries a letter signed by Cecil Woodland, general manager of WEJL Scranton, Pa. The letter, addressed to Rep. Joseph L. Carrigg (R-Pa.) and inserted by the legislator, describes
DATELINES

Newsworthy News Coverage
By Radio and Television

WASHINGTON—Radio’s role in time of crisis was underscored by retiring Civil Defense Administrator Val Peterson in his report on the hurricane scene in Louisiana. Interviewed by newsmen after he had reported to President Eisenhower, Mr. Peterson described an electric device being developed by CDA to signal citizens to turn on their radios. The unit, resembling an electrical socket, would be plugged into outlets and triggered to make a noise by an impulse sent over power lines. Final tests have been scheduled for the device, which may be made available for S-4-5.

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

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

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

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

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

Between the time of the disaster and A THREE day series of management meetings were held at WOOD-AM-TV Grand Rapids, Mich., for TLF Broadcasters Inc., Time Inc.’s newly-established broadcasting subsidiary, and the heads of its radio-tv properties June 17-19. Pictured here at an informal session during the conference are (seated 1 to r): Hugh Terry, president and general manager of KLZ-AM-TV Denver; Weston C. Pullen Jr., Time Inc. vice president and executive vice president in charge of broadcasting operations for TLF Broadcasters Inc.; Willard Schroeder, president and general manager of WOOD-AM-TV; Eldon Campbell, vice president and general manager of WPBM-AM-TV Indianapolis, and Wayne Coy, president of Twin State Broadcasting Inc. Standing (1 to r) are: Michael O. Lareau, WOOD radio sales manager; Phil Hoffman, vice president and general manager of WTCN-AM-TV Minneapolis, and G. Bennett Larson, president and general manager of KDYL-AM-FM and KTVT (TV) Salt Lake City.

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

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

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

BROADCASTING

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

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

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

KFDM-AM-TV Beaumont sent a re-

MEDIA DIRECTOR SOLD ON AUDIT BUREAU OF CIRCULATIONS

Media Director Sold on Audit Bureau of Circulations

MRS. H. C. R. KESSLINGER
Media Director
J. M. Kesslinger & Associates
Newark, New Jersey

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

BeT is the only paper in the vertical radio-television field in the A.B.C. membership...your further guarantee of integrity in reporting circulation facts. BeT, with the largest paid circulation in its field, is basic for subscribers and advertisers alike.

BROADCASTING TELECASTING
THE BUSINESSWEEKLY OF RADIO AND TELEVISION

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STATIONS CONTINUED

portr-cameraman team to the Weather Bureau station to get the story of Audrey's approach early Thursday morning. When the hurricane hit Port Arthur, KFDM newsmen were there to meet it. Later, as the tidal wave rolled destruction across marshlands southwest of Port Arthur and through Sabine Pass, station newsmen rode in a duck with National Guardsmen on a rescue mission. Refugee passengers picked up by the unit were three calves, which rode the rest of the way with the team.

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

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

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

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

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

Free tv will match pay-See In programs, Weed Reminds

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

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

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

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

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

Reilly Opens Rep Firm

WILLIAM J. REILLY, who resigned last month as vice president and Chicago manager of Adam Young Inc. [B&T, June 10], has announced the opening of his own station representative firm, William J. Reilly Inc., with offices at 55 E. Washington St. (Room 1050), Chicago. Telephone number is Andover 3-6137.
WCBS-TV, NYU Plan TV Class
To Give Winter Semester Credit
SAID to be the first university course to be televised for credit in the New York metropolitan area, a course in comparative literature will be offered this fall by WCBS-TV New York and New York U. It will include 16 televised and will be presented 6:30-7 a.m. Monday-Friday. Tuition is $75 and viewers must register at NYU as regular students and meet all scholastic requirements. The only difference is that they can attend "class" at home via their TV sets and WCBS-TV.

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

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

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

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

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

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

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

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

The Fund, set up by the Ford Foundation in 1951 to work in the field of formal education, has received $57 million in Ford grants, and in the 2½ years covered by the report, spent $86 million on programs it directly administers while making grants totaling more than $3.7 million.

RCA Course Completed by 20
TWENTY high school seniors were "graduated" by RCA upon completion of a special orientation course conducted by RCA to acquaint them with career possibilities in the expanding field of electronics engineering. The 12-week course, which included lectures, demonstrations, and laboratory instruction, was conducted one night a week at Moorcestown, N. J., by RCA electronic engineers, participating on a voluntary basis.

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

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

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

WROV
your best buy in ROANOKE!

who says so?

THE RATES AND THE RATINGS!

New '57 Pulse shows WROV first in Roanoke from 5 pm to midnight with 38% average share of audience; second from 5:30 am to 5 pm with 23% share of audience. Compare rates and you'll put your money on WROV, Roanoke's red-hot station for "pop" music, sports and sell-appeal personalities.

exclusive! complete Dodgers' baseball!

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WROV
ROANOKE • VIRGINIA

Burt Levine, president
1240 on your dial

Broadcasting • Telecasting

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Several Firms Ready To Sign With Weaver

SEVERAL advertisers last week reportedly were on the verge of signing for Sylvester L. (Pat) Weaver Jr.'s "Program Service" that is set for a 14-city lineup on Aug. 26 [CLOSED CIRCUIT, July 1].

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

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

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

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

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

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

Bonds Program Production Set

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

Board Asks Toll Tv Franchise for L. A.

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

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

The decision followed argument before the board of representatives of Skatron Corp., applicant for the Los Angeles franchise, and International Telemeter Corp., Paramount subsidiary which, like Skatron, has developed a system of toll tv. Telemeter, which the week before had opposed not only the Skatron application but any immediate grant of such a franchise by the city [B&T, July 1], warned that precautions be taken to prevent a franchise that "is legally non-exclusive" from becoming an exclusive franchise for all practical purposes.

Louis A. Novins, vice president and general manager of Telemeter, said that when his company ran its experiment with toll tv in Palm Springs, Calif., it had a non-exclusive license. But, he stated, because of other wires previously installed on the poles in Palm Springs, the Telemeter cables had to be placed at the minimum heights permitted by the city. Therefore, he said, any other company receiving a toll tv franchise there would have had to rearrange all of the wiring on the present poles or have put in its own poles, in either case being put to an expense so excessive as virtually to keep it from undertaking the job. Studies made in Los Angeles indicate the same situation may exist there, he said.

But when President Blase A. Bonpane of the utility board had brushed away that contingency as one that "simply frightens" Telemeter, but not the city, the Telemeter representatives left no doubt that Telemeter, too, would apply for a toll tv franchise within the city of Los Angeles. The reason that such an application is necessary there is that, unlike most cities, the city itself erected the poles and authorizes their
null
D-F-S's Stan Hamer Wins 'Great White Hunter' Contest

STAN HAMER of Dancer-Fitzgerald-Sample, New York, is the winner of KYA San Francisco's "Great White Hunter" contest and gets an all expense paid vacation for two in Africa [B&I, April 1].

The winner of the contest was picked when a "lucky number" was drawn from a mahogany bongo drum by a Scandinavian Airlines hostess. It was open to all time buyers in markets where KYA has national representation. The trip which Mr. Hamer won is reportedly estimated at $4,000.

Everyone who entered the contest received an antique pith helmet and was put on the mailing list for eight promotional communications from the "Great White Hunter" himself from Africa. The series of letters constituted a direct mail campaign which will be entered by KYA in the 1957 National Direct Mail Advertising Competition.

WBC Covers NEA Convention

WESTINGHOUSE Broadcasting Co. is covering the annual convention of the National Education Assn. in Philadelphia, according to Gordon Hawkins, educational director of WBC. Overall WBC plans include taped interviews with selected delegates from the areas of Westinghouse stations; taped panel discussions of key subjects of the conference; and direct wire news reports of conference highlights to be sent to WBC stations for inclusion in their newscasts. Taped programs are flown from Philadelphia to WBC stations WBZ-WBZA Boston-Springfield; KDKA Pittsburgh; KYW Cleveland; WIND Chicago; WOWO Fort Wayne and KEX Portland.

WCLF's 'Christmas in July'

WCLF Chicago set up a 58-station closed-circuit radio network to host client and agency representatives at a "Christmas in July" reception. The station arranged the novel setup for General Finance Co., major sponsor of its year-round sports package including regional network broadcasts of all Chicago White Sox games, and its agency, Gordon Best Co. Short talks were beamed by client, station and sports figures to the Chicago Yacht Club, scene of the cocktail party, and affiliated stations of the Sox baseball network. Event was based on the theme that December is traditionally the big month and July the slowest in the loan business. Among the speakers: Marty Hogan, general manager of WCLF; E. F. Wonderlich, General Finance president; Charles Comiskey, Sox president, and sportscasters Bob Elson and Don Wells. Over 150 client representatives were reported present.

WTM Follows Vacationers

WTM Trenton, N. J., reports it is following its audience this summer. The station has opened summer studios at the Seaside Heights Casino on the Jersey Shore. The spot is a favorite with a majority of WTM
listeners, according to the station. WTM is broadcasting from the resort 8:05 to 10 p.m. on Tuesdays through Fridays and from 2:05 to 4 p.m. on Saturdays. Interviews with vacationers in the WTM broadcast area and reports of their activities, as well as music, are featured in the programming. The broadcasts are piped back from Seaside Heights to the station's Trenton studios and transmitter for broadcast.

PGW Stations Distribute Booklet on U. S. Economy

"BROADCASTING's greatest opportunity to sell and to serve lies ahead," the entire list of radio and tv stations represented nationally by Peters, Griffin, Woodward is telling the advertising fraternity.

A 16-page booklet, with abundant use of modernistic illustrations and documents of facts and figures, has been sent to agencies, advertisers and others in the trade. Dedicated "to the nests 25 years," the booklet salutes PGW, currently in its 25th year of business.

Theme: The U. S. with 170 million population (as of Feb. 15, 1957), growth in housing needs, in buying, in consuming and in advertising expenditures, is being accelerated. To meet it, broadcasters are pledging themselves to greater service to the audiences and a more effective job for advertisers.

WBKY Inaugurates New Format

WBKY Buffalo, New York, announces a change in format with new music and news programming. The new format, titled "Operation Big Change" was promoted with a series of music news and public service programs. The new system also includes mutual cooperation between radio stations—WWDC Washington, WHDH Boston and reportedly 60 others—to bring direct, live, on-the-spot reports of all major news events.

WABC Plugs New Personality

TO introduce its new disc jockey, Herb "Oscar" Anderson, to New York trade and consumer editors, WABC New York last week sent them a sample disc of Mr. Anderson's program while he was a personality at WDGY Minneapolis. Mr. Anderson will make his debut on the station July 8 with a Monday - through - Saturday early - morning program (6-9 a.m. EDT).

AWARDS

CBS awarded radio-tv citation of N. Y. Board of Rabbis for "its outstanding efforts on behalf of religious programming." Citation made note of three programs: Church Of The Air (CBS Radio), Lamp Unto My Feet (CBS-TV) and Look Up and Live (CBS-TV).

WISN-AM-TV Milwaukee's "Musicana" programming cited by 40,000 member Milwaukee County Radio-Tv Council for "best music and personality programming in city."

Ozzie Nelson, star of ABC-TV's The Adventures of Ozzie and Harriet, received honorary "Doctor of Humane Letters" degree from Rutgers U.

Bob Ellsworth, announcer, WTIC Hartford, Conn., belatedly received Bronze Star Medal from U. S. Army "for exemplary conduct in ground combat against the armed enemy on or about July 4, 1944, in the Pacific Theatre of Operations, while assigned as private, 128th Infantry Regiment."

RCA, Camden, presented with Community Service Award of South Jersey Public Relations Assn., "in acknowledgement of its outstanding corporate good citizenship."

WGAL-TV Lancaster, Pa., received award of merit from National Advertising Agency Network, for advertising campaign which ran in 16 markets.

KTHS Little Rock, Ark., show Action on the Farm Front, featuring station Farm Director Marvin Vines, has won second consecutive first place award of Public Utility Adv. Assn. Sponsored by Arkansas Power & Light Co., show was in competition with 52 other utility-sponsored programs.

WCKY Cincinnati received first place award in Ohio State Bar Assn.'s Annual Journalism Awards, for its documentary program of priso: The Long Wait, for "most constructive contribution to the science of jurisprudence and administration of justice."

Paul Miller, station's program director, took first place in category for individual journalists, broadcasters and telecasters, for same series of programs.

WKAR-AM-FM East Lansing, Mich. (Michigan State U. educational station) received an award from Veterans Administration in recognition of 10 years participation in the broadcast of the series Here's to Veterans."

WBAL-TV Baltimore received award from National Assn. of Mental Health in New York, in recognition of station's film production, Will I Be Welcome? half-hour original documentary dealing with problems of mentally ill.

WGST Atlanta received YMCA Distinguished Service Award for its help in "promoting the Young Men's Christian Association's Centennial Development Program."
PEOPLE

ADVERTISERS & AGENCIES

Charles S. O'Donnell, vice president of Geare-Marston division of Ruthrauff & Ryan, N. Y., elected vice president of R&R.

Grace McMullen, radio-tv estimator-time-buyer, Gardner Adv., St. Louis, named chief timebuyer. Warren Wiethaupt, Gardner media buyer and Fred Thumlin, research assistant, promoted to chief spacebuyer and group supervisor in research department, respectively.

Daniel Potter, member of tv department, William Esty Co., and before that vice president of media on Procter & Gamble at Benton & Bowles, joins radio-ty department of Norman, Craig & Kummel, N. Y., as director of radio-ty media.

Eugene Peterson, creative and research departments of Campbell-Mithun, Minneapolis, and Scott Park, Needham, Louis & Brorby, Chicago, named assistant to creative director and tv art director, respectively, for Campbell-Mithun.

Norman C. Sabee, formerly national advertising manager for Crosley & Bendix Home Appliance Div., Cincinnati, to Kudner Agency Inc., N. Y., as account manager on Frigidaire.

Roy B. Dill, advertising manager of Socony Mobil's Central Marketing Region, retired June 30 after 30 years of service.

Herb Gottschalk, creative director, C. Wendel Muench & Co., Chicago, reappointed advertising manager for Lucky Heart Labs Inc. (cosmetics), Memphis, Tenn. He previously had been with Lucky Heart for three years as advertising manager.

BEN DUFFY, BBDO president, here makes his first appearance, with Mrs. Duffy at an agency function since he suffered a cerebral hemorrhage last Dec. 3. The function: BBDO's annual spring outing, held last fortnight at the Westchester Country Club in New York.

Francis Nestler, formerly with Pacific Hotel Publications Inc. as production manager of Guest Information (west coast guide book for hotel guests), to McCann-Erickson, L. A., as assistant production manager.

H. C. Pat Patterson, manager of Kelvinator's commercial division (American Motors Corp.), since 1946, will retire July 31. He has been with Nash-Kelvinator since 1937.

Eric Marker, account research, Kenyon & Eckhardt, N. Y., promoted to supervisor of market research. Dr. Alberta Gilinsky, assistant account research supervisor, advanced to account research supervisor.

Dr. Elsa A. Whalley, formerly research psychologist, Social Research Inc., Chicago, to Honig-Cooper Adv.-S. F., as consumer motivation specialist.

Lawrence Gayda, vice president-art director, Ruthrauff & Ryan, N. Y., to Burke Dowling Adams N. Y., as art director.

Royal Alcott, formerly film production manager for Leo Burnett Co., Hollywood, to Wade Adv., same city, as producer-director in radio-tv department.

Edward J. Grebow, previously assistant account executive and creative writer at Erwin, Wasey, to Compton Adv., Chicago, as copywriter.

William G. McCarthy, 34, executive at J. Walter Thompson Co., N. Y., died June 28 at his home in New York City following heart attack.

FILM

John B. Dalton, account executive, NBC Network Sales department, to CBS Television Film Sales Department, as account executive.

Norman Ferguson, film animator, appointed director at Hollywood studios of Shamus Culhane Productions.

Irving Moore, assistant director at Screen Gems, tv subsidiary of Columbia Pictures, promoted to director.

Jerry Thomas, story editor on Screen Gems Adventures of Rin Tin Tin series, promoted to associate producer. Sam Manners, assistant to producer of series, named production supervisor.

Ben Levine, formerly booker with Columbia Pictures, joins AAP Inc. as film Expediter.

NETWORKS

Alan Beaumont, one of directors of NBC-TV's Home show, appointed producer of new Arlene Francis Show which will start early in August.


Maudie Archer, supervisor of telephone services for NBC, retired after 28 years of service.

STATIONS

William A. Patton, commercial manager, KSIZ-TV Corpus Christi, to KLFY Lafayette, La., as vice president-general manager.

Ray Bartlett, general manager, KNL NORTH Little Rock, Ark., named vice president and secretary-treasurer of Arkansas Valley Broadcasting Co.

Irv Lichtenstein, director of publicity and promotion, WWDC Washington, D.C., named vice president in charge of publicity, audience and sales promotion, and research activities. Mr. Lichtenstein joined WWDC in 1949 as news writer. He
subsequently became publicity director and director of publicity and promotion.


S. John Schille, formerly with KLOR Portland, named general manager of KMSO-TV and KGVO Missoulas, Mont., succeeding A. J. Mosby. Mr. Mosby will retain presidency of Mosby's Inc., owners of stations.

Philip Whitney, chief engineer, WINC Winchester, Va., named general-commercial manager. He also continues with station as chief engineer. James B. Holder, WINC general manager, transfers to WHYL Carlisle, Pa., and Philip Potter, WINC program director, becomes general manager of WSIG Mount Jackson, Va. All stations are owned by Richard F. Lewis Jr. Inc., Winchester.

Gordon Walsh, WXEX-TV Petersburg, Va., and Roy Nester, formerly with WLW Cincinnati and WPFD Flint, Mich., join WINC as announcers.

Charles M. Conner, formerly with WTCN Minneapolis, to WGRY Gary, Ind., as station manager.

John Frederick Cundiff, formerly sales manager of KRGR-TV Cedar Rapids, Iowa, to WNHC-AM-FM-TV Hartford, Conn., as sales manager.

Byron E. Anderson, national radio sales manager, KSTP St. Paul, named sales manager.

Ray Carow, manager of WCTV (TV) Thomasville, Ga., to WALT-TV Albany, Ga., as sales manager.

Wally Blake, operations manager-newsman-photographer for KIVA-TV Yuma, Ariz., to KICO Calexico, Calif., as assistant manager and promotion director.

Richard C. Landsman, account executive, Katz Agency, N. Y., to WBTI-TV Baltimore as assistant sales manager.

Edwin Lasko, WKZO Kalamazoo, joins WSJF-TV Elkhart as assistant manager and Bill Dorrow named WSJF-TV program production manager.

REAL kool kid is Sharon Chauncey, one of the 16-year-old twin daughters of Tom Chauncey, president and general manager of KOOL-AM-TV Phoenix, Ariz. Sharon does the tv weather show in a costume created for her by Jeanne Murphy, wife of Jack Murphy, assistant station manager.

Vince Doyle, formerly sports director for WJVA South Bend, Ind., named national sales director for WSJF-TV and Don Fuller, WSJF-TV, promoted to position of regional and local sales director.

Ken McKendree named sales manager of WTRL Bradenton, Fla., and Charles Blake, program manager. Other appointments announced: Alan Mills, chief engineer; Jon Clark, assistant program manager, and Danny Huth and Dan Beach named staff announcers.

John L. Vath joins WWL New Orleans as commercial manager, succeeding late Larry Baird.

Ray Baker, formerly vice president-commercial manager, KOMO-AM-TV Seattle, to KFSD San Diego as director of sales.

Paul Klemmer, radio presentation writer at ABC New York, joins WQXR New York as director of sales development, newly-created position.

Garry F. Vorhees, production manager, WTRF-TV Wheeling, W. Va., named program director. J. Eddie Johansen, public service director for WTRF-TV succeeds Mr. Vorhees.

Karen Webster, continuity, KENE Toppenish, to KIMA Yakima, both Wash., as continuity director. Ted Cooley named assistant in production for KIMA-TV and
Donna DeShazo, recent college graduate, appointed assistant in sales promotion and public relations.

Barbara Haddox, formerly program promotion director, WBNNS-TV Columbus, Ohio, to WCAU-AM-TV Philadelphia as director of press information-audience promotion.

Grant Nordin, recent graduate of Washington State College, to KEPR-AM-TV Kennewick, Wash., as news director.

Duncan Miller, formerly publicity-promotion manager, WTTG (TV) Washington and assistant program director of WWDC Washington, to WMAL Washington as promotion-publicity director.

John Foster, WKNE Keene, N. H., promotion manager relinquishes his announcing duties and becomes sales representative. Mike Elliot and Peter Martin join WKNE announcing staff.

F. Douglas Chineo, KCGR-TV Cedar Rapids, lowa, to KDAL-TV Duluth, Minn., as local sales representative.

William A. Slater, local sales manager, WJHP-TV Jacksonville, to WFGA-TV Jacksonville local sales staff.

Ray Brown, WREN Topeka, to KFAB Omaha announcing staff.

Robert P. Rimes joins WWJ-AM-TV Detroit sales promotion department.

Bill Davidson, general manager of WRCA-AM-TV New York, appointed chairman of entertainment committee for Police Athletic League (PAL) fund-raising campaign in New York, which opens this month.

Wesley Manley, administrative assistant, WTRF-TV Wheeling, W. Va., elected president of Wheeling Civitan Club.

Peter Potter, conductor of 'Juke Box Jury' on KRCA (TV) Los Angeles and disc jockey on KLAC Los Angeles; father of girl, Tina Melinda, June 30.

Representatives

Chester Mattson, manager of L. A. office of Edward Petry & Co. and head of radio for that office, will retire Aug. 1, after nearly 20 years with Petry organization.

L. D. (Bill) Larimar, Los Angeles tv department head, becomes office manager and Garrett Hollihan, sales staff, is promoted to radio department manager.

John B. Dalton, NBC account executive, to CBS Television Film Sales in similar capacity.

Jerry Kelly Jr., formerly with Dancer-Fitzgerald-Sample, N. Y., appointed account executive in N. Y. office of Devney Inc.

Trade Assns.

Charles Farran, president, Griswold-Eshelman Co., Cleveland, Ohio, elected trustee of Industrial Adv. Research Institute, Princeton, N. J. He will serve on board for three years.

Thomas P. Bashaw, general manager, KFH Wichita, appointed secretary of Kansas Assn. of Radio Broadcasters.

Manufacturing

M. Y. Musy, formerly district manager for major appliances in northern California and Nevada for Westinghouse Electric Co., appointed district sales manager in San Francisco for radio and tv division of Sylvania Electric Products.

Creighton C. Kohnert, district appliance sales manager, Erie district Graybar Electric Co., appointed to Gulf Coast district of Graybar in similar capacity. Mr. Creighton is succeeded by K. D. Leavitt, who was formerly manager, major appliance sales, and Rudy Johnson succeeds Mr. Leavitt. Appointments of R. L. Layne as appliance sales manager, Minneapolis, in charge of Twin City area, and R. W. Miller as appliance sales manager, Duluth branch also have been announced.


L. A. Kameen, administrator of labor relations, RCA electron tube division, appointed manager, personnel, succeeding John B. Farrese, named manager, entertainment tube products.

Joseph T. Nolan appointed manager of editorial and press services for RCA. Mr. Nolan joined RCA in 1955 as staff writer in department of information. Before that, he served for six years as editor in Sunday department of New York Times.

William S. Wheeler, assistant to president for corporate planning at Motorola Inc., Chicago, appointed manager of its Chicago military electronics center.

International

Charles C. Hoffman, former administrator of Canadian government's International Trade Fair at Toronto, appointed executive vice president of Bureau of Broadcast Measurement (nonprofit organization of advertisers, advertising agencies and radio and television stations), same city. Clyde McDonald, research director of IBM for past two years, has resigned to form research organization.

Guy Daviull, manager of radio division of J. A. Hardy & Co. Ltd. station representatives, Montreal, appointed supervisor of radio and television sales. Jean Rousseau to sales staff of company's Montreal office, and Bill Bartlett to tv sales staff of Toronto office.

Hank Noble, former Mercury recording star, named night disc jockey on CHUM Toronto.

Walter J. Blackburn, president of CFPL-AM-FM-TV London, Ont., and London Free Press, was honored by Rotary Club of London as first non-Rotarian in its 50 year history "for service to his fellow men, that has been definite and comprehensive." Citation also lauded stations and newspaper for "outstanding support of community enterprises."

Don Mann, 30, news and sports announcer of CHCT-TV Calgary, Alta., died June 27.

Education


Boardman O'Connor, formerly studio manager-designer at WBZ-TV Boston, to WTTW (TV) Chicago, educational station, as assistant studio facilities supervisor.

Florence M. Monroe, tv supervisor of WNYE New York (Broadcasting Dept. of New York City Board of Education) assigned executive producer of Living Blackboard, educational series to be aired this fall via WPIX (TV) New York by Metropolitan Educational Television Assn.
FOR THE RECORD

Station Authorizations, Applications
(As Compiled by B • T)
June 27 through July 2

Includes data on new stations, changes in existing stations, ownership changes, hearing cases, rules & standards changes and routine roundup.

Abbreviations:
DA—directional antenna, cp—construction permit, EMD—effective radiated power, uhf—very high frequency, wfr—ultra high frequency, ant.—antenna, 00—auroral (66°-90°), kw—kilowatts, mw—megacycles, d—day, n—night, l.8—local sunset, mod.—modification
trans.—transmitter, un.—unlimited hours, bc—broadcasting, SCA—suburban communications associations, sta—special temporary authorization, edu.—educational.

Am-Fm Summary through July 2

<table>
<thead>
<tr>
<th>Air</th>
<th>Licensed</th>
<th>Cps on air</th>
<th>Cps not on air</th>
<th>Total authorized</th>
<th>Applications in hearing</th>
<th>New station requests</th>
<th>New station bids in hearing</th>
<th>Facilities change requests</th>
<th>Total applications pending</th>
<th>Licenses denied in February</th>
<th>Cps denied in February</th>
</tr>
</thead>
<tbody>
<tr>
<td>Am</td>
<td>3,094</td>
<td>3,020</td>
<td>376</td>
<td>3,470</td>
<td>119</td>
<td>8</td>
<td>16</td>
<td>4</td>
<td>969</td>
<td>2</td>
<td>0</td>
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<tr>
<td>Fm</td>
<td>349</td>
<td>329</td>
<td>19</td>
<td>586</td>
<td>112</td>
<td>10</td>
<td>2</td>
<td>9</td>
<td>363</td>
<td>3</td>
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FCC Commercial Station Authorizations
As of February 28, 1957 *

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<th>Am</th>
<th>Fm</th>
<th>Tv</th>
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<tr>
<td>Licenced (all on air)</td>
<td>3,094</td>
<td>349</td>
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<tr>
<td>Cps on air</td>
<td>3,020</td>
<td>329</td>
</tr>
<tr>
<td>Cps not on air</td>
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<td>969</td>
<td>363</td>
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<tr>
<td>Licenses denied in February</td>
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<td>0</td>
</tr>
<tr>
<td>Cps denied in February</td>
<td>0</td>
<td>0</td>
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* Based on official FCC monthly reports. These are not always exactly correct since the FCC must await formal notifications of stations going on the air, ceasing operations, surrendering licenses or grants, etc. These figures do not include non-commercial, 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.

Tv Summary through July 2

<table>
<thead>
<tr>
<th>Total Operating Stations in U. S.:</th>
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<tbody>
<tr>
<td>Commercial</td>
</tr>
<tr>
<td>------------</td>
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<tr>
<td></td>
</tr>
<tr>
<td>Noncomm. Educational</td>
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Grants since July 11, 1952:

When FCC began processing applications after tv freeze

<table>
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<tr>
<th>Commercial</th>
<th>Vhf</th>
<th>Uhf</th>
<th>Total</th>
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<tbody>
<tr>
<td></td>
<td>354</td>
<td>325</td>
<td>679</td>
</tr>
<tr>
<td>Noncomm. Educational</td>
<td>27</td>
<td>11</td>
<td>38</td>
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Applications filed since April 14, 1952:

When FCC began processing applications after tv freeze

<table>
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<th>Commercial</th>
<th>Vhf</th>
<th>Uhf</th>
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<tr>
<td>1,905</td>
<td>337</td>
<td>857</td>
<td>522</td>
</tr>
<tr>
<td>Noncomm. Educ.</td>
<td>15</td>
<td>33</td>
<td>48</td>
</tr>
</tbody>
</table>

New Amended. Vhf | Uhf | Total |
<table>
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<tbody>
<tr>
<td>1,162</td>
<td>337</td>
<td>894</td>
</tr>
</tbody>
</table>

1177 cps (33 vhf, 144 uhf) have been deleted.

Includes 48 already granted.

Includes 72 already granted.

New Tv Stations

APPLICATIONS

Pittsburgh, Pa.—Metropolitan Pittsburgh Television Station, uhf ch. 47 (688-674 mc): XRF 201 kw vis., 106.5 kw aural; ant. height above average terrain 617 ft., above ground 327 ft. Estimated construction cost $44,925, first year operating cost $36,640. P. O. address Fifth Ave., Pittsburgh. Station location Allegheny County. Geographical coordinates 40° 20' 45" N., 78° 37' 51" W. Long. Trans. ant. RCA. Legal counsel Fischer, Wilks & Wilks, Pittsburgh. Station will be operated as educational in conjunction with WQED (TV), Pittsburgh, owned by Metropolitan Pittsburgh.

New Am Stations

AC TIONS

Mnont, N. D.—Walter M. Nelskog, Paul Carell, Delbert Bertholf and D. Gene Williams d/b/a Dakota Beasts, granted 1320 kc, 1 kw D. P. O. address Mr. Nelskog, 8633 36th Ave. S.W., Seattle, Wash. Estimated construction cost $15,000, first year operating cost $4,000, revenue $55,000. Principals are equal partners. Announced June 26.

Columbus, Ohio—North American Beest Co., granted 220 kc, 500 w-da-1. P. O. address William E. Main 1375 Sylvania Rd., Columbus. Estimated construction cost $44,413, first year operating cost $76,000, revenue $95,000. Principals include Mr. Munch (pres-gen. mgr.—33.33%), sales representative, WOUH, Columbus; John G. Fergus, attorney (11.66%), Robert H. Fergus, sports car dealer (11.66%), John H. Gardiner, insurance agent (11.66%), and Roger M. Doerr, mgr. (11.66%) Pumps Co. (11.66%). Announced June 26.

Janevam, Tenn.—Jamestown Beest Co. granted 1280 kc, 1 kw D. P. O. address Ike Gene Craven, Jamestown, Tenn. Estimated construction cost $35,900, first year operating cost $41,000, revenue $56,000. Principals are 1/3 owners, Dr. Craven, Jamestown medical doctor; Dr. H. F. Lawson, Jamestown medical doctor; and Stanley Craven, owner, Jamestown furniture store. Announced June 26.

Nellisville, Wisc.—Central Wisconsin Beest, Inc.

NATION-WIDE NEGOTIATIONS • FINANCING • APPRAISALS

RADIO • TELEVISION • NEWSPAPER

EASTERN

MIDWEST

SOUTHWEST

SOUTHWEST

MIDDLE ATLANTIC

SOUTH

WEST

ATLANTIC

NETWORK

NETWORK

WEST TEXAS

COASTAL INDEPENDENT

NETWORK

WEST

NETWORK

$150,000

$2,250,000

$60,000

$110,000

$66,000

Unlimited independent doing a top job in an excellent market.

Low band—full power. Serving a billion dollar market. Terms to financially responsible parties.

250-watter in sound market. Owner-manager can develop $20,000 per year profit. $25,000 down.

One of the South-west's fastest growing markets. This station is in the black. Liberal financing.

Serving rich agricultural market area. Includes real estate. Exceptional opportunity for sharp owner-operator.

WASHINGTON, D. C.

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Wm. T. Stubblefield

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Jack L. Barton

Dewitt (Judge) Landis

W. R. (Bill) Twinling

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EX 3-4345

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Call your nearest office of

HAMILTON, STUBBLEFIELD, TWINING & ASSOCIATES

BROADCASTING • TELECASTING

July 8, 1957 • Page 67
FOR THE RECORD

continued

granted 1260 kw, 1 kw D. P. O. address %
Howard Sturte Jr., 209 E. Fourth St., Neillsville.
Estimated construction cost $19,246. First year
operating cost $45,000. revenue $60,000.
Prin-
cipals include Harold North (pres-75.8%),
pres., Neillsville Bank, and theatre interest.
Mr. Sturte (v-p-23%), former mgr. Neillsville
studios of WDLB-AM-FM Marshfield, Wis.,
and orchestra leader. Announced June 23.

APPLICATIONS

Sunland, Calif.—Robert E. Marshall, 1360 Nw.
500 w. D. P. O. address 5732 Bertrand Ave.,
estimated construction cost $256,000. first-year
operating cost $25,000. revenue $25,000.
Prim-
pals include Joaquin P. Jr. (pres-73.1%), "E.
W." (v-p-14%), John M. O’Malley (s-p-6.5%),
and Robert E. Marshall (5.4%). Announced June 23.

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and Robert E. Marshall (5.4%). Announced June 23.
The Commission rejected proposal for rule making by WPFB-TV ch. 37, Flint, Mich., to delete ch. 12 from Flint, Mich., and assign it to Saginaw-Flint, in combination.

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CLASSIFIED ADVERTISEMENTS

Payable in advance. Checks and money orders only.

• DEADLINE: Undisplayed—Monday preceding publication date. Display—Tuesday preceding publication date.
• SITUATIONS WANTED 20¢ per word. *HELP WANTED 25¢ per word. *No charge for blind box number.

APPLICANTS: If transcriptions or bulk packages submitted, $1.00 charge for mailing (forward remittance separately, please). All transcriptions, phony, etc., sent to box numbers are sent at sender's risk. BROADCASTING * TELECASTING expressly repudiates any liability or responsibility for their custody or return.

RADIO

Help Wanted

Management

General managers—must be financially able to purchase, paint and play an important, powerful station in important market. Box 285A, B-T.

Sales manager—excellent New York "spot" with major independent. Salary, commission and override. Box 153A, B-T.

Sales manager who loves to sell. Five figure in- come. Major market for strong independent in Ohio. Box 155A, B-T.


Manager, California 1 kw. only station, small market. Number one in state. Excellent locale. Box 287A, B-T.

Salesman who loves to sell. Five figure in- come. Major market for strong independent in Ohio. Box 153A, B-T.

Sales manager in New York-New Jersey metropolitan area. Must be a go-getter. Storecasting and background music field. Commission basis. Box 381A, B-T.

Salesman—New station market. 5 month opera- tion. Wonderful opportunity for aggressive man, terrific potential. Draw. commision. Box 385A, B-T.

Minnesota regional station needs sales-announcer. Good salary plus commission. Box 390A, B-T.

Wanted: Salesman with proven ability, able to furnish complete background references, and complete list of former employers. Two years experience minimum. $100 a week plus comm- ission. Bob Booe, 515th. KSMN, Mason City, Iowa.

ASSOCIATES

Staff man strong on-play-by-play to develop athletic program on 1,000 watt station. One- station market. Box 295A, B-T.

RADIO

Help Wanted—(Cont’d)

Announcers

Help wanted, experienced announcer, must have 1st phone, no maintenance, prefer announcer with news background. Independent station in Iowa: $60 and start August 28 or September 1st, send photo and resume now. Box 346A, B-T.

New Montana station will have openings August 1st. Please send details. Starting salary $80.00 to $85.00 per week depending on experi- ence. Must have good voice and be good newscaster. Prefer man interested in advancing into managerial capacity with growing chain. Position is at WKL. Call, Kula, B-A. Send photo and resume to Manager, Hudson Millar, 365A Ocean Blvd., Brant Beach, New Jersey.

Successful corporation operating newspaper owned station has immediate opening for combo announcer-engineer. $115 per week. Good opportunity. Reliability more important than experience. Please send resume to J. S. Grues, WMJW, War- saw, Indiana.

Immediate opening for staff announcer with experience and maturity. Good salary. Rapid advancement opportunities. Box 297A, B-T.

Topnotch announcer or qualified engineer. We offer a 15th fee- ing west coast market. Apply Mrs. P. T. W. Miller, 155A, B-T.

Excellent opening for announcer-engineer. Great op- portunity. Reply to F. Gresso, WRSW, Mount- vern, Ill.

WANTED

Manager, California 1 kw. only station, small market. Number one in state. Excellent locale. Box 287A, B-T.

Announcer—Will pay $85 to $100 per week for settled, married man with good work record to act as manager. Box 292A, B-T.

One terrific potential. Salesman and background music salesmen, traffic, copy per- sonnel in top Montana station. Forty weeks' vacation, ex- ceptional working conditions. Box 296A, B-T.

Announcer wanted at 2500 watt daytime independent. Single man preferred. Salary open. Send complete resume, salary re- quirements and references. Box 289A, B-T.

We are looking for personnel to work on new station at Boonville. Box 290A, B-T.

We need immediately ambitious announcer, prefer- able first ticket. Above average pay. World's best fishing, hunting, living conditions. Paying com- mission on sales. Box 298A, B-T.

Immediate opening for combo announcer. Ad- vertising work only. Send photo and resume. Box 300A, B-T.

KDKO radio, Sedalia, Missouri, needs good an- nouncer. Starting salary $65.00 per week. 40 hours. Box 299A, B-T.

WANTED

Announcer wanted at new 500 watt daytime independent. Single man preferred. Salary open. Send complete resume, salary re- quirements and references. Box 289A, B-T.


WANTED

Engineer, install 1 kw daytime station. Bradenton, Florida. Ideal community. Perma- nent, good paying position and good living condi- tions. Box 302A, B-T.

Capable chief engineer 5000 watt radio NBC af- filiate. No experience necessary. Box 303A, B-T.

Excellent opportunity for announcers with fundamen- tal broadcasting experience. Good working conditions, chance for advancement. Send photo, tape and resume to Radio Station WARB—CBS, Hagerstown, Maryland.

Immediate opening staff announcer. Send tape and resume first letter. WASA, Harve de Grace, Md.

Broadcasting * Telecasting'

July 8, 1957 * Page 91
RADIO
Help Wanted—(Cont'd)

Technical

Wanted, first class radio engineer. Write WLIP, Washington, Georgia. Give work background, salary expected, etc.

TV transmitter engineers for recently licensed Indianapolis television station. Transmitter building near Dallas, Texas. Seven years experience—sales—engineering. Box 306A, B-T.

Engineer-announcer with first ticket. Reasonable experience. Box 469, Aberdeen, Maryland.

Programming-Production, Others

Hi-Fi music reviewer and industry development writer for daily newspaper. Can be non-resident part-time work. Excellent proposition. Box 306A, B-T.

Versatile disc jockey with first phone needed by progressive midwest Mutual radio and NBC TV stations where results really count. $1000 per week to start. Send complete particulars, including air check, to Box 327A, B-T.

Well established radio-TV operation has immediate need for an experienced radio-TV news director to assume complete charge of department. Must be able to handle on air assignments in both media. Rush complete information, picture and starting salary requirement. Box 361A, B-T.

Copywriter. Man or woman. Experienced. To write TV copy. Good salary, working conditions, and profit sharing plan. Send all information to Assistant Manager, KFPP, Great Falls, Mont.

Newman-announcer to gather and air an hourly five-minute local newscast. Top pay for experienced worker. Radio equipped news car furnished plus tape machine and beeper phone. KGEJ, Tulea, California.

Going up? If you're a man or young woman spurred on to better things by organizational ability, there's an executive position for you in radio production and operations with the only network station in a booming industrial community in midwest. Box 307A, B-T.

MANAGEMENT

Manager, competent, confident, cheerful, conscientious. References: present and past employers. Nine years experience with metropolitan independent. Box 364A, B-T.

Young, ambitious general manager, presently with part ownership of two stations, desires to purchase station in midwest. Will also consider 50% or larger interest in station and will manage station. Box 364A, B-T.

Sales

Mature, but not old. Midwest farm man. Excellent background. Most reliable. Interested in satellite radio and TV experience. Considering change to farm and/or sales position. $100 minimum. Box 365A, B-T.

Dealer, 20, ambitious general manager, presently with part ownership of two stations, desires to purchase station in midwest. Will also consider 50% or larger interest in station and will manage station. Box 364A, B-T.

We'll soon need:

3 DeeJay's
2 Newsman
1 Continuity Writer

Expanding Northeastern (and midwestern) major-market multi-station group. If you're a pro who can do a job in highly competitive markets, you'll like our organization. Salaries open—and good! Tell all first letter. Tapes returned after careful audition. All replies confidential and staff knows of this ad.

Box 850G, B-T.

RADIO
Situations Wanted—(Cont'd)

Management

Manager, experienced, confident, cheerful, with metropolitan background. Nine years experience. Box 364A, B-T.

Commercial manager in medium market desires midwest position with potential for growth and good benefits. References: past, present employers. Nine years experience. Box 364A, B-T.

QUALITY, SERVICE, ABILITY, READY FOR MANAGEMENT, PRODUCTION, OR PROMOTION. Box 371A, B-T.

Young, ambitious general manager, presently with part ownership of two stations, desires to purchase station in midwest. Will also consider 50% or larger interest in station and will manage station. Box 364A, B-T.

SITUATIONS WANTED—(Cont'd)

Announcer

Engineer, no announcer. Experience in control room and remote units maintenance two and half years. Chief engineer. Now in TV. Will go back to radio. Desire job as chief engineer in Miss. La., or east coast. Box 372A, B-T.

Experienced first-class announcer—first phone seeking San Francisco-Bay or Peninsula area. Must like pay position. Tape will convince. Box 374A, B-T.


RADIO
Situations Wanted—(Cont'd)

Administrator

Box 375A, B-T.

RADIO
Announcer

Engineer, no announcer. Experience in control room and remote units maintenance two and half years. Chief engineer. Now in TV. Will go back to radio. Desire job as chief engineer in Miss. La., or east coast. Box 372A, B-T.

Experienced first-class announcer—first phone seeking San Francisco-Bay or Peninsula area. Must like pay position. Tape will convince. Box 374A, B-T.


RADIO
Situations Wanted—(Cont'd)

Sports announcer, heavy on play-by-play, dj, some sales experience. Box 27A, B-T.

Announcer with 1st class license. Excellent references. Progressive station anywhere. Box 376A, B-T.

EXPERIENCED ANNOUNCER

28, family. Background sports, news, record shows. References. Box 378A, B-T.

Staff announcer presently employed northern Michigan desires music, news indie. Available September. Prefer equipment. Box 372A, B-T.

Deejay, young man, 20, desires disc jockey at music and news station. 2 years experience, strong vocals. Commercially, up on pop music, R&B. Salary, problem. No station too small. Box 368A, B-T.

Announcer, 24, college, non-drinker. dj, news, staff. Presently employed, seeking advancement. Box 369A, B-T.

Dependable, experienced announcer, disc jockey, young, energetic, hard-ball-ables. Excellent references. Box 371A, B-T.

Announcer, control board, staff personality, news commercials, pilot ditto cut, one year experience, hard worker, single, travel. Tape available. Box 374A, B-T.

36 yrs. experience radio-tr. Vet. single, college graduate. Immediate availability. $60. Box 379A, B-T.


Chief engineer: Florida property owner desires permanent Florida position. Looking for that exceptional quality engineer, sober, honest, hardworking chief? I'd stand closest character reference and integrity. First class license. Installed many stations. I'd like to hear from you. Don't let salary scare you. Box 368A, B-T.

Announcer/experienced and copywriter desires summer full or part-time near D. C. Oliver S-039.

5 yrs. experience radio announcer, let ticket. Box 377A, B-T.

Box 371A, B-T.

ENGINEER

Single, car, some announcing. Experience: AM, FM, remote, directional, console, August 15. Box 364A, B-T.

COMBO MAN

Technical

Com壕 logical school graduate with 1st class ticket. Box 370A, B-T.

Strong country and popular music, single, have car. 1 year radio experience. Good position with independent station in central United States. Box 368A, B-T.

1st phone, announcing school graduate, no car, beginer. Midwest, Florida and full particulars first letter. Box 368A, B-T.

Qualified radio engineer with 17 years experience specializing in non-directional daytime applications. Box 361A, B-T.

COMBO, 1st phone, emphasis on engineering, 4 years experience, southern California preferred. Married, 24 years. John Penter, 300 Allen Drive, San Diego, California.
EXPERIENCED RADIO-TV PEOPLE
ALL SECTIONS OF COUNTRY—NO CHARGE TO EMPLOYERS

TELEVISION—MANAGERS, DIRECTORS, ETC.

#21. Television director or TV director-producer. Interested in any metropolitan area throughout the country. This man has three years of experience in television directing, producing, announcing, floor work, film editing and studio coordinating, plus a year of work with the Armed forces network in Europe. Thirty years old, married, with two children—currently living on the West Coast.

#22. Television program director or producer-director, West Coast area preferred. Ten years of very excellent and varied experience in all phases of TV program director. Excellent administrative background and recommendations, also limited technical background. College graduate, 34 years old, married with two children—currently living on West Coast.

#23. Television program or production manager or assistant, mgr. Interested in the Northwest or Mountain section of the country. Four years television experience in all phases of production work, film director, producer-director. Also previous radio experience. College graduate, 20 years old, single—currently living in the eastern section of the country.

#24. Television director or film editor—interested in Chicago and surrounding Midwest area. Two years experience in TV as film editor. He has worked closely with clients and agencies. Two years of age, 38 years old, married with one child. Presently working in Illinois.

#25. Television program director, interested in any section of the country. Four years television experience, plus three years radio experience, as announcer, newscaster, program director, writer, director, art work. College graduate, 29 years old, single, presently living in the Midwest.

#26. Television Program Manager-Production manager or producer. Interested in any area except New York City. Eight years experience as cameraman. Specialized training in television camera work. Twenty-two years old, single, presently living in the eastern part of the country.

#27. TV program manager, writer or assistant writer. Interested in New York area. Six months experience as copywriter plus a good theatrical background. Thirty two years old, married with one child. Presently living in Southeastern part of the country.

#28. Production Manager—interested in Southern California and Los Angeles area. Limited experience as advertising assistant, college training in radio and TV. College graduate, 24 years old, married, presently living in Los Angeles.

#29. Sports director or staff announcing. Interested in any section of the country. Eight years experience announcing, promotion, sports director. Excellent references and background in the field of sports. College graduate, 33 years old, single, currently working in the state of Pennsylvania.

#30. Sports director, sports announcer, administrative assistant, manager. Interested in any sports station in a metropolitan area. Varied experience in announcing, play by play, sports editorial work, excellent personal and sports background. College graduate, 23 years old, single, currently living in the New England states.

#31. Sports announcer, staff announcing or programming and sales promotion. Interested in any section of the country. Six years experience (mostly network), staff, play by play announcer, statistician, sales service representative. Two years college, 25 years old, single, currently working on East Coast.

#32. Station manager or commercial manager. Prefers the Western states. Eight years varied experience—radio and TV programs, sales management, and station manager. Excellent sales production record. Thirty years old with one child. Currently living in California.

RADIO—MANAGERIAL, SPORTS, NEWS

#33. Sports director, interested in any metropolitan area. Five years experience broadcasting, sports, and sports director. Very excellent personal sports background. Two years of college, 55 years old, married with two children. Currently working in the Northeastern United States.

#34. Station Manager or commercial manager. Interested in Southeast and west coast areas. Thirty eight years varied experience in radio sales and management. Forty years old, married with five children, currently working in Northeastern United States. Interested in moving for more responsibility.

#35. Station manager, program manager or news director. Interested in all sections of the country, 1/2 years experience as announcer, program director, director of news and sports, programming and production, and station management. Forty one years old, single, currently working in Washington, D.C.

#36. Sports director or staff announcing. Interested in any section of the country. Eight years experience announcing, promotion, sports director. Excellent references and background in the field of sports. College graduate, 28 years old, single, currently working in the state of Pennsylvania.

#37. Television announcer. Interested in Eastern part of the country. Nine years experience in radio and TV as staff announcer. Disc jockey, commercial announcer, 28 years old, single, currently working in Mississippi.

#38. Sports director or announcer. Interested in Eastern seaboard. Two years experience in radio as staff announcer, disc jockey, sports editor, special events. Twenty years old, single, currently living in New York City.

#39. Announcer, Accessories-Salesman. Interested in Western States. One and one-half years experience, announcing, sales and copywriting, plus outside sales experience in Television as production assistant and studio supervisor, most of it at network level. College graduate, 38 years old, single, presently living in the East Coast.

#40. Television operations-Director, production manager or program manager. Interested in all sections of the country. Four years experience in television in Sales Promotion, associate director, production manager and operation director. College graduate, 32 years old, married with four children—currently living in the Midwest.

#41. Television Program director, Production Manager or Agency Director. Interested in any larger market area. Four years television experience as director, production manager, sales and advertising, producer-director plus one year of agency work. Three years of college, 35 years old, married with one child—currently working in the Midwest.

RADIO—TELEVISION—ANNOUNCERS, D.J.'s

#42. TV-Radio Announcer or TV Staff. Interested in any section of the country. Six years experience with a number of stations, disc jockey, special events, on both radio and TV. Twenty-two years old, married with one child—currently working in the mid-west.

#43. Disc Jockey, interested in working in any section of the country. One year of experience as disc jockey-announcer. Excellent recommendations. Completed 52 weeks radio broadcasting course. Thirty years old, married with two children, currently living in New York.

#44. Staff announcer. Interested in all sections of the United States. One year's experience, radio staff and play by play announcing. Also a year with armed service networks, sports and announcer. College graduate, 27 years old, married—currently living in Texas.

#45. Announcer-Disc Jockey. Interested in the East Coast and the Midwest. One and one-half years experience in news, sports director, personality D.J. and staff announcer. College graduate, 25 years old, single—currently working in Virginia.

#46. Television announcer. Interested in Eastern part of the country. Nine years experience in radio and TV as station announcer, Disc Jockey, commercial announcer, 28 years old, single, currently working in Mississippi.

#47. Sports Director or a commentator. Interested in Eastern seaboard. Two years experience in radio as staff announcer, disc jockey, sports editor, special events. Twenty years old, single, currently living in New York City.

#48. Announcer, Announcer-Salesman. Interested in Western States. One and one-half years experience, announcing, sales and copywriting, plus outside sales experience in Television as production assistant and studio supervisor, most of it at network level. College graduate, 38 years old, single, presently living on the East Coast.

You can have immediate, complete resume or personal contacts arranged. Just let us know by phone, wire or letter which people interest you. Contact M. E. Stone, Manager.

NORTHWEST RADIO & TELEVISION EMPLOYMENT SERVICE
(Formerly National)
2118 N. W. Overton, Portland 10, Ore. Phone CA 3-7248

BROADCASTING • TELECASTING

July 8, 1957 • Page 93
Continuity writer, 12 years experience, college graduate. Woman. prefers trauma. Library. Seeking job in professional practice and educational setting. Box 343A, B-T.

Have hit the top here as program director. 9 years experience from traffic clerk up. Usher jobs my specialty. Married, no kids, and thrive on competition. Tape, resume and photo on request. Box 350A, B-T.

TELEVISION
Help Wanted—(Cont'd)

Technical

Television engineers. First class license required. Broadcast experience, FP or more years experience, education. Benefits: paid vacation, life insurance, plus a good place to increase your knowledge of television. Salary dependent upon experience. South Florida location. Box 168A, B-T.

Transmitter engineer for vhf station in metropolitan midwest city. One of nation's top stations. Salary, vacations, other benefits above average. Our standards are high, and yours must be likewise. Radio telephones first license required. State experience, education, and provide a recent snapshot. Box 384A, B-T.

First phone engine, salary dependent on experience. Contact Chief Engineer, WTVD-TV, Durham, N. C.

Programming-Production, Others

Wanted: Male with B.A. or B.S. Degree with training and experience in audio-visual aids—needs experience in shooting and editing single or double system 35mm sound film—Knowledge of electronics and servicing helpful. Race is not a factor. Box 388A, B-T.

TELEVISION
Situations Wanted

Management

Operations manager. Nine years radio-td experience, including new station sign on. Excellent references. Employed. Box 350A, B-T.

Manager, sales manager. Excellent record, 14 years experience all phases radio television. Good character and ability references. Family man, active in community affairs. Box 370A, B-T.

FOR SALE
$75,000 TERMS
or
$50,000 CASH

VHF TV STATION
In Great Growing Western Market

TELEPHONE FRANK OXARAT
HOLLYWOOD 5-6171

THE ALBERT ZUGSMITH CORPORATION

ARTHUR B. HOGAN
PRESIDENT
6705 SUNSET BOULEVARD
HOLLYWOOD 28, CALIFORNIA

TELEVISION
Situations Wanted—(Cont'd)

Managerial

Sales

Successful mature salesman: radio and tv experience, preferably in market research, promotion and closing sales. Excellent personal appearance. Prefer Miami or Florida for family reasons. Box 322A, B-T.

Married with family seeks sales position with progressive southern station. Eleven years sales experience. Three in radio, one in tv. Box 364A, B-T.

Announcers

Announcer-director with family, college, experience, pastel shirts, will travel. Box 359A, B-T.

Announcer-newswoman desires opportunity some phase management. Has 7 years experience all phases programming and production, college graduate, veteran and hard worker, eager to learn. Box 358A, B-T.

Two years educational tv. Commercial radio background. B.A. Degree, vet, single. Tape or travel. Box 376A, B-T.

TV film or time, 5 years film sales to stations, agencies, clients. Sales management and film production experience. Will relocate. Light travel preferred. Salary open. Box 379A, B-T.

Technical

TV studio engineer, first phone. Four years experience include two as studio supervisor, two years studio promotion, and consumer relations for interested California and southwest, but will consider opportunity anywhere. Box 378A, B-T.

Programming-Production, Others

Experienced tv promotion manager. VHF network big market station. All phases promotion, publicity, merchandising. For complete resume, samples and references, please write Box 324A, B-T.

Disciplined, educated newspaperman, 22, switching to television news. Wants training spot, top-notch station that'll trade know-how for couple of years uninterting service. Salary unimportant. Box 356A, B-T.

This is my life. Standout newsmen tapes his back for challenging television radio assignment. Box 361A, B-T.

Female experienced in display design, sales service, continuity. M.S. in tv design, desires position in midwest agency or station designing sets, product display, and sales service. Resume, best references. Box 357A, B-T.

Program director. Nine years radio-td experience, including new station sign on. Excellent references. Employed. Box 350A, B-T.


Programming and production (live and film). Management, 9 years tv, primary and secondary markets. Wish to relocate. Box 302A, B-T.


FOR SALE

Stations

$80,000 will give you 60% of good income tv радио operation. VHF, southwest, major network. Good cash, balance on good terms. Please identify yourself fully. Box 389A, B-T.

New England dual city fulltime operation. Price of less than $100,000 equal to annual billing. (Terms. Box 391A, B-T.)

KMBL, Junction, Texas, 200 watt fulltime Texas station. Property includes studio and 3 bedroom home at transmitter site. $30,000.

Southwestern single station market, $40,000 total. $10,000 down will tie $10,000. Other southern stations now available. Paul H. Chapman Company. 34 Peachtree, Atlanta.
FOR SALE—(Cont’d)

Stations

Secondary market, major network, fulltime sta-
tion. Reasonable for owner-operator who wants to tackle larger project. $65,000 total investment through Paul H. Chapman Company, 84 Peachtree, Atlanta.

Norman & Norman, Inc., 510 Security Bldg., Davenport, Iowa. Sales, purchases, appraisals, handled with care and discretion, based on oper-
at ing our own stations.


Equipment

Complete RCA Vidicon film chain TV-TK-321A and dual-disc slide projector type TP-3C like new. Projector 35% cost or will consider best offer. Vidicon available immediately, slide project-
or TV-TK-321A. Complete equipment being replaced by 3-7V color system. Write T. Frank Smith, KRIS-TV, Post Office Box 846, Corpus Christi, Texas.

For sale: Stencil Hoffman Tape Recorder with 2 glass enclosed tanks and man-ye. RCA disc re-
corder with recording, amplifier and vacuum cleaner, and 24 pair Jack-stripper. All used, al-
though we have never used it ourselves, and in excellent condition, can be seen in Hollywood.

WANTED TO BUY—(Cont’d)

Stations

Station in Florida, eastern or southern area. Secondary or larger market status. Confidential. Box 335A, B-T.

Wanted lease of air property with option or low priced buy. 25 years of broadcast experience preferred. Please, but will consider good offer. Box 336A, B-T.

Owner-broker attention. Reasonable broadly has cash for medium market Texas station. Replies confidential. Box 333A, B-T.

Principal with radio, tv and promotional sales background interested in buying for cash or terms, plus outstanding services. Confidential. Highbottom references, capabilities and financial standing. Box 341A, B-T.

Will lease fm or am-station in 50,000 mini-

IFPA-191—kw, 23 chan-

nel. Transmitter-very good to match. Good condition. WMJL-TV, Decatur, Alabama.

For sale—RCA UHF type TTV199-1 kw, 23 chan-
nel transmitter, TK-450B. Complete station. Will consider best offer. Box 337A, B-T.

Equipment

For lease—2 towers, one for its, 203 feet high.

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Station in Florida, eastern or southern area. Secondary or larger market status. Confidential. Box 335A, B-T.

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Equipment

For lease—2 towers, one for its, 203 feet high.
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a complete 2-man TV news staff experienced in all phases in a major VHF market.

We can produce for you the HIGHEST RATED local news programs . . . a show that can be sold.

You get an award winning team of a qualified newscaster with on-the-air personality backed up by top-flight news writer-photographer-editor.

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says LEONARD V. COLSON
Advertising Director
The Mennen Company

"Aside from being both informative and interesting, Ad Age has a very real value in familiarizing us with all the current happenings and such aspects as advertising sales, new promotions, economic conditions, marketing information, etc.

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LEONARD V. COLSON

After serving as an Air Force pilot during the war, Mr. Colson operated a sales agency for two years. Following three years in the advertising department of Colgate, Palmolive Company, he came to Mennen as assistant advertising manager in 1950. In 1951, he was promoted to advertising manager and in 1953, to advertising director.

36-year old Leonard Colson is responsible for Mennen's expanding foreign advertising as well as domestic. During the past five years, the firm has more than doubled its business and has made a major move to a large, new plant in Morristown, New Jersey. An all-time sales volume already has future expansion plans under way for the new plant.

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Broadcasting • Telecasting

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HOW ITS INDEPENDENT MOVE PAID OFF

Radio properties are booming, says McGannon in interim report on

WHEN Westinghouse decided that its radio future lay in independent station operation, there was much speculation as to how these power stations would withstand network affiliations. B&T's editors asked President Donald H. McGannon for a status report and this is the slightly condensed text of the exclusive interview.

Q: It's been about a year now since your four NBC Radio affiliates disbanded, and at the time, I believe, you said that it would take about 18 months to make the transition of the affiliates to complete independence. In point of time, you're about two-thirds of the way. Do you figure that you're about two-thirds of the way toward completion of the transition?

A: I think our experiences apply not only to the four former NBC stations but also to the one ABC station we had. KEX in Portland, Ore. This disaffiliation occurred a little later, in December. I consider that the lapse of two-thirds of the planned time has shown more than a corresponding degree of progress in the level of the stations' audience and billings. Frankly, I think we're substantially ahead of where we thought we would be a year ago this time.

If you'd like some figures on this, during the first five months of this year we billed 30% more on the five radio stations in question than we did last year. This is more than we had budgeted. The first four months have shown a 23.5% improvement in billings. So May represented basically about the biggest month we've ever had on our radio stations, and, individually, but certainly collectively, even going back to the 1947-48 period.

Beyond this, we are vitally interested in the level of station audience because we feel that if we can capture the listener, this proves the success of our programming effort, and the commercial aspects of it will follow as a consequence.

KDKA Pittsburgh, a few weeks ago became by every survey we have available to use in Pittsburgh, both in Allegheny County Pulse and the 15-County Greater Pittsburgh Pulse, as well as Nielsen, the number one station in Pittsburgh. I don't think it ever achieved the audience position it has in recent years. The areas of improvement are even perhaps more important when you consider the individual dimension of improvement. Rege Cordic, who has been our top number one morning man right along, during the past year increased his audience by over 15%. Art Tallman who went into the morning time period, where we used to have Bandstand and such similar programs, has shown a 40% improvement in audience this year over last year. The month of May, again considering all segments of revenue with the exclusion of networking and any income from networking, was the biggest, largest single month on KDKA.

At KEX Portland, on the metropolitan Portland Pulse for March and April last year we were running in a relatively weak third position; this year we're in an exceedingly strong second position, and during the morning weekday periods we are considered neck-and-neck with KOIN, which is the No. 1 station in town. Weekends have also shown a marked increase in audience position, with KEX top on Sunday afternoon in contrast to a fifth position at this time last year.

In Boston, we were third station a year ago, according to the NSI area rating, and this year we're first in the total day period, 6 a.m. to 12 midnight, Sunday through Saturday ratings.

At KYW in Cleveland we had no lead-in time since WBC has only owned the station for the past 18 months. Our declaration of independence last July was practically from a standing start and we had been confronted with extraordinary problems upon taking over from NBC. There were major talent and personnel changes, including the unexpected loss of Johnny Andrews, who moved to an NBC station in New York within weeks after we actually took title to the station, and he was the top morning man. But despite all this, we've made progress.

WOWO has long dominated the Fort Wayne midwestern Indiana area, but according to the 26-county Pulse, we show an improvement in share of audience this year over last year as well, with our share better than 40%.

I think these figures are interesting, and, of course, they are very heartening from our viewpoint. I think they encourage us and confirm the convictions which we expressed just about this time last year as to why we thought this change was necessary. But, more important, it shows a direction and a momentum. We don't think the job is yet done. But we're more than well satisfied with the progress we've made in just about a twelve-month period.

They've been a tough 12 months. There were periods when we sunk substantial sums of money in talent, promotion and advertising, even though perhaps the immediacy of return was just not there. It has paid off, though, and it has justified this in very full measure.

THE QUEST FOR IMPROVEMENTS IS UNENDING

The next six months, I think, are going to represent perhaps a broadening of this base. We don't think we have a right to expect, nor will achieve, the same proportionate measure of improvement in the next six months that we have in the last 12 months. But I think this will be a buttressing and a stabilizing and consolidation of the gains we have made to date, and I think also a continuing improvement in some measure until the first of the year. That doesn't mean we stop, because there's a whole new area, we think, of polishing and improving that we can do.

We've learned so much the past year. We had never been strong independent station operators as such, and we've been able to accomplish this with relatively little displacement, if any, in personnel. We still have the same managers of our radio stations today we had a year ago, and these are not people who have a life of experience or a broad background of experience in independent station operation. And believe me, the hardest job of making the conversion or transition from an affiliated station to an independent station is the change in attitude of people, in understanding what you're trying to accomplish. I mean the people at the station.

So, we've made progress in this field as well, but there's much yet to be done in the form of polishing and improving and perfecting where we stand on music, news, and service formats that we have adopted for these stations.

Q: Just how did you go about achieving this improvement in position in all these markets? What kind of programs did you

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FOR WESTINGHOUSE

WBC's year-old non-network status

put in instead of the network programs? How did you rearrange your programs?

A: Well, the simple answer, of course, to your broad question, how did you do this, I think, is to state that we recognized the primacy and importance of programming as an entity of our whole complex. This is our product. This is what we've got to sell. And this is the area we had to concentrate upon. We also had come to the conclusions, which you remember from last year's discussions which we had together, that we believe radio to be local, and we believe that the ability to be successful in radio today depended on a couple of essential and basic factors: (1) to be as local as possible, (2) to render to the audience a continuity of consistent programming so that they would listen to your station with a regularity over long term periods so that the net effect would be a slow but nonetheless increasing share of audience constantly. I cited last year, you remember, and we've reread it a couple of times since, the survey by the Bureau of Applied Social Research at Columbia University on the question of radio, which pointed out—and we've proven this to ourselves, at least—that people in radio today don't listen to programs, they listen to stations. And they turn on the station they like, whose image, whose character, whose standing in the community they like best. They then turn it on in the morning and invariably leave it on for long periods of the day.

THIS GOAL DEMANDS SPECIAL PROGRAMMING

This broad listenership during all hours of the day was the thing that we had to reach for. We were convinced from everything we could find that the well produced, imaginative, creative music program, buttressed and supported by an aggressive local news effort, and coupled or tied into the strong, well produced, imaginative, creative music of the day, is the formula that we needed to succeed with.

Well, the music field we approached, of course, by securing the best personalities we could. Some of these we built. Some of these we actually engaged from other stations. The fact remains, though, I think, that as we stand at the moment, the talent on our radio stations is as good as exists in our individual markets, maybe individually, but certainly collectively.

We took our news staffs and doubled them or better. We added stringers throughout our coverage areas...as many as 50 stringers at some stations. We secured mobile units, all of the gadgets and devices that make news-gathering on an aggressive local basis a practical and dramatic reality, beeper phone, transmitter units, recording and tape machines and all that, so that we could put on at least every hour on the hour and during certain times of the day a local news program that would be the hottest thing in town. We can't run second to newspapers.

Radio has two virtues no newspaper will ever have, immediacy and area coverage. Radio is not limited by geography or transportation. Radio doesn't have the distribution problems that newspapers do.

This fact is assuming greater and greater importance with the growth and movement of the American population, into ever-expanding suburban areas. As interurbia grows, as the outskirts of a city spread farther and farther from the urban center, a newspaper's distribution problem increases. To radio, it's literally no problem at all.

If we can bring the hottest stories in town as they occur, when they occur, from where they occur without having to wait for the nighttime edition or tomorrow morning's edition, and so on, we think we'll always have a news beat on the newspapers that just can't be reckoned with.

But again, we've only just begun to scratch the surface of the potential of this device. We think that the tape recorder is to radio news as the still camera and the motion picture camera are to newspapers and television. It adds a whole new depth to it, and this was a major area of stress insofar as we were concerned.

The third thing in our approach to local radio programming was the service aspects of it. We call these valid services, as distinguished from just straight public service. Valid services are little things that make life a little more interesting and a little more worth living, a little easier to live. At 8:30 in the morning, we might comment that it's a good drying day for the lady of the household. If it's a 95-humidity day, she may go through all the labors of washing and hanging out clothes, and they hang out there for six hours and don't dry. So, in the course of reporting the weather, we interpolate the fact that it's a 95-humidity day, a poor drying day, or it's a 65-humidity day, a good drying day.

We talk about traffic.

We report the best buy of the day, community bulletin board, the news, the weather itself, time signals. All of these things, we think, add a little bit more and make radio into what we honestly believe to be its full potential, a genuine service medium, a medium that is almost unlimited in what it can tell and do to help and guide the individual listener in the mere pursuit of his normal, sometimes monotonous activities.

Now, this was the, shall I say, the frontal, major front effort. Behind this we doubled our emphasis in the field of straight public service. By straight public service, you may recall from some of the things we did in Boston, we mean programming that is created and intended to do other than entertain—that is, to enlighten, to instruct, to educate, to inform. Now, this must be done entertainingly. But it's not a prime and sole purpose of it.

We resorted to a series of broadcasts that we think have, a little
extra ingredient, which made it different from the average music-
and-news station. This is a very serious problem that con-
fronts a broadcaster when he decides to go independent, because the one
thing that worries you is what can you do for the public that four,
five, six, seven, eight or 10 other people aren’t already doing for
them. If you do it as well and better, what do you expect to
do with this, audience-wise and commercially?
Well, we think it’s like the difference between the automobiles:
General Motors and Ford and Chrysler are here, and another organ-
ization is substantially further back. They’ve all got motors in them;
they’ve all got four wheels on the ground and a steering wheel and
so on, but the fact remains that there’s a vast difference in the
public’s response to it.
We felt we could do this with the valid service concept of better
produced music, more aggressive news but also a strong public
service effort which we felt could give us a character and prestige
and position in the community, generate a respect, confidence and
belief on the part of the listeners.
And so, we embarked upon John K. M. McCaffery doing Books
and Voices. We think he’s an exceedingly learned guy who has a
very fine radio voice and he talks about not just books, not just
things of literary interest, but he talks about the wonderful things
being done in records today in preserving the voices and sounds of
historic events and relating them to specific current novels, to
specific current periodicals and the like, to give again a new dimen-
sion. Well, I think the program has been exceedingly successful.

Q: Is it on all the stations?
A: It’s on all the stations, yes, and I think it’s done an excellent
job. It’s also on all the educational stations in the country that wish
to have it.

Helen Parkhurst’s Growing Pains series proved to be successful
last year, and we went into an additional, a new series. We like
Growing Pains because it treats the youth question not from the
viewpoint of only its problems but from the viewpoint of trying to
acquire and glean an understanding of a lot of the motivating factors
behind modern youth.

THE OTHER EXAMPLES OF PROGRAMMING

The Bergen Evans series was extended. This again was a series
that had proved out last year—a really good conversation, an erudite
guy who’s got an ability to be homey, talking, talking, you know, about
everything, as the title indicates, Of Many Things.

We added the Henry Toy series, which was intended and designed
primarily to bring on a regular basis information, knowledge and
data regarding the school systems. the status of school efforts, the
whole White House Conference on Education and the subsequent
effort that was involved, and we called it Spotlight on Schools.

This is being made available to educational stations. Any
and all of these programs will be made available to educational
stations and to non-competitive stations, if they choose to have it.
We think this is certainly an opportunity to get additional mileage
out of a program which is considered by many using it as being
worthwhile of a station’s time and the time of the audience to listen
to it, and we think it’s true of our markets at least.

Now, these public service efforts, combined with the Boston
Conference, were undertaken because we felt that the entire field of
electronic media today dictates a much more extensive and aggres-
sive effort be made by us in this field. Correspondingly, though,
we felt we could capture an additional area of regard.

This is what we’re reaching for. We have to have a character.
We have to have an image. We have to be able to create a mental
image in the minds of our listeners and, in television, in the minds
of our viewers to it. We can’t be a lukewarm thing in the middle, flip
flopping or washing back and forth as the tides happen to be coming
in and out. Now, this is not an easy thing to do. You don’t do it in
a week or a month or a year. That’s why I said before, when the
18 months are up, we still think there’s a great deal more that we’ll
have to go into beyond that point.

Q: A little while back you said something about increased rev-

enue. How much of that increased revenue for the five stations
as independents is local, how much of it national?
A: Speaking in round figures, it’s about 55% national spot and
45% local.

Q: Was it that way when you were on the network?
A: In the year immediately preceding our change to local pro-
gramming, revenues for the 12 months averaged out at just about
55% national spot, 42% local and only 3% network, and network
income had been steadily declining. The new business we have
acquired has been essentially evenly divided between national and
local, which is a very logical thing. I’d like to point out that this is
something which we feel very, very good about—and we’d be more
concerned if we were predominantly in one direction or the other—
because it shows the acceptance by the broadest possible group of
advertisers in number of accounts and in calibre of advertising.

Q: Now, of those national advertisers, how many are actually
program advertisers?
A: We have very few program periods either for sale or sold
as such on our stations.

Q: Mostly spot?
A: Mostly spot. This is the nature of radio today. The area of
consideration might be the five-minute news broadcast, it might be
the weather broadcast, but these things are not as you and I used to think in
terms of programs in the network sense where the minimum period
would usually be 15 minutes. I would say that the number of pro-
gram sales that we have on our six radio stations is less than 5%.

Q: That’s of national advertisers?
A: Local advertisers. Radio is essentially spot today.

Q: How much more money have you had to put in talent to
overcome the absence of network programming?
A: A great deal. Appreciate this fact with us. We had a period
from approximately 10 o’clock in the morning until noon. We had
a period in the afternoon that varied but generally ran from 3 to
5 or 5:30, depending on what period you’d pick out. The network
was contracting and expanding. Well, these are two segments of
time which are prime periods. They are two segments for which
you just couldn’t take existing talent and roll forward and roll
backward because, generally speaking, if a morning man starts at
5:30 or 6, going until 10 or 10:30, it’s too long a period. And I think
it’s also a little hard on the audience.

At least, we think, there’s a value in reasonably frequent changes.
so that we had, in effect, to buy, secure, retain, employ at least
two new pieces of talent on every one of our stations. And this,
in effect, is about a 60 to 70% increment over our existing talent.
The better people are not inexpensive. We don’t purport they be
bought cheaply. So I would say we had, generally speaking, just for
talent alone, something in the magnitude of $350,000-$400,000
increased cost just for talent.

NEWS MUST NOT BE DUPLICATED VERBATIM

More importantly, though, there was a whole hidden area, the
news thing I talked to you about. This was really doubled or more.
We rewrite all of our news for every successive news period, espe-
cially where the likelihood is that it will be heard by the same person,
and this is certainly true in the 7:30-9:30 a.m. period. So we had
writers, and we had people outside on the street, and we had people
out gathering news, and we have news editors now in every station,
so that here was an area of overhead which was pure increase in
cost, plus the equipment attached to it.

Really, the advertising and the promotion was also a very sig-
nificant increase in expense.

Q: How would you compare your expenses, say, what you paid
for on the network for network programming, to what you’re
paying now for talent, hidden costs and whatever else?
A: Well, if you’re asking me in effect whether it was profitable
to make the change, it was very profitable.

Q: I’m asking you to do a comparison for us.
A: I would say that absorbing all of these costs, and we expected
to have a depressive effect upon our profits during the im-
mediate period following takeover, and considering the level of
income we’re operating at now, I would say we are 50% or 60%
ahead overall as compared to our network situation, and in saying
the network situation, I don’t mean dollars actually received, I
mean the potential of the time periods which the network occupied
in the time periods. Obviously the amount of money we got from
the network got to be a very, very small sum of money, and to talk

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50% in terms of that is, you know, close to 50% of nothing. The end result is very small. I'm saying that to take a two-hour period and strike a reasonably fair commercial level in that, 50% of this now is clear to us after amortizing all of these additional expenses.

Q: On the public service programs, are they sponsored?
A: They are, I would say, more sustaining than they are sponsored, but we have no policy against them being sponsored. We'd like to find a sponsor who could handle them. We think, however, we have more work to do in making these appealing enough to get a substantial audience that will interest sponsors. This was part of the theme behind the Boston Conference. We don't think there's anything that has to be deadly and dull about public service programming in order to qualify for some tangible or ethereal objective.

Frankly, though, with all the pressures that a radio station operator or a television station operator is confronted with. I'm not sure it's always able to give to this area of programming the time and the attention and creativeness that he would like to. This is where we're bearing down.

One of our real coups of the year, but on the television side of the house, was the sale of a very substantial program called 2000 A.D. to the IBM in Boston, which represented I should guess pretty close to $600,000 in expenditure on the part of IBM. This is a program which projects and deals in terms of tomorrow in the field of nuclear physics, chemistry, biology and the like. IBM has found this to be of tremendous value to them in their whole program of interesting people in joining their organization and appreciating the tremendous interrelationship between this great national organization and the fields of nuclear physics, mathematics, the calculator and all those things.

This is television, but I mention it to demonstrate a broad attitude on the question of desiring to interest people in sponsorship of public service projects. Certain things have to follow through. We must get audience, and to get audience we must get showmanship and interest and entertaining qualities, and when we get audience, we'll get the sponsorship.

Q: Has there been any research on the audience itself in these cities that you're in, as to whether they notice or are aware of the fact that you're independent now rather than network?
A: Yes, there has. With regard to the acceptance of news, music and service by radio listeners in the WBC markets, examination of rating surveys conducted in these areas indicates that the new format has been received with greater enthusiasm than we had previously indicated.

'IMAGE' EXCEEDS RATINGS IMPORTANCE

In addition, Mel Goldberg, our research director, had special qualitative studies conducted to determine the change, if any, in the WBC station "image." By using a new psychological technique titled "Semantic Differential," a listener profile of the station was obtained which indicates that the "image" of the WBC station is even more highly regarded than the ratings indicate, and that its audience has been greatly enlarged as a result of the new programming format.

Although listeners were not questioned specifically on change from network to independent programming, they did express recognition and approval of the changes in the programming format.

Q: You mentioned that you hope that listeners in the audience will think in terms of the station rather than individual programs, as they would with network stations. How about the advertiser? Do you think he would buy a station rather than a program?
A: Well, I think the proof of that premise is found in the way that advertisers buy radio today. Now, we think the advertiser buys radio in its broadest sense—and this is not every advertiser—in its saturation objective or purpose; namely, he buys all times of the day, and it matters relatively little as long as he gets into the right audience period as to whether he's at 7:30 or 8:45. But if he's interested in saturation, he buys morning, mid-morning, noon, mid-afternoon, the drive-home period. Eventually, and hopefully, he's going to buy into the whole area of nighttime as well. We don't think you get the full value unless you go the full gamut.

Now, if a man wants to buy two spots, obviously he tends to move in the direction of morning and evening periods which psychologically, but not necessarily factually, have come to be recognized as the high-demand periods in radio. So, we don't think advertisers are geared to programs. And just for the sake of making sure you understand, the conclusion that they listen to stations and not to programs was not our conclusion. We believe this to be the case, but this was an independent study made by Columbia University on the question of modern radio.

Q: For NBC, wasn't it?
A: For NBC.

Q: Incidentally, did that lead you to disaffiliating or did it merely confirm . . . ?
A: No. We were reaching for everything and anything we could find to help confirm our judgment. You know, one of the aspects of going independent was the sincere conviction that we were doing a better job, and the ratings are indicating that we could have a network affiliation. This didn't carry with it a built-in quality of rancor and contempt for what the network's doing.

We appreciate as well or more, possibly, than others the real problems the networks have in this area of trying to make this audiencewise and commercially that we could have a network affiliation. This didn't carry with it a built-in quality of rancor and contempt for what the network's doing.

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What better basis for comparison can you get than have him working side by side with another affiliated station in the same market to see what happens? The assessed differences or points of emotional difference that appear to have cropped up in this area, I think, are totally unwarranted. We're business people and so are the networks. We're going to try to do a better job, we hope. We're going to try to make this audiencewise and commercially that we could have a network affiliation. This didn't carry with it a built-in quality of rancor and contempt for what the network's doing.

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don't think it has either on a network news show or on the syndicated wire services.

Let me give you a for instance. A few weeks ago we flew two news men, Jim Snyder and Mike Levine, from KDKA Philadelphia, to Washington. With Rod MacLeish, they interviewed Jack Kennedy, the Senator from Massachusetts. And they talked about a broad gamut of things, among which was the question of whether he considered himself on all measures capable and able to be a candidate for President, how he felt about the budget, all of the other news. Now, here's Jack Kennedy, a national figure, who I think, because of the tremendous tempo of his activities down there has little opportunity to shunt stuff back to Massachusetts that is purely interesting to them, doing a program which we in turn ran primarily on WBZ, but also on our other stations, which we think had a tremendous local interest to it. Beyond that, it had such widespread general interest that the story developed by our newsman was picked up by all three major wire services.

Talking about how far we've gone, how far we've got to go, I think the Washington news bureau is typical of anything we've had: We went into this thing with a lot of plans, a lot of things that we thought would work. About half of them have washed out. They just haven't clicked. But correspondingly Rod MacLeish and Dick Pack and the news editors at each station and, the program managers at each station have come up with at least twice as many new ideas of how we can effectively use this. The thing is just now beginning to take on some substance and forward movement so that I think we're going to get a lot more value and service out of this.

But I want to emphasize the fact that we're not trying to duplicate something here with the networks and the wire services. We're not able to do that. We don't want to do it. But when we can take a story and lend meaning to it for the people of Boston, which means they can't even get in the Boston Herald, you know, then we think this is a real plus and a real value.

THERE IS A NEED FOR SOME NETWORK SERVICES

Going back to your question, there would be things the networks aren't doing and generally speaking they could do them. International news service would be a case. When we've had items such as the President speaking, we have requested the networks for a line and we have carried the programs, generally speaking.

When it came to the U.N. crises last year, of course the networks didn't carry. And we sent MacLeish to the U.N. and we did carry this ourselves, in addition to a few other stations that initially carried this. MacLeish sat through all those sessions. We taped some of them. We tried to say something of it back in the form of digested and condensed versions.

Don't get the impression because we're talking about this that this is made possible by some fabulous resources of Westinghouse. These things are generally done economically, sensibly and palatably in relationship to the service rendered. We're not taking a U.N. transcript back live at a cost that is totally disproportionate to the value achieved, just to prove a point. One thing we have proved to ourselves, and that is the tremendous creative value we've gotten out of our staffs in the course of this past 12 or 13 months. These people have been tremendous. And not only have they been tremendous individually, not only have they worked hard and produced and been creative, but the cumulative and aggregate effect of all of their creative efforts and creative thinking has been, I think, the thing that's made the principal difference.

It's not just a question of just having one program manager. We've had six program managers. And they're all confronted with essentially the identical problem, with variations as to markets and traditions and backgrounds, but they've got a basic problem, and the way they've thrown in this aggregate creative effort to meet this thing has just been terrific, which I think is something we've learned, being a multiple station operator and which I'm sure most multiple station operators have found to be the case.

Q: You mention that your news staff had been doubled or more. How many people do you have, say, in your Washington news bureau?

At: On an average I would say approximately four or five. I say average because we sometimes require a peak and at times we don't require more than MacLeish and his assistant and a gal or two to handle. In this regard, though, you know, we've been asked a question and in turn we've asked ourselves the question. How big or how small do we want this thing to get? We've answered it in a very nebulous way. I said we make this thing as big as the service we can render in this particular regard. If we can render a genuine service, and it's an expansive type and it's going to continue to expand, we're going to put more and more money into that situation. We're not going to spend money recklessly and needlessly, which would be a foolish thing to do. In our individual stations, I will give you estimates and I will confirm them for you. I would say the average operation has between seven and 10 men in radio. Of course, we only have one consolidated news department in Cleveland which was consolidated when we took over . . . .

Q: Consolidated with television?

At: Yes, so that we're talking in almost every instance about an independent radio operation. There are still, we think, enough differences between the two to warrant different handling and different treatment. Now, we don't want one to be subverted, even though I'm convinced we can realize economies where we do combined them. But we're studying this very closely. It's a toughie. There is much advantage in elimination of duplication of coverage.

Q: How about the other departments? Has the sales department increased?

At: Yes. What we've done in the sales department is increase sales forces salesman-wise, but not extravagantly. I would say one or possibly two men. Two men would be the exception, one man on an average.

At the headquarters level, we have recently appointed Perry Bascom as national radio sales manager, working under Bink Dannenberg, our vice president-sales, supervising and coordinating the expanded radio sales effort. It is his function to work with the sales managers of the individual stations in matters of sales strategy, personnel, policy, etc. At the same time, he heads up the national sales effort, both in direct contact with agencies and clients and in cooperation with our station representatives.

We have zealously put into effect our national sales coordinator capacity. This is something which I'm sure is not singular to us, although certainly not everyone in the business, is doing it. We have a man on the local scene who does nothing but deal with the local representatives of national advertisers. We have found that there is a problem to be met here and we have tried to meet with this man going out and dealing with the distributor, the regional representative, the individual sales personnel and so on. A great job can be done here.

THERE HAS TO BE A THOROUGH SALES JOB

When a stock schedule is bought on a national basis, I think this is only one element of the job to be done in buying the time. I think correspondingly if it's a retail item sold in a supermarket, there must be methods and means found to take the local salesman and stimulate and enthuse him to the point where he goes out and sells more of this merchandise and gets better shelf position and more shelf position and gets an understanding of the tremendous impact and dynamic force of radio and/or television.

This has been the job of this national sales coordinator. He does nothing else but this. He obviously doesn't write any orders because the orders are generally written for national business on a national basis at the agency. This is a man who has built a relationship for us at the local scene for national accounts, and I think that, although this didn't originate in the past year, it probably more effectively settled itself and stabilized itself in the past year. We've had wonderful success with this, and we think it's a real plus to the business. I think broadcasting would be better off if we were doing this.

Just think for a moment what the newspapers are doing in this field. The national sales manager of a newspaper is a very important man on the local scene, as you know, and he's got, I don't know how many men, but a lot more than one out pouting
the street for national business. We won't get our share of that business, in my opinion, no matter what the aliquot proportion might be in relation to newspapers, until we meet them in kind, chapter and verse, for all the services they're rendering and more so.

Our product is better. There's no question about this, because we've got a whole new and extra-dynamic dimension. But the fact remains there are a lot of things to be done to overcome tradition, conventions that unless you get aearsheet you haven't gotten your value.

Of course, we've stepped up our sales promotion greatly. We think we're heavily promotion-minded and activated anyhow, but where possible we've stepped this up and we've stepped up our advertising substantially.

I guess our advertising is up 30% this year over last year. And in this regard we think it's a wonderful and remunerative thing.

Q: How about your program department? How much has that expanded?

A: I would say it's expanded almost in direct proportion to the amount of time we had to fill after losing the network option periods. What we were doing before in local time periods is essentially what we are doing now in the corresponding periods, so we had some people and producers come in and do the job for the vacated periods.

Now, unfortunately, I think too many people in and out of the business feel that if you go into a music format that all you need is a pile of records and the latest issue of Cashbox, Billboard or Variety. We don't believe this.

We have heard criticisms of the music-and-news operation as reducing the radio station to the status of an electronic jukebox, implausibly that there is something second rate about the entire music-and-news concept. Let me say here that we feel that music and news is not only a sound and proper programming format in radio today, but that it is meeting with tremendous public acceptance. Nobody likes it but people, we incidentally are the ones whom we are licensed and dedicated to serve.

Don't think for a moment, however, that we feel that this can be done cynically or casually, or according to a mathematical formula.

We think the pacing is as important as any other single factor. We think the selection of records can be taken from any single survey or standard. We have a producer on every one of our shows. We think this lends a quality to a music program that you just can't get by any cynical formula or mechanical process of selecting records and popping them on the turntable. So I can't give you numbers, but I would guess that it would be almost in that direct proportion. We have, of course, expanded our record libraries very substantially, and in this regard we have broadened our staff in those record libraries.

Q: You mentioned earlier that you learned a lot of things during the past year. Some of them are pretty evident in what you have said. Can you think of any others?

A: Yes, I think a thing that we've learned, that we suspected to be the case from the surveys we read and so on, is that the acquisition of audience in radio is a slow-building process. It's unlike the present status of television and the earlier status of radio, when you punch a button up and you end up with Lucy or Twenty-one or some such show and you can get a transformed audience that'll shock you. I cite you the case of "Twenty Seconds Over Tokyo." This MGM picture was run over KTTV (TV) Los Angeles opposite the three network shows, and they had more audience by, I think, six times, than the network programs. But look at what followed immediately after that time period. They turned off as quickly as they turned on. This is not true in radio. People do not change stations as readily.

Hence our path has been not an easy one. We've been very fortunate, and things are progressing well. But this again is the area where I started off as saying there's still a great deal to be done. We're not going to be satisfied re-ognizing as we do that there are areas where we're not No. 1 until we are No. 1.

People don't change their radio listening, you know, like they change other things, particularly their television listening at this particular moment. There's a tuning habit in both, but I think it's a much stronger, stable thing in radio than it is in television, and hence probably is something that only time can achieve. If anyone is inclined to expect some phenomenal results from a change, it "ain't gonna" happen. It just doesn't occur that way. This is something we learned and probably learned the hard way.

The interest in news in radio is very rewarding. We always knew it was there, but if ever we were in doubt about what we we're going into in numbers of people and money, it's been confirmed and justified many times over. People like radio news. I don't think they expect to get from radio news any more than they expect to get from other forms of electronic news. They don't get the editorial comment and dimension they get in the New York Times or World-Telegram or Herald Traveler or San Francisco Examiner on the regular newscast. When they have the time to do this, they'll pick up those papers and read them and get what they want.

Beyond that, they want the news in the purpose of being currently informed, and the hard-hitting local concepts and depth of it from the viewpoint of your local station buttressed, of course, by your national and international news, brings about an amalgam, and we've just been tremendously impressed the way people have responded to this, by the letters we get and information we get and people's comments about our news efforts in this area and regard.

Q: Are all your stations making a profit?

A: Yes.

Q: Which one would you say is doing the best, bringing in the most revenue?

A: WIND, I assume, would be recognized as being a substantial earner and the best earner of our group. Beyond this, Cleveland, Pittsburgh and Boston are about equal and very substantial earners, but not equal to WIND. Of course Fort Wayne and Portland are in a different market situation so that relatively speaking they are on a little lower level of income.

But all of them have shown dramatic increases in the course of the two years. All of them operated in the black and at good profits in 1956, but the one that had the lowest profits in 1956 at the end of May 1957 had achieved the profit position of 1956 after five months of operation.

Q: Which one is that?

A: KEX Portland.

Q: Of course, WIND was never a network station. Have you ever been sorry?

A: About the change? Oh no, really I think in general whatever we calculated to be the reasons and the purposes and the objectives to be accomplished and that to be had and that was fulfilled. We have no regret about this at all. We keep saying to ourselves, though, to get back there and do more. And we're going to do just this.

Q: How do you stand on the movement of some of the stations and reps to cut nighttime rates to half of daytime?

A: We believe the pricing of any period of day must be one that represents advertising effectiveness or a good advertising buy. If someone won't buy what we consider right now to be a good advertising buy at 100%, I don't think they're going to buy it at 50% or 25% or 10%. We could have resorted to this a year or a year-and-a-half ago. We are now concluding a rate study on our stations which will show a minimal amount of deviation from their present rate structure. But we hope to prove that we can deliver audience commensurate with this to give a cost-per-thousand and an advertising buy that's good. We're not in favor of giving it away. If it's not worth anything then it does not deserve to be bought.

If, on the other hand, it is worth something, it deserves to be effectively and fairly priced. So arbitrary 50, 60, 70% discounts, we think, are not necessarily the right way to go about it. Of course, if others choose to do so, fine. But we don't propose to do it, because we think we can add something to it, we think we can make nighttime interesting, we can add a different element to radio than we presently have during the nighttime period.
Why Fels & Company prefers Crosley WLW Stations for Instant Fels Naptha Golden Soap Granulets

"WLW Stations offer that important extra of mighty grocery merchandising tied up with top Station Talent. Yes, leading TV-Radio personalities star in product merchandising-promotion as the Crosley Stations’ experts cover the store fronts by top-level trade contacts, personal calls and point-of-sale push. So the Talent-tuned, power-packed merchandising-promotion of the Crosley Stations really means business for advertisers."

Max Brown, Director of Sales Fels & Company

Like Fels & Company, you’ll get mighty merchandising-promotion for your products too with the WLW Stations. So before you buy, always check first with your WLW Stations’ Representative. You’ll be glad you did!

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

AS FAR as I am concerned a picture with words is worth 10,000 old Chinese proverbs and I don't care whether research ever finds out if the picture or the sound is more important in delivering tv messages.

These arguments are like trying to decide whether your heart or your lungs are most vital to your continued conscious comfort. Without pictures tv is radio and without sound it's the old silent movies, only somewhat worse. With both, it's a whole new dimension in advertising.

Advertising is communication and our basic method of communication is words. It you don't think so, try getting across a basic idea in some other way some time. That's why people panic themselves at charades. They're trying to communicate without words.

The use of the right word is more important in television than in printed copy, although the right word is better than the trite word anywhere. In tv each little word stands pretty much by itself. It has no big headline to hide behind—no third subhead, or box, or coupon to divert attention.

Actually, there is probably no such thing as a trite word—there are only trite ideas. Great writing is not a chain of great words. It is a great idea, usually expressed in words quite common to small children. This is true of literature and it is true of advertising. I would rather have one man with an idea than a hundred wordsmiths. Great books have been written by ignorant people with ideas, but nothing worthwhile was ever produced by a man without ideas, no matter how learned he may have been.

THE RIGHT KEY INSURES A BRIGHT MESSAGE

In advertising the idea is usually the basic theme—a sound selling message with enough of a twist to be remembered. Once this starts and the words will fall into line like little soldiers for you and march with pleasant precision. If the idea is bright, the words won't be trite.

The general separation of space writers and tv writers in agencies has led many people to think that there is some difference in their problems or in the way they write. But there really isn't. All mediums have certain limitations not common to others. But whether you write advertising for television, newspapers, outdoor, matchboxes or bottle caps, the basic problem is no different.

Go after that old basic theme—the sales point that is going to make your client's product appeal in the strongest manner to the customer's greatest interest—and the rest becomes pleasant detail. But the amount of writing done in this nation's advertising before any idea has occurred to anyone would reach...and reach...

Commercial writers for tv are, I think, the lucky elite of advertising. You've got motion (live, stop motion, and animation), and emotion (love, pride, envy, oh boy, what a gold mine). You've got jingles that sing and jingles that talk, announcers that can cooy up to your words and deliver them lovingly into 50 million eager ears, musical backgrounds that lull sales resistance to sleep. Above all, you've got demonstration. Space copy did great things with "before and after." In tv you have "before, during, after, and notice how my competitor's product fails in the clutch every time.

Yet there have been gross whispers. I hesitate to report that not all tv commercials are scintillating, charming and irresistible? I've even seen a few that suffered from tired verbs or overactive dullness. Why? I'll never know why a tv writer, living in a uranium mine, will content himself with producing mud pies. Maybe it's the mother instinct—they can't help being partial to some ugly little brat just because they produced it.

SMART WRITERS BELIEVE IN DOUBLECHECKS

Television research, which has grown in influence over the past two years, helps smart writers, but it also helps the ones that aren't so smart to hide their mediocrity. The smart writer will do his stuff first, and then check it against research. The lazy writer will find dozens of little reasons out of past research to prove why the job can be done only one way—his way.

One bit of modern television research that worries me is the pre-test. I think it favors standard, familiar, everyday commercials and penalizes new ideas. A new idea is something like a baby—there is a period where it needs protection, development and encouragement. It doesn't have any to step on it. A new idea builds. It grows on you with familiarity. It needs a chance—something it is not likely to get from a swift run-through in a pre-test.

Until we get real creative automation (a term I just invented†) there will be plenty of room in this television business for the writer with ideas who can express those ideas simply.

Charles H. Brower; b., 1901 in New Jersey; educ., Rutgers U. After teaching school joined George Barten Co. In 1928, just four months before it merged with Bar- ton, Durstine & Osborn. He has been a copywriter, copy supervisor, and creative man since. In January, 1940 was elected a vice president of BBDO and a member of its board of directors. Since 1946 he has been executive vice president in charge of all creative services. He is one of the original members of the executive committee formed in 1951. He now is general manager and vice chairman of the executive committee of BBDO.
An FCC in His Future

NOMINATING Frederick W. Ford for the FCC, President Eisenhower came up with a ten-strike. It can be construed as a "Republican appointment" because Mr. Ford served as an FCC attorney for six years and is familiar with its policies, frailties and people.

It's a good appointment because it is so much better than what might have been. Many of the candidates under consideration had little to commend them other than their work for the Republican party. Since the nomination was announced last Tuesday, signs of relief have been heard both within and outside the FCC.

Mr. Ford left the FCC in 1953 after having served for two years as chief of the hearing division of the Broadcast Bureau. He joined the office of the Legal Counsel of the Dept. of Justice and afterward became assistant to Deputy Attorney General William P. Rogers. As an FCC trial lawyer, he had been assigned to many of the FCC's most controversial cases, including the G. A. (Dick) Richards stations license renewal proceedings, and the American Broadcasting-Paramount Theatres merger. He played a key role in the revision of the FCC's administrative and hearing procedures, working under the then Chairman Rosel H. Hyde and with Comr. John C. Doerfer, who assumed office last week as the new chairman.

Because he knows the FCC and the communications field, Mr. Ford will have no problem in assuming his important duties as the FCC's seventh member. There is still Senate confirmation ahead, but there should be no serious involvements since Mr. Ford has the qualifications. In his native West Virginia he is regarded as a "modern" Republican, of the Eisenhower school.

It took the administration a long time to catch up with the situation on the FCC in the wake of the long-known intention of Chairman George C. McCaunnughey to seek a new seven-year term after June 30, but, from where we sit, the President came up with the right caliber of men, both for the chairmanship and the vacant commissionership.

One Man's Meat

IN THIS ISSUE we present a detailed interview with Donald McGannon, president of Westinghouse Broadcasting Co., who has talked with candor about the experiences of WBC radio stations since they ended their network affiliations.

Mr. McGannon's report is a fascinating record of an adventure that turned out well. As independents, Westinghouse stations are doing more business and making more profits.

We would urge, however, that Mr. McGannon's interview be read "whole." It is a report of the experiences of a resourcefully managed, well staffed and economically powerful station group. Independent operation has worked well for WBC. Whether it would work as well for others is a question which others must answer individually for themselves. It would be possible, of course, to find many operators of network affiliates who could point to recent improvements in their business.

To be sure, these improvements are primarily in national spot and local revenues. Radio network business is active, but it shows no signs of recovering anything like its levels of pre-television days. In today's radio pattern, the affiliate looks upon its network more as a source of programs than as a source of income. The affiliate remains an affiliate because it believes the network supplies programs which the station could not supply for itself.

The McGannon interview is not intended by B&T as an endorsement of anything but good radio. And good radio today still embraces both independent and affiliate operations.

Security and Censorship

FROM the days of the Founding Fathers the nation's press has waged a constant battle against invasion of its freedom, guaranteed under the First Amendment. With the development of the broadcast media during the last generation, the First Amendment has applied with equal vigor to radio and television.

Now the Commission on Government Security, in what otherwise is regarded as a sound and useful report, proposes legislation making it a crime for any person willingly to disclose information that is classified as "secret" or "top secret." The proposed penalty would be five years imprisonment and $10,000. The real penalty would be the loss of our basic freedoms.

Abuses of the classification system are common in Washington. The rubber-stamp has been used by bureaucrats to conceal error or withhold information that could not conceivably have bearing on our national defense or give aid and comfort to other nations.

We doubt whether the recommendation will ever pass Congress. The balance between freedom and security is such that Congress is fearful of imposing censorship in peacetime. But it behooves all news media to let Congress know that they regard the commission's proposal as a sinister, unwarranted invasion of freedom of speech and of the press.
Flying high...

Your sales and profits soar here in the Prosperous Piedmont section of North Carolina and Virginia when you buy WFMY-TV. True, because no other medium delivers rocket-like coverage of this top TV market of the nation as does WFMY-TV. Call your H-R-P man today for full details.

50 Prosperous Counties . 2.1 Million Population
$2.7 Billion Market . $2.1 Billion Retail Sales

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