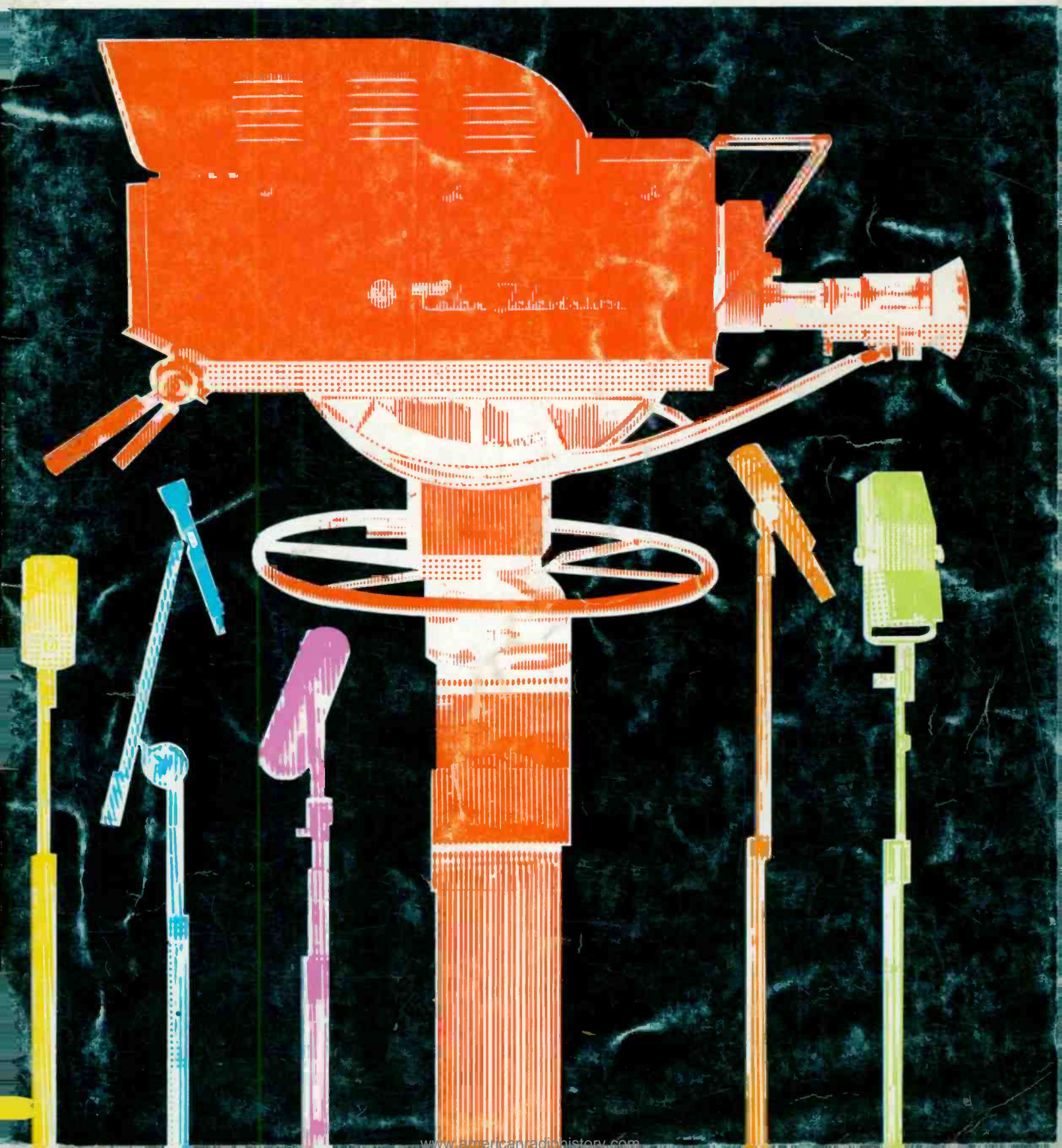


Louisville

BROADCASTING

September 20, 1967 50c



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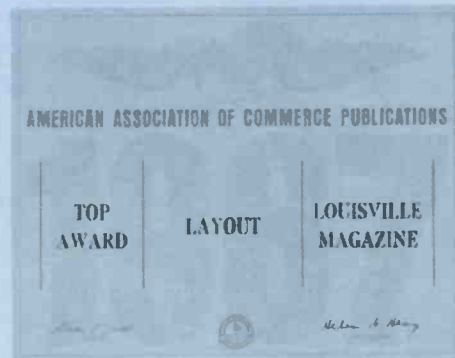
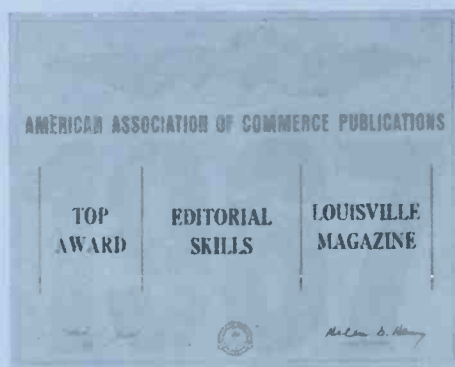
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LOUISVILLE PIONEERS



In 1893, Louisville celebrated the opening of its elegant new Post Office at Fourth and Chestnut and the new DuPont Manual Training High School at Brook and Oak. And it was also the year that Equitable Federal Savings & Loan (then State chartered) opened for business at 802 East Jefferson. The '90s were years of prosperity for Louisville and Equitable grew under the prudent management of President Fred Gernert of Gernert Brothers Lumber Company and his capable staff. Indicative of the care the financial institution exercised with its investors' money is the fact that during its first 35 years in business it had to foreclose only two mortgages. Expanding business required a larger staff as time passed and Equitable made several moves to larger quarters. In 1947, when it received a Federal charter, it was at 604 West Jefferson. Soon, business growth demanded another move, and in late 1959 Equitable Federal formally opened its present offices at 421 South Fifth. The unusual interior design of its headquarters is both attractive and functional. Equitable Federal, third oldest savings and loan association in Louisville, will mark its 75th anniversary next year. Under recently elected President Lee R. Calvert, it looks forward to greater future growth and continued service to the Louisville community.

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BUSINESS CONFIDENCE BUILT ON YEARS OF SERVICE

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Louisville

September 20, 1967

Volume 18

Number 9

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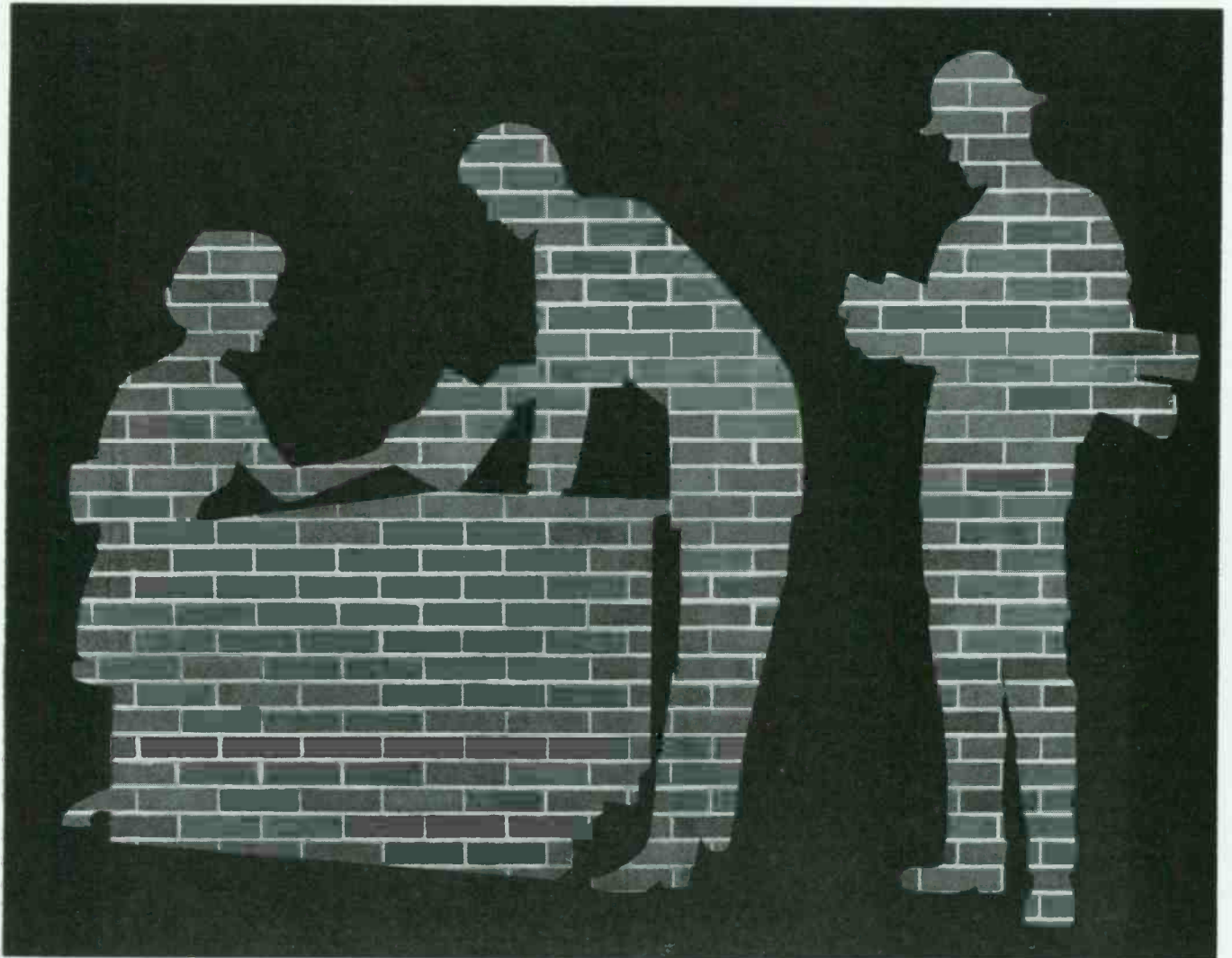
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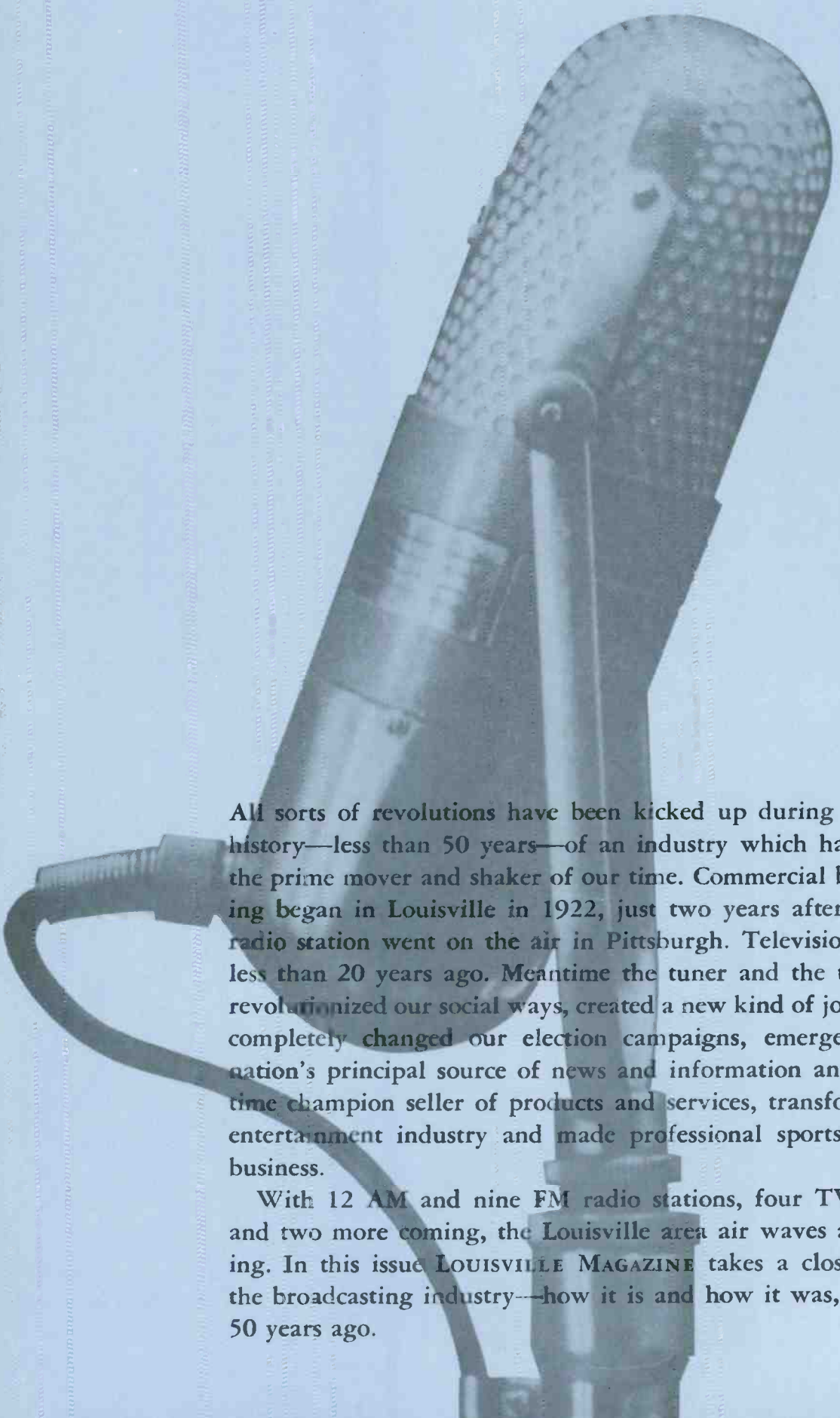
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BROADCASTING



All sorts of revolutions have been kicked up during the short history—less than 50 years—of an industry which has become the prime mover and shaker of our time. Commercial broadcasting began in Louisville in 1922, just two years after the first radio station went on the air in Pittsburgh. Television arrived less than 20 years ago. Meantime the tuner and the tube have revolutionized our social ways, created a new kind of journalism, completely changed our election campaigns, emerged as the nation's principal source of news and information and the all-time champion seller of products and services, transformed the entertainment industry and made professional sports big-time business.

With 12 AM and nine FM radio stations, four TV stations and two more coming, the Louisville area air waves are jumping. In this issue **LOUISVILLE MAGAZINE** takes a close look at the broadcasting industry—how it is and how it was, less than 50 years ago.

TELEVISION

four magic numbers, two on the way

By Agnes S. Crume

At five minutes after nine on a Wednesday night, a rectangle of shifting chiaroscuro illuminates 300,000 darkened rooms in the Louisville metropolitan area.

From house to house on any block, the image varies. It may be a 1957 movie, or *The Kraft Music Hall*, or *Green Acres* or *The News in Perspective*. On the surface, this phenomenon merely confirms a fact recognized several millennia back by the ancients in their pursuits of drama, music, dance and organized sports: Tastes differ.

What it really proves is the universal acceptance of televiewing as a normal assignment of leisure in our daily lives.

Ultimately, this is why WHAS-TV and WLKY-TV are moving into new buildings, why WAVE-TV is creating a garden studio, why WFPK-TV has asked for Federal assistance to expand its facilities, and why two out-of-town corporations have applied for permission to open new television stations in Louisville.

Along with the first falling leaves, Louisville TV media are now busy creating more open space. To provide top-caliber local entertainment and news, and to do it in color, they need room for mounting and storing complex equipment, room for seating and standing additional personnel and guests, room for simultaneous activities when live shows coincide with taping sessions.

FOR WAVE-TV, the new latitude is a garden studio covering a half-acre site on the southeast corner of Floyd and Broadway. Imaginatively designed by Louisville landscape architect Edmund Ely, the outdoor studio will serve three purposes: as an extension of WAVE's physical plant into a beautiful naturalized setting of water and trees and rocks; as a pocket of green relieving the grayness and urban clutter of its environs; and as a memorial to George W. Norton, Jr. and George W. Norton IV, late executives of the station.

WAVE pioneered with Kentucky's

first television in November 1948, transmitting about four hours each evening from a converted office building at Preston and Broadway. It was an NBC affiliate from the outset.

Its own WAVE Radio & Television Center at 725 South Floyd was dedicated in late 1959, and it became Kentucky's first station to transmit live color on Aug. 15, 1962. Exactly four years later, WAVE acquired the city's first TV color-film processor, eliminating the delays of out-of-town developing, and began producing most of its newsfilm in color. The new garden promises a spectacular for all seasons.

A contemporary structure at 1918 Mellwood Avenue, situated on a hilltop overlooking 11 rolling acres, is the new home of WLKY-TV, to be occupied in October. The brick-glass-and-concrete building, designed by Graham Rapp, con-

tains 21,000 square feet of floor space, including two large color-equipped studios, 60 by 40 feet and 30 by 30 feet. Complete color stage-lighting has been installed; all live programming and all locally originated tapes and slides will be in color. The building has its own auxiliary power for emergency use, and landscaped grounds for outdoor filming.

YOUNGEST of Louisville's commercial TV stations, WLKY signed on the air in September 1961. Its antenna height was tripled in 1965; it now has a tower 1,260 feet above average terrain at Floyds Knobs and an effective radiated power of one million watts.

Things were not always so rosy for WLKY. It set out to do the impossible in 1961, when UHF was embryonic and manufacture was not yet subject to the All-Channel Receiver Bill, which requires that consumer sets be equipped for all channels.

Six weeks before they went on the air, WLKY executives met with 260 dealers and servicemen to stimulate sales of converters and all-channel sets in the Louisville area. They also got a contract with ABC, which previously had split more than 20 of its programs between the two VHF stations.

For a six-year-old, WLKY has done very well indeed. "Unless future stations complicate the picture, 32 will eventually claim its full third of the market," a VHF competitor concedes.

ONE of the brightest sights downtown this fall is the new \$5 million WHAS Building, which faces Chestnut Street and extends 200 feet back from Sixth Street to Armory Place, north of its former quarters in the Courier-Journal & Times building. The two-story glass-enclosed structure, by Louis & Henry Architects, is nearing completion; the next big job is installation of equipment for final transfer of the studios by early 1968.



"With the advent of full-color TV, expansion was inevitable," says WHAS Promotion Director Edward F. Hessel, Jr. "Four-color video-tape machines in operation take up a lot of floor, and that's only the beginning."

The station has also purchased a new color remote unit for \$22,500. The old TV mobile unit, built in 1950 at a cost of \$10,346 and dubbed the "Blue Goose," has been donated to Western Kentucky University. Its elegant successor is the "White Swan."

The WHAS tower at Floyds Knobs, 1,949 feet above sea level, replaced a Sixth Street landmark familiar since the station's founding in 1950, and substantially extended Channel 11 service to former fringe areas.

Keeping Louisville's commercial TV in business is its advertising—some of it pro-rated, some of it exclusive with a single station.

"The advertiser varies his 'buy' among stations in order to reach a cross-section," WAVE Promotion Director William W. Gladden points out. "Advertisers are aware that the loyalty of a television audience is to specific programs, whereas the loyalty of a radio audience is to stations."

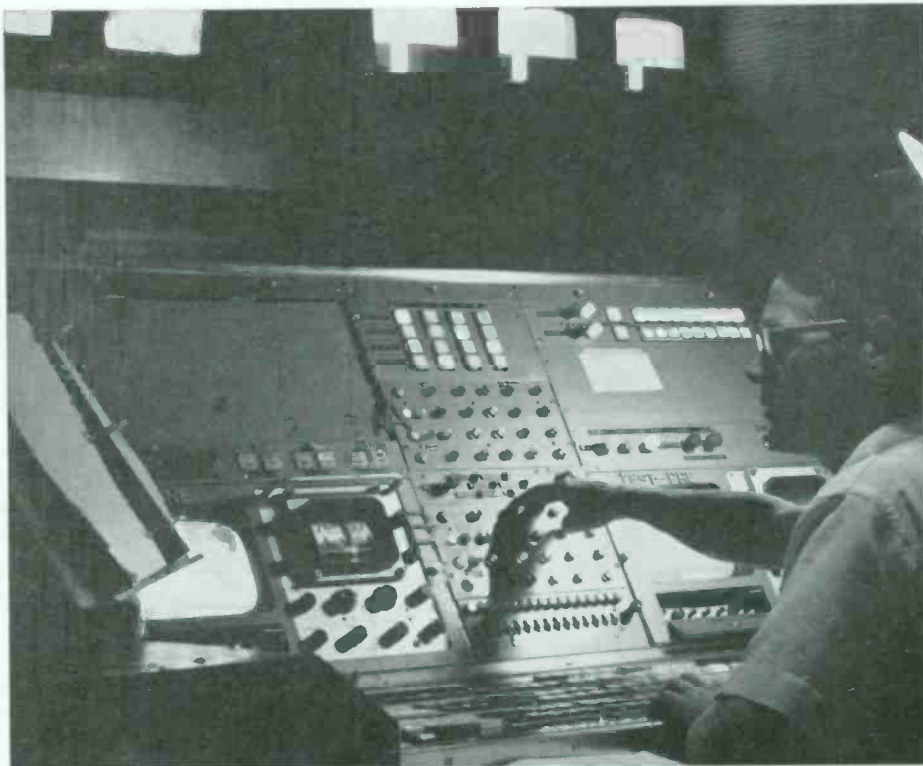
Color TV has had an appreciable influence on packaging by manufacturers, Mr. Gladden adds. Artists are redesigning product wraps with richer colors and with larger type and trademark symbols for distinction—not only on store shelves but on the television screen.

LOUISVILLE area viewers who call their favorite stations to growl about commercials are barking up the wrong tree. The number and length of commercial interruptions are prescribed by the National Association of Broadcasters, to which all three stations belong.

"There is some pressure by the industry to change the existing code," says George Johnson, WHAS-TV sales director. "We see an advantage to clustering them to reduce the frequency of breaks during programming. Meanwhile, you'll notice that commercials are getting lighter and brighter and funnier. Advertisers now realize they must entertain in order to hold audience interest."

Because of television's status as a public-service medium—and perhaps because of sponsor/viewer sensitivity, TV stations tend to hedge on claims of prosperity.

The most recent figures available on Louisville's three commercial stations are Federal Communications Commission statistics for 1965. As reported in *Broadcasting* (October 1966), they show total



The nerve center of TV picture control—WAVE-TV Technical Director Hardin Lynn at the switcher, where he can switch the picture you see on your set from camera to camera, to set, to film, to slides, to a remote location or to the network.



Fearsome array of cameras and lights is no menace to seasoned participants on WAVE's "Morning Show." Left, to right, Ryan Halloran, Burt Blackwell, Mike Barry, Julie Shaw.

revenue of \$7,452,490; expenditures of \$4,255,567, and before-taxes profit of \$3,196,923. The FCC offers no breakdown by individual station.

In a non-profit class by itself is Louisville's WFPK-TV, better known as Channel 15. Except in summer, when it shuts down—or up—until nightfall, WFPK has a split personality. It telecasts lessons to children in 161 schools in Kentucky

and Southern Indiana from 8:30 a.m. to 2:30 p.m.; some in-service training programs for teachers in the early evening, and cultural or "community" entertainment from 8 to 10 p.m.

WFPK is affiliated with NET—National Educational Television, based in New York—which keeps it supplied with video-tapes for evening viewers. Its school programming is locally produced except for Spanish lessons.

The station started in 1957 as a closed-circuit operation, micro-waving programs to three elementary schools in Jefferson County from a shoestring set-up at Hawthorne School. In 1958 it added open-circuit broadcasting. From 1959 to 1964, it operated from United Electronics Laboratories in Shively, sharing the premises with WLKY-TV.

WFPK is now back at Hawthorne, with one wing of the building at its disposal. Its tower and antenna are on the grounds of the Louisville Free Public Library, which was the original licensee. This year the license was transferred to Kentuckyana Educational Television Council, with



WAVE Engineering Supervisor Douglas Atwell at the auxiliary audio console controls the sound for video-taping of local programs.



Turning to color for 1967, the WHAS Crusade for Children on Sept. 23 - 24 expects to make nationwide TV history as the longest continuous colorcast on record. The marathon show will also try for a new fund-raising record. First Crusade in 1954 brought in \$156,725, the 1966 telethon \$415,592. In 13 years the Crusade has awarded more than 500 grants to agencies serving mentally and physically handicapped children in Kentucky and Southern Indiana.

operation by the Jefferson County Board of Education.

The station is now in the process of applying for a grant from the Department of Health, Education & Welfare that will enable it to build its own studio—perhaps adjoining the County Board of Education on Newburg Road, to erect a tower on the Indiana antenna farm, to increase its coverage from 17 miles to 50, and to go to full color.

CHANNEL 15 Director Kenneth Lam sees potential for a symbiotic relationship with the Commonwealth's ETV network, established last year by Governor Breathitt. WFPK is already slated for some help from the 1966-68 biennial budget, and may be able to reciprocate by originating color telecasts for transmission over the State network.

By 1968, there may be two more magic numbers on the UHF band.

Channel 21 has been optioned by the South Central Broadcasting Company for WEZI-TV. Evansville investor John Englebrecht, who owns Knoxville's WTVK-TV and radio stations in Knoxville and Evansville, has purchased a construction permit for facilities valued at \$1¼ million.

The license has long since been granted by the FCC; WEZI was once owned by WKLO, but never got going because there were few UHF sets around. The current bottleneck is approval by the Federal Aviation Agency for a 1,760-foot above average terrain tower which would radiate five million watts all the way to Cincinnati and Indianapolis.

The tower alone would cost \$600,000, according to Stephen A. Cisler, South Central's Louisville liaison man, who heads the electronics section of Hart Distributing Company. He used to own WLVL-FM, and was general manager of WGRC and WKYW, now WFIA.

"The studios will be in Louisville, and the station will be available for network shows not carried locally," says Mr. Cisler, who is optimistic. "We'll also use video tapes and give strong emphasis to sports through hook-ups with Chicago and other major cities."

A group of Missourians, organized as Consolidated Broadcasting Company of Chillicothe, hold a construction permit for WDRB-TV, proposed for Louisville's Channel 41. The station has been in the works since June 1966, when the group leased a tower site at Floyds Knobs. De-

velopment depends on FCC approval of a tower 1,369 feet above average terrain, broadcasting power equal to that of the present commercial stations, and technical details revised since the licensee's original application.

In a Louisville interview last year, Missouri Circuit Judge J. P. Morgan, one of the owners, said the station would stress local news and events, and carry syndicated sports, movies, cartoons and dramas.

WAVE-TV Program Director George Patterson suspects that independent stations may have rough going here. "Louisville television represents all three networks. Unaffiliated stations might perform services in covering sports and community affairs, however."

FOR the viewing public, the mechanics and economics of television remain backstage mysteries; "it's what's up front that counts." Keenly aware of this, television executives live and breathe programming.

"People still look to TV primarily for entertainment," says George Patterson of WAVE-TV. In this area, local stations mainly rely on their networks.

"Nationally, the trend is toward 60-



WHAS calls the architecture of its new building at 520 West Chestnut "20th Century Greek-American". The two-story structure, designed by Louis & Henry Architects & Associates, has green-tinted glass windows recessed behind 50 precast concrete columns which taper from ground to cornice. Rest of the exterior is faced with a mixture of white quartz and blue-green aggregates. Inside the \$5-million facility are more than 100 offices and utility rooms peculiar to broadcasting, including 10 "floating" studios.



WLKY-TV will move into its new \$1-million-plus building next month. Designed by Arrasmith, Judd, Rapp & Associates, it sits on a hill above Mellwood Avenue overlooking Interstate 71. The 21,000-square-foot building is designed for possible expansion and occupies an 11-acre tract. Present studios are in Shively.



WAVE's garden studio is under construction on the lot between the main building and Broadway. This view looking northeast shows the pedestrian canopy entrance at the corner of Floyd and Broadway. The outdoor studio will be dotted with trees, flowers, shrubs and rock ledges. A pool fed by waterfalls and spanned by a stone bridge will flow through the garden.

and 90-minute shows like *The Virginian*, replacing the half-hour series," Mr. Patterson adds. The longer time slot also opens up new possibilities for ambitious network specials up to two hours long, including plays, news and public affairs.

"The emergence of the TV feature film is a strong factor in network programming, although the most recent wide-screen movies require reprinting for reduction to 35-mm or 16-mm size that can be handled by any station.

"As for re-runs, they're justified by the fact that viewing falls off in summer while production costs continue to rise."

WLKY's Wilson Hatcher seconds the motion toward drama.

"ABC experimented in the past year with *Stage 67*, which offered new plays and new writers. It was well received, and the fall program will include two-hour theater nights with contemporary Broadway classics." You'll also be able to watch a movie every night except Monday—each network will schedule two a week.

WLKY has always been long on sports; it will continue its 90-minute week-end show, *Wide World of Sports*, NCAA football, NBA basketball, PGA golf and

the Winter Olympics. There will be 75 assorted specials in the new WLKY-ABC season.

WHAS-TV Program Director Sam Gifford thinks Louisville tastes are becoming sophisticated after 17 years of television. "Viewers are more selective, and at least one-fourth of our homes have more than one set. But we'll all be in color this fall, and people may go back to watching everything temporarily."

On the WHAS-TV agenda for fall, Harry Reasoner is delivering four hour-long specials called *Who, What, Where, When, Why*. Like the first installment—a brush with San Francisco's hippies—they will be casual essays on the social and political scene. Locally, *WHAS Reports* will be tackling more vital community problems.

What's big in the national ratings is predictably big in Louisville—like NBC's *Bonanza* (also the admitted favorite of Emperor Hirohito of Japan). But all three commercial stations have headed steadfastly toward resourceful local programming.

Hayloft Hoedown, a WHAS perennial, is probably the longest-running and most successful prime-time telecast in town.

Its country-and-western fare is a cheerful rebuttal to urban snobbery. *Hi Varieties*, first conceived for radio by Sam Gifford, has sent hundreds of talented teenagers on to professional careers.

Phyllis Knight's *Small Talk*, a lively conversation program, keeps thousands of sets tuned to WHAS-TV during the dinner hour. Since Labor Day, it has switched to a more flexible format—Miss Knight may introduce her guests "on location" away from the studio, or pop in twice during the *Focus 5:30* show. What's Your *Question?* offers a serious forum on current issues, with visiting experts and audience participation. Nicknamed "Wutcher" by the staff, it exercises News Director Jay Crouse's gifts as mediator and tactician.

WAVE-TV's sprightly *Morning Show*, with hosts Ryan Halloran and Julie Shaw, has interviewed countless local and national newsmakers. *Channel 3 Presents* is WAVE's weekly TV special on issues of topical concern.

The Greater Louisville Weather, explained by Bill Gladden since 1950, enjoys the unique status of a weathercast that the public regards as a feature presentation. It is one of the oldest continu-

continued page 52

RADIO

a funny thing happened on the way to oblivion

By Charles B. Castner

Two decades ago, prophets of doom inside and outside the radio industry had written its obituary.

But on its predicted ride to oblivion, something happened. Today, radio is very much alive and humming—and definitely on the track to a sound, purposeful future. Nationally, listening is at an all-time high, and media surveys estimate 98 per cent of all homes have radios, with four working sets in the average home. One survey estimates there are 252 million radios, more sets than people in the U.S. Oh yes, most new cars also come with radios.

Federal Communications Commission 1965 figures show the nation's four radio networks and 4,279 reporting AM and FM stations together filling the till to the tune of nearly \$800 million in revenues. Before Federal income taxes, the stations earned \$77.8 million.

There's a parallel here in Louisville. At the end of World War II, our area had four AM stations, no TV. Today, there are 21 AM and FM stations—12 AMs and six commercial FMs, including three operated by AM stations and three non-commercial FM stations. These stations range from 500-watters like WTMT and New Albany's WREY to the giant, 50,000-watt, clear-channel WHAS. Some are strictly "dawn-to-dusk" operations; others are on the air around the clock. A few beam in one direction; most send out a non-directional (or 360-degree) signal.

More than half the stations, including the non-commercial ones, are locally owned; the others are owned by out-of-towners and in most cases are parts of station chains. But AM or FM, Falls Cities radio in 1967 is lively and diverse, broad and at the same time specialized, probing and curious, vibrant but also cool, urbane but also down-to-earth. Its future is bright.

AS a youngster growing up in the 1930s, my earliest recollection of radio was being awakened by my parents at

something like 4 a.m. to hear the coronation of England's George VI. Even back then, we were a two-radio family, with a table-model curved-top Philco in my parents' bedroom and a handsome mahogany floor-model console Crosley down in our den. 'Twas the Crosley (truly a beautiful if massive piece of furniture) that fascinated us children. Its tuning dial, surely a foot or more in diameter, glowed in the dark like the eye of a giant cyclops. Names like London and Paris, Montreal, Rio, Rome and Hong Kong were scattered about its circumference. My folks, I am sure, were members of that wide cult who quizzed their friends each morning with, "Well, what did you get last

*Today in the Louisville
area it's lively and diverse
with 21 AM
and FM stations*



"Its tuning eye . . . glowed in the dark, like the eye of some giant cyclops."

night? WE got Rome!"

In truth, radio's roots reach back to before the turn-of-the-century and to Edison and Marconi and their deft dabbings in vacuum tubes and wireless transmission. Commercial broadcast radio tuned up with the jazz era and the roaring 20s. Pittsburgh's KDKA was first to go on the air in 1920. In two years, the number of stations had mushroomed to hundreds, including Louisville's WHAS. Crystal sets and clothesline antennae—radio was the rage.

If one were to chronicle radio's first half-century (or nearly that), the story might well fall into four fairly distinct periods. The first—coinciding with the '20s—was one of creation, experimentation and innovation. It was also an era of "firsts"—from sports coverage to religious programming. Some ideas didn't pan out; others did, to form the bedrock techniques for radio's later accomplishments. In the 20s, WHAS tried to broadcast from Mammoth Cave. It worked, proving that radio waves could go through the earth as well as over it (the latter still questioned by many).

But notwithstanding the gimmicks good or bad, programming in those formative years stressed education and culture. Then, as the 20s closed, radio, with a decade of innovating under its belt, was ready for much more. The networks were formed in the early 30s, with local stations affiliating. WHAS, originally an NBC outlet, joined CBS in 1932. WAVE, starting locally in 1933, went to ABC, and WGRC and WINN, products of the late 30s, joined Mutual and ABC. Radio was no longer local, experimental or amateurish. Its new, broader second era is aptly labeled by just one word—entertainment.

Amos 'n Andy, Charlie McCarthy, Fibber McGee and Molly, Bob Hope, the daytime soap operas, Kate Smith, the late evening big-band pickups from ballrooms all across the land—everyone has his favorite memory of that age. I slept through

most of the coronation in 1936 but a few years later wouldn't have missed for anything Asher and Little Jimmy, Jack Armstrong or radio appreciation night for the Colonels at Parkway Field. Radio was big and growing bigger. Over three-fourths of the programs carried by the local stations came from the networks.

Radio's golden age extended through World War II and into the postwar years, indeed into the 50s, as the nets continued to feed news, music, the soaps—entire programs, to the locals. In the Louisville area after the war, four more stations went on the air: WKYW (now WFIA) in 1947; WKLO, WLOU and WLRP (now WHEL) in New Albany a year later. But by then, big radio was in trouble. There loomed Television, with a capital T.

FROM the late 40s on, gloom in growing doses filled radio studios and front offices, with skies ever darkening as we entered the 50s.

This, the third period in radio's half-century saga, was one, first of dismay, then of agonizing reappraisal and readjustment. It began with plummeting national ad budgets and corresponding drops in network incomes and the exodus to TV of top network personalities, dramas, music, quiz and comedy shows. As the 50s wore on, television entrenched itself as THE entertainment medium. Back at radio, meanwhile, program and ad managers groped for answers.

Somehow, the smaller, local stations weathered the period better than the net affiliates or the bigger stations. WHAS, for example, dropped its long-time CBS connection in 1958, struggled with several other big clear-channel stations to form an independent network to come up with their own news and programming services. While *Radio World Wide*, as it was called, didn't work out, WHAS learned that it could stand on its own two feet as an independent, servicing both a large urban and rural area. It did, however, join ABC in 1963 to have the services of a first-rate international news organization.

Enter the soaring 60s, offering a new, brighter era for radio. WHAS's George Walsh, WAVE's Jim Caldwell and other local broadcast managers concede the value of radio's "dark ages doldrums," agonizing as the times were. Something, they agreed, was needed to get radio back on track again, make broadcasters re-evaluate their purpose, if necessary scrap old notions and formats or look for new directions. They did, and it happened.



"COMPANIONSHIP, information"—key words Louisville radio men use to describe their industry's output today. "When people get up in the morning," said WHAS's George Walsh, "they want information—national and local news, weather." Some 80 per cent of Americans, he added, listen to radio in early morning hours for just that purpose—information. That's a peak listener period, by the way, and while it tapers off some by midday, the "companionship" role (predominantly music, on most stations) has taken over to accompany housewives about their chores, salesmen and travelers on the road. It of course yields at frequent intervals to information (news, weather etc.) capsules, with the latter again getting good response after school and as the home-bound rush begins.

And so, era four in radio's first-50 saga finds the medium surely a revitalized one, with a new sound and purpose.

Diversity is the key word in Louisville-area radio today, whatever criteria—facilities, personalities, or programming—one uses to measure by. Take physical facilities. They range from WHEL's New Albany temporary trailer operation, WKLO's street front studio in downtown Louisville to WAVE's studios on South Floyd (cited several times for architectural excellence) and WHAS's handsome new home on Chestnut between Armory and Sixth. (The WAVE and WHAS complexes also house TV operations.)

WHEL's trailer operation was not planned intentionally, though it again points up radio production's flexibility and mobility, a trick pulled off by Armed Forces Radio Service units in World War II, Korea and Vietnam, beaming programs from olive-drab trailers. In WHEL's case, it was a fire last winter

Norman Brown, technician at FM-WHAS, checks the tape bank in the master control room, which packs a lot of equipment in a small space. Forthcoming move to the new WHAS Building will provide more elaborate quarters for the good music station.

that put its shows temporarily into the van. Co-owner James Nathan says the station (which has offices at two other locations) is making plans to build a new studio building.

Whether you're inside WAKY or WAVE or other stations, visible broadcast tools and equipment also reflect diversity and the tremendous changes in radio (and electronics) that have come with the space age. The glowing vacuum tube has bowed to the transistor; the acetate "dub" has yielded to the tape cartridge; microphones have been miniaturized, and one "mike" now often does the job of several before; bulky editing and recording equipment have been streamlined to compact, portable units.

ONE of the biggest changes in radio has been wrought by the recording—first the disc, 78s and LPs, then 45s, and tapes, these from 30-second spots to hour-long shows. Disc or tape, they have for the most part replaced the live musician, the studio orchestra and the vast libraries of sheet music required for live productions. Of area stations, only WHAS uses "live" musical talent, who also "double-in-brass" on that other medium, TV. Incidentally, WHAS's giant Kilgen pipe organ, a fixture in Studio A, probably won't be going to Sixth and Chestnut. It too is a victim of radio's change. (Remember Herbie Koch's *Dream Serenade*?)

At most stations today, technical staffs are much smaller, again indicating the tremendous strides of electronics and the trend to semi-automation of operation through, for example, banks of tape decks that are loaded in sequence—say each morning—then turned on. Even the verbal or “announced” segments might be on tape, triggered in sequence, again, by an electronic signal. But, quipped Brench Boden, program director at WHAS-FM (which has a semi-automated operation), “Sometimes even the ‘brain’ (the electronic gismo which on cue switches from one tape deck to another) fails to hear the tone. That’s what causes music and announcers to get out of sequence. We’ve learned one thing about automation—it works better when a man watches it.”

Yes, the man is important, and a key man in the programming of most local stations is the DJ, the disc jockey. He’s part of what in the trade is known as a “combo operation.” In effect, the DJ serves as both announcer and engineer—a two-in-one man who, at his console, introduces and spins records, “rides gain” (or controls the level of output), reads news and weather and, at some stations, just plain exudes.

AS FOR the net worth of Louisville radio stations, local broadcasters make conservative estimates of \$50-\$75 million on up; probably it’s much higher. The new WHAS studios nearing completion have alone a \$5 million-plus price tag, but with all equipment in from the old studios plus new replacement items, the figure will be exceeded.

WAKY’s General Manager Don Meyers hedged on the question of station-worth, individually or collectively. “People,” he declared, “not physical plant, determine the worth of stations.” His point is well taken, for it is people—engineers, announcers, newsmen, receptionists, salesmen, managers possessed of a variety of skills and talents—who give life and sound to stations.

As for the area’s perennial “air names”—the Livingston Gilberts, the Jim Waltons, the George Walshes, the Bill Gladens, the Paul Clarks, the Tobe Howards and others—they’ve got the edge in experience, but they’ve been joined by a younger generation—the Bill Baileys, the Tim Tylers, the Pat Murphys, the Rich Gimbels—at the newer stations.

Discounting age or experience or individual backgrounds, the Louisville radio folk, especially the managers, salesmen and air staffs, do have some common traits. They’re well-paid, neatly dressed and well-educated. And they talk with



Wildest mobile unit in the Louisville area is this sports car painted in psychedelic colors used by WSTM-FM, St. Matthews. Program Director John Alexander prepares to take a trip.

you (or to you) in smooth, cultured tones. Top managements may also have had air work and probably have had some managerial experience at other stations. News and program directors, for the most part came up through the ranks and still do an occasional stint on the air.

For sure, the Louisville radio man today is much more mobile than ever before. Remember the “men on the street” of the 30s and 40s—WAVE’s Blackwell and Patterson, for example? Their counterparts today are still on the street but very much in motion—probably in a mobile unit or packing a featherweight, battery-powered tape recorder that will go with them to City Hall or a legislative meeting in Frankfort or Indianapolis, a fire or a Louisville Fund luncheon. And, at least one broadcaster is air-borne daily, WAVE’s Lt. Jack Kley, and other stations have put newsmen in the air in ‘copters or planes to cover special events.

MUSIC and information—these are the staples in area programming today, and they’re offered by virtually all the commercial AM and FM stations. Yet, as the great entertainer and jazz pianist, the late Fats Waller, once observed, “Tain’t what cha’ do, but the way that you do it.” And, as WAVE’s Jim Caldwell noted, “Today, entire stations—not just individual programs as in the past—are programmed. Their formats are directed to specialized audiences in distinct age and socio-economic groups.”

Do you like country and western music (and its fans are legion, wherever they may live)? Then tune WTMT at 650

kc. or WHEL, at the other end of the band at 1570 kc. Says WTMT’s Station Manager and Program Director Richard Gundle, “We have a modern updated format of C&W music also known as the ‘Nashville sound.’ The style is lots closer to pop music than it used to be in the days of the big Texas bands with banjos and guitars.” WTMT beams mostly to teens and to the blue-collar worker in the 25-40 age range. Oddly, the station began nine years ago as a good-music outlet but switched to the country sound to meet an apparent local demand. While WTMT enjoys popularity as Louisville’s only exclusive country and western station, New Albany’s WHEL also includes the Nashville Sound in its programming. Executive Vice-President James Nathan describes the WHEL sound as “town and country, or hillbilly music for urban folks.”

A far different sound emanates from WFIA, which describes itself as the area’s exclusive religious-patriotic station. Inspirational religious music and interdenominational programs such as *Heavenly Music* and *The Gospel Hour* make up a large share of WFIA’s programming. WFIA also carries the syndicated radio editorial news program *Lifeline*, sponsored by Dallas financier H. L. Hunt. Station Manager Russell Manship estimates WFIA listenership ranges from “young marrieds to the elderly.”

WLOU, which began nearly two decades ago as the city’s first station serving the Negro community and the third such station in the nation, continues to direct its programming to the interests



William E. Summers, III (left), new general manager at WLOU, had been with the station 15 years as an announcer and sales manager before his recent promotion. Engineer Murrell Rafferty keeps tabs on the technical facets of the station's operation. WLOU programming is directed primarily to Louisville's negro citizens, but the staff is fully integrated.

of the area's Negro community. "Rhythm, blues and gospel music constitute 70 per cent of our programs," says General Manager William E. Summers, III. "And we edit our news, seeking out items of special interest to Negroes." In that vein, WLOU and sister stations in Cincy, Nashville and New Orleans swap first-hand news items from their respective regions. Half of WLOU's employees are Negroes and the station says it's the only fully

integrated one here.

ROCK, Beat, Pulse, or sounds that are just plain bright, peppy, saucy and fast moving—call it what you will, but that's the fare programmed by WAKY, WKLO and WSAC. Program directors at the three outlets label their stations' musical output as a "current, contemporary sound." Yes, you'll hear the Beatles, the

continued page 53

It looks like a studio. It is a studio. It was a mobile home. It's WHEL's answer to staying on the air after the New Albany station's studio was destroyed by fire earlier this year. Getting ready to spin a record is disc jockey Jay Caress while News Director Julian Mouton checks copy for the next newscast.



RADIO ROSTER

Roster of AM and FM radio stations serving metropolitan Louisville (each group reading from left to right on your dial):

AM STATIONS

- WTMT—Jefferson Broadcasting Co., 620 kc., 500 watts
- WAKY—Lin Broadcasting Co., 790 kc., 5,000 watts
- WHAS—WHAS Inc., 840 kc., 50,000 watts, clear channel
- WFIA—Radio 900 Inc., 900 kc., 1,000 watts
- WAVE—WAVE, Inc., 970 kc., 5,000 watts
- WKLO—Air Trails, 1080 kc., 5,000 watts
- WINN—Kentucky Central Broadcasting, Inc., 1240 kc., 1,000 watts
- WREY—M. R. Lankford Broadcasting, Inc., 1290 kc., 500 watts
- WLOU—Rounsaville of Louisville, Inc., 1350 kc., 5,000 watts
- WXVW—Electrocast, Inc., 1450 kc., 1,000 watts
- WSAC—Fort Knox Broadcasting Corp., 1470 kc., 1,000 watts
- WHEL—Shell Broadcasting Inc., 1570 kc., 1,000 watts

FM STATIONS (Commercial)

- WHAS-FM—WHAS, Inc., 97.5 mc., 100,000 watts
- WKLO-FM—Air Trails, 99.7 mc, 9,340 watts
- WLRS-FM—Kentucky Technical Institute, 102.3 mc., 3,000 watts
- WSTM-FM—J. W. Dunavent, 103.1 mc., 3,000 watts
- WSAC-FM—Fort Knox Broadcasting, 105.5 mc., 6,000 watts
- WKRX-FM—WKRX, Inc., 106.9 mc., 50,000 watts

FM (Non-Commercial)

- WNAS-FM—New Albany-Floyd County Consolidated School Corp., 88.1 mc., 800 watts
- WFPL—Louisville Free Public Library, 89.3 mc., 160 watts
- WFPK—Louisville Free Public Library, 91.9 mc., 20,000 watts

NEWS AND DOCUMENTARIES

immediate journalism and the longer view

By Betty Lou Amster

Visualize a serious-minded young man. Now turn him into a living tripod.

Buckle him up in a shoulder harness.

Add a Cine-Voice color film-and-sound camera, amplifiers and power pack. So far about 40 pounds.

Arm him too with a receiver for a wireless mike.

And depending upon the assignment, throw in a hard hat and a gas mask.

Looks like a one-man band, doesn't he? That's just what they call fully equipped electronic newsmen at WAVE-TV, home of the largest TV news operation in Kentucky. Expanded by 400 per cent in the last two years, the WAVE-TV News Department includes 17 staffers and Director Rodney Ford.

The picture is much the same at WHAS-TV, where News Director Jay Crouse oversees the operation of a staff of 14 film editors, photographers, news writers and news editors, including a growing number of "triple-threat" men who can report, shoot footage and come back to present the news on camera."

Although the picture is smaller at WLKY-TV, the action is the same for News Director Ken Rowland and his two-man full-time staff. (See page 24.)

LOUISVILLE'S TV newsmen shoot the works around the clock to bring their viewers the sights and sounds of local interest: County commissioners in Fiscal Court (typical of what the trade calls the "shuffling papers shot") . . . beauty queens languishing at motel poolsides . . . the effects of snow on commuter traffic . . . highway ribbon-snipping . . . political charges and counter-charges . . . marchers and hecklers and police.

The high point of this shooting is the early evening newscast. In the case of WAVE-TV and WHAS-TV it is 6 p.m.; WLKY-TV begins local news at 5 p.m. All channels offer local news again at 11.

Burdened with electronic equipment though the TV newsmen are, their gadgetry is lighter by more than half the weight of the early days of television. Current advanced equipment at WAVE-TV includes wireless mikes, which allow newsmen a two-or-three-block range from a fixed camera, and video-taping equipment compact enough to permit a crew of two to do the job that required a half-dozen men 10 years ago.

BUT the still-harried electronic journalist has inherited a new burden: he has become the whipping boy for a frustrated society trying to understand its technological and social revolutions. Just recovered from the eggs and rocks and insults hurled at them during the open-

housing marches in Louisville last spring (at least one station hired merchant police to protect its men in the field), Louisville's TV newsmen are now facing with their fellow professionals a barrage of criticism from Congress, communications scholars and some print media journalists.

The gist of the complaints is that TV news reporting creates crisis. That the immediacy of the medium presents the image of an over-stimulated world. That the coverage of an event becomes an event in itself. That the limitations of television time allotted for news require a concentration of content to the point of distortion.

Louisville's local TV news directors are not insensitive to the problems suggested



WHAS-TV's hardy perennial "What's Your Question" Tuesday nights at 9:30 features public and semi-public officials answering viewers' phoned-in questions. The News Department production has been on the air since April 1951. Over the years the program has presented major candidates for public office in Kentucky and Indiana. Gubernatorial candidates will appear next month, Louie Nunn on Oct. 24, Henry Ward on Oct. 31. In this photo, from left, are News Director Jay Crouse, Sen. Thruston Morton and newsman Fred Wiche.

by such criticism. Although they deny "culpability" in creating crisis, they are fully aware of the touchy communications problems inherent in reporting social unrest; the heightened impact on the viewer when live picture is added to report; the heightened excitement on the scene when TV equipment rolls in; the alarming reaction to bulletins broadcast during crisis.

WHAS-TV's Jay Crouse moderated a panel on these issues at the Chicago convention of the Radio & Television News Directors Association last September. (Mr. Crouse is incoming president of RTNDA.) The panel posed the questions: Should broadcasters report a riot as it is happening? Does TV coverage of disturbances contribute to the violence? Should demonstrations planned in advance be publicized in advance? Are broadcasters being used by civil rights leaders? Are newsmen obsessed with action footage?

As with most panels, no clear-cut answers were forthcoming, but the questions themselves are hoped to be "a moderating influence" on news judgment.

After that national meeting local TV and radio newsmen met with public officials to discuss the possibility of a standard set of guidelines. Although no official action was taken, individual stations are operating with their own guidelines. Among these are: covering the action in unmarked cars . . . caution in the use of bulletins while disturbances are in progress . . . caution in the semantics of civil unrest (a handful of peace disturbers, for instance, does not constitute a "riot," nor do Negroes battling with the law constitute a "race" riot) . . . wire copy and police reports considered secondary sources.

WLKY-TV News Director Ken Rowland commented on the fact that the Chicago electronic media "some years ago made an agreement with City officials that they would not broadcast news of a riot while it was going on."

He takes issue with that stand. "I am against news stories on riots until police have cordoned off the area, and until a member of my staff goes to the scene to determine the seriousness of the situation; however, when the situation is secure, the news is what's happening and good judgment should be the only indicator of how it is handled."

GOOD judgment, in the main, is a feature of local newscasts. Accurate, comprehensive coverage of local news has won plaudits for all three stations. The newsvoces of Louisville television are

unembellished. There are none of the sensationalism, none of the portents of doom that emotionalized yesterday's newscasting. Pear-shaped tones are also notably absent; Louisville newsmen are not orators, but able and conscientious reporters, who have, for the most part, eyewitnessed what they describe.

But can these newsmen use more time for the news? Would more time change the nature of the 30-second headline and first-paragraph concentration of most local news stories?

WHAS-TV and WAVE-TV would both like to have more time for local



news. But they believe they are doing a good job with the time they are allotted—less than one hour, including commercials, out of a broadcast day of 18 to 19 hours.

WHAS-TV is excited by the additional "flexibility" given the station Sept. 5 when CBS began a delayed feed of Walter Cronkite for local showing at 6:30 p.m. and so opened the 5:30 to 6:30 p.m. time for locally produced news, weather, sports and feature interviews.

"We have a fluid concept for this hour. We use what we need without a rigid format. If we need more than 15 to 20 minutes for the news, we have the time in the *Focus* hour to handle it," News Director Crouse said.

WHAS-TV also points to television's growing use of beat reporters, men assigned to a special field so that they know the background of events and can bring more exact knowledge to a breaking event. Channel 11 also produces at least one 30-minute news special a month to provide extra depth on local issues.

In addition to news specials, WAVE-TV looks beyond the immediate cover-

WAVE-TV newsmen John Nichols displays the latest in portable television camera equipment—the "one-man band." His harness supports the camera, doing away with the heavy, bulky tripod. Not shown is another innovation, a wireless microphone.

Phyllis Knight of WHAS-TV interviews Dr. Paul Maddox for the documentary production "Doctor of the Hills." He is the only doctor in Campton and Wolfe County. The program followed Dr. Maddox through a typical busy day in which he sees more than 130 patients; part of the show dealt with his efforts to raise the economic standard of the area.



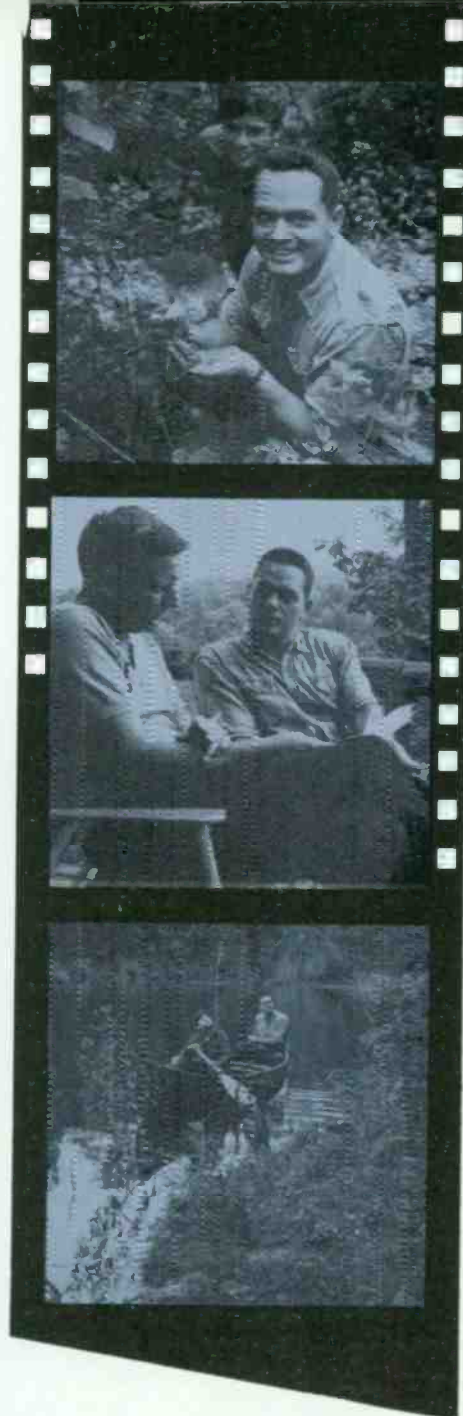
age area for news of interest to its viewers. The station has broken dependence on wire service news by establishing its own Frankfort News Bureau. A microwave relay system—boosted from a tower near Shelbyville—permits direct telecasting from the state capital. In addition, Channel 3 regularly features its man in Washington, and twice in 1966 sent a newsman to Vietnam to see the struggle for himself and to send back stories about

“A Brush with Nature,” color special on naturalist-painter Ray Harm, will be seen on WHAS-TV Oct. 9, 8:30 to 9:30 p.m. One of the most expensive film productions ever undertaken here, it was 13 months in the making. It features film of the artist and son Hap and narration by Ray Harm himself. Dick Sweeney was the producer, Art Kibby the photographer-director.

One of the major triumphs of the mobile WHAS-TV news staff was its day-long live coverage of the Aug. 25, 1965 explosions at the Louisville DuPont plant, where newsmen literally risked death to keep a stricken community informed. From 9:35 a.m., five minutes after the first blast, until after 11 p.m. Channel 11 newsmen were on the story. Its cameras caught the second series of blasts at 5:45 p.m. WHAS film was used on CBS News at 6:30.



WAVE-TV's is the largest news staff in Kentucky and Southern Indiana. At right is the chief on-camera man, Livingston Gilbert. In the wagon is Frankfort Bureau Chief Tom Duncan. Directly above him is News Director Rodney Ford. News Director Ford, a native of Muhlenberg County, was trained at the UK School of Journalism, joined WAVE in 1951 as a reporter.



Kentucky and Indiana servicemen.

“These are not gimmicks,” News Director Rodney Ford said. “They were planned by intention to provide the public with additional depth of information.”

He also pointed to the instant news special concept, where any given event is put on at any given time and at any given length, from a bulletin up to 30 minutes or longer.

“News operations (national and local) have increasing autonomy and are generally authorized to break into any program at any time with information considered to be important to the viewing audience,” he added.

COMMUNICATING what is considered important to the viewing audience involves local TV stations in going beyond the breaking news and scheduled

Continued page 56

What
does it take
to be
No. 1?



... just like
your business

delivered by

PROGRAM DEPARTMENT

**1. TERRELL METHENY, JR.,
VICE PRESIDENT AND
PROGRAM DIRECTOR**

Architect of the WKLO Sound and a well known figure in the industry . . . has hosted D. J. shows in Nashville, Milwaukee and Atlanta.

**2. BILL BAILEY
5-9 AM**

Louisville's No. 1 Morning Personality and Air Salesman . . . Winner of 1967 TV-Radio Mirror Programming Award.

**3. JON GREY
9-12 NOON**

Owensboro native who was formerly top-rated Evansville Disc Jockey.

**4. JACK SORBI
12 NOON- 3 PM**

Air Force Veteran who attended Florida State University . . . Program Director and News experience in Miami, Denver and Baltimore.

**5. CARL TRUMAN WIGLES-
WORTH, 3-7 PM**

Kentucky native from Cynthia . . . Former Middletown, Ohio Program Director who received radio baptism in Syracuse and Utica.

**6. LEE GRAY
7 PM-12 MIDNIGHT**

Recognized as one of the Country's foremost D.J.'s . . . Programming experience in Albany, Milwaukee, Chicago, and Cleveland . . . enjoys flying.

**7. JIM SCHNEIDER
MIDNIGHT-5 AM**

"The Flying Dutchman" is a young (18) Airman with a great voice . . . Ashland native.

**8. ALLEN BRYAN
NEWS DIRECTOR**

2nd Generation Radio Man whose father was outstanding Oklahoma City sportscaster . . . 7 years experience at WKLO.

**9. BOB HENRY, DIRECTOR
OF SPECIAL EVENTS**
25 years of broadcasting experience . . . State Representative for 39th District (Downtown Louisville).

**10. KEN KNIGHT
NEWSMAN**

Originally from Minnesota, and has covered stories all over Kentucky.

**11. REED YADON
NEWS MAN**

Member of The Air National Guard and has Private Pilot's License.

**12. JIM FLETCHER
NEWSMAN**

After 15 years of broadcasting Jim is now combining News with his U of L studies towards a Medical Degree.

**13. J. PAUL ROBERTS,
NEWSMAN**

Pottstown, Pa. native with 2 years Army Service at Fort Knox.

**14. PAT ROBY
RECEPTIONIST**

Pat's cheerful voice greets all WKLO callers . . . hails from Youngstown, Ohio.

**15. MICKEY BRUMFIELD,
16. JANICE BRUCE, TRAFFIC**

Mickey and Janice are responsible for scheduling all program material and commercial advertising.



The best Product, the best People.



**NORMAN WHITE,
DIRECTOR OF
CREATIVE SERVICES**

Brooklyn native who has 13 years experience in all aspects of Radio Management and Production. Has worked in Washington, Newark, Springfield, Mass. and Kalamazoo.

CREATIVE SERVICES DEPARTMENT

These people meet, talk, plan, write, create and produce Commercial Advertising, Contest Promotions, Marketing, Merchandising, and Public Service Announcements using "Brain-Storming" and "Group Think." (Every member of Radio WKLO may be included in these planning sessions, depending upon the particular problem).



**ROBERTA SCOTT BUNNELL,
DIRECTOR OF PUBLIC
SERVICE AND CONTINUITY**

Nationally known creative writer whose work has appeared in the Saturday Evening Post, Cosmopolitan, McCall's, Reader's Digest, Louisville Magazine, and several academic digests.



**ROBERT B. MARTIN,
DIRECTOR OF MARKETING**

Born and raised in Erie, Pa., A.B. Syracuse, M.A. Ohio University . . . has done scholarly research in Government Regulation and History of Broadcasting.



**JUDI HECHTMAN,
PRODUCTION SECRETARY**

New Yorker with ad agency experience at J. M. Mathes and Ogilvy and Mather.



**JESSIE ROBINSON,
PRINTER**

Mrs. Robinson is a rarity — A Lady Printer! She handles every phase of the operations in our modern completely equipped offset print shop.

ADMINISTRATIVE



**E. A. GUDRIDGE
VICE PRESIDENT AND
GENERAL MANAGER**

University of Minnesota Journalism Graduate . . . former Fort Wayne Sports-caster . . . Air Trails Network manager since 1956 in Springfield, Ohio and Louisville.



**PATTY MOORE
EXECUTIVE SECRETARY**

Hometown is Sellersburg, Ind. Is Associate Matron in the Eastern Star.



**KATHLEEN BROWN
ACCOUNTING SUPERVISOR**

14 years with WKLO . . . Past President of American Society of Women Accountants and Chairman of 1968 Altrusa Kosalr Hospital Drive.



**LINDA WAHL
ACCOUNTING**

Graduate of Sullivan Business College and is Public Relations Chairman for The Business and Professional Women's Club.



**JAN CARLYLE
ACCOUNTING**

Granville, Ohio native who enjoys rooting for the Ohio State Buckeyes in her off hours.

ENGINEERING

SALES

BILL PERRY, VICE-PRESIDENT AND SALES MGR.
Originally from Danville. Bill's many activities include The Sales Executive Council, Career Guidance Committee and he was Honorary Chairman of this year's Carnival for Retarded Children . . . 11 year WKLO veteran.



HORACE ROTH
DIVISION SUPERVISOR
Long time local radio figure . . . U of L Grad and a member of the Kentucky Bar . . . nationally known dog trainer and showman.



BRUCE DODGE
DIVISION SUPERVISOR
Seven years experience in Radio Time Sales . . . 1965 Knights of Columbus Derby Day Dinner Chairman.



DAN HYMSON, SALES REPRESENTATIVE
Native Louisvillian and World War II Veteran . . . Active in Jewish Community Services athletics.



E. F. MASTIN, SALES REPRESENTATIVE
Another Danville native who has 31 years experience in advertising and sales promotion . . . avid outdoorsman.



ED KLITSCH, SALES REPRESENTATIVE
Hails from Philadelphia where he was Asst. Advertising Mgr. for Gimbel's . . . Professional Drummer who has recorded with leading groups.



ROGER ROUBIEU, SALES REPRESENTATIVE
Psychology Major who attended Tulane and graduated from U of L . . . well known in local auto racing circles.



MAX REIN, SALES REPRESENTATIVE
Former Valley H. S. basketball star . . . graduate of Transylvania.



JOHN REHERMAN, SALES REPRESENTATIVE
John currently attends U of L where he and his family are prominent "ULA" Boosters . . . has completed Coast Guard service.



SAUNDRA YINGLING, SALES SECRETARY
New Albany native who has had secretarial and radio experience in Dallas and Salt Lake City.



BRUCE CLARK
CHIEF ENGINEER
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NETWORK AND LOCAL NEWS: the complementary spirit

By Julian B. Goodman, President, National Broadcasting Company

In an age of instantaneous communications, defining the impact of televised news is a little like looking up the word "dictionary" in the dictionary. The evidence is right before our eyes.

The Roper Research Associates report that about two-thirds of all persons in the United States over 21 regard television as their major source of news. More than half of all Americans over 21 consider broadcasting their most reliable and believable source of information. (I hope my friends on *The Courier-Journal*, *The Sun-Democrat* and *The Glasgow Times* will forgive my emphasis on this.)

This trend has deep implications for us all. Television heightens our sense of unity and community, making every citizen potentially a citizen of the world. It puts us all in the middle of things. Television holds up the mirror to how we live, strengthening our sense that what we say and think has a pronounced effect on public policy, both at the national and regional levels. Local events become national events, and national issues become the concern of the most geographically isolated Americans.

Thus, televised news helps remove the barriers of parochialism, but it also strengthens the local community and satisfies the citizen's need for knowledge about local affairs.

The most obvious advantage of a local television news program is its ability to report these affairs comprehensively and intelligently. Equally obvious is the ability of network television news to cover in full, and to a depth local stations cannot easily attempt or afford, all the national and international events that shape our times.

Is it possible for a network news program, produced by men and women many miles away, to serve the specific needs of the local community?

Our experience says yes. The trained, dedicated people who work in the larger communication centers of the world do not labor in a vacuum. A network is, in

spirit and in fact, a linkage of communities into a single web of information. Touch the web at one point and the vibrations travel in all directions, to every city, town or village that has access to the television medium.

WHETHER a viewer lives in Louisville or New York City, his widest window on the world is the network news program. A network camera crew and reporter can accompany a U.S. Marine platoon on a mission in Vietnam. Within a day, their news film can show an entire nation how the war is being fought, against what type of enemy, in what sort of terrain, and at what cost.



Native Kentuckian Julian B. Goodman became president and chief administrative officer of NBC in March 1966, after a 20-year career in NBC News. He heads a company comprising five major divisions whose broadcasting and business activities span the globe. Mr. Goodman was born in Glasgow and attended Western Kentucky University before World War II Army service. He wrote this article on network news and its relationship with local news especially for *Louisville Magazine*.

Since the Vietnam war touches the lives of all Americans in so many ways, it is vital for the public to be supplied with a constant flow of accurate information. Since this flow must contain images as well as words, network-produced news programs are indispensable to a full understanding of the conflict. Indeed, Vietnam has been called "television's first war." As such, it has put all of us in broadcasting on our mettle. Television's power to depict conflict, injury and even death with the full impact of reality is scarcely underestimated by the people who produce and edit news programs.

We are equally sensitive to the need for balanced coverage of the issues surrounding the conflict. I believe network news has done its job responsibly and well. As our technical resources increase, so will the demands on network news organizations to use them with wisdom and discretion.

Though television's role in reporting the Vietnam conflict is especially significant, it is only one example of how the medium has affected the ways in which the public seeks information. Today, broadcast news is able to convey more direct information about the workings of government than previous generations could obtain in weeks of reading. More generally, television has created a new eagerness among all people to learn about the forces that shape their lives. Among young people it has stimulated a new sophistication and curiosity and a healthy concern for journalistic accuracy and fairness. And the various media have responded in a variety of ways. More and more, newspapers are being utilized to fill in particular details about stories encountered first on network and local television. And we in television have responded by emphasizing timeliness, topicality and eventfulness in all our programming.

It is not the case, as is sometimes sug-

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WLKY's KEN ROWLAND

news personality

By Agnes S. Crume

Kenneth Franklin Rowland has the face of a slightly anxious leprechaun. When he grins, which is often, his eyes telescope into brown glints and his eyebrows nearly take off. He moves briskly and talks crisply and thinks as straight as a bull's-eye dart. He is a newsman, and a good one.

News director of WLKY-TV, Ken Rowland exemplifies a new breed that belongs strictly to the electronic '60s and beyond. He would have been too scrupulous for the days of tabloid journalism, or even for the windy dawn of radio.

Racing the clock, he and his counterparts across the nation must analyze, synthesize, organize and televise. Ken Rowland insists that they must also be right.

In a sphere that tends to produce cynics and iconoclasts, WLKY's Ken Rowland has hung on to some values that may trace back to a Kansas farm childhood. He is long on professional integrity, long on civic obligation, long on family affection. He is tough-minded, but not hard-boiled; kinetic, but not restless. And he has built up a solid news operation on Louisville's Channel 32 that performs more than creditably against much better-equipped competition.

AS a very young Army Air Corps gunner in World War II and as a college student at Kansas State, Ken Rowland was already sharpening his interest in world affairs. It was to pay off many years later, during the Kennedy administration. His service as news director on a Louisville radio station, WKLO, earned him an invitation to a series of foreign-policy briefing conferences in Washington.

The 16 five-minute reports he filed that week got a Sigma Delta Chi citation for outstanding news coverage. But one anecdote stayed in his notebook:

"Following one of the most important briefings, there was a reception in a very grand room at the State Department," he recalls. "Dean Rusk was at the center of a cluster of newsmen—and I was on the far outside, missing everything he said.



"I suddenly noticed two things—the plush carpeting and the long ash on Secretary Rusk's cigarette. I found the only ashtray in the place, and waved it in the air."

Dean Rusk was at his side in a flash, and Ken Rowland got some firsthand quotes for his next report.

The capital was not strange to him. He had left Kansas to attend the National Academy of Broadcasting in Washington, then got his first job on WTUX, Wilmington. He came full circle during a seven-year stint on KSAL in Salina, Kan.

Salina gave Ken Rowland what he ranks as his most exciting hour in broad-

casting. The fact that it was not coverage of a major disaster or a celebrity interview, but a simple heartwarmer, is an insight into the man.

"A young lieutenant from a small town near Salina had been listed as missing in action during the Korean War. After more than a year, he was officially declared dead and his family held memorial services. Several months later, the KSAL newswire received a list of U.S. prisoners being released by the North Koreans at Panmunjom.

"I recognized the boy's name and telephoned his parents with the 'beeper.' Giving them the news and hearing their reaction when they finally believed it was the greatest thing about this job."

DURING more than six years with Louisville's WKLO, Ken Rowland won enough state and national awards to paper a newsroom. Best remembered is a remarkable one-hour documentary on alcoholism, which included candid interviews with alcoholics, their families and their physicians. It got the Layman's Award of the Year from the Jefferson County Medical Society and an Associated Press-University of Kentucky citation as Kentucky's best public-service radio program of the year. It became a model for communications courses at UK.

A colleague of his WKLO days who has watched his smoke ever since recalls his "amazing capacity for work" and his strong sense of fair play as the radio station's news and operations director. "Ken should someday run for public office; he's a serious and knowledgeable observer of the times, a fine speaker and an incorruptible person."

Since Mr. Rowland joined WLKY in August 1964, the station has increased its power to one million watts and now reaches as far as its two VHF competitors. Having a smaller staff than the other stations has meant only one thing to him: "We try harder."

Each evening he makes up a detailed itinerary for the next day's assignments. If an unscheduled news story breaks, the secretary determines which newsman is nearest to the source and alerts him. Often the man on the spot is Ken Rowland himself. Title notwithstanding, he is no desk man, and spends the morning and early afternoon where the action is.

On a first-name basis with most local officials, he is at City Hall almost daily, at the Courthouse frequently. During his mobile hours, a typical stretch might find him at the groundbreaking for a public building, at a political meeting at the Farm Bureau, on the fringe of a big fire. He checks with WLKY every couple of hours for developments.

ALTHOUGH many civic luncheons are covered by WLKY newsmen John Sharp and Jim Smith, Ken Rowland is not likely to appear until the keynote address is introduced. The reason is simple—except in emergencies, he lunches downtown at noon every day with his attractive wife, Edith, who works for an insurance agency.

"It's one of my few opportunities to see her," he says ruefully.

His car usually is loaded with a silent movie camera, a light meter, portable lights and extra film. When necessary he carries a sound camera or a tape-recorder,

although he depends on his own note-taking for vital quotations.

Arriving at the station about 3:30 p.m., Mr. Rowland clears the newswire, rewriting nearly all copy. He starts typing his stories and supervises the film editor's cutting. In the late afternoon, he consults with his reporters on their own stories, deciding on priorities and length for the split-second timing required by television.

Climaxes of the long day's journey are Ken Rowland's newscasts at 5 and 11 p.m. Intensely concerned with the content of the news, he gives little thought to his appearance on the screen. "I guess I comb my hair and straighten my tie automatically," he says.

His humor pops out without warning. Wilson Hatcher, who is WLKY's promotion director and business reporter, recently invested in a handsome plastic garbage can and set it out for the neighborhood pickup. When he got home, the new can was gone. He was still grumbling about it at the studio the next morning. On the early newscast, Ken Rowland soberly reported the loss to the WLKY audience and added, to the unknown thief:

"You can keep the can, but please bring back Hatcher's garbage."

He is not above telling jokes on himself. Reporting this summer on an election for president of the Steelworkers' Union, he misread the word "locals" and announced, "Abell is winning in a close race, with 42 yokels still to be heard from." He broke up on the air.

THIS summer the Rowlands moved into a brick-and-stone ranchhouse on Trevilian Way. The new home is "down to" four bedrooms, because one of Mr. Rowland's 18-year-old twins was married in July and her sister is entering nurse training. That leaves Mr. Rowland's younger daughters, 16 and 13; his son, 15; and Mrs. Rowland's daughter, 15. When the parents were married three years ago, the only complaints came from Frisky, a dachshund, and Queenie, a Pekingese, who had grown up in separate households but are now amicable.

Between 9 and 10 nightly, Ken Rowland leaves WLKY for a late dinner-hour with the teen-agers.

"Kenneth is very patient and considerate with them," Mrs. Rowland observes, "and his retentive memory comes in handy for their questions, especially on world affairs. His conversations with them are fabulous. He threatens to tape their opinions and play them back 10 years from now."

Some Saturdays, the whole clan goes fishing—with reliably bad luck, Mrs. Rowland admits. "To console ourselves, Kenneth and I spend Saturday nights at the movies."

Her husband is glued to the television set on Sundays, when all three networks offer public-service programming.

Ken Rowland regards time as his only enemy.

"Given the manpower and the leisure, I'd like to tackle more investigative reports, like a day in the life of an average Louisville Negro, or an in-depth study of the parole system and the parolee himself. TV has one drawback here; the camera tends to attract so much attention that people aren't themselves."

ALTHOUGH flexible by nature, Ken Rowland has a few unequivocal precepts:

"The news cannot be compromised. It can only be delayed—if it jeopardizes the safety of an individual, as in a kidnapping; or of the general public, as in a security measure."


"Suppressing news because of the status of the person involved is not for me. A responsible newsman can't play favorites."

"Our news doesn't go on the air until we've had a reporter on the scene. I'd fire any man who faked a story to extract more drama."

"So-called 'confessions' should not be released to the press media; statements by the accused should come out in the trial, not before."

"When there's a disturbance, we report that 'police have been called' to a given location. Words like 'riot' are themselves incendiary."

A longtime Louisville competitor, who has scooped him only once, has the last word:

"If you need to find Ken Rowland in a hurry, just look for the news. He'll be on top of it." 

'Those Were Good Times'

By Bill Ladd

Louisville radio goes back a long way—back to 1922 when Judge Robert W. Bingham called up Credo Harris and said, "I want you to build a radio station."

The first radio station as we know it today was then about two years old—KDKA of Pittsburgh.

It was in April that Judge Bingham called Credo Harris. Things got done in a hurry in those days. Harris recruited a young engineer named Emmet Graft and the two of them took off for Detroit. There a station at that time called W/WJW had tossed an antenna out the fifth floor window, tied a rock to it in the alley and the operators then sat around chewing their fingernails because the signal wasn't perfect.

But Harris and Graft came back with the fundamentals. About 90 days later Graft had erected two 60-foot "towers" on top of the old Fireproof Storage Building at 310 West Liberty and they began tests, using piano solos and phonograph records.

Judge Bingham told Harris, "I want a radio station which can reach to the farthest confines of the state, so that anywhere a man may string an antenna from his cabin to the nearest pine tree and, sitting before the fire, have a pew in church, a seat at the opera or a desk in a university."

Judge Bingham didn't know that in World War II a Louisville flyer would save his life by navigating his plane to base by the beam of a WHAS broadcast, 10,000 miles away.

JUDGE Bingham and Credo Harris got a license from Herbert Hoover, then secretary of commerce. No one seems to know why the letters WHAS were selected.

The first day of testing, July 15, 1922, brought response. One William Tapp on Upper River Road said that just by attaching his radio to a 20-foot clothesline he got the program perfectly.

What passed for a studio was rented from the Fireproof Storage Company. Most of the furniture was wicker because no one dared touch metal with all that electricity dancing around. Who knew what would happen?



Not the listeners, who came in day after day with complaints as well as compliments. One said the broadcasts knocked the bricks out of his chimney. Another pointed to the fact that one blackbird out of a flock passing overhead had fallen dead. Perhaps he would be next. One woman said the broadcasts had caused her child to throw up in school, a complaint which has continued through the years.

Meanwhile Harris was busy visiting schools, urging that they equip themselves to receive the educational programs which would surely pour through the receivers. That is still going on, too, but today they're talking about educational television. Harris also set up listening posts in isolated mountain areas. People came from miles around to hear the broadcasts. This was such a sensational way of reaching people that at a session of the Ohio State Institute for Education by Radio, China sent representatives to find out how it was done and if the same procedure might be used to fight encroaching Communism. It never got done, but if it had, who knows how the history of the world might have been changed.

The Federal Government has made many a rule which at first blush, or second for that matter, seems to make little sense. None is as nonsensical as one which applied in those first days of radio. All stations broadcast on 360 on the radio

A serious-minded critic whose wry humor shines through his column, Bill Ladd has one foible—he believes in looking at the shows he writes about. A *Courier-Journal* reporter since 1928, Bill Ladd became radio columnist in 1947 and has been the C-J TV critic and editor since the advent of television in 1948. A two-time winner of Kentucky Broadcasters Association awards, Bill retired this month. His recollections of the "good old days" are something special.

dial, except when they broadcast the weather, which was on 485. By the time the listener got his old cat-whisker sets moved from 360 to 485 the weather was usually over and the listener either blown away or his crops destroyed.

Radio sermons became so popular that the ministers had to take evasive action. They moved up their morning sermons from 10 to 9, so their flocks could get back home and worship by radio as well.

THE first baseball game was broadcast in Louisville in 1922. It was a World Series game and the reports were compiled from wire reports and broadcast from the studio. We would call it recreation. The first football game in Louisville on radio was the Harvard-Center game of 1922. But it was in 1925 that radio really created something in the way of sports.

At the suggestion of Graft they did the World Series in the form of "radio-games" at Parkway Field. People donned uniforms of the clubs, and listening to the radio, did what the radio said was happening at the actual site. The "radio-games" were so accurate that pictures from Parkway Field became confused in the library with pictures from the series itself.

That was a big year for sports. In 1925 Harris broadcast the Kentucky Derby, only he called it "Darby." He did it so effectively that one man as far away as Illinois had a heart attack.

That was also the year that Floyd Collins got himself trapped in Sand Cave, where he died. WHAS used *Courier-*

Journal reports of that tragedy, and they were picked up by other stations. The episode became a national tragedy. Neil Dalton and William (Skeets) Miller did the reporting. Miller, a tiny man, got down in the cave and talked to Collins and wound up as night manager of NBC as a result.

But enough of the dates. Let's get to the characters who made early Louisville radio click, or perhaps swing is the better word. For these were free-wheeling individuals, unbound by precedent because there was none and unfettered by format. They had never heard of a rating and they would not have known a demographic breakdown from a case of hives.

Credo Harris was the kingpin. There are a thousand stories about Credo and the sad part is that most of them make him out to be an eccentric. Actually, he was a brilliant man. After all, he took a phone call from Judge Bingham and translated it into a successful operation by sheer guts and ingenuity.

WHAT made Credo appear eccentric was the fact that he built a station which coincided with what he believed a radio station ought to be. He felt that the average listener went home from work, had a cocktail, ate his dinner, and sat before his set to enjoy the evening. The enjoyment, he felt, came from concerts, opera, lectures and antiseptic comedy.



Before World War II, WAVE Program Director George Patterson (left) and announcer Burt Blackwell did a man-on-the-street interview show in front of the Rialto Theater. The FCC stopped such shows during the war for security reasons. Mr. Patterson is now TV program director, Mr. Blackwell senior studio director.

The Harris legend, mostly false and unfair to a great man, arises from his struggle to maintain these standards.

To Credo there was no such word as "folks" and woe betide the performer who started out by saying "Hello, folks." It might be his last word.

Any reference to feet upset Harris. Performers were cautioned before they went on the air not to mention their pedal extremities. Will Rogers on a network program once said his feet were tired and he never again was heard on WHAS, although the offending show was a network production.

The day after the first test on WHAS *The Courier-Journal* carried an interview with Marconi in which he said that as the inventor of radio he felt that it might be the university of the future.

Of course, true Kentuckians know that Marconi is not the inventor of radio. Radio, as we all know, was invented by Nathan B. Stubblefield of Murray. There is a station there named WNBS, for him, and the Kentucky legislature has approved his right to be called the inventor. Stubblefield went off in a huff and starved himself to death in protest of non-recognition.

WHAS had the field pretty much to itself until some years later when it got competition from WLAP. This is a complicated deal. George Norton, it appears,

bought a station called WFIW in Hopkinsville. WFIW stood for "whitest flour in the world" which was the slogan of the milling company which owned it. It became WLAP in Louisville and later, so the story goes, Norton gave the station away just to get it out of town. He then started WAVE. There are still people around Louisville who will tell of chances they had to buy pieces of WLAP at a few thousand dollars. It sold at one time for a quarter-of-a-million.

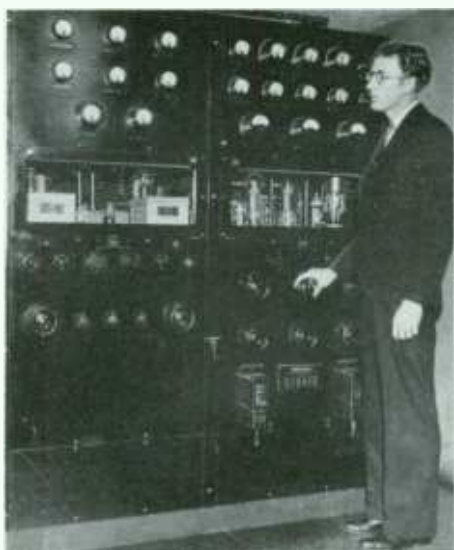
Louisville's other stations don't really qualify as old-timers.

In the early days no station ever dreamed of paying for talent. They cadged it. People went on the stations for exposure so they could more easily sell their books of songs or piano lessons, or get dates for personal appearances. The older graybeards will recall an act called *Asher and Little Jimmy*. This man and his son sang country songs and hymns at 6 a.m. They then went home and spent the rest of the daylight hours mailing out songbooks. Come evening they made a personal appearance somewhere. Upon return from that they spent the wee hours opening mail and shucking out quarters into waterbuckets for more song books.

One of the more popular early programs was *The Greater Louisville Quartet*. This ran for years. During most of the run Esther Metz was the soprano, Joseph Eisenbeis the tenor, Anna Scholtz the



WHAS announcer Pete Monroe, who gained national fame during the '37 flood, sashes through downtown Louisville. On the pole is Foster Brooks, later a WAVE announcer. Radiomen worked 24 hours a day during the crucial rescue days.



Wilbur Hudson, chief engineer with WAVE since the station went on the air, operates an early transmitter in old headquarters at Preston and Broadway.



Thirty years ago WHAS, in cooperation with the University of Kentucky, established listening centers in isolated rural areas so people could gather to hear radio. WHAS donated and installed more than 80 receivers in remote areas. At right is Director of Engineering Orrin Towner.

contralto and George Wiederhold the bass. Wiederhold is still in the business. He runs a recording studio at Hikes Point, and if you have been listening to radio spot announcements for a loan company lately, he is "Old Pop."

AN important day in Louisville radio history is the day that Clayton (Pappy) McMichen brought in the Georgia Wildcats for an audition. They got on the air because they were free, hoping to get some personal appearance dates. They got one so fast they had to borrow \$10 from the program director to make the scene. The program director made sure he would get his money back by threatening that if he didn't get it the next morning they would never appear on the air again. Clayton, still around Louisville, recently was enrolled in the "Hillbilly Hall of Fame."

But Pappy wasn't the only top country act to play Louisville's stations. Dale Evans, Roy Rogers and Gene Autry have sung on them.

One of the top acts on Louisville radio was Jack Turner and his announcer, Joe Eaton. Turner lost a leg under a freight train in his native Wisconsin. He learned to play piano while selling player pianos in Milwaukee. He put his fingers where the keys went down and to the end of his days his piano always sounded like a player instrument. He had a seductive, crooning voice and was the idol of the local airwaves for many years.

In the late 1920s the American Legion held a convention in Louisville. Hoping

for radio exposure they brought their own announcer, a young man named Joe Eaton with a low, pleasing voice. Joe stayed on and teamed with Turner for one of Louisville's all-time hits.

Turner died some years ago in Denver. Eaton is still here as the Jefferson County sheriff.

The professionals around town remember a pianist-singer named Charley Flagler. They say he was the best, and that's comparing him with Smiling Ed McConnell, who used to drive up to the studio in a black limousine longer than the studio to do free programs.

Renfro Valley, under the guidance of John Lair, got in on early Louisville radio by providing shows free and even providing the line which brought the shows from the hills of the east. They were fed to the network, too, and were so successful that it was not unusual to see cars from 30 states at their Saturday evening shows or their Sunday morning devotionals.

SEVERAL Louisville announcers hit the big time. Ward Bond went from WHAS to NBC and brother Bill Bond went from WAVE. One Allen C. Anthony was the man with "Dr. I.Q." who made famous that line, "I have a lady in the balcony, doctor," for that first of the big-time quiz shows.

The old-timer will never forget the relaxed man-on-the-street show done in front of the Rialto by two young men named Burt Blackwell and George Patterson. Both still are at WAVE. Burt is

one of three people there who are original employees. The others are Wilbur Hudson, chief engineer, and Cliff Shaw, pianist and nationally-known composer.

Meanwhile, back at WHAS, Wiederhold had graduated, if that is the word, from a bass in the quartet to program director under Harris. Among his duties, he had to fill the time from 10 p.m. to sign-off with talent he got for nothing. Things could swing a little then because Harris had gone to bed and when the cat slept the mice could experiment. Wiederhold's haunt was the Rialto Theater, then playing vaudeville, in hopes of getting the headliner to appear free.

Among the feathers in his cap is a week's series by Kate Smith. After her last appearance at the theater she and her manager, Ted Collins, would hike it to Third and Liberty, where she would sing a half hour on the cuff.

Wiederhold also got Ben Bernie and his whole band for a week. Buddy Rogers, then one of the top matinee idols, contributed a half-hour of his time for six nights to the welfare of Louisville radio.

PERHAPS the thing about early Louisville radio was that it used records only as a last resort. Live entertainment was the thing. Larry Pruitt was probably the first staff musician ever hired by a station in Louisville. He formed a band on WHAS. He was succeeded by Walter Davidson and the "Society Serenaders." For a long time one of the favorites was Louis Rigo and the "Royal Hungarians." Rigo was a Hungarian; the rest of the



One-time WHAS performer Don McNeill was fired on orders from Credo Harris for leaving town without permission. He went on to one of the most fabulous careers in radio as emcee, since 1933, of *The Breakfast Club* on ABC. The network says he lets "the puns resulting from the corny McNeill humor fall where they may." Several other Louisville alumni became part of his team.

band were local musicians who might have been "Society Serenaders" a few hours previously. So cleverly was the copy written to be read by Davidson Taylor that probably many a listener felt transported to Budapest.

Harry Currie had a studio band and was succeeded by Bob Hutsell. Hutsell now specializes in writing and arranging circus music, and if you have attended a Ringling Brothers show recently you have heard his work.

Without radio there is no telling how great a disaster the 1937 flood might have been. The newspapers were publishing under great difficulty, not only in getting the news but in distributing the papers. Both WHAS and WAVE managed to stay on the air with emergency power, and their signals did much to dispel the rumors which swept the city almost by the hour.

Appeals on WHAS to "send a boat" were picked up coast-to-coast. Pete Monroe came out as the hero of the flood in the field of communications. Probably there were others. Pete died a few months later, dramatizing his efforts; there is a plaque to his memory at the Courthouse. He probably worked no longer hours than anyone else because everyone worked 24 hours a day and there just are not any more hours to work.

WHAS got most of the applause, but the boys at WAVE had the toughest assignment. Their studio was on top of the Brown Hotel and their elevators were out. Thus reporters and sandwich messengers had to climb the stairs, starting from a place knee-deep in water.

Louisville was also the headquarters for a nationwide newscast back before the start of World War II.

WHAS hired Paul Sullivan, and his newscast was on CBS coast-to-coast for several years. He was sponsored by Brown & Williamson, and this led to the furnishing of the homes of several of Paul's staff. They had a contest at one time which offered a prize to the listener who sent in the best news question of the day, accompanied by the front of a package of cigarettes. The company also gave coupons. Enough people sent coupons by mistake so that Paul's staff split up literally hundreds of coupons a day.

RADIO stations now consider it commonplace to be on the air 24 hours a day, using records in the wee small hours. Bud Abbott of WHAS was one of the pioneers in this field. For some years he did a disc jockey show from midnight until 6, although he objected to the term disc jockey. Bud got calls from all over the country from people who either couldn't or wouldn't sleep.

Perhaps Bud's greatest moment came in the very early days of television. He was doing a program with its own studio area, script and everything. One night something went wrong and Bud was sent to Marian Gifford's kitchen and told to ad lib. From the kitchen what do you do but recipes?

Things went along normally until Bud came upon the instruction to "fold in an egg." There are those today who will tell you that television's most hilarious five minutes was Bud with an empty pan trying to fold a freshly broken egg.

LOUISVILLE'S prize early radio story has to do with Don McNeill, who has been host of the ABC *Breakfast Club* since the mind of man runneth not to the contrary.

Don came to Louisville from Milwaukee and asked for a job as announcer. He got it, at \$45 a week. He spent his spare time with a musician named Van Fleming blocking out the idea for a show which they called *The Two Professors*.

The "Two Professors," McNeill or the *Breakfast Club* might never have come to life except that one day a sponsor came to the program director complaining that he was weary of the program he had been

sponsoring. In desperation the program director said he had two young men who had never been heard on the air and they might be just the answer. Without rehearsal Don and Van auditioned, leaving the prospective sponsor wiping his eyes and holding his sides.

They were on for many weeks, until came the day that Don told the program director that he and Van were going to Chicago but would be back for the show.

This might have worked except that Credo Harris came in, noticed their absence and asked where they were. Told they had gone to Chicago, he said, "They can't do that without permission. When they come in fire them both."

The program director fired them, as per direction, and the way was paved for one of the most successful radio shows in history, the fabulous *Breakfast Club*.

As a modern commercial says, "Those were good times and if you could have bottled them . . ."

Well, the bottle had a little to do with early Louisville radio, too. Many a program idea which has racked up a few millions in profits, was dreamed up around a big table in the front of the old Pryor's Restaurant across from the old location of WHAS at Third and Liberty.

The only trouble is, no one ever remembered who dreamed them up and when they became successful someone else got the money! ♣

BROADCASTING PEOPLE

some faces, some voices
are familiar;
others work behind the
scenes in the harried,
hilarious,
some-say-glamorous
world of broadcasting



Dean of *Kentuckiana* radio copywriters, Roberta Scott Bunnell has been with WKLO since 1951, when she auditioned for a show on which she would advise women in the ways of homemaking and culinary arts, while her "expertise" was limited to making instant coffee. She got the show, became "Kay Lowe," and for three years managed to satisfy her program director and her audience by whipping through cookbooks, handbooks and encyclopedias to find answers to *homemakers'* questions while keeping up a knowing patter on the air. She became continuity director in 1954 and "buried" Kay Lowe. Mrs. Bunnell is now also

public service director for the station and an after-hours poet. Her verse has appeared in several national magazines, and she writes regularly for *LOUISVILLE MAGAZINE*. This month's:

Copywriter's Prayer

O, give me a word besides fabulous,
It's been overworked far too long.
"Marvelous?" No, that won't do it;
"Incredible" won't ring the gong.
I'm seeking a word that's more glamorous;
With zip, with zing, with a *flair*—
I'm seeking a word, well, that's *fabulous*,
But where can I look? Tell me where!

Radioman-politician James M. Caldwell is a vice-president of WAVE, Inc. and station manager of WAVE Radio. In 1962 he went to the Kentucky House of Representatives serving the 47th District of Jefferson County, became minority floor leader of the House and a member of the Legislative Research Commission. Former news director and program director for WAVE, Jim is a past president of the Kentucky Broadcasters Association.



WLOU disc jockey and all-round airman Tobe Howard entertains his audience with breezy patter and "soul sound" music. His station, part of the Rounsaville chain, beams primarily to the Negro community. WLOU was the third station in the U.S. to devote its programming efforts to the Negro listener and is part of the first chain-operated group of Negro-programmed stations in the country

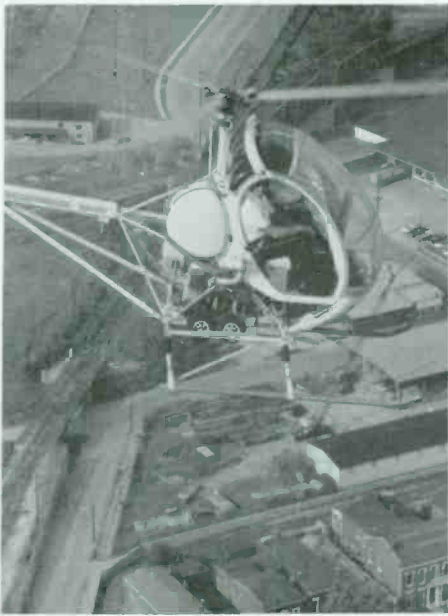
WAVE-TV's *Morning Show* hostess Julie Shaw began her career writing, producing and airing children's shows in Indianapolis, moved on to Grand Rapids, then came to Louisville in 1961 as "The Story Book Lady." Julie offers WAVE-TV viewers interviews with Louisvillians and chummy visits with celebrities, probes into the lives and works of all kinds of people and explores controversial problems. A native Hoosier, she received a degree in speech and radio at Indiana University and did graduate work at Purdue.



"Miss Kay" of the cultured voice and all kinds of ready information has been WAVE's principal switchboard operator and receptionist for 27 years; she joined the staff when it was operating on the 15th floor of the Brown Hotel. Miss Kay—Mrs. Kathryn B. Kohlhepp—has three daughters and nine grandchildren . . . and an enormous station staff to keep happy.



Phyllis Knight wears the title of WHAS home director, but that hardly describes her peripatations around Louisville and Kentucky on documentary and news special assignments or her radio and TV chats with personalities ranging from Eddie Arcaro to Norman Vincent Peale. She is one of a handful of American women who have won two Gold Mike awards from McCall's—the first for her campaign on behalf of cervical cancer examinations, the second for a series on adoption. She received the Kentucky Cancer Society's award for outstanding service in 1958, and in 1961 the Jefferson County Medical Society cited her for her narration of Channel 11's Operation Open Heart and her work on the Crusade for Children. Phyllis is the wife of WHAS-TV Program Director Sam Gifford.



Weekday mornings and afternoons, Police Lt. Jack Kley clatters over the Louisville area in the WAVE traffic 'copter reporting rush-hour conditions, warning motorists away from trouble spots and urging drivers, "Don't slow down; there's nothing to see at the accident scene; just drive right on by." A pilot operates the craft so the lieutenant can keep his eyes on the traffic scene.

"Cactus" Tom Brooks, left, belongs with our elite 20-year announcers group, but he just doesn't look the part here. A WHAS announcer since 1944, he's a tall, suave, well-dressed gentleman in that role. As "Cac" he's a bumbling, toothless country clown in overalls. "I wanted a role in which I could work with kids," explains Tom about the TV character he created in 1947. Tom's cohort Randy Atcher is a versatile musician, band leader, country-and-western disc jockey and master-of-ceremonies. Randy has led the Red River Ramblers on WHAS radio and TV since he formed the group in 1950. For two years they were part of CBS Radio's *Saturday Night—Country Style* and they've appeared on CBS-TV variety programs.



Boston Irishman Jim Sheehy had a comfortable job with a Louisville insurance firm in 1932 but it gave him no opportunity to use his "gift," as he calls it—his golden voice. Passing the old WHAS offices at Third and Liberty one day, he wondered if the station needed singers, strode in to inquire, auditioned and was on the air that afternoon. Soon the "Irish Minstrel" was as well known to radio audiences as the Louisville Loons, the band which often accompanied him. Jim later moved to the music library, then set up the station's Traffic Department. For five years he was in sales. When the station moved to the new Sixth and Broadway building in the late '40s, the management felt the need for a Listeners Service Bureau to greet, guide folks around, answer questions and function generally in public relations. Jim got the job and still has it.



From salesman to big boss is Ralph Jackson's history with WAVE. He joined the WAVE radio sales staff in 1945 after a short career in banking and three years as a World War II pilot. He became TV commercial manager in 1948, has been executive vice-president of WAVE, Inc. since 1964 and vice-president for operations since 1961. He is also president of the corporation's WFIE-TV in Evansville and WFRV-TV in Green Bay.



Barney Arnold has been farm director of WHAS for 15 years, traveling more than 20,000 miles annually to gather farm and market news. A graduate of Oklahoma State University, he was farm director for a Tulsa station before joining WHAS. Barney has won the Kentucky Farm Bureaus' Communications Award twice and citations from the Kentucky Department of Conservation, Indiana Farmer's Union, the Mid-South Fair and FFA.

THE ANNOUNCERS

elite few have 20 years with one station

By Phyllis Knight

In these days of specialization, there exists a rare breed of man, The Announcer—a general practitioner of the art of communication. The announcer is all things to all people. We don't have to check the dial number . . . just listen for our favorite announcer's voice. As we watch our announcer on TV, we are reassured that he looks just like we do . . . and it's great sport to watch him hold the lines . . . facial, waist and hair!

To the program director the announcer is a vast reservoir of talent. He can fill in on the sports show, the woman's show or the farm show. He is a darling with old ladies, has a nice feeling for children and makes an amusing speech—free—for the Rotary Club. The announcer believes the words "nine to five" are mythical. The strains of *The Star Spangled Banner* ring too often in his ears . . . as he signs the



WAVE'S four 20-year announcers and one who'll make it next year celebrated the 10th anniversary of television in Louisville in 1958. From left are Bill Gladden, 19-year man Ed Kallay, Ryan Halloran, Livingston Gilbert and Bob Kay.



Paul Clark



Milton Metz



Jim Walton

station on and off. His children have learned that Christmas begins when daddy gets home from the station.

The announcer is a voice, selling, scolding, cheering, cajoling . . . urging us to action from "rise and shine" to "try this soap."

Who's behind the voice? In Louisville, as in any large city, we have budding

announcers who find they're better suited to the life and hours of a clerk, and fade quietly from the scene. However, there is an elite group of men who have found they like Louisville, they like you and they have given many years to this town . . . and to one station. "The familiars" have at least 20 years of service with one station.

RYAN HALLORAN . . . the man with the ready smile. When he came to WAVE from Minnesota in 1946, he probably didn't realize he'd found his home away from home. He and his wife have five children . . . who see Daddy on a "split shift." Ryan, along with Julie Shaw, has emceed *The Morning Show* for

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TOP DJ

By Virginia Delavan

They call him "The Duke of Louisville," but he's really more like the court jester.

Bill Bailey, a 36-year-old disc jockey for WKLO, knows how to make people laugh. And that's probably the secret of his success.

Sometimes Bill Bailey makes himself the butt of his jokes.

"Pay no attention to those extraneous noises," he advises his audience. "I just dropped one of my earrings."

Sometimes his target is a co-worker.

"Bob Henry is going on vacation at 11 o'clock," he reports. "I don't know what his plans are, but I have a feeling there's some trouble he wants to get into."

Such "balderdash," as he terms it, has made the Bailey program a habit for thousands of listeners in this area. At the moment, he reports matter-of-factly, "I have the largest audience any disc jockey ever had in Louisville."

Recent ratings, compiled by firms that periodically quiz the listening public, credit the Bailey Show with a whopping 32 per cent of the total audience in the peak listening hours between 7 and 9 a.m.

LOCAL listeners aren't the only people who appreciate Bill Bailey. This year, WKLO was one of 20 stations in the U. S. and Canada cited by *TV-Radio Mirror* for outstanding local programming. WKLO received the award for the Bailey show.

Despite all this, the "duke" claims he turns some people off.

"I'm the poor man's version of Jack E. Leonard," he says. "When you first hear me on the air, you hate my guts. You think I'm a wiseacre. But I'm not, really."

The reaction may have something to do with his voice, which is purest city-slicker. He sounds as though he grew up on the sidewalks of New York. But in fact he has never lived in the Northeast at all.

Bill Bailey was born William Clyde Boahn in New Bern, N. C., a town of about 15,000 on a river that flows into Pamlico Sound. His father died when Bill was three; his mother, 13 years later. The family, he says, was among the poorest in town and Bill was introduced early to hard work. At 15 he spent a

summer as a "gandy dancer," digging grass from between railroad ties. At other times, in other places, he worked briefly as a janitor and as a "hay buckler"—lifting and stacking heavy bales of hay.

RADIO, he discovered at age 16, is a lot easier on the back. He got his first broadcasting job that year—on a New Bern station whose call letters he no longer remembers—and he's never abandoned radio for very long since.

When Bill Bailey was graduated from high school, he left New Bern and enlisted in the Air Force, which assigned him to a communications outfit. Over the next five years, at bases in Oregon, Georgia and Alaska, he was schooled in the technical side of his trade.

At the time his hitch expired, he was in Anchorage—"the Alaskan banana belt, where it only gets down to 40 below." He got a stop-gap job, sweeping floors in a bakery, and later became host to a

country music show on KBYR called the *Far North Jamboree*. He called himself "Lou Collins" then because "it sounded a little more country."

In Alaska, Bill took up portrait painting and sold about 200 pictures, mostly of canine subjects. "People up there aren't too interested in having their own portraits painted," he explains. "They want their dogs painted."

After three years as a civilian in the frozen north, Bill became restless and moved on. He drifted to towns in North Carolina, Texas (where he adopted the name "Bill Bailey"), Utah and Idaho, spending an average of about two years in each place.

He explains his wanderings thus: "I sit in a chair at least four hours a day; I play records four hours a day; I look out on the same street and I say the same call letters. After about two years . . . it becomes a drag."

When he does settle down—and he thinks that day is not too far off—it probably will be as owner of a radio station in a place like Twin Falls or Burley, small Idaho towns where he has worked.

In Twin Falls, which he considers home, he met an expert horsewoman named Virginia Clausing and, on April Fool's Day 1952, he married her. They have one child, year-old Erick, whom Bill Bailey proudly calls the "most beautiful kid in the world."

IT was in October 1965 that his travels finally landed him in Louisville. Paradoxically, for a self-confessed "drifter," Bill Bailey hates to change jobs and was nervous about coming here. WKLO is a "Top 40" station, playing mainly rock 'n' roll, and he was afraid he wouldn't be acceptable because he is "not a typical Top 40 announcer."

"I talk," he explains, "and I don't sound as though I'm sitting on a tack all the time. If I decided to move on to something a little more subtle, I could do it and never have to change."

Disc jockeys at some Top 40 outlets are encouraged to say as little as they can, as fast as they can. The theory is that music, not talk, attracts listeners and

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WKLO's off-beat d.j. Bill Bailey won for his station the 1967 Radio-TV Mirror Award for local programming. The morning he announced the award on his 7-9 show from the Walnut Street bird cage, his listeners were tuned in on a "phone conversation" with Daryl Zanuck . . . "Yes, Daryl, I'll think it over and get back to you. But don't call me . . . I'll call you."

THE RATINGS

By Pamela Steward

The telephone rings in a Louisville home.

The caller asks, "Are you listening to the radio?"

This is a regular occurrence in Louisville, St. Louis, San Francisco and all over the U. S.

Or it may be a call asking the housewife to keep a complete daily diary, a written record, of all her family's television viewing. This could happen in your home.

These are just two of the methods in use today for measuring radio and television audiences.

In the early days of broadcasting, buying time was like a shot in the dark compared with the purchase of space in newspapers and magazines. Print circulation could be counted and even verified by the Audit Bureau of Circulations, but the difficulties of obtaining comparable data

for broadcast reception are obvious. Time buying in those days was at best an educated guess.

Admittedly, measuring broadcast media is not easy, but a great deal of progress has been achieved since Daniel Starch made the first study of the radio audience in 1927. Today we have four major companies making regular and methodical surveys of radio and television audiences, and competent time-buying requires experience and skill.

Earlier measurements were restricted to somewhat casual estimates of size alone. Today's surveys not only show vastly improved techniques but also include an amazing amount of data on the types of people in the audience.

AMERICAN Research Bureau and A. C. Nielsen Company are the foremost television measurement services. Both use the diary as their primary source of information because this method enables them to provide a wide variety of data about the audiences to different TV programs. This can include measurements of men and women by different age groups, the number of housewives watching and the number and ages of their children.

A close study of these estimates can considerably reduce the chance of costly errors in broadcast advertising campaigns.

For instance, family size has an effect on a television program's popularity. So for the food advertiser, whose best prospects are in homes with a large number of children, it's a good idea to know which shows attract the largest number of these good prospects and which are more popular in homes with no children. Such data is regularly provided in both Nielsen and ARB surveys.

If your product is a fertilizer, a rating service can help you to screen out city slickers and direct your advertising messages to the best rural prospects, the people who regularly buy fertilizer.

The sale of a product such as baby food may best be accomplished by reaching a select group of people, mothers of babies in this case, over and over again. A breakfast food, on the other hand, may best be served by going after the greatest number of different people with less

frequency. If the desired objective is to be achieved, the buyer of television time should be able to estimate the number of different homes reached and the frequency of impact for any spot schedule.

The Home Testing Institute provides ratings of program preferences among different types of people. Along with the regular measurement services, these can be used to sharpen the television audience profile still more.

If you have a product bought by people with above-average education, note that a recent survey shows the most popular program among college graduates ranked sixth among high-school graduates and was not even listed in the top 10 grade-school favorites.

I Spy and *The Dean Martin Show* have greater popularity among high-income groups, while *Bonanza* and *Gunsmoke* score more heavily at the lower end of the income scale.

RADIO was once listened to largely in the home as television is viewed now. But today's radio is likely to be found everywhere except in the living room—now largely taken over by the tube. With a total of over 260 million radios in the country, that's about four sets to each home. Sixty-five million are in cars, others are seen on the beaches, in bars, at ball games. Obviously, this immeasurably complicates the business of radio audience measurement.

Perhaps the most valuable happening in recent radio audience measurement has been the All Radio Methodology Study conducted by the radio industry itself. With this study the industry has attempted to face up to the inadequacies inherent in radio measurement by making an exhaustive analysis of the many ways in which audience research can be performed. While not definitive, it has added greatly to our knowledge of the technology of media research, and also has brought about special modifications in present research techniques.

Of the three firms still measuring radio audiences, C. E. Hooper, Inc. is the oldest. It conducted magazine and newspaper audience research before deciding

continued page 60



Mrs. Steward, media director for Louisville's Fessel, Siegfriedt & Moeller advertising agency, discusses in this article the problems of time buying and how to thread your way as an advertiser through the maze of audience measurements—a vital though sometimes confusing research tool.

CAPITAL COVERAGE:



FRANKFORT

WAVE NEWS Bureau Chief Tom Duncan reports daily from the Kentucky capital.



INDIANAPOLIS

WAVE's Indiana reporter John Lucy follows all news from Indiana of interest in WAVE-land.



WASHINGTON

Bureau Chief Dave Henderson reports national news with a Kentucky/So. Indiana focus.

On-the-spot reporting by

WAVE NEWS

There's not a finer example of electronic journalism in America today than the way WAVE NEWS goes about keeping its Kentucky and Southern Indiana listeners and viewers informed.

WAVE NEWS—this area's largest broadcast news organization—means on-the-spot coverage with a colorful local focus. If Congress is considering a tobacco subsidy, WAVE NEWS is there to smoke out the story. If the Indiana legislature is effecting Ohio River controls, a WAVE reporter gets the information firsthand. And in Kentucky's capital, Frankfort, WAVE NEWS is the first to report news of the Commonwealth that affects its large market area.

Whether it happens on Pennsylvania Avenue in D.C., Capitol Avenue in Indianapolis, or 6th and Jefferson in Louisville, WAVE NEWS gets it firsthand . . . and *first* . . . in color!



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you
can
make an
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per bicycle

If you make bikes or toys, handbags or key cases, advertising novelties or fishing tackle, or any of hundreds of other plastic or stamped metal products—in fact, if you do any kind of manufacturing—you can expect a profit advantage in Kentucky. There is *objective*, independent research to prove this.

Tell us who you are . . . what you make. We will provide detailed information on the savings for your specific business. Savings on raw materials. On manufacturing. On distribution.

Kentucky has what it takes to help you prosper: central location, modern transportation, favorable taxes and financing help, stable communities who want you. And these communities have the trained and trainable labor your new plant will need.

Ask to see the profits' study on your business

FRANKFORT, KENTUCKY — Katherine Peden, Commissioner, Kentucky Department of Commerce, Zip Code 40601. Phone 502 223-2481.

NEW YORK—William C. James, Jr., Manager, Kentucky Department of Commerce, 45 Rockefeller Plaza, Suite 3563. 10020. Phone 212 581-9459.

CHICAGO—E. Leo Koester, Manager, Kentucky Department of Commerce, 20 N. Wacker Drive, Kemper Insurance Building, Suite 1452. 60606. Phone 312 236-8773.

LOS ANGELES — Philip Stukin, Manager, Kentucky Department of Commerce, 615 South Flower Street, Suite 500. 90017. Phone 213 624-8665.

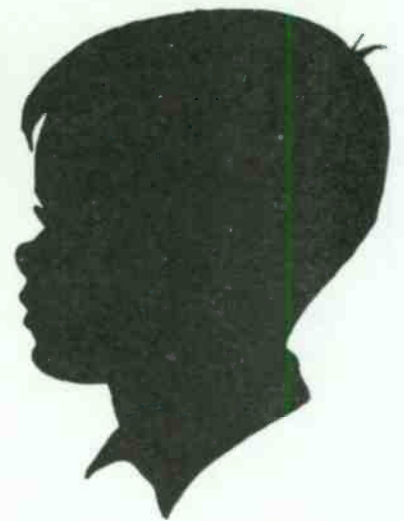
3 WEEKS OUT OF EVERY 4

Ads like this one in *Business Week* are telling the nation's business leaders how they can make more money by locating in Kentucky. And we use dollars-and-cents logic to convince them.

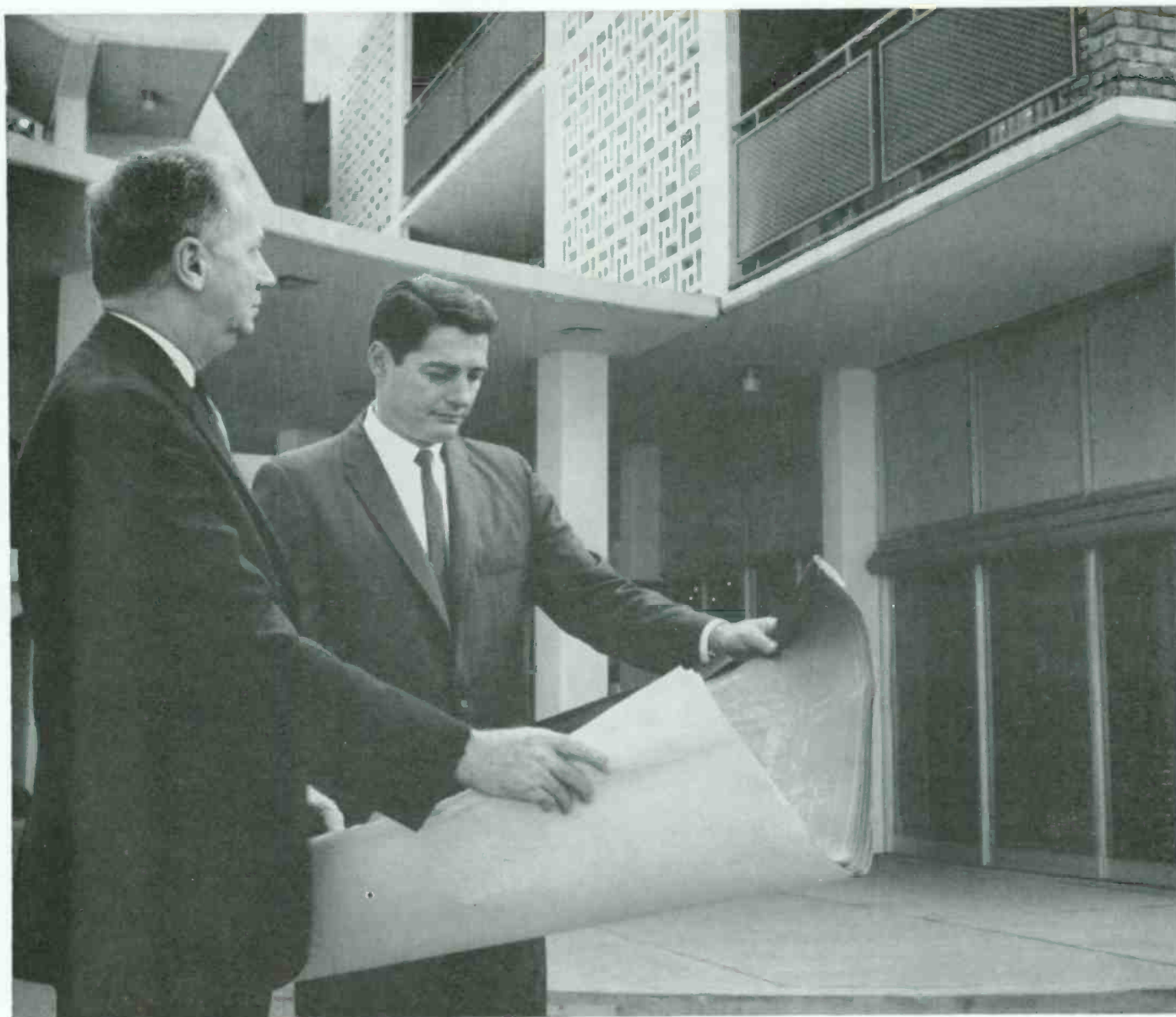
One of a series of ads developed by the Kentucky Dept. of Public Information, Industrial Information Division, for the Department of Commerce.



1967	
1966	\$ 415,592
1965	\$ 354,620
1964	\$ 311,862
1963	\$ 289,095
1962	\$ 256,649
1961	\$ 231,136
1960	\$ 208,174
1959	\$ 197,372
1958	\$ 188,751
1957	\$ 178,210
1956	
1955	
1954	



WHAS Radio • TV • FM
YOUR CRUSADE FOR CHILDREN STATIONS

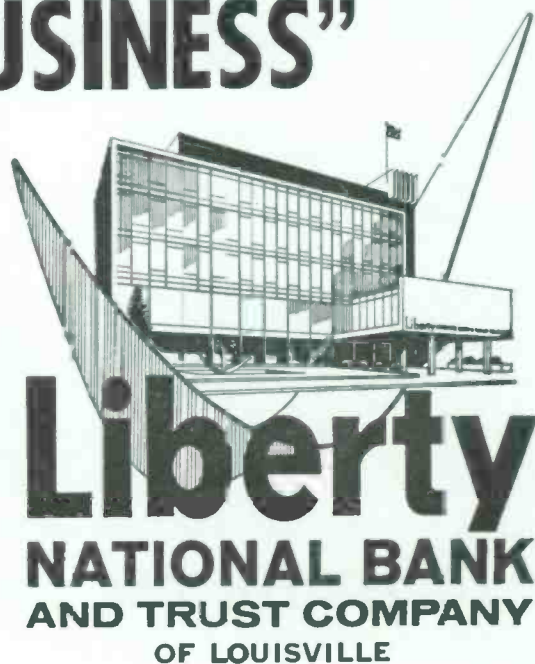


"ARCHITECTS OF BUSINESS"

Bankers may be architects and builders, too. They can help you draw up working plans for the structure of your business. Their wide experience in many fields can aid you in laying a sound financial foundation on which to build for the future.

Whether you are a large industrialist, a big merchandiser, or a small business man, you are equally welcome to discuss your plans and requirements with any of our officers. A conference may result in wise decisions for your business and a comprehensive development program.

We have more than 70 seasoned officers—specialists in business and finance—and all of them are at your service!



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If business is so good you need a new facility, or an addition to an existing one, let us give you the complete details on how you can reap further profits with the low-maintenance, customer attracting Armco Building System.

When you are ready to talk about building, don't settle for second best, contact Bill Shober or Bill Kannapel.

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LOUISVILLE GAS AND ELECTRIC COMPANY

A KENTUCKY CORPORATION

Now In Our 130th Year Of Community Service





Pick a bank...

So far as the ho-hum routine of cashing checks and taking deposits is concerned, one bank is very much like another. If *that* is all you want from your bank, don't waste another second on this

ad. Just close your eyes and stick a pin in the yellow page headed "Banks" in the Louisville Telephone Directory. But if you want something more — if you want your bank to go beyond the routine — then you should take a closer look at Louisville Trust! Have you ever wondered why so many local and national corporations bank with Louisville Trust?

Louisville Trust is more than a bank . . . more than a place to deposit and withdraw money. Louisville Trust is a place where business gets things done. Interested? Stop in and see one of the officers at Louisville Trust today.

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You can bank on that

Louisville's Full Service Business Bank
Fifth & Market and other convenient branches

Member Federal Deposit Insurance Corporation
Member Federal Reserve System



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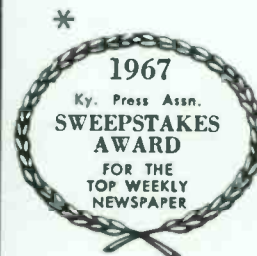
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*from Klarer
of Kentucky..*

Christmas giving in the best of taste

Dear friend:

The selection of an appropriate Christmas gift for personal or business giving can frequently present quite a problem.

With this in mind, we have carefully chosen these special Southern Star gift items to provide you with a tasteful answer to nearly all of your gift problems. They represent the finest meat products which our years of skill and experience can produce. All are processed under U. S. Government Inspection.

You may be certain that the same fine quality tradition which is maintained at Klarer of Kentucky will be reflected in each of these splendid gifts.

Sincere best wishes for a Merry Christmas and a very enjoyable New Year.

Sam Stalter

President

Probably no other gift, particularly at the holiday season, is more appreciated than quality meat delicacies such as these. The complete selection and price range of these Southern Star treats are designed to match any gift requirement.

All products are available singly or in quantity, appropriately gift wrapped with a personal greeting card, if you wish. We will take care of wrapping and mailing, too. Isn't this a wonderful way to do your Christmas shopping?

May we suggest you send your order in early to allow plenty of time for Christmas delivery?

**SEE THE GIFT SELECTIONS ON
THE NEXT THREE PAGES**



Southern Star Kentucky Canned Hams

These hams are carefully selected for good conformation and size, carefully boned and trimmed especially lean before canning. They're fully cooked and mild cured to bring out that real ham flavor. Available in a wide range of sizes to fit every need and budget, 4-lb., 5-lb., 8-lb. & 10-lb. Features the MiraGuard safety-rim can. For Christmas giving we offer an attractive individual gift box.

Delicious Smoked Ham

Only hams from choice, young porkers are selected for size, conformation and tender texture. Sugar curing and long smoking over hardwood give them that wonderful flavor and aroma not found in ordinary hams. Fine quality smoked and cured ham, short shank with bone in. Cry-O-Vac wrapped to protect flavor and freshness. Attractive Christmas overwrap also available.



Buffet Style Ham

This is the ultimate in convenience and ham-eating pleasure. This extra lean ham is completely boneless, shankless and is fully cooked and hickory smoked. An air-tight plastic wrapping protects its great flavor. You get perfect, lean slices from end-to-end.

FOR FINE GIFTS OF FINE



Easy-Slice Fully Cooked Ham

Something entirely new in hams—completely boneless except for the small shank bone. Ham is pressed into flat shape for ease in slicing and uniformity of slices. Wrapped in plastic film. Christmas overwrap also available. This one will please the most discriminating gourmet. Available in either the flat or oval style.

Fully Cooked Slice-R-Ham

This is a particularly proud ham of exceptional quality—fully cooked and packed with natural juices. Carefully trimmed and formed, it is, of course, boneless and shankless for perfect slicing. Only the “heart of the ham” is used! The mild cure assures its popularity with everyone. Attractive gift box available.



Kentucky Baked and Glazed Ham

Here is the gift for those “extra special” people. We select only the finest smoked hams, glaze them with a special brown sugar coating and smoke-bake them extra long to a golden brown. For added protection, each ham is also wrapped in gold foil. This item offered in individual box only.

MEAT

..... ORDER FROM

**SOUTHERN
STAR**

The Southern Star Sampler

A proven variety favorite is the Southern Star Sampler. This gift can truly be called the perfect family gift because there is something for every taste in this selection. It features a delicious assortment of nine of the many fine Southern Star products currently available for regular purchase:

One pound of Southern Star Wieners

One pound of Southern Star Patio Pups

One pound of Southern Star Sliced Bacon

Two 12-oz. pkgs. of Southern Star

Sausage specialties: Smoked Country

Sausage and Smoked Tasties

Four packages of Southern Star Cold Cuts:

Boiled Ham, Bologna, Thuringer (Summer Sausage) and Roast Beef Loaf



This Southern Star Sampler is arranged in an attractive Christmas gift box that will also insure trouble-free delivery.

Ordering & Shipping Information

We will be happy to ship your order anywhere in the continental U. S. for actual mailing charges added to quoted prices. Prices do not include 3% Kentucky sales tax. We will enclose personal greeting cards in individually Christmas boxed hams at no extra charge. Let us take all the worry out of Christmas giving. Give us your order—we'll handle all the details. Prices on a wide assortment of sausage delicacies and sliced bacon are available on request.

To place your order or to get a question answered please call our Christmas order desk at 587-7571



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Louisville was growing rapidly as a manufacturing and distribution center in the late 19th Century, capitalizing on its resources of cheap fuel, good water and rail transportation and fine timber. Udolpho Snead, an energetic young businessman, recognized the potential the growing community offered for a new type of service and in 1884 he founded the Louisville Public Warehouse Company, the first in Kentucky and now one of the foremost in the nation.

In its new five-story building at Brook and Main, the company's business was uncomplicated at first. Manpower, horses and wagons sufficed to handle every moving and storage need of businesses and individuals. From 1898 to 1919, under William Cox and Edmund Bacon, the company continued its growth, gaining a national and international reputation for careful handling and efficient service. During the 1937 flood, warehousemen worked day and night, under water and above water, to safeguard the stored goods of companies from all parts of the world. During World War II, goods were stored for national defense.

Now operating 10 single-level warehouses at 10th and Hill and with the most advanced materials-handling equipment, the Louisville Public Warehouse Company stores and distributes items that encompass the human life span from baby food to caskets as well as industrial products such as machinery, chemicals and steel. With present capacity of 485,000 square feet (330,000 square feet in Louisville and 155,000 in a new Jeffersonville, Indiana, Division), Louisville Public Warehouse has now entered the field of industrial development, working with its clients to secure sites for new buildings or remodeling existing buildings to fit the needs of the client.

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LET'S SPEAK UP FOR KENTUCKY!

ously sponsored TV programs anywhere.

SUNDAYS on WLKY-TV are strong on local programming. Channel 32 is the only TV outlet offering a live church service, telecast from Walnut Street Baptist Church. *The Pastor's Study*, a panel of clergymen who dissect with candor their own attitudes on moral, ethical and social controversies, has a devoted following. *Your Kentucky Schools* interviews specialists on trends and problems in today's education.

Louisville's television stations have a low turnover in personnel, perhaps because of esprit-de-corps, perhaps because the competition is sportsmanlike, not cut-throat. As a result, local TV "personalities" are a settled lot, whose faces and voices have grown familiar through the years.

It's difficult to imagine WAVE without Bill Gladden, whom an East End lady admirer calls "as reassuring as the family doctor," Livingston Gilbert, the station's calm newsvoice, known to his colleagues as "the Great Unflappable;" veteran Burt Blackwell, now senior television director, remembered for his *Man on the Street* radiocasts; and Ed Kallay, man of many hats. Now sports director, Mr. Kallay won many hearts—and stomachs—with his estwhile exercise program and his role as Uncle Ed of *The Magic Forest*. On that children's show Julie Shaw got her start—as the Storybook Lady who emerged dryad-like from a tree.

WLKY's genial Wilson Hatcher, now promotion director, stays in public focus

with his business reports and frequent commercials. Sports Director Don Grider, crack newsmen Ken Rowland and his sidekicks Jim Smith and John Sharp constantly find themselves recognized on the street by ardent viewers. The four-man panel of *Pastor's Study*—Dr. Herbert Waller, Dr. Andrew Anderson, Father John Loftus and layman Ashar Tullis—are associated with 32 in the public mind despite their fulltime professions.

The WHAS "family" of Barney Arnold, Cawood Ledford, Milton Metz, Ray Shelton, Jim Walton, Fred Wiche and other luminaries help create the station's climate of close-knit camaraderie. They are people grown into institutions. Viewers exchange kinfolksy confidences about them—"Why, Tom Brooks' mother was the first female singer on WHAS radio" . . . "Yep, that's Randy Atcher's son on *Hayloft Hoedown* and WHAS-FM" . . . "They say one of Phyllis Knight's little girls looks like her and the other just like her daddy, Sam Gifford."

A measure of the involvement of radio-TV personnel in civic affairs is their service to the Louisville Chamber of Commerce. WAVE President T. Ballard Morton, Jr. is a member of the Board of Directors and Executive Committee and is the officer in charge of the Chamber's Organization & Community Relations Division. WAVE Sports Director Ed Kallay heads the Derby Press Entertainment Committee. Nine other broadcasting personalities serve on Chamber committees.

WHAT does a technological tomorrow hold for television?

"Pocket-size transistor sets with screens like postage-stamps," suggests Sam Gifford of WHAS. "Eventually, your daily 'newspaper,' your children's school lessons, and maybe even closed-circuit tie-ins with your supermarket or department store, so you can scan the stock and place your order without leaving home.

"More importantly, TV may provide a partial answer to world problems through people-to-people communication. We need to know each other better. Between our communication satellites and our ability to video-tape for later programming, we can lick the time differential for nearly-live coverage of foreign events."

WAVE's Bill Gladden foresees compact TV receivers that may hang on a wall instead of ponderously filling a corner.

"A video-tape recorder attached to your set will capture the favorite show you miss when you're out, playing it back to you later on an unused channel. In the news area, equipment is already being transistorized for mobility. A newsman will go into the field with a small portable TV camera and relay the action by a microwave antenna system or even by laser beams, which hold great promise."

H. Lee Browning, manager of WAVE-TV, predicts that future entertainment programming will include many more foreign productions, forwarded by Tel-Star and its counterparts. "In the U.S. we can probably expect a full network of cultural-educational programs similar to the BBC's Third Programme," he adds.

Louisville television is obliged to put its best face forward. People are watching. ♣

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WLOU

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RADIO**



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Radio

continued from page 15

Rolling Stones and other top Mod groups, but you might also hear Petula Clark, Dean Martin or the Tijuana Brass. DJ's at both WAKY and WKLO, for example, have a large following with teenage audiences and are in demand as emcees at school dances and like functions, and WKLO's Bill Bailey was cited nationally by *TV-Radio Mirror Magazine* for the popularity of his show. All three—WAKY, WKLO and WSAC—target in on an audience of teens and young adults up to 35. Adds WAKY's Bill Crisp, "We appreciate the young market and aim at it, especially during the night TV shows." WAKY and WKLO have large, aggressive news staffs and put strong emphasis on covering area news as it happens."

WSAC, though its signal reaches well beyond the immediate Fort Knox area, programs to the G.I. and his family, and its news shows, like WLOU's and the Southern Indiana stations, concentrate on coverage relevant to its specialized audience. Incidentally, WSAC (and its call letters stand for "We Serve Armored Center") is the only commercial radio station in the nation licensed to operate on a military reservation.

IF there is a trend in local programming, it's toward the "smooth, middle-of-the-road" sound, especially in music. WINN, WXVW, WAVE, WREY and WHAS lean in the "easy-listenin'" direction, as do most of the FM stations. WINN and WAVE were at one time aboard the rock bandwagon but have veered back to a more middle-road sound. Adds WINN's Robert Townsend, vice-president and general manager, "We try to be bright, breezy and believable; perhaps the word is 'verve.'" WINN, a CBS affiliate, plans to drop its net service this fall and use the time "more effectively in an independent status." Here again is evidence of the regionalization, localization of radio—1967 style.

WREY and WXVW, in New Albany and Jeffersonville, respectively, also take the "easy listenin'" stance. WXVW's Joe Bell says his station plays "adult music—new pop standards interspersed with instrumentals, some bordering on rock, but no 'hard rock.'" WREY spins a similar sound, catering to the tastes of young adults from 21 up, in all economic groups. But while the other Northside stations have non-directional signals and beam toward Louisville as well as Southern Indiana, WREY's signal goes out toward the



WAKY disc jockeys are in great demand to emcee teenage dances. Here's Farrol Smith at the microphone at the Christmas in August party sponsored by WAKY and the Louisville Red Cross Chapter. The admission charge was small gift items, which will be sent to American soldiers in Vietnam in time for Christmas.

southwest, and the station thus caters first to New Albany-Southern Indiana listeners and advertisers.

IF Louisville's two giants, WAVE and WHAS, are regarded by their competitors as aging senior citizens, never let be forgotten the impressive histories of both stations, their long records of outstanding community service, and the pioneering each has accomplished. There is some difference in programming at 725 South Floyd and at Sixth and Broadway, all of which is natural and healthy. WAVE, long the NBC affiliate here, continues its net ties, carrying NBC news, other daily actualities and capsules as well as the popular weekend *Monitor*.

A decade ago, WAVE initiated a week-day-nighttime format, *Dial 970*, somewhat like *Monitor*, also added *Operation Egghead*, cultural inserts in the form of book reviews and good music briefs, and for such innovations the station won national industry accolades. Its commissioning of a TV-radio opera simulcast in 1959 also won acclaim. WAVE's music programming format, again, is middle-road and is directed primarily to the metro audience. Its news operation has greatly expanded in the last two years, with bureaus (manned by WAVE men) in Frankfort and Washington.

If variety is the spice in area radio, it can very nearly be matched by like qualities in WHAS's own programming. Forty-five years ago, Judge Robert Bingham, owner of *The Courier-Journal*, declared, "I want a radio station which will reach

into the farthest confines of the state, where a man may string an aerial from his cabin to the nearest pine, and sitting before his fire, have a church pew, a seat at the opera, a desk at the university." In its four-and-a-half decades of service to Kentuckiana, WHAS has followed the judge's wishes implicitly, in the words of President Victor A. Sholis, "reflecting a concern for the interest of the listeners for the region it reaches." Without a doubt the station has done much more.

The innovating spirit that rang up for WHAS a string of firsts locally and nationally in years gone by is today very much behind 'HAS Mike.' Milton Metz's *Juniper 5-2385* is recognized as the outstanding party-line program in the nation. *The Moral Side of the News*, with its city clergymen probing current issues, has been imitated but not equaled. And the station's News Department, with alumni in network broadcasting, is nationally recognized for its integrity and honesty in reporting.

As for the more than 100 awards and citations lining walls of WHAS's lobby and offices, they've been earned—by outstanding programs and by the roster of specialists like Women's Director Phyllis Knight, Farm Director Barney Arnold, News Director Jay Crouse and personalities like Jim Walton, Randy Atcher, Shorty Chesser, "Cactus" Tom Brooks and Ray Shelton. Similarly, the station's annual *Crusade for Children* speaks for itself in unselfish, rewarding community service.

Because of its power and range (some

119 Kentucky and Southern Indiana counties), WHAS stresses both regional and metro programming. "Radio," says Program Director George Walsh, "brought news, music, culture and much else into both urban and rural areas, and it continues to do so today. Rurally, this is especially important. Before, there was only the monthly magazine, the weekly newspaper—today radio offers a daily service." Actually, he declares, urban and rural programming are quite compatible, for many urbanites are from the country.

"Along with live entertainment," says George Walsh, "We broadcast opera (the Met) and opra (Randy and Shorty), football, basketball and philharmonic music, farm programs and drama, panel and open-line discussion shows. We recognize that we can't please everybody with any one show, but we try to get something for everyone at some time during the broadcast day."

A NEW dimension to area radio was added with FM (frequency modulation), long admired by audio buffs and technical people for its tonal qualities, its wide range of frequencies. Interestingly enough, both WHAS and WAVE dabbled in FM just after World War II, and the 'HAS outlet was the South's first. Neither survived for long, and WAVE gave its transmitter to the Louisville Free Public Library.

For the next decade, the area's only FM was aired from the Library's WFPK and WFPL and from New Albany High School's WNAS, which began in 1949 as America's first low-powered FM station to operate from a public high school. Drama, educational programs and classical music were by and large the main course from local FM in the 50s, and

though they weren't intended to do so, probably gave FM an aura of high-brow intellectualism. And toward the end of the decade, there were several abortive attempts at airing FM with a pop flavor.

But credit FM for about-facing in the 60s. By then, moderately-priced radios with AM/FM bands were available. More important was the feeling among some that a broader listener and ad market for FM existed than might have been realized.

WLRX jumped in in 1964, followed by WHAS-FM and WSTM last year, and by WKRX, the area's newest, last April. WKLO and WSAC meanwhile added FM. They carry some regular AM programs, then switch to FM for separate (and in the case of both, different) programming. All the commercial FMs beam to an adult audience, with musical emphasis mostly on the smooth, middle-road sound—pops and standards.

WLRX says it plays good music plus some classical and that it doesn't announce its records. The WLRX sound, according to Vice-President Robert Johnson, is directed "somewhat to the affluent area metro society." WSTM also stresses the good listening theme, adding some citified country tunes by pop artists in its lineup. The station, with its St. Matthews locale, shoots for thorough East End news coverage.

WKRX is unique, perhaps, in that its programming, called the "Young Sound," and all on tape, comes from CBS-FM, which franchises the service exclusively to stations in select markets around the country. Young Sound music, says Keith Reising, WKRX manager and former AM "air" personality, is largely that of the last 10 years—the contemporary songs of today. Programmed to the 18-35 age

group, WKRX is the only stereo FM station on 24 hours a day.

WHAS-FM, unlike FM outlets at other AM stations here, programs everything except news independently. The station measures its audience as a "discerning, adult one," and its shows—much classical music, though also some jazz, Broadway musicals, traditional and current folk music—match this listener profile. At 100,000 watts, the station is currently the area's most powerful FM outlet.

HOW about radio advertising? How effective is it in boosting sales? One only has to dial through either the AM or FM bands for the answers—spots plugging everything from Buicks and boats to beer and banks. In 1965, the figures from a radio trade publication showed well over \$3 million rung up by the then-existing (and reporting) 10 area AM and FM stations in national, regional and local advertising. Local advertising made up the bigger slice of the smaller stations' revenues; national sponsors and ads from the networks contributed heavily to earnings of larger stations like WHAS. Curiously, the same 1965 statistics showed expenses of the 10 reporting area stations as slightly over revenues. To this, several station managers noted the year as being a transitional one for several outlets which, bookkeepingwise, would tend to reflect for some a temporary deficit operation at least. However, they verified the general over-all prosperity of most local stations.

Reflecting then on Falls Cities radio growth and apparent prosperity, one might ask, how do you "get in?" What are the stakes, financially, if one wanted to start a station? Some broadcasters might say, "forget it," basing their view



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on the near-saturation here and elsewhere of the AM band and a quickening fillup in the FM band. Only allowable possibilities might be small 500-watt stations on a strictly daytime operation.

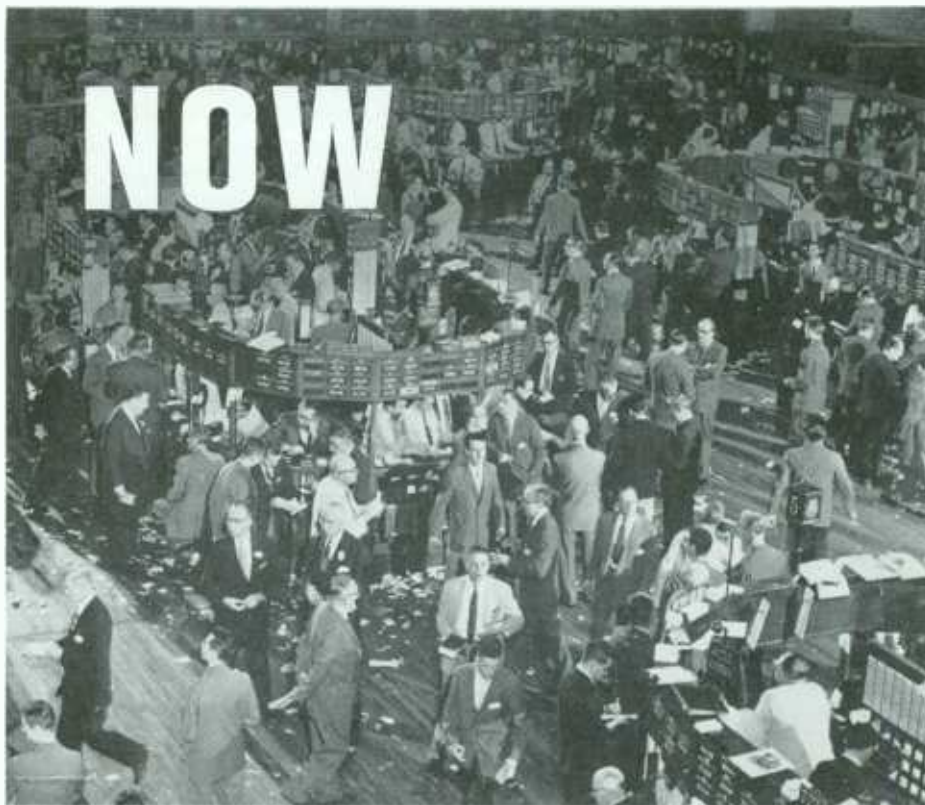
PURCHASE of existing stations and adapting programming to specialized formats or points-of-view are more immediate possibilities, as evidenced in the change-of-hands and resultant format alterations at several stations here. And, if recent sales figures are any indicator, cash involved might range from a half-million dollars on up, just to get started.

Diversification by several stations points up other intriguing alternatives. One has been acquisition of other stations and the creation of station chains (seven is the limit, says FCC). Another has been the extension of the AMs into partial or separate FM programming. One station owns an interest in a talent agency; several others are involved locally and elsewhere in producing singing jingles and spots. Still others have gotten into selling programmed or "canned" music to offices, restaurants and industries.

One thing for certain, Falls Cities broadcasters are optimistic about radio's future. Radio, they declare, will always have its inherent advantages of immediacy and flexibility, and of course its production costs will always be way under TV's. As for TV viewing, it requires, they add, some degree of attention—it's still largely an entertainment medium, and one has to stop and watch. Radio, on the other hand, is that unobtrusive companion all day long.

AM or FM? Undoubtedly, the FM market will expand, what with more availability in its band. Some radio men feel, however, that while FM may grow, it will always remain fairly specialized and therefore have limited appeal. Argued one veteran AM program director, "the guy with the small transistor—he's not particular about purity of tone or frequency range; he wants sound music, news, or what-have-you." Nonetheless, most in the industry look for further growth and further specialization in programming, what with increasing growth of urban areas and continued fragmentation of listener tastes and interests.

WAVE's Jim Caldwell sums it up well: "Today's radio resembles the radio of two decades ago about the way vaudeville compares with the discotheque. Today radio is more localized, more personalized, more specialized, more prolific, *and* more listened to, than it was 20 years ago." ♣



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News and Documentaries *continued from page 18*

entertainment with a growing list of staff-produced documentaries. Some are produced by the news departments (all by news at Channel 32) and others are produced under the aegis of the programming departments.

Documentaries are expensive to produce, frequently requiring the production of 10 hours of material for one hour of broadcasting. Many wind up without commercial sponsors—sometimes because the subject is too controversial to reflect the advertiser's "image," sometimes because the station wants to retain complete freedom of presentation. Most often, however, it's because such depth programs attract limited audiences.

The trend is definitely toward more documentaries, however, prodded by the growing maturity of audiences and the heightened sense of "full communication" responsibility on the part of station owners.

Barry Bingham, Jr., vice-president of WHAS, who received early training in the documentary field at NBC, was field producer for that network's special on the River Nile. He described documentary

production thus: take a subject, important or trivial, find out what makes it tick, and treat it so that the public will stay with it. He sees trends in the documentary area including a "splurge of color documentaries and more courage about subject materials."

Concerning the economics of such production, Mr. Bingham said, "All documentaries are underwritten in part by the station, even if they are sponsored."

PERHAPS the most expensive local film production ever undertaken here will be shown on WHAS-TV Oct. 9, in prime time, 8:30 to 9:30 p.m. The production, *A Brush With Nature*, is a color special on the work of naturalist-painter Ray Harm, Kentucky's new Audubon. Fischer Packing Company, Liberty National Bank, Standard Printing Company and Hannah Motors will sponsor the show.

The film was 13 months in the making, according to Sam Gifford, program director for Channel 11. "We planned a half-hour show but the material was so fine we enlarged it."

The documentary team for the production included producer Dick Sweeney and photographer-director Art Kibby. Randy Atcher created the musical score. Dr. Norman Tant of Morehead University provided accurate bird sound effects.

Ray Harm himself was part of the documentary team, as it turned out. Art Kibby spent nine days shooting magnificent color film of the artist and his young son as they ranged together over the family hills and woods next to Bernheim Forest, observing wildlife, digging roots, camping out.

"I believe that if the picture flows, the words will go with it," Mr. Kibby said. "So we took the film to Ray Harm's house and while he looked at what we had shot, we taped his comments. As a result the narration is his, in his own voice."

A Brush With Nature is one of the finest examples of the documentary art ever produced locally and compares favorably with the finest of the network-produced specials.

WHAS-TV does not have a special documentary department. Ideas are en-



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couraged to spring from throughout the staff; the criterion used for launching production is "Is it worth doing?" Among Channel 11's outstanding documentaries have been programs on strip-mining, cancer, adoption, autumn, and the life of an Appalachian doctor.

To cope with the trend toward more documentary production, WAVE-TV launched a Special Projects Department in 1965. Started as an adjunct of the News Department, with one writer and a news photographer, special projects now has its own departmental status under programming and includes two photographers, two writers, two producers, a secretary and Special Projects Director Art Metzler. The department has produced over 26 programs—an average of two a month—and has 12 currently in production or planning, including one on the Speed Museum.

The Special Events Department works closely with the WAVE News Department on documentaries and contributed to the *Open Housing* documentary shown last Christmas Eve, which won a Gabriel Award from the Catholic Broadcasters of

America.

Among Channel 3 documentaries seen in recent years have been an open-heart operation, a searching study of teen-age music and profiles of a towboat captain, a harness racer and a Thoroughbred farm owner.

Art Metzler cited the historical documentary presented last February, *Lincoln and Speed: An Intimate Friendship*. The program was six months in the making. In addition to shots at Farmington, camera crews journeyed to Springfield, Ill. and to Fort Wayne, where they filmed actual letters from the Lincoln Library. The time and expense taken to film *Lincoln/Speed* proved to be a valuable contribution to community education. The reuse demand for the show is exceptionally high, Mr. Metzler noted.

WAVE President T. Ballard Morton added that the trend toward more documentaries is consistent with the station's broadcasting goals. Depth shows, he noted, have a "limited audience but an important one."

Mr. Morton cited the station's broadcasting goals: "We want to be leaders in

our community and in broadcasting. We will not be satisfied with the status quo but will seek ways of stimulating and improving our community and our service." ♣

Top DJ

continued from page 34

boosts ratings.

DJ Bailey says he was tempted in the early '60s to leave the business, so strict were curbs on the "jock." "I had to sit behind a microphone and scream the time and temperature and the call letters of the station. And that was all I said."

All this is changing now, he feels, and more stations—including WKLO—are "trying to inject the human element."

"You've got to have the human element," he maintains. "Otherwise, it's just like a juke box. You put your money in, punch the buttons and, before you know it, the music's over and you haven't heard a note."

If he has the freedom to talk, Bill still has no say about the records he plays. A list of top tunes, called the "Kentuckiana



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Countdown," is drawn up weekly by station officials and, regardless of personal preference, that's what the disc jockey goes by.

Bill Bailey himself likes all kinds of music and lists as his favorite performers such varied types as Frank Sinatra, Vic Damone, Jim Reeves and Bobby Rydell.

"The first time I heard rock 'n' roll," he confesses, "I detested it. But the more I became involved, I realized it takes good musicians to turn out a good rock 'n' roll song." He has his share of teenage listeners—and teen fan clubs—but he claims he has an equal number who are 45-70.

"A few years ago, adults wouldn't listen to rock 'n' roll," he says. "Now 90 per cent do. I could name two professors at the University of Louisville who never miss my program. A lot of doctors listen to me, and attorneys."

A lot of disc jockeys play rock 'n' roll, too, but in Louisville there's only one "duke." 

Network News

continued from page 23

gested, that one medium is "replacing" another. Nor is television the "enemy" of the print media, as one also hears occasionally. Rather, by generating a new thirst for news, television has made it possible for all news media—radio, newspapers, newsmagazines, and television itself—to understand their various roles and responsibilities and to complement each other efficiently.

THIS complementary spirit is a vital aspect of the relationship between network and local television news programming. Network news programs, with increasing sophistication and influence, are bringing national and world events to the attention of virtually every American. The local station can pinpoint the regional implications of these events, while providing full and balanced discussion of community issues. Together, the two services define a total service that is greater than the sum of its parts. It follows that a community without a viable local television news organization is operating at less than peak efficiency.

The recent meeting of President Johnson and Premier Kosygin at Glassboro merged a local and a global event in a truly fascinating way. Televised coverage of American politics typifies reporting that is simultaneously local and national. In covering next year's national political

conventions gavel-to-gavel, NBC News will be focusing attention on a national phenomenon, where the regional character of our politics is most evident. Again, local television coverage of campaigns and elections will be complementing the nationwide picture.

The expanding resources of network news divisions are used in full each day to report and interpret national news events. Many of these events develop controversial viewpoints. We feel it is not the role of a network news organization to take sides. Not only is partisanship often an obstacle to objectivity, but clearly we are not in a position to broadcast editorials that might be at variance with the stands taken by stations carrying our broadcasts.

This policy, however, raises a difficult question—a question raised nightly in newsrooms from Louisville to New York. How can news reports be selected and handled to insure fairness and impartiality? There is no easy answer. A responsible television news organization must train its personnel to the special demands of reporting that can be seen as well as read or heard. Given sufficient authority to carry out their assignments, these newsmen must then take every precaution to exercise absolute fairness in their judgments of what to show and what to omit, how much to interpret and how much to leave to the viewer's interpretation. To the degree that newsmen fall short of these standards, they risk rejection by an informed, intelligent and critical audience.

AS for criticism, no newsman lives without it. From my own experience, I know a newsman can receive a large helping of constructive criticism when he arrives home from a trying day at the desk. He receives criticism from his superiors and from the audience. Fortunately, he does not grow immune to it.

I can recall the late Earl Godwin, a valued friend and veteran observer of the Washington scene in the '40s and '50s, taking special delight in counting the number of irate phone calls that followed his local radio evening news broadcasts. Many of the callers accused him of bias. Curiously, over the years, the number of listeners accusing him of favoring the Democrats almost always balanced the callers who claimed he slanted his reports for the Republicans.

Every broadcaster devoted to impartial reporting exposes himself to the preconceptions of his audience. Naturally, this does not make his decisions about what to broadcast any easier.

On the local level, these decisions must remain with the news directors of the stations. We have always supported strongly the organization of station management in which the news manager reports directly to the station manager and has direct, constant access to him. Local news shows must be produced with freedom from partisan pressures. Experience has shown that the truth is what's best for the community and for any journalism worthy of the name.

Quite often the station news manager will begin his news programs with a national or global news-lead. The growth of this practice points up again the interdependence of world and local events that television has helped bring about. The spread of satellite communications will spur this development. Already *The Frank McGee Saturday Report* has begun to use satellite communication facilities on every broadcast to bring fast-breaking stories from foreign locales to the American audience.

In the preparation of their own news programs, stations make additional uses of network material. One of the most valued of the network services is its syndicated film distribution, by which stations may record network stories fed to them on network transmission lines for later inclusion in local news programs.

As television news continues to innovate and grow, the success of a local news operation will depend in large measure on the intelligent utilization of network material combined with local initiative and foresight. In these respects, I think Louisville has a superb head start. The Frankfort and Washington bureaus established by WAVE-TV are performing a most valuable service in bringing specially-tailored reports from the state and national capitals directly to local viewers.

Clearly, network news programming cannot duplicate the personalized immediacy that such reports provide. By the same token, local stations are not equipped to furnish the sort of full-dimensional coverage exemplified by a live color pickup from the White House.

The blend is everything. This is why we welcome and encourage initiative on the local level. This is why we heartily applaud the progressive steps already taken by Louisville's WAVE-TV to enhance the quality, scope and relevance of community-level news programming. Only through this sort of cooperative and coordinated relationship can broadcasters hope to serve all the needs, loyalties, interests and demands of the American viewing public.

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The Announcers

continued from page 33

10 years. This duty requires a little knowledge about a lot of things, and Ryan is as much at home with an ant-eater as he is with Aunt Gertie and her pickles. On the other end of the day, Ryan provides the weather, good or bad, always with his easy smile.

JIM WALTON, emcee of *AM on 'H-A-S*, is a man who never seems to get excited . . . always has a good time and sees that others do. You'll see and hear him at Churchill Downs during the spring and fall meets, and watch him in his yearly job as emcee of the *WHAS Crusade for Children*. Memories are stirred as we remember his late-evening romantic poetry program, *Dream Serenade*, and his early morning *Fun Fair* program where occasionally he'd sing! Jim and Esther have

three children. Off hours are spent in golf and bowling, and Jim has the illusion that he's a great handy-man.

BILL GLADDEN . . . although now officially public relations manager of WAVE, still retains his early-evening weathercast. He may be best known for his cheery greeting, big smile and genuine concern for what goes on in his town. Bill has network experience, and you may remember him nostalgically for the *Roadshow* program which was on WAVE radio for 12 years. He may have an office of his own now, but we suspect Bill still spends time in the announcer's room.

PAUL CLARK . . . almost everyone comments on his beautiful voice. That voice was born in Sebree, Ky. and came to WHAS in 1944. Over the years he has done almost every type of program from panel discussions to sports. Paul has been a 7 a.m. newscast regular for over 22 years. Long ago he did a Sunday night newscast for more than 11 years, and can't decide whether it's easier to get up or stay up.

LIVINGSTON GILBERT . . . a native Kentuckian who came to WAVE in 1941. We think of him primarily as a newsman, but over the years he has handled many assignments, including dramatic and narrative, serious music and of course, commercials. He's a big man . . . big on friendliness, big professionally and big with all his fans. Truly a dominant figure in the professional scene, he impresses everyone as a "nice guy."

MILTON METZ . . . along with the joys of being a veteran announcer, Milt has to take the comments of people who don't like the weather he forecasts. He bears up well though, and still enjoys people. This is evident in the way he handles his *Juniper 5-2385* program on WHAS. This hour-and-a-half program stimulates calls from all over the U. S. and Canada and Milt is a friendly friend to thousands. He plays a mean game of tennis, which keeps him fit.

BOB KAY . . . one of Louisville's best known radio and television personalities, known for radio news and his daytime *Mostly Music* radio show. Bob's friendly grin is the key to his success. He's been with WAVE since 1941, joining the station after spending four years as an Army entertainment director.

These are the "deans" of broadcasting in Louisville . . . 20 years with one station. Many other announcers have 19, 15, 12

or 10 years. When you examine the quality of the air work in this town, you know that our announcers are indeed professionals. They know how to pronounce the words . . . but even more important, they understand the meaning of the words they say and they are concerned with what those words mean to you and me.

To sum up, the announcer wears his fame easily. He is proud of his job and is willing to entertain us on holidays . . . to wake us on cold winter mornings, to let us know what's going on in the world, and to sell us something we absolutely can't live without. Long live The Announcer and bless his tonsils. ♣

The Ratings

continued from page 35

to enter the radio field in the early '30s. Hooper pioneered the coincidental survey method, which asks the question, "What program or station are you listening to now?" This method is noted for its sensitivity to change. Relatively inexpensive, these surveys can be conducted with more frequency than any other (up to monthly in major markets) and the speed of the telephone technique gives Hooper an immediacy not shared by other companies which cannot publish data until sometimes several months after the event. The strength of the Hooper method means that it can be used to spot trends in advance of their appearance in other surveys. The weakness is that it can measure only in-home radio, not the millions in autos and elsewhere.

PULSE came into the picture in 1941, using personal interviews. These are conducted during evenings in the home, and each member of the family is asked to report all his radio listening for the previous 24 hours, regardless of where it took place. Obviously this method is more costly than a telephone survey and requires more time to compile the data. Thus fewer surveys are made annually in each market. But Pulse has the big advantage of being able to include total figures based on audience both in the home and outside, a valuable consideration in view of the fact that over half of all radio listening is outside the home. Since the data is based on a family interview, the regular Pulse data can include a more detailed appraisal of the audience in terms of age and sex.

The American Research Bureau first measured local radio in 1949, but abandoned the service to concentrate on tele-

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vision. Then in 1965 it returned to the radio field. As with television, a diary technique is used so that these surveys contain much more detail than either of the other radio services. ARB is today providing a large volume of highly sophisticated material on demographics and on cumulative audiences, which can result in an extremely technical approach to greater efficiency in radio buying. However, the high cost of compiling such comprehensive data limits service to two or three times per year in each of the top 50 markets.

Thus the three radio services are each measuring something different. Hooper asks what are you listening to right now. Pulse asks what you and your family have been listening to during the past 24 hours. And ARB asks for a written report on a week's viewing for the entire family.

It is quite likely that people may not give the same answer under these different circumstances. Therefore the results provided by each method may vary. But more than one research method is needed to meet the varied and growing demands of the communications industry. Each method has its strengths and its weaknesses. To understand and appreciate the final audience estimates obtained from any one of these methods, the time buyer should understand the technology of each.

BUYING radio and television today therefore is a complicated business and is likely to become increasingly so as more and better research data becomes available. This will increase the hazards for the amateur who buys broadcast advertising for his own company and who is likely to be guided more by emotions than logic.

The small advertiser buying his first announcement schedule needs just as much efficiency as the large national advertiser. Today the data is available to make more efficient radio and television buys than ever before. But without adequate knowledge it can still be an unnecessary risk.

The experienced media buyer, however, knows how to analyze all the available data before spending the client's money. He can save valuable dollars by transforming media buying from a gamble to a skill.

Qualitative factors in buying should continue to rate important consideration. But to use radio and television most productively one must be able to take advantage of the knowledge that is now being made available from meaningful research.



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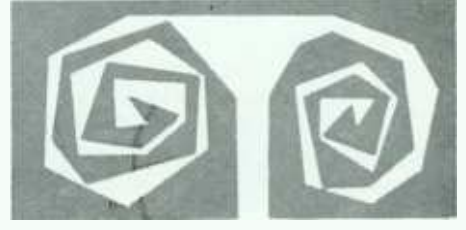
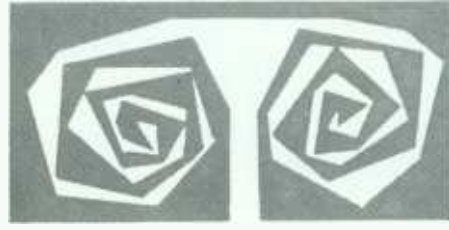
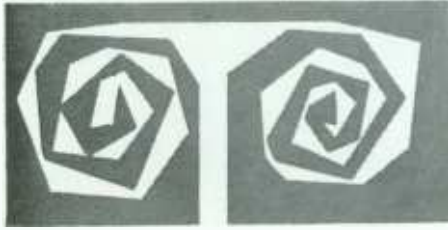
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SALMAGUNDI

THE 14TH ANNUAL WHAS *Crusade For Children* will be held at Memorial Auditorium this coming weekend, Sept. 23-24. From funds raised in 13 previous Crusades, the ministers of WHAS Radio's *Moral Side of the News* panel have allocated over 500 separate grants to help youngsters in Kentucky and Southern Indiana.

These grants were made to enable the agencies to extend and improve the services and facilities available to mentally and physically handicapped children. Right now, while the *Moral Side* panelists are hearing applications for grants from this year's *Crusade*, it's worth a moment to look back at some of the significant and continuing contributions the WHAS *Crusade* has made to Louisville's medical facilities.

In 1964, the WHAS *Crusade* Heart Laboratory at Children's Hospital was established with a \$90,000 grant—the largest single grant in the *Crusade's* history. This laboratory serves young heart patients in Central and Western Kentucky and Southern Indiana. The lab

received a 1965 grant of \$4,000, to purchase equipment to monitor a variety of pressures in a youngster's heart. Last year, \$52,484 was allocated to complete equipping the laboratory, now one of the finest and best in the country.

Two projects which were started with grants from earlier *Crusades* have been continued with financing from State funds. A \$4,000 grant in 1961 started a program to test infants for PKU, a disease which causes one type of mental retardation. The first *Crusade*, in 1954, established a pilot treatment program for mentally ill children at Central State Hospital.

Up to that time, the hospital had no special wards or treatment for emotionally disturbed children. This project became a model for similar programs in other hospitals. Its success in returning young patients to normal life persuaded the Kentucky General Assembly to increase appropriations to Central State Hospital, taking over the support of the *Crusade* Children's Unit. The pilot program began with just 12 children in 1954

and by 1961 had a daily average of 33 youngsters.

Since 1954, the University of Louisville Medical School has received grants totaling \$139,756. In 1965, three new projects were started with *Crusade* allocations: an Intensive Care Unit for newborn infants, a Children's Blood Disease Center and an Endocrine Clinic to diagnose and treat disorders of the endocrine glands.

UL has also received \$145,203 to train teachers of exceptional children. Since 1955, *Crusade* grants have supported summer workshops and have provided scholarships for teachers of retarded, hearing-handicapped or brain-injured children.

Throughout the *Crusade's* history, funds sought by applying agencies have always exceeded the amounts raised. It is a tribute to the *Moral Side* ministers that they have frequently extended the total capabilities of the community's health resources, while helping children toward a brighter tomorrow.

The responsibility for allocating *Crusade* grants rests on these four men: Dr. John R. Claypool, pastor of Crescent Hill Baptist Church; Very Rev. Robert W. Estill, canon of Christ Church Cathedral (Episcopal); Dr. J. J. Gittleman, rabbi of Temple Adath Jeshurun; and Msgr. Felix N. Pitt, former secretary of the Catholic School Board.

PASSENGERS on American Airlines' flights received a pleasant surprise this month — all 3,000 stewardesses have blossomed out in a completely redesigned wardrobe that replaces the "uniform" look of the traditional dark-blue stewardess suit and hat, dating back to 1933.

Alex Alpers, American's genial Louisville district sales manager, said stewardesses are enthusiastic about the new outfits, which include coats, rainsuits, gloves, scarves and boots, in addition to the belted dress. American has eliminated the traditional stewardess hat.

Passengers will be as enthusiastic as the stewardesses, Mr. Alpers predicts, and points to a passenger survey made earlier



This pediatric respirator at St. Joseph Infirmary aids newborn infants with serious breathing problems, was obtained with a \$5,000 grant from the 1966 WHAS *Crusade* for Children. Dr. Surjeet Singh Dhanjal, director of pediatric training, demonstrates how the infant lies inside the germ-free enclosure.



Louisvillian Leslie Samuels models the new dress, belt and scarf which are part of the completely redesigned wardrobe for American Airlines' stewardesses. Miss Samuels is a passenger service representative here for American.

this year on two prime routes where the outfits were tested. Passenger approval totaled an impressive 85 per cent. The survey showed more men than women favoring the change. The accompanying photograph shows why.

SEPTEMBER will end with quality control in the air—at least in Louisville. The 22nd Midwest Quality Control Conference is set for the Sheraton Hotel Sept. 28 and 29 and several hundred quality control experts will converge here to discuss quality control to assure consumer product satisfaction. The two-day meeting is sponsored by the Midwest Conference Board and the Food & Allied Industries Division of the American Society for Quality Control. ♣

Early detection for early correction is the theme of Sight Saving Month, which runs through September.



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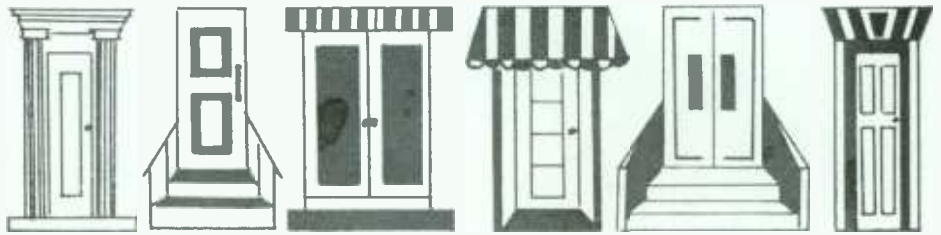
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ABOUT TOWN

Thru Sept. 24—Photographic Exhibit: "The Family," J. B. Speed Art Museum, 2-6 p.m.
Thru Oct. 7—Thoroughbred Racing, Churchill Downs, 1:45 p.m.
Sept. 22—Around the World by Films: Glacier, Grand Canyon, Yellowstone Parks, Yosemite and Olympic Rain Forests, Louisville Free Public Library, Studio A, 10:30 a.m.
Sept. 22-23—Sally Rand in "Anatomy of Burlesque," Brown Theatre, 7 and 9:45 p.m.
Sept. 22-23—"Marriage-Go-Round," Clarks-ville Little Theatre, 8:30 p.m.
Sept. 22-24—WHAS Crusade for Children, Memorial Auditorium.
Sept. 23—Children's Hospital Auxiliary Charity Ball, Flag Room, Kentucky Hotel, 6:30 p.m.
Sept. 23—Football: UL vs. Southern Illinois, Fairgrounds Stadium, 8 p.m.
Sept. 24—Auto Races, Fairgrounds Speedway, 2:30 p.m.

Week of Sept. 25

Sept. 26-27—Focus on Films: "The Little World of Don Camillo," Louisville Free Public Library, Studio A, Tues., 7:30 p.m.; Wed., 4:30 p.m.
Sept. 28-30—"Marriage-Go-Round," Clarks-ville Little Theatre, 8:30 p.m.
Sept. 29—Around the World by Films: Wild Flowers of West, High Road, Wash-ington State, Louisville Free Public Library, Studio A, 10:30 a.m.
Sept. 30-Oct. 1—St. James Court Art Fair, 10 a.m.-6 p.m. (free)

Week of Oct. 2

Oct. 5-8—"All the King's Men," Actors Theatre of Louisville, Seventh Street Station, 8:30 p.m. (Thurs. and Sun. at 7:30 p.m.; Sat. matinee, 2:30 p.m.)
Oct. 6—John Sinclair, pianist, Heck Recital Hall, Baptist Seminary, 8 p.m.
Oct. 6—Jose Molina Spanish Ballet, Brown Theatre, 8:30 p.m. (STAN-KOCH production)
Oct. 7—Louisville Bach Society, Melvin Dickinson, conductor, Christ Church Cathedral, 8:30 p.m.
Oct. 7—Football: UL vs. Dayton, Fairgrounds Stadium, 8 p.m.

Week of Oct. 9

Oct. 10-11—Louisville Orchestra, Jorge Mester, conductor, Brown Theatre, Tues., 8:30 p.m.; Wed., 3 p.m.
Oct. 10-15—"All the King's Men," Actors Theatre of Louisville, Seventh Street Station, 8:30 p.m. (Wed. matinee, 3:30 p.m.; Sat. matinee, 2:30 p.m.; Sun. at 7:30 p.m.)
Oct. 12—American Ballet Theatre, Memorial Auditorium, 8:30 p.m. (Community Concert)
Oct. 15—Jeanne-Marie Darre, pianist, Woman's Club of Louisville, 3 p.m. (Speed Endowed Concert)

Week of Oct. 16

Oct. 16—Kantorei Barmen-Gemarke (cho-ral and instrumental music), Calvary Epis-copal Church, 8 p.m. (American Guild of Organists)
Oct. 17-20—The Junior League of Louis-ville Antiques Fair, Stouffer's Ballroom, 11 a.m.-9 p.m. (lecture on Oriental rugs, Thurs., 11 a.m., by Dr. Maurice Dimand, curator emeritus of Near Eastern Art, Met-ropolitan Museum of Art)
Oct. 17-22—"All the King's Men," Actors Theatre of Louisville, Seventh Street Sta-tion, 8:30 p.m. (Wed. matinee, 3:30 p.m.; Sat. matinee, 2:30 p.m.; Sun. at 7:30 p.m.)
Oct. 19—UL Film Festival: "Juliet of the Spirits" (Italy), Bigelow Hall, 8 p.m.
Oct. 20—Edmund Rosenfeld, pianist, Heck Recital Hall, Baptist Seminary 8 p.m.
Oct. 20—Professional Basketball: Kentucky Colonels vs. Indiana, Fairgrounds Coliseum, 8 p.m.
Oct. 20-21—"Lysistrata," Belknap Theatre, Playhouse, 8:30 p.m.
Oct. 20-21—"Rumpelstiltskin" Children's Theatre, Catherine Spalding College Audi-torium, 3:30 p.m.
Oct. 21—Football: UL vs. Marshall, Fair-grounds Stadium, 8 p.m.
Oct. 21—Kiwanis Travelogue, Memorial Auditorium, 8 p.m.
Oct. 22—Louisville Bach Society, Melvin Dickinson, conductor, Calvary Episcopal Church, 3:30 p.m. (sponsored by Lutheran Churches in celebration of 450th anniver-sary)

(The above entertainment calendar includes all events that have been listed with Mrs. James E. Fahey, Entertainment Calendar secretary, at LOUISVILLE MAGAZINE press time. Please notify Mrs. Fahey, 895-2246, or Clara Allen, 582-2421, promptly of any corrections in bookings already listed, or any future book-ings.)

Kennedy Round to be Trade Group Topic

The "Kennedy Round" of tariff cuts and their probable effects on Louisville-area manufacturers and exporters will be dis-cussed at the Oct. 3 meeting of the Ken-tuckiana World Commerce Council. Speakers will be Mrs. Ruth B. Cary and Walter F. Meuter, both Louisville cus-toms house brokers, and Richard F. Mc-Nally, acting Louisville director of cus-toms. The meeting is set for the Holiday Inn Southeast, 3255 Bardstown Road. The 6:30 p.m. dinner will follow a 5:30 p.m. cocktail hour. For reservations or further information, contact Carter M. Harrison at 582-2421.



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GROUP PLANS MAY BE FORMED WHERE THERE ARE 5 OR MORE EMPLOYEES



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Breckinridge Square will be at Breckinridge Lane and Watterson Expressway

NEW AND EXPANDING BUSINESS

The Louisville area's largest shopping, apartment and office complex, 97-acre Breckinridge Square, will begin rising in St. Matthews soon. The \$30-million project of Indianapolis developer Warren M. Atkinson will be built at Breckinridge Lane and Watterson Expressway near the landmark Lincoln Income Life Insurance Company office building and the newly opened GES Store.

The shopping center portion of Breckinridge Square will be more than twice as large as any existing center in the Louisville area. It will have 1,000,000 square feet of leasable space in an air-conditioned, fully enclosed area. (Recently announced additions to the Mall will bring it up to 560,000 square feet.) Largest tenant in the new center will be L.S. Ayres & Company, Indianapolis, which will build a 250,000-square-foot, three-story, full-line department store. Mr. Atkinson said the shopping center will contain about 65 stores, including another large department store about the same size as Ayres'.

The construction work on the huge project will take about two and one-half years, with opening scheduled for the summer of 1970. Ultimately the development also is to include a 20-story office building, a 20-story apartment tower, a motel and a motion picture theater. Dutchmans Lane will be extended from Breckinridge Lane to Browns Lane through the center of the development.

Unusual features of the shopping area will be walkways winding among grassy

knolls, flower gardens, fountains and inside the concourse a waterfall dropping down a wall some 40 feet high. They will reflect Mr. Atkinson's philosophy that a shopping center "should be a pleasant experience to walk through." The center also will generate its own electrical power.

Other tenants scheduled to occupy the center include food stores, women's fashion shops, men's clothing stores, bank branches, shoe shops, drug stores, a cafeteria, a sidewalk cafe, dry cleaners, a liquor store, a travel bureau, a book store and numerous others.

Mr. Atkinson has already launched another project here, the \$6-million Atkinson Square office complex in the southwest quadrant of the Watterson Expressway-Newburg Road interchange. Construction has begun on a one-story, Georgian-style structure to be constructed in the form of a double-barred H with an enclosed courtyard. Parking spaces will be located in front of each office in the motel-like building.

A multi-million dollar facility for manufacturing Plexiglass molding powder will be constructed by Rohm & Haas Company at its Louisville plant. The installation, scheduled for completion by March, will result in increased employment and a substantial increase in the company's capacity to produce the molding powder, an acrylic plastic used to make Plexiglass parts having complex shapes, such as automobile tail-light lenses, name plates and home-appliance parts.

Both manufacturing and warehousing of the molding powder will be in a new 100,000-square-foot building of precast, prestressed concrete with concrete-block exterior walls. Enno Sauer, manager of the Louisville plant, said the molding powder is currently manufactured at the Rohm & Haas plant at Bristol, Pa., which will continue to supply a portion of the market.

"We acquired the Louisville facility in 1960 with the objective of being able to manufacture in the Midwest for mid-western markets," Mr. Sauer said. "We have gradually added new products. This will be the sixth major product to be manufactured at Louisville."

The first laboratory in Kentucky for research and development in packaging has been opened by Boone Box Company at its plant at 4400 Progress Boulevard. President William Miller said the \$100,000, air-conditioned laboratory will enable the company to test new packaging designs and materials under controlled conditions to determine their suitability for various packaging uses.

The laboratory, designed by the Boone Box engineering staff, houses a variety of special devices for testing cartons: a drop tester, vibration tester, compression tester and an incline tester which simulates impact conditions in a boxcar.

Two special conditioning rooms permit testing of carton designs and materials under various temperature and humidity conditions. One room is kept under

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Boone Box Company's new \$100,000 packaging research and development laboratory is the first of its kind in Kentucky and one of the few south of the Ohio River. Discussing research projects are (from left) Earl Sowder, manager of research and development; J. W. Svendsen, vice-president in charge of research and development and the laboratory; and William Miller, president.

ideal conditions—50 per cent humidity and 72 degrees Fahrenheit. The other room permits varying temperatures over a wide range and creating humidity up to 100 per cent. The laboratory was erected by Akers Steel Buildings Construction Company.

Boone Box Company, founded 12 years ago, moved into its present plant in 1960. The company now also operates two other plants—one in Richmond, Ind., opened four years ago, and one in Grand Rapids, opened two years ago. The three plants have 250 employees in all.

Long-brewing plans to expand the Mall shopping center at Shelbyville Road and Watterson Expressway are expected to get under way this fall with beginning of construction of a 60,000-square-foot addition to the Kaufman-Straus Company store, doubling its size. In addition, J. C. Penney Company has announced plans to erect a 190,000-square-foot department store in the shopping complex, plus a separate auto-service unit on Sherburn Lane. Construction of the Penney store is expected to begin early in 1968 and be completed by the end of the year. In addition, Rouse Corporation, owner of the Mall, will add 45,000 square feet of leasable space and renovate the existing structure by adding a false mansard-type roof to obscure air-conditioning and heating equipment.

The new Penney store, more than 2½ times the size of the company's downtown store at 535 South Fourth, will employ 375 persons and will handle the chain's complete line of hard and soft goods. It will be a two-story structure with provision for an 85,000-square-foot expansion in the future. Kaufman's

expansion will enlarge its present departments and provide for emphasis on merchandise for young people.

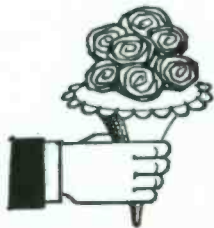
Along with the expansion of shopping facilities at the Mall, the parking area will be doubled in size to provide 4,000 parking spaces. Mall Manager T. Roderick McCubbin said a motion-picture theater may be built at the shopping complex next year.

Mid-Land Warehouse Company has begun construction of a 200,000-square-foot warehouse at 8201 National Turnpike. President Donald Cosby said the new building, scheduled to be completed by January, will give Mid-Land a total of 735,000 square feet of modern warehouse facilities to serve the Louisville area. General contractor for the new warehouse is John Mohr & Sons, Chicago.

Linker Brothers Baking Company, which last year completed a \$275,000 expansion, has just completed a 24,000-square-foot addition at a cost of \$50,000. The new annex is used as a bread-wrapping room. Conveyors bring loaves from ovens to the addition, where automatic machinery cools, slices and wraps the bread. The bakery also added new bun-packaging equipment that handles 35 dozen buns a minute.

TCI Services, Louisville distributor of Yale lift trucks, has constructed an addition to its facilities, bringing the parts and service area to a total of 20,000 square feet. New equipment has been installed, including a tire press.

Aberdeen Apartment Corporation has begun construction of a garden-apartment complex in the Watterson City area that



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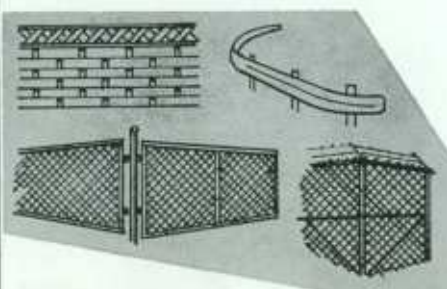
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will comprise 144 one- and two-bedroom apartments, a swimming pool and a recreation center. The \$1-million project at 1967 Bishop Lane is expected to be completed early next year. Parking space for 240 cars will be provided.

Construction is under way in Bluegrass Research & Industrial Park on a 7,000-square-foot building to house D. Clotfelter Company, distributor and installation contractor for vinyl fabric and wood veneer wall coverings. The firm, now at 102 Bauer, also distributes and installs chalk boards, tack boards and related items. Some light manufacturing and fabricating operations will be added when the company occupies its new building, expected to be completed early next year.

Holiday Inn South, the Louisville-area's sixth Holiday Inn, is scheduled to open in December at the Fern Valley Road-Kentucky Turnpike interchange in the Okolona area. The \$1.2 million hostelry with 120 guest rooms is owned by John McGiffen. It will have a dining room, coffee shop, cocktail lounge and private meeting rooms. Mr. McGiffen was a developer of the Holiday Inn Southeast and Clarksville Holiday Inn, but recently disposed of his holdings. A seventh Holiday Inn is under construction in downtown Louisville and an eighth is planned for construction next year at the Hurstbourne Lane-I-64 interchange.

A new architectural firm, H. Carleton Godsey Associates, has been launched by H. Carleton Godsey, AIA, who has been project architect and designer for Hartstern Schnell Associates the past two and one-half years. He has also worked in architectural offices in Lexington and Princeton, N.J. The new firm is located at 334 East Broadway.

Petrol Food Marts, founded on a new concept in retail food marketing, has been launched by Louis Seibert, Jr. and Jack Korfhage, former executives of Convenient Food Marts. The new chain will provide service station facilities at all stores, so that shoppers may purchase gasoline and oil at the same time they purchase groceries. The new company is headquartered at 3715 Bardstown Road. Mr. Seibert is president and Mr. Korfhage is secretary-treasurer.

The sales operations of Jones-Dabney Industrial Division and the Celanese Resins Division of Celanese Coatings Company have been moved into the



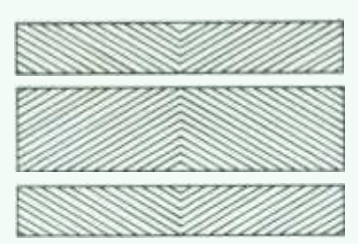
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new three-story office building at 11th and Hill. Construction of the building began a year ago with Laurence Bloom Company as general contractor. A special feature of the building's facade are epoxy-based panels above and below the windows. Jones-Dabney Company, now a division of Celanese Coatings, pioneered in the discovery and development of epoxy resins.

A 1,300-square-foot addition to the newspaper plant of *The Voice-Jeffersonian*, in Chenoweth Square, St. Matthews, is now under way. The \$25,000 addition will house the composing room and provide additional office space. Davis Construction Company is the general contractor for the addition, scheduled to be completed before the end of the year. The concrete block structure will be faced with brick.

A \$1.9-million construction project to add 128 apartments has been launched by Jamestown of St. Matthews, with construction expected to be completed by mid-1968. The apartment complex, to be of Georgian design with gas lights at street intersections, will consist of 14 two-story townhouse structures and one conventional three-story apartment building. The Jamestown development, owned by

Klingbeil-Haddox, Columbus, now contains 23 apartment buildings and a community center. A recently completed recreation area provides tennis, basketball and shuffleboard courts and a playground for youngsters.

A four-acre area of single-family residences will be constructed adjacent to the apartment development, but no date has been set for the project. The developers are reserving a quarter-acre tract which was the site of Floyd's Station, a pioneer settlement, for possible future purchase by local historical groups.

Fusting Insurance Agency has been opened by Donald T. Fusting at 3940 Bardstown Road. The agency represents Employers Casualty Company and Central National Insurance Company. Mr. Fusting has been manager of the Jim Cooke Insurance Agency the past eight years.

A combination of Italian cuisine, honky-tonk music and the atmosphere of an English pub wrapped up in one package is the hallmark of a new chain of pizza establishments moving into the Louisville area. The first Shakey's Pizza Parlor has been opened at 7611 Dixie Highway in Pleasure Ridge Park. Live honky-tonk piano and banjo music and 21 varieties of pizza are offered.



Construction has begun on this 10-story, \$3.5 million medical office building at Floyd and Liberty, with completion expected in late 1968 or early 1969. Architect Jasper D. Ward's design calls for precast, prestressed concrete framing and tinted window glass. A three-level parking garage with space for 350 cars will be erected at the right. Realtor Harold Rosen is leasing agent for the office tower.

Ask The Whiskey

by
Julian P. Van Winkle, Jr.
President

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"That I can't say" Dad replied. "I've never been inside one."

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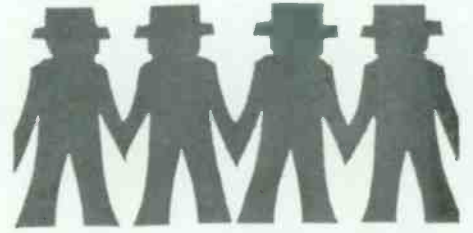
St. James Art Fair is Set Sept. 30-Oct. 1

The annual St. James Court Art Fair, fast becoming an event of regional interest, will be held Saturday and Sunday, Sept. 30 and Oct. 1. Work by local artists will be displayed for sale in the open-air show on the St. James Court mall; parking in nearby Central Park.

Food items and flea-market type material will also be offered for sale and jazz and folk-song groups will provide entertainment during the two-day show.

Malcolm Bird, president of the St. James Court Association which sponsors the show, said that if the event is rained out, it will be held the following weekend.

A tour of renovated houses in adjacent Belgravia Court West will be held in conjunction with the art fair. An admission fee of 50 cents will be charged for each house on the tour. Proceeds from the art fair and the open house tour will be used for neighborhood improvements.



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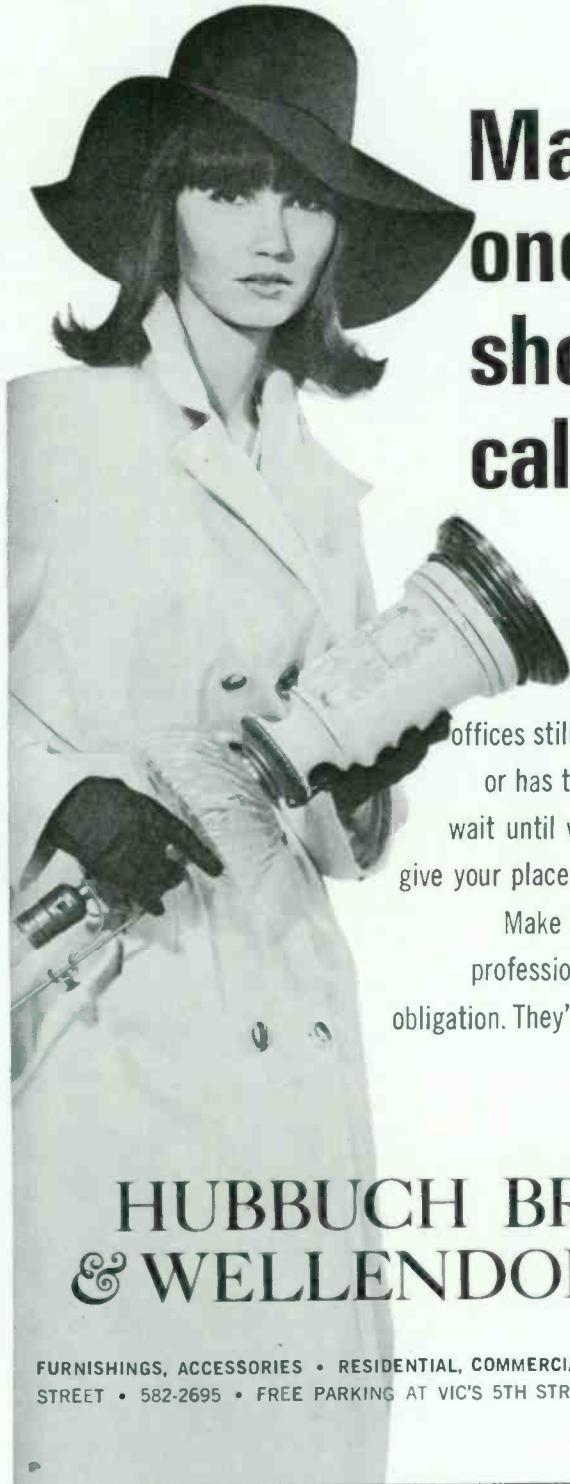
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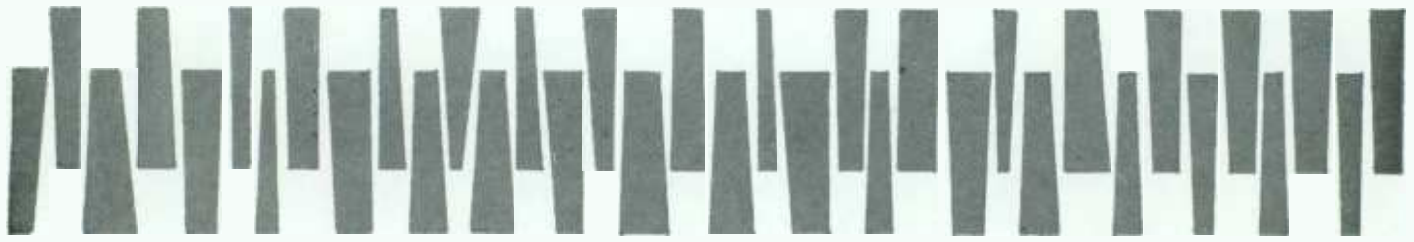


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CHAMBER ACTION

NINE NAMES have been presented to the Chamber Board of Directors as candidates for election to nine positions on the Board.

Their names were presented by a Nominating Committee composed of the six most recent past presidents—J. Ed McConnell, Henry V. Heuser, William F. Lucas, L. Eugene Johnson, Henning Hilliard and Boyce F. Martin.

In accordance with the new By-Laws of the Chamber, to insure the widest representation of membership categories and to minimize making the election of the policy-making body a "popularity contest," the committee will in future present a single slate. The By-Laws also provide for nomination by petition from the membership. Any 25 members in good standing may file a petition to nominate a candidate. Deadline for petition nominations is 5 p.m. Sept. 29. One petition has already been received.

The committee's slate:

Raymond E. Bisha, vice-president for operations, Louisville & Nashville Railroad Company.

Dann C. Byck, Jr., president, Byck Brothers & Company.

Gordon Dabney, president, Standard Foods.

Edward L. Diener, general manager, Sears, Roebuck & Company.

Joseph A. Gammon, president, Louisville Taxicab & Transfer Company.

H. Charles Grawemeyer, chairman of the board, Reliance Universal.

Robert L. Holloway, owner, Middletown Manor Motor Court.

Dr. George A. Sehlinger, physician.

John W. Van Vactor, plant manager, Ford Motor Company.

The election ballot which all members will receive will list all nominees in alphabetical order.

THE CHAMBER has established a policy of endorsement of industrial revenue bond issues by the County or municipalities within the county "when reasonable and necessary." On recommendation of the Industrial Development

Committee, Chamber directors on Sept. 14 endorsed the use of industrial revenue bonds providing "that the recipient firm of an industrial revenue bond issue agrees to make payments equal to and in lieu of at least local school taxes, and provided the issuance of such bonds does not create for the recipient an unfair advantage over a competing local firm."

The Board also emphasized, "This resolution does not endorse this type of financing as a matter of principle or theory."

SIXTY-FIVE Fort Knox couples will be the guests of 65 Louisville couples Saturday evening, Sept. 30, for an "aloha" cruise aboard the *Belle of Louisville*. The event will be the fifth renewal of the Military Affairs Committee's "Operation Couple-to-Couple." The committee reports that Hawaiian attire will be worn; American and United airlines are flying in fresh orchid leis from Hawaii.

OFFICERS IN CHARGE of the Business-Government Relations and Organization & Community Relations divi-

sions of the Chamber—Douglas D. Cornette and T. Ballard Morton, Jr.—reported to the Board of Directors Sept. 14 on the 1967 work of the committees in their areas. Chairmen of their committees had reported to the officers in July.

ADMINISTRATIVE SECRETARY Lewis B. Kerberg has been appointed to the new statewide Committee for Improving the Legislative Process. The Kentucky Government Council is setting up the group to study and make recommendations on more efficient operation of the State Legislature. The Chamber spearheaded the campaign to stir up interest in the program, sponsoring a luncheon in June at which the Kentucky Government Council agreed to take on the statewide effort. Both gubernatorial candidates have endorsed the idea.

THE SECOND industrial team trip of the Chamber's Industrial Development Committee will "blitz" industry in Chicago for four days next week, Sept. 25-28. Two-man teams from the Louisville, New Albany and Jeffersonton chambers



The Ray C. Sharpe family of Scott County, winner of the Chamber's 1967 Blue Ribbon Farm Family Award, attended the State Fair en masse. Displaying a champion Shorthorn are (from left) James, 15; Mr. Sharpe; Janice, 13; John, 11; Mrs. Sharpe holding Joseph, 2; and Jeanine, 9.



Targeting Chicago companies for industrial sales calls are William L. Short, left, and Wayland McDowell, co-captains for the Louisville Industrial team trip to the Windy City Sept. 25-28. The Louisville team will call on some 40 Chicago industrial prospects. The first team trip was to New York in April.



Moving toward area-wide coordination of industrial development efforts, the Chamber's Industrial Development Committee met in August with its counterparts in New Albany and Jeffersonville and toured possible industrial sites in Floyd and Clark counties. Checking Floyd County sites are, from left, Wayland McDowell, K&I Railroad; James K. Tully, Hammer-Greene-Siler, economic consultants; E. G. Samuel, Bruce Hoblitzell Company; Charles Phillips, president of the New Albany Industrial Foundation, William L. Short, Louisville Chamber industrial development director; and Eugene Plock, Kentucky Department of Commerce.

will call on some 40 companies in the Chicago area with which the Chamber has had contact or which are believed ready to expand. Arrangements and sales-call appointments are being made by William L. Short, industrial development director. He and Wayland McDowell of K&I Railroad will be co-captains for the trip.

In addition to Mr. Short and Mr. McDowell, the Louisville team will include Arthur D. Mattingly, Louisville Gas & Electric Company; James H. Ewing, First National Lincoln Bank; Paul R. Hadley, American Commercial Lines; G. Whitworth Howard III, City-County Economic Progress Commission; Walter Harney, Louisville & Nashville Railroad; Eugene V. Plock, Kentucky Port & River Development Commission; A. Neil York, New Albany Chamber of Commerce; J. Frank Young, Southern Railway System; and William A. Edie, Jeffersontown Chamber of Commerce.

Joining them in Chicago will be James B. Stock, industrial development representative for Illinois Central Railroad, and Leo Koester, manager of the Chicago office of the Kentucky Department of Commerce.

The Louisvillians will be armed with industrial development sales tools including *The Louisville Fact File*.

The first Louisville team trip in April called on 45 New York companies.

PRESIDENT John H. Hardwick and Chairman Dillman A. Rash have completed the roster of the Chamber's new Committee on the Center for the Performing Arts, which will work with other community groups on development of a center for theatre, music, opera, ballet and community events.

Members are Richard J. Baker, Kaufman-Straus Company; Alex G. Booth, attorney; Dann C. Byck, Jr., Byck's; John V. Collis, retired, Watson B. Dabney, Hilliard-Lyons; Craig P. Hazelet, Hazelet & Erdal; C. E. Hubbuch, Hubbuch in Kentucky; D. Irving Long, Fourth Avenue Amusement Company; B. Hudson Milner, Louisville Gas & Electric Company; T. Ballard Morton, Jr., WAVE; Henry Y. Offutt, retired; Hanford Smith, Rodes-Rapier Company; Franklin F. Starks, Jr., Starks Building Company; and James Thompson, Old South Life Insurance Company. Stanley R. Bowling is staff secretary.

'PROJECT TRANSITION,' through which the Defense Department trains unskilled servicemen for civilian jobs, will be explained to the Chamber's Education and Industrial Relations committees at an Oct. 10 meeting. Lt. Col. J. P. Coonan, executive officer of the office of the deputy chief of staff for personnel, who heads the project, will be the speaker.

WELCOME BEAKFAST for New-comers next Wednesday, Sept. 27. Coffee hour 7:30 a.m., breakfast at 8. This will be the first breakfast in the new Skye Terrace on the fourth floor of the Churchill Downs Clubhouse. Use the Clubhouse parking lot; ushers will direct you to the special elevator.

Chairman William R. Caskey will preside. Churchill Downs, Chamber, City and County officials will greet the New-comers, who will be introduced by TV personalities.

LABOR LAW REFORM was the subject of a Sept. 19 workshop in Indianapolis attended by members of the Labor Legislation Subcommittee of the Congressional Action Committee. Other chambers throughout the Midwest took part. U.S. Chamber specialists and Mid-western business leaders conducted the program, held to mobilize grass-roots support for labor law reform. Discussion included proposals for an overhaul of the National Labor Relations Board.

The Congressional Action Committee and members of the Chamber Board have held two of four planned meetings with Kentucky's senators and Third and Fourth District representatives. Informal meetings have been held with Sen. Thurston B. Morton and Rep. William O. Cowger to discuss a wide range of Congressional issues.

'THE TWENTY-SECOND Governor's Tour, sponsored by the Kentucky Chamber of Commerce, is set for Sept. 26-28. It begins in Louisville and takes in Lexington, Winchester, Salyersville, Paintsville, Prestonsburg, Pikeville, Elkhorn City, Breaks Interstate Park, Shelby Gap, Whitesburg, Hazard, Beattyville and Richmond.

Executive Vice-President Charles F. Herd will represent the Louisville Chamber.

DAVID B. HUMPHREY, manager of the Convention Bureau of the Louisville Chamber since December 1961, has resigned and this week joined the staff of the Convention & Tourist Board of Greater St. Louis as assistant manager. The Board, which conducts the St. Louis convention solicitation and service effort, is an independent agency supported by business members and a new 2 per cent hotel room tax, Mr. Humphrey said. It has a staff of about 10.



David B. Humphrey

"Mr. Humphrey has done an outstanding job for Louisville's convention industry," Executive Vice-President Charles F. Herd said, "and we hate to see him leave."

"Since he became convention manager, attendance at Louisville conventions has climbed from 160,940 in 1962 to 235,491 in 1966, and expenditures by delegates grew from \$19 million to more than \$32½ million."

The Chamber executive said no successor has been chosen, but a nationwide search for a new manager is under way.

"Convention business is important not only to the entire Louisville economy, but also to the community's national reputation. Delegates who attend and enjoy meetings here become salesmen for Louisville, helping to tell our area's exciting story all across the country," Herd said.

"The potential for additional growth of the convention industry here is outstanding. Louisville's magnificent convention and exposition facilities, key central location, and good transportation network make this city one of the nation's prime convention centers. The Louisville Chamber is determined to continue the excellent growth record established in recent years."

Dave Humphrey, 45, came to the

Chamber from Chicago, where he had been midwest sales manager for Hotel Corporation of America. He had also been in convention posts with the Edgewater Beach Hotel and the Shine Hotels chain. Before going to Chicago, he was with the Kentucky Fair & Exposition Center here from 1956 to 1958 as controller and later sales manager.

SEVERAL MEMBERS of the Chamber's Air Pollution Committee and Committee Secretary William L. Short will attend a one-day seminar on proper combustion of fossil fuels to be held at Frankfort Oct. 3. The seminar, sponsored by the State Air Pollution Control Commission, will be devoted to correct methods of firing various types of boilers and other fuel-using devices so as to keep smoke and soot at a minimum. Others interested in attending the seminar should contact Mr. Short at the Chamber, 582-2421.

TWO MORE SESSIONS remain in the the series of three fall workshops on the theme "Can Local Government Survive?" Tuesday, 7:30 p.m., Sept. 26 and Oct. 10 sessions will be held in the Lincoln Room South, UL University Center. For information contact Stanley R. Bowling, area development director.

CHAMBER REPRESENTATIVES on two community boards have been appointed. Wilbur R. Williamson, retired as partner-in-charge of the local Ernst & Ernst office, has been reappointed to a three-year term as the Chamber representative on the Community Action Commission. He is now an Ernst & Ernst consultant. New member of the Art Center Association board is Robert F. Grimes, commercial artist, art director for the Magazine.

Jefferson Community College will begin offering evening classes next month, even though renovation of the former Louisville Presbyterian Seminary at First and Broadway won't be completed until early next year. The classes will be held in the former University of Kentucky School of Pharmacy building at First and Chestnut and will include courses in grammar, creative writing, business skills and similar subjects. Regular classes will begin in January in the renovated seminary building. Construction of a 10-story classroom building immediately north of the seminary structure is slated to begin next spring.



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BUSINESS SPOTLIGHT

International Harvester Company has announced plans for installation of a major industrial liquid-waste control system at the Louisville Works. The \$600,000 installation will eliminate all processing waste now being discharged into Northern Ditch. The new system will include a series of waste collection units throughout the plant, which will discharge into a 30,000-gallon reservoir.

Waste oils from the process will be salvaged for reuse, solid material will be removed for disposal and the remaining clear water will be used again in cooling towers or discharged into the storm sewer system of the Metropolitan Sewer District.

Two diminutive 760-horsepower diesel towboats built by Jeffboat for Gulf Atlantic Towing Corporation have been delivered to their home port of Jacksonville, where they will be used in towing operations on the Cape Fear River and the Atlantic Intracoastal Waterway. The two vessels, *Mr. Chips* and *Mrs. Chips*, have elevated pilot houses to provide visibility when towing high barges. During the past 15 months, Jeffboat has constructed four other boats of this class and is now constructing another for stock. Each boat provides quarters for six crew members.

Jeffboat also has under construction seven special barges using large amounts of stainless steel for cargo tanks to carry raw chemical compounds. Departing from the usual design of drop-in cylindrical liners, Jeffboat's designers made the tanks an integral part of the barge design, contributing to the structural strength of the units. Each of the cargo tanks is fabricated from about 240 tons of stainless steel.

Eastern Air Lines inaugurated a morning jet flight from Louisville to Washington this month, replacing a schedule operated with turbo-prop equipment. Louisville District Sales Manager George W. Weber said the jet reduces flying time between Louisville and Washington by 23 minutes. The new Flight 508 departs Standiford Field at 9:20 a.m. daily, arriving at Washington's National Airport at 10:33 a.m. The flight continues to Philadelphia, arriving there at 12:52 p.m. A new westbound jet schedule departs Washington at 5:35 p.m., arriving in Louisville at 6:43 p.m.

A new type of epoxy coating containing silicone, developed in the Louisville research laboratories of Celanese Coatings Company, has been patented by the

company. The new coating was developed by Darrell D. Hicks, a research associate in the Polymer Research Laboratory.

The patent describes the epoxy-silicone composition that can be used to produce paints, coatings, lubricants, stabilizers and softening agents and in various industrial applications.

O&L Stores, a Louisville-based variety store chain, plans to open its 10th store in November in Danville. The 10,000-square-foot building is now under construction to the company's specifications. All the stores in the chain are located in Kentucky.

Two suburban newspapers, *The Jefferson Reporter* and *The Voice-Jeffersonian*, were among top award winners in the 1967 Production Contest sponsored by the Kentucky Press Association.

The Voice-Jeffersonian carried off the greatest number of individual awards in the KPA competition—three first place, four second place and one fourth place—to win the Sweepstakes Award. *The Jefferson Reporter* was named Kentucky's best all-around weekly newspaper in the top circulation class.

Delta Air Lines has inaugurated a new daily service to Detroit, leaving Standiford Field at 10:34 a.m. and arriving in Detroit at 12:29 p.m. The new Flight 542 replaces Flight 742, which left Louisville at 11:23 a.m., using propeller-driven equipment. Delta District Sales Manager Paul J. Riordan said the jet service cuts 29 minutes from the previous schedule.

Southern Tank Lines, an affiliate of Louisville-based National Industries, has acquired T. I. McCormack Trucking Company, New Jersey-based carrier operating between Baltimore and New England points. Approval is being sought from the Interstate Commerce Commission to merge McCormack into Southern, placing it among the 20 top liquid and dry-bulk tank haulers in the U.S.

National Industries has also acquired control of Computer Research, a Pittsburgh data-processing organization, and



Mr. Chips and Mrs. Chips, a pair of identical 760-horsepower towboats built by Jeffboat, went through their tryout paces on the Ohio River here. They have since been delivered to their owner, General Atlantic Towing Corporation, Jacksonville.

Columbus Stove Company, Columbus, a leading producer of medium-priced electric and gas ranges. Stanley Yarmuth, National Industries' president, said the three companies were acquired for more than \$8 million in a cash transaction. National Industries recently disposed of its interests in a railroad and several insurance companies.

Brown-Forman Distillers Corporation has announced formation of a new Joseph Garneau Company, through merger of the recently acquired Quality Importers with Brown-Forman's Bols Division and Garneau Import Division. The resulting combination is one of the largest import companies in the import business. Heading the new company is Byron G. Tosi, who joined Brown-Forman in January after many years in the liquor import field.

Carlin-Black Company, with offices in Louisville and Columbus, has been formed by the merger of two business consulting firms: Associated Consultants, Louisville, and Carlin & Carlin, Columbus. Forrest E. Black, Jr., Louisville, is president of the new firm, and Oscar E. Carlin, Columbus, is chairman of the board. The company provides actuarial services and employee-benefit consulting services.

National Distillers Products Corporation received the Gold Medal for Excellence for its Old Taylor Bourbon displayed at the 1967 Kentucky State Fair. The medal, presented by Gov. Edward T. Breathitt, was the only one presented in the alcoholic beverage industry.

The Tube Turns Division of Chemetron Corporation was one of 20 suppliers cited last month by the U.S. Navy for outstanding service in connection with the construction of the 41-ship Polaris nuclear submarine fleet. Tube Turns supplied most of the welding fittings, flanges, and special components used in the submarines.

Acquisition of Ramus Trucking Line, Cleveland, has extended the route of Dohrn Transfer Company eastward to Boston. Dohrn has a Louisville terminal at 1947 South 16th, and is headquartered in Rock Island, Ill. It previously operated only in the Midwest.

Rental Equipment Service Company, which leases building tools and machines under the trade name of RESCO, has opened a new 10,000-square-foot plant in Indianapolis, on a four-acre site near I-465 and I-74. The Louisville-based

firm is headquartered on Dutchmans Lane. Norman Morton is general manager.

Customers' orders from Walston & Company offices at 321 South Fifth are now flashing directly to the trading floors of major stock and commodity exchanges. The carriers are two IBM computers at the firm's Wall Street headquarters, which convey teletyped data from Louisville and 97 other Walston branches. The new System/360 computers cut in half the

time elapsed between the writing and confirmation of orders, and also handle Walston's entire bookkeeping system.

A new morning jet flight from Louisville to Los Angeles with stops at Memphis and Dallas has been inaugurated by American Airlines. Flight 247 leaves Standiford Field daily at 9:20 a.m., arriving in Memphis at 10:18, Dallas at 11:56 and Los Angeles at 1:15 p.m. The new flight augments American's evening jet service to Los Angeles. District Sales



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Manager Alex Alpers said both flights provide close connections to all points in California and to Honolulu.

Rodes-Rapier Company, men's clothing retailer, has created an Advertising Department to handle all special promotions and advertising in all media. George Wallace, formerly advertising director for Rhodes-Burford House Furnishing Company, furniture dealer, heads the new department. Rodes-Rapier advertising was formerly handled by an agency.

American Air Filter Company has been awarded two Department of Defense contracts totaling more than \$2 million, for production of portable floodlight sets to be used by the Air Force and development of inflatable shelter and support equipment for Army field troops.

A new plant for the production of cumene, an intermediate chemical used to make acetone and phenol, will be opened by Ashland Oil & Refining Company at its Catlettsburg refinery next year. First of its kind in the Midwest, the plant will have a production volume of 300 million pounds annually.

The Inter-Market Association of Advertising Agencies, a new organization whose purpose is "collectively to elevate advertising standards and practices, and individually to help one another," held its charter meeting in Chicago late last month. The association hopes to have members in every significant North American market, and has already received inquiries from more than 30 advertising agencies throughout the country. Jack M. Doyle, president of Jack M. Doyle Advertising, Louisville, was elected vice-president and named membership chairman of the organization. ♣

Marketing Session To Be Held Oct. 31

The annual Autumn Marketing Conference sponsored by the Louisville Chapter of the American Marketing Association is set for Oct. 31 at the Sheraton Hotel. Registration fee for the all-day conference, which will concentrate on the theme of profiting from changes in the market place, is \$15, including luncheon. Advance registrations are being handled by David Halpern of Market Research Associates, 1469 South Fourth. The conference will begin at 8:30 a.m. and close at 4:30 p.m.



PERSONALITIES

Innes W. Dobbins, Jr., president of Liberty National Bank & Trust Company, has been named to the additional post of chief executive officer, following the retirement this month of Wilber C. Fisher. Mr. Fisher, who has been with the bank 44 years, will remain chairman of the board but will not be active in daily management.



Innes Dobbins



Wilber Fisher

Mr. Dobbins joined Liberty National in 1933 as an assistant vice-president. He was executive vice-president when he was elected president last January to succeed Mr. Fisher, who was elected board chairman. Mr. Dobbins was for many years in charge of the bank's Mortgage Loan Department and is active in community civic and business affairs. He is a director of the Louisville Chamber of Commerce.

Mr. Fisher joined the bank in 1923 as a note teller and became assistant trust officer in 1926 when the Trust Department was established. He became head of the department in 1939 and was elected president early in 1964.

James G. Schlensker has been appointed to the new post of engineering specialist for crushing equipment by Kentucky Machinery Company. Lawrence W. Parker and Malcolm E. Taylor have joined the construction equipment distributor as sales representatives. Mr. Schlensker had been supervisor of design and construction with the Industrial Chemical Division of Hooker Chemical Corporation.

B. J. Kirby, assistant cashier and manager of the Fern Creek branch of Citizens Fidelity Bank & Trust Company, has been promoted to manager of the Preston

Highway branch. Succeeding him at Fern Creek is Charles M. Brooks, who has been assistant manager at the Buechel branch. Mr. Kirby joined the bank in 1957 and has been manager at Fern Creek since 1964.

Dr. Philip Davidson is stepping down as president of the University of Louisville and will leave early next year for Bangkok, Thailand, as adviser in higher education for the Ford Foundation. Dr. Davidson became UL president in 1951, coming to Louisville from Nashville, where he was dean of the Graduate School at Vanderbilt University. In announcing his retirement, Dr. Davidson said that he had felt for some time that "as the University enters a new phase, new leadership will be needed and it is an appropriate time to bring to a close my career here." He has been active in cultural and civic affairs, including three terms as a director of the Louisville Chamber of Commerce. During his tenure at UL, the annual operating budget has increased fivefold to \$21 million, 16 new buildings have been erected and enrollment has soared. Executive Vice-President Woodrow M. Strickler will serve as acting president until a new president is named.



Dr. Davidson



Walter Lamb

Walter W. Lamb has been appointed representative for General Electric computers in the metropolitan Louisville area. He will be in charge of both sales and applications of computers, with headquarters in the Nolan Building, 2100 Gardiner Lane. Mr. Lamb has been with G-E since 1961 in technical and marketing aspects of electronic and major appliance products.



Peyton Hoge, III



William Street

In a reorganization of advertising and promotion functions by Brown-Forman Distillers Corporation, Vice-President



R. A. McMullen

Peyton Hoge, III has been named director of advertising for Brown-Forman whiskeys; William M. Street has been named director of advertising for Joseph Garneau Company, the import subsidiary; and the new post of national advertising and promotion director has been assumed by Ralph A. McMullen. Another new post, director of advertising administrative services, is being filled by John L. Smart. Mr. Hoge joined Brown-Forman in 1940, became advertising director in 1957 and was elected a vice-president in 1960. His previous responsibilities were primarily in print media and outdoor advertising. Mr. Street comes to his new post from Oertel Brewing Company, where he was assistant sales and advertising manager. Mr. McMullen joined the company in 1949 as a sales representative and has most recently been regional advertising and promotion manager in St. Louis. Mr. Smart joined the company in 1957.

Paul L. Sherman, formerly vice-president, has been elected president of Diehl Pump & Supply Company. He succeeds Robert B. Diehl, who has become chairman of the board. The company, which drills wells and services them for industrial, municipal and commercial customers, was founded by Mr. Diehl in

1941. Mr. Sherman has been associated with the company since 1948.

Oval J. Bradshaw has been elected president of American Mosaic & Tile Company, succeeding the late Harry G. Talamini. The company, founded in 1905, installs tile, terrazzo, marble and mosaic designs. Mr. Bradshaw will also continue as president of Peter-Burghard Marble Company.

Robin Garr, former vice-president and sales manager of Shippers Supply Company, has been appointed contract procurement and public relations representative for the Sheltered Workshop & Occupational Training Center, operated by the Council for Retarded Children of Jefferson County.

Ron Statzer has been named news director of WAKY Radio, succeeding Bob Watson, who has been appointed assistant news director of WIL Radio, St. Louis. The St. Louis station was recently purchased by Lin Broadcasting Corporation, which owns WAKY. During Mr. Watson's directorship, WAKY won four national and three state awards for news coverage. Mr. Statzer has been a WAKY news editor the past year.

C. M. Buechler has been appointed vice-president and sales manager for General Shoelace Company. He had been with the Tube Turns Division of Chemetron Corporation as manager of new product planning.



C. M. Buechler



George Falk

George W. Falk, formerly with Standard Packaging Corporation, has been appointed general production manager for the Automotive, Industrial & Marine and the Resins divisions of Celanese Coatings Company. He will make his headquarters in Louisville and will be responsible for production at plants here and in Newark, Detroit, San Francisco, Riverside, Calif., and Belvidere, N.J.

Celanese Coatings has also named Neal J. Walter manager of personnel administration. He has been with the company and its predecessors since 1955

and was most recently manager of marketing administration for the Resins Division.

New executive director of the Louisville & Jefferson County Planning Commission is Joe C. Williams, Jr., who succeeds Ernest M. Hampton. Mr. Williams has been director of the Community Plan Division of the Metropolitan Planning Commission of Nashville & Davidson County. He will be the first professional planner to hold the post in more than 20 years. Mr. Hampton, a businessman, served as a member of the commission before becoming executive director in 1964.

Rodney M. Smith has succeeded his father, Walter M. Smith, as president of Ohio Valley International Commerce (OVIC), a combination export firm. The elder Smith, who founded OVIC in 1964, is also traffic manager for Girdler Corporation. The new president has been associated with the U.S. Coast & Geodetic Survey.

International Harvester Company is transferring supervisory personnel from the Rock Island plant to Louisville as part of the closing of the Rock Island foundry and expansion of the foundry here.

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Among those transferred are Donald J. McWhirter, general foreman of the mill room; George F. Brown and Donald J. Eddy, both section supervisors in the mill room; Ronald J. Brennan, section supervisor, core room; and Michael K. Curtis, section supervisor, melting.

John E. Head has been named auditor of Belknap Hardware & Manufacturing Company, succeeding L. E. Dentinger, who has retired after 50 years with the company. Mr. Head joined Belknap in 1947 and has been assistant auditor since 1949. Mr. Dentinger had been auditor since 1932 and was elected a director in 1953. In another personnel change, C. P. Wagner, assistant buyer for Department Six, has been advanced to buyer. He succeeds Neville Noffsinger, who resigned because of ill health. Mr. Wagner has been with Belknap since 1935. He has succeeded as assistant buyer by Donald Roberts.



John Head



James Riffe

Jim Booher Chevrolet has appointed James R. Riffe as director of commercial leasing for cars and trucks. He comes to Louisville from Cincinnati where he had been in the Public Relations Department of the Cincinnati & Suburban Telephone Company.

Paul J. Bertke has been appointed manager of the Louisville sales and service office of Pitney-Bowes, succeeding the late Robert E. Brown. Mr. Bertke joined the company in 1946 and has been manager of the Buffalo sales and service office.

Walter P. Jobson, a member of the advertising staff of *The Courier-Journal*, has been named sales representative for the Schuhmann Printing Company. He began his career in printing in 1936 with the Jobson Printing Company, owned by his father.

Robert M. Hoffmann, assistant administrator of St. Joseph Infirmary since 1955, has been named executive secretary of the recently organized Health Facilities Advisory Council. The group was formed to coordinate expansion of physical plant

and equipment of Louisville-area hospitals to avoid needless duplication. Mr. Hoffmann served as president of the Hospital Conference of Metropolitan Louisville in 1963-64.

Caudill Seed & Warehouse Company has appointed M. J. Hart as manager of its Seed Division. Mr. Hart is a member of the Governor's Commission on Agriculture, and was formerly vice-president of the Louisville Seed Company.



M. J. Hart



Louise Craigie

Mrs. Louise Craigie is the new manager of the Ray Harm Gallery, a subsidiary of Standard Printing & Office Supply Company, and will be in charge of distribution of the Kentucky artist's prints to retail outlets. She formerly directed the Personnel Exchange, located in the Marion E. Taylor Building.

Terry L. Thomas has joined the Louisville office of Standard Register Company as a sales representative. He joined the business forms company a year ago and has completed special field training and sales training at the company's home office in Dayton.

John T. Wiley, who was general commercial supervisor for Southern Bell Telephone & Telegraph Company here until 1965, has been appointed assistant vice-president of the company in Atlanta. He was transferred there as general marketing staff supervisor.

John W. Dempsey has been appointed manager of the Louisville furniture plant of Kroehler Manufacturing Company, succeeding R. E. Wilder, who has been promoted to manager of quality control for the Case Goods Division. Mr. Dempsey comes here from Durham, Ont., where he was manager of a Kroehler furniture plant. Mr. Wilder has been with Kroehler and the Mengel Company, from whom the Louisville plant was purchased in 1956, for 40 years.

M. E. Haggard has been named president of Pickrell & Craig Company, merchandising brokerage house with offices in Louisville and Lexington. He suc-

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ceeds Stoddard M. Pickrell, former president and chairman, who will be a consultant to the company. Mr. Haggard has been general sales manager since 1961 and prior to that was manager of the Lexington branch.

American Commercial Lines has created a new Department of Industrial Relations headed by Michael J. Carroll, formerly manager of industrial relations for ACL's subsidiary, Jeffboat, Inc. His successor at Jeffboat is Harry W. Rissinger, who has the title of personnel director. Mr. Rissinger started his personnel career with Matson Navigation Company, San Francisco, and has also worked for Traveler-Boat Division of Stanray, Inc., Danville, Ill.

Clark N. Miller, who has been Louisville zone manager for Bristol-Myers Company, has been named retail accounts manager for the Contract Section of the Residential Lighting Division of Thomas Industries.

Dr. Arthur Welsh, St. Matthews dentist, was named Man of the Year by the St. Matthews Rotary Club for outstanding service to the group during the past year. He has held various offices in the club.

CONVENTION CALENDAR

Date	Convention Group	Headquarters	Est. Att.
Sept. 17-21	Pacific Research Intl.	Stouffer's	100
Sept. 20-25	Administrative Management Society	Kentucky	400
Sept. 21-22	Ky. Real Estate Assoc.	Executive Inn	200
Sept. 22-24	Epilepsia, Inc.	Kentucky	200
Sept. 22-24	United Cerebral Palsy Assoc., Inc.	Stouffer's	100
Sept. 24-26	Ky. Veterinary Medical Assoc.	Sheraton	175
Sept. 26-28	Ky. Medical Assoc. Auxiliary	Kentucky	300
Sept. 26-28	Kentucky Medical Assoc.	Convention Center	2,000
Sept. 28-30	Mid-West Quality Control Conference	Sheraton	500
Sept. 30-Oct. 2	Ky. Hairdressers & Cosmetologists Assoc., Inc.	Kentucky	1,800
Oct. 1-4	Intl. First Aid & Mine Rescue Contest	Sheraton	500
Oct. 4-6	Natl. League of Nursing, Regional	Sheraton	675
Oct. 5-7	Ky. Assoc. of Chiropractors	Kentucky	400
Oct. 5-7	Student Nurses Assoc. of Ky.	Sheraton	300
Oct. 5-7	Youth Power Conference, Ky.	Stouffer's	150
Oct. 6-8	Ky. Society of Radiologic Technologists	Kentucky	150
Oct. 8-11	Natl. Newspaper Promotion Assoc., Sou. Regional	Stouffer's	50
Oct. 8-13	United Stone & Allied Products Workers of Am.	Sheraton	250
Oct. 10-12	Natl. Council of Boy Scouts of Am., Reg. IV	Kentucky	800
Oct. 11-13	Ky. Wholesale Grocers Assoc.	Brown	350
Oct. 12-14	Ky. Credit Union League	Kentucky	450
Oct. 12-15	Ky. State Laundry & Dry Cleaning Assoc.	Stouffer's	225
Oct. 13-14	Ky. Fraternal Congress	Brown	125
Oct. 14-15	325th Field Artillery Assoc. Reunion	Puritan	100
Oct. 14-15	Natl. Fed. of Post Office Motor Vehicle Employees	Quality Court Motel	60
Oct. 15-17	Am. War Mothers—Ky. Chapter	Brown	200
Oct. 15-20	Scientific Methods, Inc.	Sheraton	60
Oct. 17-19	Grand Lodge of Ky. F & A M	Grand Lodge of Ky.	1,500
Oct. 18-20	Ky. Nurses Assoc.	Kentucky	700
Oct. 19-20	Ky. Assoc. of Organization Executives	Brown	50
Oct. 20-24	Am. Printing House for the Blind, Bd. of Trustees	Brown	70
Oct. 21-22	Alpha Iota Society Intl., Regional	Stouffer's	300

College Recruiting Program Can Accept 15 More Companies

If your company needs to recruit college graduates, you should sign up for the second annual Kentuckiana Careers Exposition, to be held at the University of Louisville University Center Dec. 27 and 28. The exposition brings college students together with potential employers and opens lines of communication between area business and the college community. The purpose is to encourage local graduates to stay in the Kentucky and Southern Indiana area.

Last year 350 students had 1,200 interviews with 45 participating firms. All college seniors, graduates and graduate students who live in Kentucky and Southern Indiana and local students attending out-of-state colleges and universities are eligible for the two-day interview program. There is no cost to the students.

The Chamber's Education Committee sponsors and stages the exposition; E. T. Sauer, plant manager for Rohm & Haas, is chairman.

Stanley R. Bowling, staff secretary to the committee, said there are still openings for 15 company participants. Cost per firm is \$200; deadline for registration is Sept. 30. Call Mr. Bowling at 582-2421.

Many vision defects can be prevented or corrected. For information, contact the Kentucky Society for the Prevention of Blindness, Heyburn Building.



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Emlyn Williams Set For ATL Appearance

Greater seating capacity and an appearance by famed British actor Emlyn Williams will be features of the 1967-68 season of Actors Theatre of Louisville, which opens Oct. 5 with *All the King's Men*.

A new balcony seating 100 persons has been added during the summer, bringing the total seating capacity of the theater at Seventh and the River to 350. Mr. Williams will appear Jan. 15 in a special performance of his one-man "entertainment," *Dylan Thomas Growing Up*, which received critical acclaim in London and New York. Equally at home

on the stage and in the literary world, Mr. Williams is the author of many plays, including the popular *Night Must Fall*. Tickets for the Jan. 15 special performance are \$10 and will be sold on a first-come, first-served basis. Mail orders must be accompanied by payment.

Other plays scheduled and opening dates are, *The Hostage*, Nov. 2; *The Firebugs*, Dec. 7; *Long Day's Journey Into Night*, Jan. 4; *Misalliance*, Feb. 8; *Endgame*, Mar. 7; premier production of a new play, Apr. 4; and *Thieves Carnival*, May 9. ATL is also scheduling a series of special performances for students.

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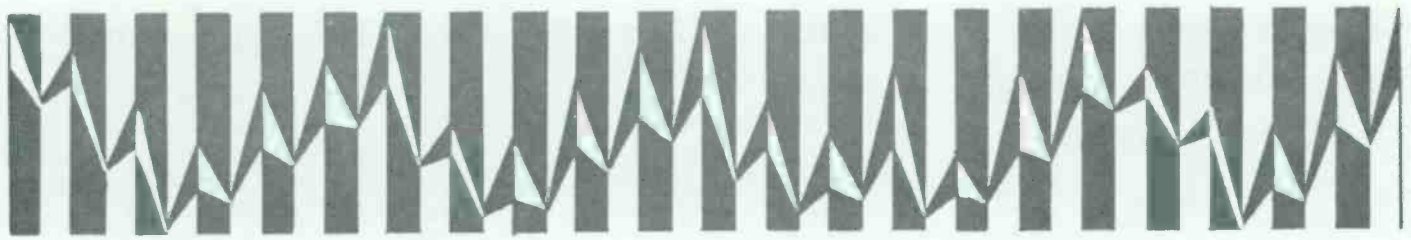


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BUSINESS REVIEW

By RICHARD K. HARB, Chamber Research Director

Louisville business registered a modest upward movement in August. The business index, prepared by the Research Department of the Louisville Chamber of Commerce, stands at 147.1, three points higher than July and five points above August 1966.

The construction index registered the strongest advance, up 14 points from August a year ago, and five points higher than in July this year but still far below the construction index levels for the year prior to the tight money period of 1966. Industrial production pushed to an expected seasonal gain of nearly seven points, though just three points higher than in August last year. Other index factors registered modest gains, with the employment index up seven points from August a year ago, largely because of the August scheduling of the State Fair and its part-time employee requirements. Back-to-school shopping bolstered retail sales volume—the trades and services index is at about the same level as in August last year. Contributing heavily to the sluggishness of the trades index is the low sales volume of automotive products, down 17 per cent from August 1966.

Forecasting business prospects for the rest of the year is fraught with a whole series of "ifs." Administration econ-

continued next page

THE AUGUST INDEX

1957-59 Average=100 (Adjusted for Seasonal Variation)

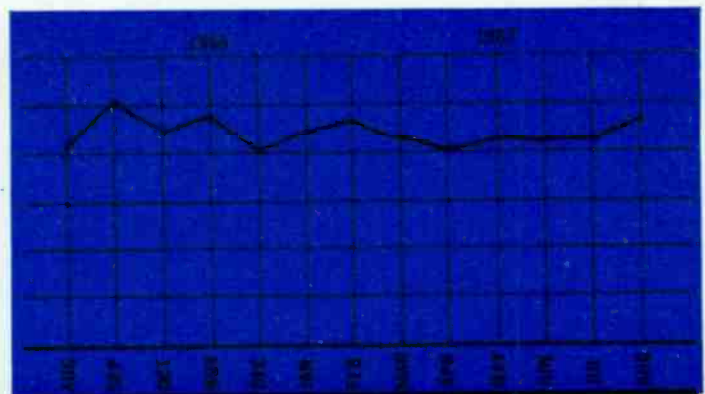
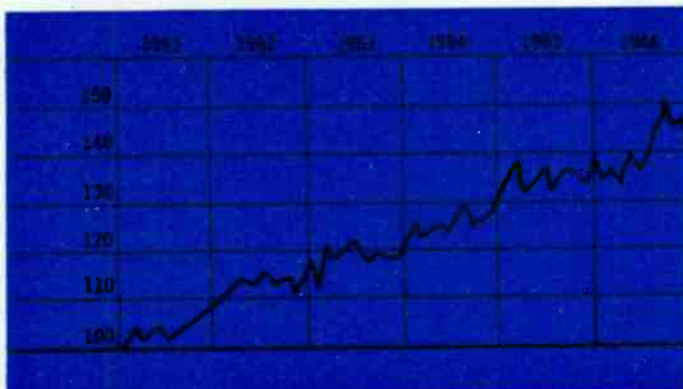
FACTOR	August 1967	July 1967	August 1966
Industrial Production	150.3	143.5	147.3
Trade and Services	141.8	140.5	142.3
Construction	118.7	113.7	104.7
Transportation	168.6	166.9	152.8
Financial	177.2	179.0	174.3
Total Area Employment	123.3	121.9	116.2
COMPOSITE INDEX	147.1	143.9	142.5

SIGNIFICANT STATISTICS

Item	August 1967	Previous Month	Corresponding Mo. Yr. Ago
Air Express In	7,365	5,998	5,921
Air Express Out	4,447	3,910	3,919
Air Freight Out, Lbs.	478,105	597,805	526,418
Air Mail Out, Lbs.	201,384	172,456	148,556
Air Passengers In	63,417 *	59,228	40,353
Air Passengers Out	71,316	68,515	42,509
Auto Registrations	4,941	5,283	4,806
Auto & Truck Sales	2,252	2,981	2,720
Bank Clear., Local	\$1,440,895,567	\$1,468,599,813	\$1,464,630,072
Bank Clear., 76 Cos.	\$621,198,896	\$569,442,416	\$563,714,954
Bank Debits, Local	\$1,642,321,973	\$1,658,567,021	\$1,627,770,596
Bank Loans Outstdg.	\$567,300,000	\$566,400,000	\$531,500,000
Bldg. Permits, City	291	187	101
Bldg. Permits, City Val.	\$3,713,183	\$1,236,097	\$2,435,920
Bldg. Permits, Co.	261	276	177
Bldg. Permits, Co. Val.	\$45,745,400	\$4,441,966	\$8,476,815
Bus. Failures, Firms	8	10	4
Bus. Failures, Indvls.	242	204	226
Conventions, No.	12	8	8
Conventions, Att.	2,915	7,704	2,940
Elect. Customers	225,817(7)	224,929	221,971
Elec. Sales, Thou. KWH	400,475,(7)	380,126	421,745
Employment, Area Est.	298,100	297,000	282,220
Gus Customers	202,092(7)	201,641	198,491
Gas Sales, Thou. cu. ft.	2,008,230(7)	2,573,374	1,956,666
Housing Rental Index	68.5	72.0	103.4
Ky. Tax Receipts	\$18,980,012(7)	\$35,273,213	\$19,535,037
Livestock Receipts	62,250	54,113	61,852
Mortgages Rec., No.	1,439	1,278	1,316
Mortgages Rec., Val.	\$20,860,000	\$17,064,000	\$19,492,000
Motor Freight Index	395.4	385.5	317.4
Multiple Listing Sales, No.	376	422	358
P. O. Cancellations	26,082,654	21,699,831	25,512,417
P. O. Receipts (Dollars)	1,561,192	\$1,362,959	\$1,446,282
RR Carloadings In	12,214	13,076	13,773
RR Carloadings Out	9,650	8,997	10,180
Railway Express In	5,921	13,031	18,125
Railway Express Out	3,919	9,147	14,873
Tel. Inst., Co. Total	344,216(7)	342,670	327,170
Tel. Subs., Co. Total	217,057(7)	216,144	206,653
Unempl. Tot., Area Est.	10,400	11,100	10,500
Unempl., % Labor Force	3.0	3.2	3.2
U. S. Taxes, Lou. Ofc.	\$164,696,660(7)	\$189,969,958	\$75,356,177

* Incomplete r Revised

Note: Numbers in parentheses in first column indicate month of latest data available. In such cases figure in second column represents previous month, third column corresponding month a year ago.



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BUSINESS REVIEW, continued

omists insist that the fourth quarter of '67 will register big economic gains, despite the increasing frequency of reports of a tax increase and despite the disruption of automotive production caused by the strike at the Ford Motor Company.

Retailers are strongly opposed to the tax hike, claiming that retail sales of consumer goods are sure to be adversely affected. This in itself usually precipitates an economic slow-down. It is our guess that, if there is an early strike settlement and Congress shows some inclination to modify the administration's proposed tax increase, there will be a far better basis for forecasting a strong fourth quarter than if more adverse circumstances prevail.

Air Freight: Your Help Is Needed

A major airline is planning a \$4-million air-freight terminal at Indianapolis and will start construction on a new \$8-million automated cargo terminal at Dayton. By the year's end, Cincinnati will have invested close to a million dollars in a cargo facility for another of the airlines.

These reports have caused concern among Louisvillians interested in air freight. Some are concerned that the airlines are giving only secondary consideration to Louisville in their freight plans and that a substantial amount of Louisville's air freight will be trucked to Cincinnati and Indianapolis. If the airlines serving Louisville should decide not to build volume air freight terminals here nor to give Louisville all-cargo service, then air freight would be limited only to that which could go into passenger aircraft and Louisville's hope for air distribution as a marketing center in competition with surrounding cities would be blighted.

Baylor Landrum, vice-president of the Community Betterment Division of your Chamber, has urged that Louisville business firms help solve this community problem. A meeting of interested parties will be arranged by the Aviation and the Industrial Traffic committees, chaired by Paul Tafel, Jr. and L. B. Hartlage, respectively, and Wayne Franklin, Air Cargo Subcommittee chairman.

Mr. Landrum pointed out to Chamber members who would be most likely to use air freight service that future volume movement of air freight is coupled with the rate structure. He also mentioned that AAMCO Transmissions is using air freight for all shipments beyond a 300-mile radius, and that perhaps Louisville business interests cannot use the service because of today's air freight costs, but that lower future rates will and must be established.

In a continuing response from firms who received the letter, many have said that their present use of air freight is limited, but they are interested from a community standpoint. Typical is this reply: "Our company has no primary interest in the air cargo facilities in Louisville, but I am interested from a community standpoint." Another company reported that it does not have a great deal of outgoing freight, but does have "a fair amount of incoming freight. . . . If we can contribute, even slightly, we will be happy to attend a meeting."

A food-products distributor said that while it does not use air freight at the moment, the possibility is under serious consideration, and of more importance, the company wants to do something for the community. All of the responses to date have stressed this desire to help the community.

There is a feeling among those acquainted with the air freight business that if enough air cargo movement is to be developed it must be done by the community itself. They also regard air freight as effective competition for trucks and even railroads.

Whether because of any particular air cargo sales effort or not, Louisville's tonnage has more than doubled in the last five years. Inbound air freight has risen from about 1,500 tons in 1961 to over 4,100 tons in 1966, while outbound has risen from approximately 1,900 tons to better than 4,700 tons in the same period.

Airline representatives have indicated that Louisville needs to generate more tonnage than this on a directional basis and in large daily volume for all-cargo flights through Louisville to be profitable. To this end, present and potential air freight shippers are being urged by Vice-President Landrum to join together under Chamber leadership to accomplish this for Louisville.

YOUR CHAMBER of Commerce has joined in an application by the Louisville & Jefferson County Air Board to the Civil Aeronautics Board to improve air service between Louisville and Cincinnati. It asks the CAB to direct interested persons to show cause why Piedmont and Lake Central airlines should not be permitted immediately to provide non-stop service between the two cities. In 1963, a total of 30,790 people traveled between Louisville and Cincinnati and in 1966 the total climbed to 38,900, an increase of a little over 8,000.

The application alleges a serious service deficiency because now there are only three flights to Cincinnati, one at 8:45 a.m., and the other two at 10:10 p.m., compared with eight daily trips from Louisville to Cincinnati less than two years ago.

From Cincinnati to Louisville there are seven flights a day (there were nine two years ago), but there is a seven-hour gap between 2 p.m. and 9:05 p.m. In other words, if a Louisville businessman wanted to transact business in Cincinnati, commuting by air, he would arrive there at 10:15 a.m. and would have to be through by 1 p.m. Otherwise he could not leave Cincinnati until 9 p.m.

The application also points out that surface transportation is not a satisfactory alternative, but one of the complications in this market is that it is only 84 air miles to Cincinnati. This distance does not give a great incentive to carriers to tailor their schedules for this market.

Louisville believes that the way to get adequate service in a short-distance market is for the CAB to authorize a greater number of carriers to operate between the cities, in conjunction with other services. It is also the belief that adding two more carriers cannot possibly have a significant effect on any carrier now serving the market.

This particular application to the CAB appears to be the quickest way to go about getting this service, and Louisville has requested that the board grant expeditious relief by whatever appropriate method it can.

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