McGovern team scores a coup in political buying
A special report about the first 50 years of radio

In Puerto Rico, WAPA-TV just won every time-period of its prime-time network schedule—every night of the week!

<table>
<thead>
<tr>
<th></th>
<th>Avg. Rtg. Prime-time Hours</th>
<th>Avg. Share Prime-time Hours</th>
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</thead>
<tbody>
<tr>
<td>WAPA-TV</td>
<td>22.4</td>
<td>42%</td>
</tr>
<tr>
<td>Station X</td>
<td>12.1</td>
<td>23</td>
</tr>
<tr>
<td>Station Y</td>
<td>10.4</td>
<td>19</td>
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<tr>
<td>Station Z</td>
<td>7.9</td>
<td>15</td>
</tr>
</tbody>
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In New York, WNJU-TV just started showing the best of WAPA-TV’s programs!

WNJU-TV, Channel 47, Newark, N.J
.... a great way to reach more than 350,000 Spanish-speaking households!

Screen Gems Broadcasting
A division of Columbia Pictures Industries, Inc.
For more information, contact Carlos Barba,
Eduardo Arellano or Bob Silverman (212) 751-4400.

Source: Clapp & Mayne, Inc. August 3-30, 1972. Ratings estimates include WOLE-TV, Channel 4 Mayaguez (WAPA-TV affiliate) are subject to qualifications of the ratings service indicated and are available on request.
Mischief in Michigan.

Mischief Mary has delighted and entertained children in Northern Michigan’s schools for the handicapped, grade schools, and hospitals ever since her first appearance in 1969. Chosen personally by Santa to deliver and read his mail, Mischief Mary in her green felt, fur-trimmed costume has become a symbol of holiday cheer for viewers of her daily program on the Fetzer stations in Cadillac. Serving the community by helping a fun tradition come alive for children is all part of Fetzer total involvement.

The Fetzer Stations

WKZO  WKZO-TV  KOLN-TV  KGIN-TV  WJEF
Kalamazoo  Kalamazoo  Lincoln  Grand Island  Grand Rapids
WWTV  WWUP-TV  WJFM  WWTW-FM  WWAM  KMEG-TV
Cadillac  Sault Ste. Marie  Grand Rapids  Cadillac  Cadillac  Sioux City
'Geographic' specials freed from access rule

The Treyz-Kaplan plan for McGovern TV buying scores an election surprise: record ratings for a political half-hour. "Bobtail" network sets pattern for a new campaign strategy.

NBC's Goodman takes his fairness-doctrine campaign to California campus.

It's final: no automatic reply time to presidential broadcasts.

Case history time at the ANA: Or, how to save money while spending it.

The FTC hands down its first complaints based on nonsubstantiation.

A measured perspective on the medium of radio, taken from the vantage of its first half-century.

It's ABC's turn to be first in the ratings.

A second generation of Goodson-Todman game shows populates TV screen.

Cause for concern over government cable ownership in Washington, Canada.

High hopes for video tape as production shortcutter in Hollywood.

The end of Drake-Chenault, but not of Drake or Chenault.

A grand old party for the Grand Ole Opry takes over Nashville.

The other Aubrey moves his mark from JWT to F. William Free.
EFFECTIVE OCTOBER 30, 1972

A NEW ERA IN STATION REPRESENTATION
PROVIDING
THE DIFFERENCES THAT MAKE
THE DIFFERENCE

SHORT LIST INVOLVED PEOPLE
TODAY'S SYSTEMS PARTICIPATORY MANAGEMENT

STARTING WITH CUSTOMIZED SERVICE FOR

KCMO-TV Kansas City
WHEN-TV Syracuse
KPHO-TV Phoenix
WOW-TV Omaha
WNEM-TV Flint-Saginaw

-Bay City

M M T SALES INC. 850 THIRD AVENUE NEW YORK, NEW YORK (212) 758-3838
NEW YORK - CHICAGO - LOS ANGELES - SAN FRANCISCO - DETROIT - ATLANTA - ST. LOUIS '73

SERVING AMERICA'S QUALITY TELEVISION STATIONS
Short changed

Census Bureau is preparing to issue notification that its latest estimates of UHF penetration are wrong and well below actual figures, though nobody knows for sure what actual figures are. Bureau will be responding to general skepticism that greeted its report, based on 1970 census, that only 51.7% of all TV sets could receive UHF (BROADCASTING, Aug. 14).

Bureau's 1970 figure was below its own estimate for mid-1969 (54.9% penetration), based on survey commissioned by Advertising Research Foundation. Bureau officials privately expressed hope last week that ARF or other angel would fund new sampling project to repair UHF benchmark data.

Female muscle

Of all pressure groups banging on doors of broadcasters for equal opportunity, comparable salaries (with male counterparts) and free time, women's lib as represented by the National Organization of Women (NOW) is becoming most onerous and demanding. That story crops up in most metropolitan areas but is particularly virulent in major Southern areas.

Inducements by waiver

Issuance of FCC's notice of inquiry on prime-time-access rule was held up again last week, this time for redrafting to include commissioners' requests that comment be invited on whether specific categories of programming should be exempt or subject to waiver. Commissioner Nicholas Johnson opened subject with long list of suggestions, some considered by his colleagues to be, in words of one, "too far out." But commission decided to include question of whether children's shows (Mr. Johnson's idea) and minority-oriented programs (Commissioner Benjamin L. Hooks) should be playable in prime time without being charged against network quotas. Draft notice already contained questions as to whether one-shot news and public-affairs programs should be exempt.

Another question expected to be added to notice, at Mr. Hooks' suggestion, is whether stations should be required to fill freed time with local programing.

Recovery

Metro-Goldwyn-Mayer Television, which had lean program-development experience with networks year ago, now—under new production chief, Harris L. Kattleman—is among busiest producers of pilots for 1973-74 season. Company has at least eight projects in development, with Adam's Rib, half-hour comedy pilot for ABC-TV, getting most attention. In another reworking of popular theatrical feature for TV, MGM is developing Pat and Mike as half-hour comedy pilot for CBS-TV. MGM, in association with Jack Sher Productions, has third half-hour comedy pilot, Hello Mother, Goodbye, in works for NBC-TV. Last year company, which as recently as 1967-68 season had five hours on three networks, including three new hours, only sold hour Assignment-Vienna as one of three mini-series to rotate on ABC-TV's The Men series. MGM TV also is associated with returning hour Medical Center series on CBS-TV and with half-hour Young Dr. Kildare in syndication.

Dispute within

Intra-agency fight is shaping up over position FCC should take in Sterling Manhattan Cablevision's dispute with Trans World Communications, New York. At issue is FCC's jurisdiction over New York Telephone Co. in latter's plan to transmit Trans World pay television to New York hotels. FCC's Common Carrier Bureau says service is intrastate and therefore outside FCC's jurisdiction. Its Cable Bureau, concerned about impact on Sterling and implications for cable systems elsewhere, says FCC has jurisdiction and should use it.

Issue is mixed up in larger question of protecting existing services against siphoning of programs for pay services—and that question is getting stickier as technologies develop for distributing programming for fee. FCC general counsel leans toward Common Carrier Bureau's view in Sterling case but feels FCC should not foreclose options until it develops over-all policy on antisiphoning. Issue is expected to come up this week when FCC starts work on number of cable issues, including pay cable, cross-ownership, sports blackouts, radio-signal carriage and mandatory origination of CATV programming.

Equalizer

FCC is expected to begin considering this week proposal to establish office that would centralize commission's efforts to assure equal-employment opportunities in regulated businesses. Proposal, fostered by Commissioner Benjamin L. Hooks, is not yet in final form; he is said to feel he should hear commissioners' views before proceeding further. But he has prepared four-page memorandum that suggests modest beginning for equal-employment opportunities with senior staffer with one assistant plus secretarial help.

Hooks memorandum incorporates commission's ideas disclosed previously (BROADCASTING, Sept. 11); office would review EEO policies and recommend changes, as well as play major role, though probably in association with commission bureaus, in checking into EEO complaints. Office would probably handle commission's own internal EEO problems.

Candidate

Virginia Pale Wetter, president-general manager of WABA-AM-TV Havre de Grace, Md., will run for radio board of National Association of Broadcasters in elections next March—only known woman aspirant in women's-lib atmosphere. What's more, she may run twice—for district director (Pennsylvania, Maryland, District of Columbia, Delaware, and West Virginia) as well as at-large. Her chances, in current climate, would be considered good, but she would have to declare herself for one or other of directorships prior to balloting. Mrs. Wetter is 25-year vet in radio, serving on radio code board, was president of American Women in Radio and Television, 1970-71.

Hard way

Allstate Insurance's auto-safety airbag commercial is getting television exposure despite its rejection by all three networks which asserted policies against "controversial" advertising. Company has been—through spot placement on independent stations—to get message on 13 stations in big markets including New York (two independents), Boston, St. Louis, Detroit, Cleveland, Atlanta and Philadelphia. Conspicuously missing are such markets as Chicago (Allstate's home base), Los Angeles, San Francisco, Pittsburgh, Minneapolis-St. Paul and Houston. First TV market used was Washington (independent WDCA-TV, UHF,) last summer.

Advertiser, through Leo Burnett Co., runs airbag commercials for six to seven weeks, is also using advertisements in major newspapers and magazines. ABC and NBC turned Allstate down on ground commercial raised fairness issue, CBS because of lack of conclusive evidence of value of airbag as passive restraint for auto drivers (BROADCASTING, Aug. 25, July 31).

Hollywood bound

Removal of 20th Century-Fox Television headquarters from New York to Hollywood is to be completed by Dec. 1. Executive and professional staff has been moving to Coast in stages, with final contingent to include Alan Silverbach, vice president in charge of syndication; William Clark, vice president, director of sales; Richard Harper, vice president, international sales; and Scott Moger, director of advertising and public relations. Skeleton staff to remain in New York will include Joe Greene, Eastern sales manager; Graham White, Eastern account executive, and Preston Fischer, director live/tape production, East Coast.
At Deadline

'Geographic' specials freed from access rule

FCC does turn-around in wave of waivers in prime-time

FCC is said to have reversed itself last week and voted to grant waiver of prime-time-access rule sought by Storer Broadcasting Co. and Scripps-Howard Broadcasting's WCPO-TV Cincinnati to permit prime-time airing of National Geographic specials. Commission, by vote of 4-to-3, rejected staff proposal that it affirm earlier ruling denying waiver. (Broadcasting, July 17.) Staff had argued that repeated waivers would weaken rule.

But general counsel's office reportedly contended that this argument probably would not stand up in court, in view of similarity of National Geographic specials to Wild Kingdom series, for which Mutual of Omaha was granted waiver in February. Both series have had network exposure, and prime-time rule, which limits affiliates to three hours of network programing in prime time, now bars off-network material from aired time. But commission appears to have been stuck with what critics contend is inconsistent positions it has taken in disposing of earlier waiver requests. (Broadcasting, Aug. 14.)

Commission, in denying request of Campbell Soup Co. for presentation of Lassie, distinguished that series from Wild Kingdom on ground latter was "factual presentation." Storer, in seeking reconsideration of waiver denial for National Geographic shows, said "factual presentation" precisely describes that series.

Commission staff is now drafting order that would grant waiver for National Geographic specials. Commission's newest boss, John L. Hooks, who joined with Chairman Dean Burch and Commissioners Richard E. Wiley and Charlotte Reid to provide majority. Commissioners Robert E. Lee, Nicholas Johnson and H. Rex Lee were in minority. Waiver request was originally turned down by 3-to-2 vote, on June 28. At that time, Commissioner Robert T. Bartley, whom Commissioner Hooks succeeded in July, and Commissioners Robert E. Lee and H. Rex Lee were in majority, with Commissioners Reid and Wiley dissenting.

Although Democrat Hooks voted with three Republicans to provide majority last week, he indicated his position on National Geographic case is not to be taken as sign of how he will vote when reconsideration of rule itself comes before commission. He is preparing concurrence opinions to explain his vote. Commission last week granted three other waivers of prime-time-access rule: One, announced Friday (Oct. 13), is follow-up to one granted week earlier, and permits network affiliates to carry one-time-only network news and public-affairs programs without counting them toward permissible three hours of prime time through March 31, 1973. Commission, on Oct. 5, had granted waiver through Dec. 31, 1972, in order to permit it to consider request for waiver for entire 1972-73 season (Broadcasting, Oct. 9). Previous waiver, granted network in October 1971, expired this month.

Second waiver announced Friday permits network-owned and affiliated stations in mountain and Pacific time zones to present network news following network sports event or other live, simulaneous programing, without news programs counting against three-hour limit. Waiver was granted in response to request from NBC, which sought it in connection with its plans to cover World Series. But it is hedged with conditions designed to limit it to stations that normally carry 60 minutes of local news followed by 30 minutes of prime-time network news. In addition, stations must leave half hour of prime time for programing that is not offered by network and is not off-network material or theatrical film seen in market in preceding two years.

Third waiver permits ABC affiliates to carry to completion all 1972 NCAA football games and Gator Bowl game without time over three hours counting against prime-time rule limit. However, waiver applies only when pre-game show starts no later than 3:30 p.m. NYT and game, no later than 4 p.m. NYT.

Knauer paints bleak picture of television

Mrs. Virginia Knauer, President Nixon's consumer adviser, thinks TV distorts American values because of cumulative effects of advertising, news and entertainment.

In speech scheduled to be delivered Saturday (Oct. 14) to east central area conference of American Women in Radio & Television in Cincinnati, Mrs. Knauer noted that "The sum can be far, far greater than the parts. We may have advertising which is legal and ethical but which in total misleads. We may have great news programs but which because of the brevity and nature of the news may in the aggregate mislead. And we may have enjoyable entertainment whose overall impact is to paint an entirely inaccurate picture of American society."

What she meant, Mrs. Knauer said, is that too many people interpret life they see on TV as real: Women portrayed in advertising as "beloved infants"; that material things by themselves will bring happiness; junk or pop foods being promoted with a virtual absence of promotions concerning nutritious meals.

In the news sector, she said, it seems that "bad news makes better news than good news"; that criticism is more newsworthy than praise; that broadcast news must be brief, resulting in many important details being left out.

She called on business to sponsor and participate in community public service programs; heavier promotions in print for public service programs; and encouragement of advertisers to provide more information in their commercials and advertisements.

On entertainment, Mrs. Knauer said: ""...the only heroes on TV these days are cowboys, detectives, defense lawyers and quarterbacks ..." Real life heroes, she said, "'the fathers and mothers who sacrifice and toil for their families, are portrayed as dummies, going from one stupid mishap to another. Archie Bunker may be entertaining, but is he the epitome of American fatherhood? And how many women do we see on television entertainment in real professional roles?"

FCC rejects equal-time pleas after McGovern announcement on Shriver

FCC has held that Senator George McGovern's (D-S.D.) Aug. 5 broadcast speech announcing selection of R. Sargent Shriver as his running mate was "incidental to a political convention"—an extraordinary meeting Democratic National Committee held three days later to name new vice-presidential candidate. As result, commission says, four-network broadcast was exempt from equal-time law.

Commission issued ruling in rejecting equal-time complaints of Communist and Socialist Labor parties which had sought time on CBS and Mutual Broadcasting System as result of Senator McGovern's 16-minute address ("Closed Circuit," Oct. 9). ABC and NBC had also carried speech.

Commission in same ruling rejected complaint Republican National Commit-
At this moment, Air Force planes are being tested for special assignment in the forests of the west coast.

When they go into action, it could signal the end of devastating forest fires and the floods and mudslides which follow in their path.

This could greatly reduce the loss of 4½ million acres of forest a year. At the cost of some $600 million. Every year.

The idea originated with Group W's Los Angeles radio station, KFWB.

There were thousands of surplus Air Force planes gathering dust. Why not convert some of them into tankers, loaded with a fire-retardant chemical? Then, when brush fires broke out, the planes could be there in a matter of minutes.

KFWB proposed the plan in a series of editorials. And the first wave of support began rolling in. Not just from the public but also from municipal governments, the California legislature, Congress and the Air Force.

A year after the first radio editorial, a National Guard plane made eight test runs over a fire in Santa Barbara. And the technique worked.

The Air Force has now promised enough planes for a national fire-fighting program. The chemicals they drop will not only extinguish fires but will, at the same time, fertilize the scorched earth.

Putting words into action is something responsible broadcasters believe in strongly.

And Group W stations like KFWB prove it.

Broadcasting does more with problems than talk about them.
We just made a great media buy.
WTCN-TV in Minneapolis/St. Paul.

WXIX-TV in Newport/Cincinnati.

We didn’t just buy time, we bought the stations. Literally. This gives us 6 major markets and a chance to provide more of the kind of innovative programming, meaningful community involvement and responsible local and national leadership that’s won us awards in New York, Los Angeles, Kansas City and Washington, D.C.

No doubt about it. We made a great media buy.

Now you can, too.
that 1971 profits from operations during this period included loss of $34.5-million from discontinued computer-related businesses.

During third quarter of 1971 RCA incurred extraordinary one-time charge of $250-million as result of its withdrawal from general-purpose computer field. This resulted in net loss of $231.1-million for that quarter and net loss of $187.8-million for first nine months last year.

Mr. Sarnoff said sales of NBC rose as result of continued growth in advertising commitments and stronger daytime position. He added that NBC profits were slightly higher but were affected adversely by costs involved in coverage of two national political conventions.

Also contributing to improved sales and earnings pictures, according to Mr. Sarnoff, were stronger performances by RCA Consumer Electronics and Electronic Components, RCA Global Communications, RCA Service Co. and several other subsidiaries.

Mr. Sarnoff said RCA is expected to benefit from economic thrust which is expected to continue through remainder of 1972 and through 1973. For first nine months: earned (loss) per share was $1.47 for 1972 and ($2.58) for 1971. Sales were $2,805,900,000 for 1972 and $2,560,500,000 for 1971. Net income (loss) for 1972 was $113,500,000 and ($187,800,000) for 1971.

Counterad proposal gets raked over goals

Loevinger, Swafford hit hardest at seminar; Pitofsky defends

Counterad proposal of Federal Trade Commission received heavy concentration of criticism in panel discussion held in New York Friday (Oct. 13) during Conference Board's marketing conference.

Most of fire came from Lee Loevinger, former FCC member and now partner of Washington law firm of Hogan and Hartson, and from Thomas J. Swafford, CBS-TV vice president, program practices. They appeared on panel, with Stanley I. Tannenbaum, chairman of Swayson & Eckhardt, New York; Robert Pitofsky, director, FTC's Bureau of Consumer Protection, and General Foods's F. Kent Mitchell, vice president-marketing services.

Mr. Loevinger charged "counteradvertising would attract every publicity seeker, every eccentric, a substantial portion of the lunatic fringe in society and other irresponsible who would like free exposure on broadcasting."

He said counterads would usher in "the financial demands, the payoffs and the blackmail . . . as they now have in other challenges to broadcast licenses."

Both Mr. Loevinger and Mr. Swafford charged that counterads as proposed by FTC before FCC would undercut broadcast industry's economic structure, thus weaken it as free and independent news media.

Mr. Pitofsky said there was no evidence to back up charges that advertisers will drop out of broadcasting. He recalled that at time FCC ruled cigarette advertising—when it was still permitted on radio and TV—was covered by fairness doctrine, antismoking messages increased (smoking per capita appeared to decline) and yet, cigarette ad spending levels were continued. Mr. Pitofsky pleaded for balance by noting that commission, now being depicted as "power hungry," had been looked at for "some 55 years" by its critics as "The Little Old Lady on Pennsylvania Avenue" and as inept and ineffectual agency.

Mr. Tannenbaum asked for government regulations and guidelines on advertising that are "clearly defined" and urged industry and government to "stop attacking each other on the front pages. It only increases the credibility gap."

Another buy for McGovern

Democrats have bought 10:30-11 p.m., NYT slot on ABC-TV next Friday (Oct. 20) for appearance of Senator George McGovern. Format of show not determined as of last Friday.
...the most respected call letters in broadcasting

WGN Continental Broadcasting Company

- **Chicago**: WGN Radio, WGN Television, WGN Continental Productions Company, WGN World Travel Services, Inc.
- **Duluth-Superior**: KDAL Radio and KDAL Television
- **Denver**: KWGN Television
- **Michigan and California**: WGN Electronic Systems Company
- **New York, Chicago, Los Angeles, San Francisco and Tokyo**: WGN Continental Sales Company
WE’VE TOPPED 1,000

One thousand CCA AM and FM transmitters are now in broadcast service. We’re extremely proud of this performance — not only of the number but of the many satisfied friends we’ve formed in this activity.

August Winners


There’ll be new winners every month, so make a grab at your nearest Golden West salesman or Major Market Radio representative!

Don’t lose sight of the Grand Prizes: two vacations for two in Japan for two weeks! First class all the way!

Golden West Broadcasters

KMPQ Los Angeles
KSFO San Francisco
KCBS Portland
KVI Seattle-Tacoma

The following winners of our “Put Your Gold in Golden West” contest need no longer dance to the uncertain rhythms of the timpano antico or the bascoufoco, for they now own complete four-channel home sound systems.

November

Nov. 1—New deadline for filing comments in FCC pay-cablecasting proceeding (Doc. 19554). Previous date was Oct. 13. Reply comments due Nov. 15.

Nov. 2—Annual stockholders meeting, Federated Media Inc., Bank of New York, 535 Fifth Avenue.

Nov. 3—Fall conference, National Association of Broadcasters. Featured speaker will be Senator Marty Frankel of Pennsylvania.

Nov. 4—Annual convention, National Association of Broadcasters. Featured speaker will be Senator Frank Lautenberg of New Jersey.

Nov. 5—Annual convention, National Association of Broadcasters. Featured speaker will be Senator John Sparkman of Alabama.


Nov. 9—Annual convention, National Association of Broadcasters. Sheraton Plaza hotel, Boston.

Nov. 12—American Advertising Federation’s Western region conference. Featured speakers will include:

Major meeting dates in 1973-74


Nov. 18-22—Annual convention, NBC. Plaza hotel, New York.

Nov. 22-29—Annual meeting, National Association of Broadcasters. Sheraton Plaza hotel, Boston.


Baron A. Cummings, chairman, executive committee, Combined Communications Corp., Phoenix; Howard H. Bell, chairman, executive committee, Advertising Federation of Washington; William Ewen, executive director, National Advertising Review Board, New York; Arthur F. Kelly, senior VP, marketing, Western Airlines, Los Angeles; Arthur Wright, senior VP and manager, creative services, Cunningham & Walsh, New York; and Henry Schacht, president, J. Walter Thompson, New York.

Nov. 10-12—Meeting, board of directors, American Women in Radio and Television, Americana Bar Harbour, Miami Beach.


Nov. 13-14—18th annual meeting of Advertising Research Foundation, Hilton hotel, New York.


Nov. 14-15—Hearings on advertising, sponsored by National Council of Churches. Program is under supervision of Lawrence Wayman, program consultant, department of drug and alcoholic concerns, United Methodist Church, and Society. There will consist of panel of 10 to hear and interrogate witnesses from manufacturing, advertising, federal agencies, and consumer groups. 110 Maryland Ave., N.E., Washington.

Nov. 15-16—Meeting, California CATV Association, Disneyland hotel, Anaheim.

Nov. 15-18—Annual meeting, Iowa CATV Association, Holiday Inn, The Amandas.

Nov. 15-18—Sigma Delta Chi national convention, St. Regis Hilton, Dallas.

Nov. 16—Fall conference, National Association of Broadcasters, Chase Park Plaza hotel, St. Louis.

Nov. 17—Radio Day, sponsored by Georgia Association of Broadcasters, Siculer's Inn, Atlanta.

Nov. 20—Fall meeting, National Association of Broadcasters radio code board, Regency-Hyatt House, Atlanta.

Nov. 21—Fall conference, National Association of Broadcasters, Regency-Hyatt House, Atlanta.

Nov. 26-29—Meeting, Association of National Advertisers, Caromar hotel, Dorado Beach, Puerto Rico.

Nov. 27-30—Conference, North American Broadcast Section of World Association for Christian Communication, Tides hotel, St. Petersburg, Fla.

Nov. 27-Dec. 3—National Broadcast Editorial Conference, held this year in connection with Radio Television News Directors Association convention, Chicago; sponsored by: NBSC Chairman Dillon Smith, editor-in-chief, WRAS-TV Chicago 69684, Paradise Island, Nassau, Bahamas.

Nov. 28-30—Workshop-seminar on lighting for TV, sponsored by KTLA, Los Angeles, Calif.; $250,000,000, and managed by KTLA.

Nov. 28-Dec. 2—Annual convention, National Association of Broadcasters, Board of Directors, St. Francis hotel, San Francisco.

Dec. 7-8—Winter meeting, Arizona Broadcasters Association, Mountain Shadow, Cottonwood.


January 1973

Jan. 9-12—Joint board meeting, National Association of Broadcasters, Canyon hotel, Palm Springs, Calif.

Jan. 12-14—Annual midwinter conference, Florida Association of Broadcasters, Daytona Plaza hotel, Daytona.


Jan. 28-29—Meeting, Oklahoma Broadcasters Association, Lincoln Plaza, Oklahoma City.

WREX-TV is represented nationally by HR Television, Inc.

There's a house in Rockford, Illinois that rents for $95 a month. Not bad for a large family—except that this house happens to be condemned. Nobody in Rockford seemed to notice until WREX-TV got involved. We learned that there were many other dwellings judged officially unfit for habitation, still bringing their landlords monthly rental payments from the welfare agencies. The tenants themselves, all poor, seldom knew their homes had been condemned by the city. WREX-TV News Director Gene Hanson chose to tell the story in two and three-minute film reports, inserted regularly in the station's newscasts over a two-month period. As was hoped, they stirred the city's conscience and brought action.

The city building inspector and health department started cracking down. The city council recommended that they take the 50 "worst houses" off the list of public housing. The city housing authority was pressed to build more low-rent, scattered-site homes. WREX-TV is helping to bring about needed changes, locally. Gilmore Broadcasting Corporation, committed to community action.

James S. Gilmore, Jr.
President

THE GILMORE GROUP
That good thing is called SKILLS, Inc., a non-profit, vocational rehabilitation center for the adult handicapped. The comprehensive SKILLS program includes diagnosis, work adjustment and job placement. Since 1968 SKILLS has helped prepare mentally and emotionally handicapped people to function effectively in a competitive work environment.

The SKILLS staff has done their job so successfully that the program has completely outgrown their cramped facilities. A $250,000 fund-raising campaign has been launched to acquire new facilities which will help three times as many people.

WHBF-TV4 has led the way in that campaign. Public Service Director Dave Juon produced a compelling 30-minute show telling the SKILLS story. Since its August 3rd prime-time broadcast, the public response has been overwhelming. Half of the $250,000 has already been raised. The goal is expected to be exceeded when all of the Quad-Cities report in.

SKILLS had a need. WHBF-TV4 quickly got the whole story to the community. And the community responded.

WHBF-TV4
It's our habit to help.

CBS for the No. 2 market in Illinois-Iowa (Davenport Rock Island, Moline & East Moline).
Puffery, the magic dragon of the advertising business

There was this fellow Fred, who had a fish stand in the village. Business was going along OK, but Fred decided he might do better if he put up a little sign to extol the virtues of his fish. So he asked his friend, J. Walter Signperson, to paint an appropriate message. After several themes were copied-tested and copied improvements made by the client, the new sign went up: "Fred's fish are caught fresh daily."

The paint on the sign was still wet when a messenger arrived from the Commissioner of Truth. The sign would have to be changed because it implied Fred's fish were the only fish caught fresh daily. Fred was a little discouraged, but after a few weeks he was ready with another message: "Everyone loves Fred's fish."

When the Truth Department inquired as to whether Fred meant everyone in the kingdom or everyone 'in the village or what, Fred decided to take the sign down. While Fred and his sign painter discussed the next creative strategy, a wonderful thing happened. The king stopped in on his way through the village and bought a six-pack of Fred's fish. "I always stop at Fred's," he told his driver. "Fred sells the greatest fish in the land."

And so the next day, Fred's new sign read: "The king thinks Fred's Fish are the greatest." But that sign had to go. It seemed a lady in the northeast part of the kingdom heard about the sign and was afraid young children would be misled into believing that by eating Fred's fish, they would all become king.

Fred's next sign read: "Give a fresh fish to a friend—it's the perfect gift for any occasion." They're still arguing that one. Some people say it misleads—nothing in the world is "perfect" and the idea that everyone would enjoy getting a fresh fish on any occasion cannot be substantiated. Others, however, say Fred's new sign is harmless puffery.

Puffery—the use of exaggerated praise, stating superlatives on matters of subjective opinion—has been around for a long time. Sometimes people have used it to dramatize the meaning of real truth, sometimes to deceive and sometimes just to hear themselves puff. It's difficult to discuss the question of advertising puffery, apart from other communications aids (metaphors, similes, exaggerated visuals, etc.) that depart from the literal and documentable truth. Any of these can be harmful if they mislead, just as the literal truth can be harmful if misused. But exaggeration and other departures from the literal truth can also be helpful. They may help the consumer understand and remember the actual values of the product or service advertised.

When Churchill said, "An iron curtain has descended across the continent," he was not speaking the literal truth. But the truth of what he said was made more meaningful by the metaphor. If I am allowed to described my 3-year-old daughter as "having a smile that lights up the room," I can quickly communicate one of her attributes, and few people are confused or misled into believing that I'm the father of some type of electrical appliance. The advertiser who promised to put "a tiger in your tank" quickly conveyed a performance attribute of his product.

Exaggeration is helpful when it communicates a real benefit and helps the consumer differentiate one product or one brand from another. Japan Airlines describes itself as "the thousand-year-old airline," a description which, if taken literally, means JAL had an airline long before there were airplanes. This statement, though not literally true, reminds readers that colorful and ancient Japanese traditions can be experienced on JAL flights.

When an insurance company graphically relates its agents to superman, it is obviously exaggerating. But the exaggeration is helpful. It quickly tells me that the company believes its agents are unusually competent. In the opinion of the advertiser, that's one reason I should buy his insurance. And it's helpful to me in my buying decision. If I choose to contact one of those agents, he'd better be pretty good. I don't, however, expect him to leap tall buildings in a single bound.

Would it be better if we could just have the facts? A typical buyer would find it difficult to make a selection when confronted with only the facts. A complete and factual description of two insurance policies would demonstrate that it is clearly possible to be accurate and literal to the point of not communicating at all.

It is much more helpful to the buyer if each insurance company attempts to communicate what it views as the recommending features of its policy or company.

To make an informed buying decision, the consumer needs facts. But he needs more. He needs to know how, in the opinion of the advertiser, the product or service will benefit him. Exaggeration or exaggerated praise which helps him understand the values that can be honestly expected is not only justified, but helpful. Exaggeration used to inflate the product's values is not justified. It's harmful in that it misleads or confuses and disappoints the consumer, and it's harmful to the advertiser who engages in it. And there's not much of it going on. The distinction between truth and falsehood lies not only in what we say, but what the consumer really hears.

To test whether advertising puffery is helpful or harmful, to test the truth of any advertisement, ask two questions: (1) What use values and what emotional values does the commercial really communicate? What does the consumer really hear? If you can't answer this, you need some penetrating communications research. (2) Can the product really deliver these values? If you can't answer "yes" to this question, start over.

Our role as advertising people is to sell. Assume that everyone agrees to the idea that the selling process in itself is not morally wrong. Then all we're really asking is that as critics and regulators move into the area of selling and communications, they understand and respect the problems and techniques involved in creating effective communications—commercials that, in addition to being truthful, also communicate meaningfully, memorably and quickly.
New York State's Number One News Team.

WHEC-TV, Rochester, New York, salutes its award-winning News Department. First in the state as judged by the New York State Associated Press Broadcaster's Association.

• **Grand Prize**  General Excellence in News Operation
• **First Prize**  Best Regularly Scheduled Local News Program (Outside New York City)—"Rochester Reports," with Mark Wolfe and Ron Robitaille
• **First Prize**  Best Spot News Coverage—"Attica Prison Rebellion"
• **First Prize**  Best Individual Reporting—Warren Doremus ("Attica Prison Rebellion")
Politics vs. TV: A quadrennial test quickens

McGovern's TV talk scores ratings coup, aided by specially tailored buying plan; high court lets stand an FCC ruling denying automatic right of reply to Nixon messages; major study planned of networks' campaign role

George McGovern on national television, with an appearance that by political standards was a ratings triumph; the Supreme Court, refusing to review an FCC ruling that there is no automatic right of reply to presidential broadcasts when the chief executive is not a candidate (see page 18); a new study of the networks' impact on presidential campaigns (see page 18); a traditional call for freedom of the broadcast press (also on 18).

Taken together, the events showed that the season has arrived for politicians and television to use each other in earnest. CBS-TV cleared 164 of its stations for McGovern's speech. In addition, the talk ran on the five NBC owned-and-operated stations in New York, Los Angeles, Chicago, Cleveland and Washington, plus 27 other stations bought on a spot basis.

A spokesman for CBS said that, based on Nielsen overnight results in New York and Los Angeles, the McGovern appearance received the highest rating of any political program in recent memory. He estimated that no fewer than 30 million viewers across the country saw the speech. The Nielsen ratings on the half-hour program reveal unusually high results for a paid political program. In New York, where the speech was carried simultaneously on WCBS-TV and WNBC-TV, it had a total of 16 rating points and a 27 share of the audience. In Los Angeles, where it was carried simultaneously by KNBC, KNXT, KCOP and KLJ-TV, it received a total of 25 rating points and a 40 share of the audience.

The total cost for time for the speech is figured to have been at least $110,000. Production costs are estimated to have been between $10,000 and $15,000. It was taped Sunday, Oct. 8, under the direction of Guggenheim Productions. Lewron Inc., New York, provided the video-tape equipment and crew. Stanley Kaplan, president of Sis Radio Inc. (owner of WAVS[AM] Charlotte, N.C., and WAPE[AM] Jacksonville, Fla.), was the presiding Oliver Treyz, former ABC president and now a New York-based TV consultant, did the negotiating.

Originally, all three networks received the same proposal for a "bobtail" network that would include their O&O's and most of their affiliates except those in the South (Broadcasting, Oct. 9). Mr. Treyz explained the reason for seeking such a network: "The average network forces you to spend money in markets where McGovern hasn't got a chance. I wanted to leave out the South and concentrate on those other states where he's got a chance of winning a total of 270 electoral votes."

Since none of the networks has a half-hour block of time scheduled simultaneously, the natural time slot to go for was 7:30 p.m. Under the prime-time access rule, this period belongs to the local stations. But a clause under the same rule says that this half-hour can revert to the networks for political programs. Mr. Treyz also pointed out that this time period enabled him to order a "customized" network because any affiliates he didn't want already had local programs scheduled. CBS was the first to accept the Treyz plan. NBC agreed shortly thereafter but noted that CBS has a policy against two-network political simulcasts. ABC refused to "customize" its line-up; it held firm for a full network including its O&O's (except for Chicago which carries an hour-long news show at 7-8 p.m.). Then CBS called back to say that if the speech was carried on the facilities of another network it couldn't guarantee its affiliates would carry the program. In the end, CBS delivered 164 stations (155 live, nine on a delayed basis); NBC's five O&O's also carried the speech, and 27 additional stations were bought on a spot basis.

The strategy that dictated where the Democrats would buy additional stations was based on the 270 electoral votes Mr. Treyz felt Senator McGovern has a chance of winning. Many cities had two or more stations carrying the speech. They included: Los Angeles, four stations; Dallas, all three network affiliates; Seattle, three: New York, two; San Francisco, two; Portland, Ore., two; Philadelphia, two; Hartford, Conn., two; Chicago, two, and Washington, two. Mr. Treyz observed that when a candidate has gone on network TV in prime time, including President Nixon, he usually has wound up with a rating of 7 or 8. He set out to prove that it could be otherwise and the 25 rating points in Los Angeles and 16 rating points in New York proved his point.

There were some clearance problems, however. George Rudiak, co-chairman of the South Nevada McGovern organization, said Wednesday (Oct. 11) that the Washington headquarters is considering taking legal action or filing a complaint with the FCC against KLAS-TV Las Vegas, a CBS affiliate that refused to take the speech. A spokesman for the station said its policy limits paid political announcements to 60 seconds. In Syracuse, N.Y., all three stations refused to carry the speech; WHEN-TV (CBS) would carry it only during network time; WNYS-TV (ABC) is selling only five-minute political programs, and WSYR-TV (NBC) considered it a CBS program.

Involved in the clearance problem was the question of what is "reasonable access" afforded to candidates by stations. The political-spending law empowers the FCC to revoke licenses of stations for "willful or repeated failure" to allow reasonable access to or to permit purchase of reasonable amounts of time by federal-office candidates. A spokesman for WBCA-TV Washington stated that "pressure" caused by the uncertainty of what qualified as reasonable access "certainly was" a deciding factor in accepting the speech.

WBAP-TV Dallas-Fort Worth was another among those stations that felt pressured to run the speech. Its attitude seemed to be, "we have to carry Mc Govern somewhere along the line; it might as well begin here." Mr. Kaplan, however, felt that pressure had little to do with getting clearances. Rather it was a sense of fairness on the part of stations: "They knew damn well that time and time again they'd been preempted by Nixon."

At this point, Oliver Treyz is bowing out of any further McGovern buys. He feels he has accomplished what he set out to do: prove that any political candidate can get a share of network prime-time audience if he knows how to buy. He admits "the challenge is gone. Once it's done any clerk can repeat it." As it stands, the Treyz plan is likely to be repeated on Wednesday, Oct. 25, when the Democrats are tentatively scheduled for a full ABC network line-up simultaneously with a "bobtail" NBC network and CBS O&O's (except Philadelphia) and spot buys of CBS affiliates.
Goodman's plea for freedom of broadcast press

At UCLA forum, NBC president makes medium's case for parity with other forms of journalism

NBC President Julian Goodman last week brought a familiar message to the student body of the University of Southern California at Los Angeles: "Broadcast journalism should be guaranteed its freedom in exactly the same way the press has that guarantee." The best way to achieve that freedom, he said, is by elimination of the fairness doctrine. And the most logical place to begin, he suggested, is in radio, where the FCC is now considering de-regulation.

Speaking at the "great issues forum" at the university, Mr. Goodman cited continuing dangers to the freedom of broadcast news. He acknowledged that occasionally the press makes errors of judgment and fact, but said that such faults, spread among many different press outlets, "are minor compared with the dangers to the free flow of public information that are potential in the centralized power of centralized government."

Mr. Goodman singled out the fairness doctrine, that attractive-sounding "offspring" of the federal licensing system, as a threat to the "freedom of broadcast news. 'In the name of fairness,' he said, 'the wall that should always stand between government and journalism has been breached. As a result," he continued, "we have regulated broadcast news, government-controlled broadcast information.'"

Mr. Goodman agreed that fairness—the presentation of significant contrasting views on controversial issues—is a proper goal for responsible journalists to seek. "But," he added, "when it becomes a government standard, it moves government officials into newsrooms and seats them as judges of how broadcast news and information should be presented."

In total, what the fairness doctrine does, beyond causing "unnecessary effort and inconvenience" for broadcasters, Mr. Goodman contended, is to make timid broadcasters reluctant to cover issues of strong controversy. "There is no censorship in its accepted definition," Mr. Goodman said. "The problem is telling anybody what can or cannot be broadcast. Yet a form of censorship does exist—censorship after the fact. The peril to the American public is that with time, it can become self-censorship before the fact, inducing caution and blandness. The threat is that the printed press is free, and electronic news is only semi-free, is radio, 'because radio de-regulation is currently under serious study by the FCC.'"

If the fairness doctrine were eliminated from radio, he explained, "we might move on to television." The upshot of this, he indicated, would be that such new communications technology as cablevision and facsimile newspapers "would then not be contaminated at the source by government intrusion on the content of journalism."

Study to profile TV networks' role in presidential races

Broadcast networks asked to serve on ADI advisory board with GOP's Colson, Democrats' Stewart

The American Enterprise Institute for Public Policy Research has launched a project to study TV-network coverage of the presidential campaigns.

AEI is a 30-year-old nonprofit organization in Washington that receives funds from foundations, industry and individuals and disseminates its research findings through published reports. It also produces public-service programming and distributes it to commercial and non-commercial TV stations (Town Hall Meeting and Washington Debates for the '70's are two such programs) and makes it available to educational institutions.

The study is designed to enhance the public's understanding of the nature of the reporting of campaigns and elections. A related research project will delve into voter impact of TV-news coverage.

An AEI spokesman said last week that the principal goals of the research will not be determined for several weeks. Preliminary plans call for a study of the networks' coverage since the Democratic and Republican national conventions.

He emphasized that the research is not aimed at influencing the campaign or its coverage. Publication of the study's findings is not expected until next summer.

AEI has contracted with the research staff at Ohio State University to conduct the study, he said, and will be aided by a technical advisory committee composed of social scientists from other educational institutions. Lyle Morgan Nelson, chairman of Stanford University's department of communications, will serve as general director of the project.

A general advisory committee composed of authorities in education, communications and politics has also been established to consult on the project. In response to requests, President Nixon has appointed White House aide Charles Colson to the committee; Senator George McGovern (D-S.D.) has named Democratic National Committee staffer John Stewart. ABC, CBS and NBC have also been asked by AEI representatives for the advisory committee, which is expected to meet once or twice before the election and at least twice next spring.

Presidential talks not a ticket for the other side

High court refuses to review decision of lower court that upheld FCC denial to Democrats of automatic reply time for Nixon radio-television messages

The FCC's ruling that the opposition party is not entitled to an automatic right of response to presidential broadcasts when the President is not a candidate was in effect upheld by the Supreme Court last week.

The commission, on Aug. 20, 1971, had held that none of three TV networks was obliged to provide free time to the Democrats to respond to three broadcasts involving President Nixon. The U.S. Court of Appeals in February upheld that position (Broadcasting, Aug. 23, 1971). And last week the Supreme Court rejected without comment a Democratic National Committee request that it review the lower court's decision.

The decision came as lawyers for the government, an antiwar group, the DNC and the networks were preparing for arguments to be heard by the high court Monday (today) in another case bearing on the question of the right of access to broadcast facilities in cases involving the discussion of controversial issues of public importance. At issue is the FCC's appeal from a lower court decision that overruled a commission order and held that the public has a limited First Amendment right of access to the broadcast media to discuss such issues. Two petitions that the commission had rejected are involved. One followed WTOP(AM) Washington's rejection of a request by Business Executives for National Security to purchase time for spot announcements opposing the Vietnam war. The other, filed by the DNC, sought a ruling that broadcasters may not, as a general policy, refuse to sell time to "responsible entities," like the DNC, for the discussion of controversial issues.

The DNC, in its requests for time to respond to the President that the networks turned down, had relied on the fairness doctrine. But the commission held that there was no evidence the networks had not treated fairly the controversial issues of supreme importance that the President discussed.

And, as the appeals court did later,
the commission said a distinction must be made between a President acting in his official role and as a political candidate. In the latter role, both said, he of course would be treated as any other candidate under the equal-time law.

But the appeals court expressed concern over the possible effect of an automatic right of response on the President's role as head of the country. "The President is obliged to keep the American people informed, and as this obligation exists for the good of the nation this court can find no reason to abridge the right of the public to be informed by creating an automatic right to response in the opposition party," it said.

The first of the three broadcasts precipitating the Democrats' demand for free time was an interview by Barbara Walters on NBC's Today show, in March 1971, which centered on the President's family life. The second was a one-hour interview by Howard K. Smith on ABC in the same month, which dealt with the Vietnam war and presidential policies. And the third was the President's address to the nation, aired on all three TV networks the following month.

ABC afforded time for six Democratic senators to respond to the third broadcast, but all other requests for time were denied. (The Republican National Committee later demanded time to reply to the Democrats' remarks, but was turned down by the network; its subsequent complaint to the commission was rejected, and, like the DNC, it lost on appeal.)

The appeals court agreed with the commission that the networks had provided balanced programming on the issues requiring it, and it said it found no reason for the commission to overturn the networks' judgment.

Fairness concession begots new complaints

Stations carrying program countering ABC August special find worries from another source

A film that Accuracy in Media believes should be broadcast as a reply to alleged bias in an NBC documentary has become a subject of controversy.

Last month, in response to a request from AIM—a Washington nonprofit organization concerned with accuracy in news reporting and commentary—ABC admitted on the air that it made several errors in its Aug. 7 documentary, Arms and Security: How Much Is Enough?, which was critical of increases in U.S. defense operations (BROADCASTING, Sept. 25). It was AIM's contention that ABC should also show Only the Strong, produced by the independent (for American Stratcom) to correct what it called the "gross imbalance" of Arms and Security.

In a joint letter sent Aug. 28 to all commercial TV stations, William Foster, chairman of the Arms Control Association, and Rear Admiral (ret.) Gene La Rocque, director of the Center for Defense Information, warned that the 27-minute color film "deals with a highly controversial issue of major public importance" and that opposing viewpoints should also be aired. Stations were urged to "carefully scrutinize" the film before deciding to show it. "If...you plan to show it or show your decision to have already done so," the letter said, "we think you should indicate to us your willingness to present an opposing viewpoint." The organizations offered to provide spokesmen following the showing of Only the Strong.

A spokesman said last week that ACA has received about 100 responses to its letter. About half of the stations said they have shown or will show the film, and the other half refused to schedule it, he said.

The spokesman said that ACA is not ruling out filing complaints with the FCC, charging that stations that carried Only the Strong but not the contrasting viewpoint violated the fairness doctrine. In IAS's own letter to TV stations on Sept. 28, IAS President John Fisher acknowledged that the "principal purpose [of the ACA-CDI letter] seems to be the use of the fairness doctrine to prevent your showing Only the Strong..."

"It has not been our desire to invoke the fairness doctrine as the basis for your decision to show Only the Strong," Mr. Fisher said. "Rather, we urge you to show it because it is an excellent film..." He noted that over 125 stations have already shown or scheduled the film.

IAS has in the past tried to buy time on the three networks to show the program, Mr. Fisher said, but NBC thought it was too controversial and would elicit demands for reply time; CBS has been "unresponsive," and ABC said it was preparing its own program, which turned out to be Arms and Security.

Mr. Fisher said IAS is considering filing fairness complaints against the networks with the FCC.

McGovern accepts. ABC's Issues and Answers has lined up Democratic presidential candidate George McGovern for special hour-long edition Sunday (Oct. 22) at 1 p.m., NYT. President Nixon turned down ABC's invitation to appear on yesterday's (Oct. 15) telecast of Issues and Answers and instead sent Secretary of State William Rogers and White House adviser John Ehrlichman.

Club personocotted. Women's Liberation Movement apparently has friend at KTVU(TV) Oakland-San Francisco. Roger Rice, vice president and general manager of station, last week defied San Francisco Press Club efforts to squash his news coverage by KTVU. Station will not participate in club's activities, Mr. Rice stated, as matter of policy. KTVU also editorialized on air against club. Triggering this reaction was reaffirmation by press club that women cannot become full members.

Socialists lose on four counts

Equal-time pleas for candidates turned down by FCC which says all not legally qualified to run

The equal-time law has proved to be of no use to the Socialist Workers Party in efforts to obtain free broadcast time for four of its candidates. The FCC last week rejected the party's complaints against various stations and NBC and MBS—in the cases of presidential and vice presidential candidates, because they were too young to hold the office they seek.

The party had sought time for its vice presidential candidate, Andrew Pulley, on Metromedia Inc. stations to balance the July 27 appearance of Senator Thomas Eagleton (D-Mo.), when he was still the Democratic vice presidential nominee, on the Merv Griffin Show.

The party also asked for time for its presidential candidate, Linda Jennes, on NBC and MBS, as a result of an Aug. 5 broadcast by the Democratic nominee, Senator George McGovern (D-S.D.), announcing the selection of Sargent Shriver as his new running mate.

But the commission noted that both Mr. Tully and Ms. Jennes are under the minimum-age requirements of 35 to contest for the offices they are seeking. Accordingly, the commission said, they are not "legally qualified."

The commission turned down a complaint concerning the party's senatorial candidate in Illinois, Fred Halstead, on the grounds that he was not a legally qualified candidate at the time of the broadcast that triggered the demand for equal time. The party had sought time on WTTW(TV) Chicago as a result of an April 26 appearance on the station by Representative Robert Pucinski (D-Ill.), candidate for the Senate.

However, the commission noted that while Mr. Halstead decided to get on the ballot by the petition method, his petitions had not been certified, nor was his name officially placed on the ballot, three months after the congressman's broad- cast. The commission said there is no basis for stating that Mr. Halstead is a legally qualified candidate until the Illinois secretary of state certifies him as such.

The fourth rejection suffered by the party involved a complaint lodged in behalf of its Senate candidate in Georgia against WSB-TV Atlanta. The candidate, Alice Conner, was appealing a commission staff ruling that she was not entitled to free time as a result of a broadcast featuring 18 candidates running in the Democratic and Republican primaries. The staff had informed Ms. Conner that the commission has held that, in the case of primaries or conventions, equal opportunities applies only to legally qualified candidates for nomination. And since she was not a candidate in either primary, she was not entitled to equal time, the staff said. The commission concurred.

Broadcasting Oct 16 1972 19
You don't have to go broke to do good ads

That's consensus of top sponsors and their creative teams who tell how to do it at ANA's TV workshop

A representative group of TV's leading spenders among national advertisers dispersed hints last week at how expenses can be reduced and money saved in creating, producing, testing, distributing and scheduling commercials.

If the subject matter was the test of the draw in attendance, then the large turnout (more than 300 people) made a success of the two-day (Oct. 11-12) television commercials workshop of the Association of National Advertisers in New York.

A highlight of the workshop was aRalston Purina joint presentation detailing cost savings effected under a program of controls the company institutionalized in TV commercial production. J. T. Hurley, manager of advertising services, said the average cost of a Ralston Purina TV commercial was cut in half in two years—from $18,300 in October 1970 to "just over $9,000" today. He said these figures are exclusive of costs for test commercials, and noted that although the advertiser "like everyone else" is producing more 30-second commercials than 60's now, "I do feel a reduction of almost 50% in costs is significant."

Appearing with Mr. Hurley was William M. Claggett, Ralston Purina's vice president and director of marketing. Mr. Claggett, who placed the advertiser's cost-control program in perspective, warned, however, that from the advertiser's point of view, "let's don't mess up the creativeness of our commercials at the same time we're saving all this money. A costly commercial sometimes can be the best buy a client can ever make."

Included in Ralston Purina's program: consolidation of all its release print production in one studio with an approximate saving of $50,000 a year and with byproduct benefits of setting uniform standards, ability to plan piggybacking more effectively, realization of some economies in shipping groups of commercials to various markets and a maintenance of tighter control over quality.

Mr. Claggett said the advertiser five years ago adopted a cost-plus TV production pool, using selected studios on both coasts. This, he said, saved about $250,000 a year over the straight bid system. He said the company's advertising agencies have the option as to the use of the cost-plus plan but that the agencies now voluntarily do so in over 50% of the cases.

More recently—a few months ago—Ralston Purina adopted a policy of shooting most of its new commercials in 16mm rather than 35mm film with approximately $1,200 savings achieved on every commercial shot that way. (Shooting in 35mm is still permitted, however, for creative reasons or for other specific purposes so as to accommodate, for example, complex opticals, animation, tight close-ups of food, etc.).

Integral in the program, Mr. Claggett said, is rough-testing of commercials to assure an effective message before it is produced. Mr. Hurley said that by reviewing estimates, the agency was able to save as much as $20,000 on a commercial, with savings of $5,000 to $10,000 "fairly routine." In discussing test commercials, Mr. Hurley said that with tight control it was possible to shoot them "in-house" for as little as $800, though some test commercials have cost about $2,500 each, and that the advertiser has been using more video tape in this area, particularly with local talent.

Another joint presentation—by Alfred L. Plant, vice president-advertising, Block Drug Co., and Robert Ahrens, video-tape marketing consultant—outlined advantages of using tape in distributing commercials.

Block Drug, it was explained, started distributing all TV commercials on tape for both network and spot a little over two and one-half years ago. Mr. Plant said the program speeded up printing and releasing; assured more consistent picture quality from print to print; gave better color balance control (from film to tape as against negative to positive in film); improved audio quality; allowed for less dependence on local station engineers for color balance and adjustment; speeded duplication (thus reducing costly inventories), and used less time of the agency traffic departments because of fewer commercial shipments.

Mr. Plant stressed that the system, handled for Block Drug by Advertel, Toronto-based video-tape facility, has achieved savings in distribution in the first year "of slightly over 30%" over film. (A double set of records were kept that first year, figuring the costs as to film for the entire Block Drug broadcast schedule, network and spot).

Among the details: A 64.5% savings in shipping prints to networks (unlike film, only one set of dupes is required for tape); 3% saved in the first year in spot, but this percentage increased as the commercials were used for a longer period; 51.5% savings in transferring film to tape (as against two 16mm optical negatives and answer prints for film); but increased costs in the areas of piggybacking and in shipping. On an over-all basis, Mr. Ahrens said, the advertiser estimated a more than 30% savings (including agency commission) of tape over film.

Mr. Plant indicated that still more study would be required of the use of film or tape in distributing commercials. He said his company has learned that tape distribution works better for network than for spot, though the latter area can be improved with experience. He said, however, that "while a tape system works for one advertiser, it may be less effective for another. It really depends on the way you operate your business."

Gordon Webber, Benton & Bowles senior vice president and manager of the creative department, said the upward trend of 30-second commercial costs (up to $15,000 or nearly four times the cost of a one-minute commercial in 1957) had been reversed for the first time last year.

Mr. Webber said that while competitiveness had sharpened in the film industry, the biggest factor was a "shift in the psychological stance...everybody has gotten smarter, a lot more knowledgeable [and] they care about costs." He said advertising agencies were taking the lead in this area because they have a "primary responsibility as managers of your business to apply just as efficient and professional management to the production..."
Gates' new Touch-Control Program Automation is custom-tailored to improve your operating efficiency. And profits.

Using advanced digital technology with MOS memory, Gates has developed a flexible program automation system. Custom-tailored to your needs.

The Gates system features keyset controls and numerical readouts for fast, easy operation and immediate verification of upcoming events. A new KSP-10 programmer that allows expansion of the number of possible events. And a touch-control system that is easy to use and understand (no special computer language is required). And that enables you to change programming, or correct entry errors, without reprogramming the entire memory.

These are just a few of the advantages. Write us for more details. Gates Division, Harris-Intertype Corporation, Quincy, Illinois 62301.
area as to marketing, media, promotion, research, or any other part of your business."

His agency, Mr. Webber said, for the past three years has worked a plan of having all finishing, from dailies to answer print, consolidated in one production department. Handling more than 300 commercials, he said, Benton & Bowles saved 30% to 40% on finishing and 6-7% on gross production costs.

Dudley M. Ruch, vice president, commercial research, The Pillsbury Co., described a system of pretesting its commercials in non-captive stores and following up this with telephone callbacks to homes of the test group.

Mr. Ruch said that incoming shoppers are assigned either to a control group or a test group, with the latter exposed to an in-store, rear-screen projection system by which they view three commercials that are rotated. Both the test and control consumers are given a coupon book for advertised and nonadvertised products and shop as usual, redeeming coupons on products they want to buy.

"The sales effectiveness measure is the difference between the percentage of coupons redeemed by the control group and those by the test group," Mr. Ruch pointed out.

He acknowledged this type of test is limited in measuring sales effectiveness but said it can, in a general way, identify commercials that are "very much above average," "very much below average" and a large group that are "average."

To measure impact and recall, he added, Pillsbury conducts a telephone callback on persons exposed to the commercials in the stores 72 hours after exposure. He said Pillsbury measures impact on two levels—aided and unaided.

Arthur Bellaire, president of Arthur Bellaire Inc., tackled the subject of "getting the most for your TV creative dollar" and emphasized the importance of careful preplanning before TV commercial production begins.

He reported that enlargement of the estimate form by the production house to provide more detailed information on their production is "probably the biggest forward step we have made in recent months." But he suggested that beyond this, the advertisers, agencies and production houses agree on a master breakout sheet "to make paperwork, cost comparisons and the evaluation of estimates easier and faster for all concerned."

"The object here is to bring to light every possible bit of information—frankly, to make a bigger deal out of commercial costs—to highlight those anticipated costs which may not be really necessary or even needed."

Robert Wachsler, vice president and director of research and marketing information, BBDO, discussed the various systems used to test TV commercials and concluded that "all the systems have a wide area of realiability." But he cautioned against scrapping the systems, saying their strengths should be exploited and their weaknesses modified. He added that many advertising officials are guilty of "expecting far too much from our commercial-testing systems" by using them as yardsticks to measure every commercial produced.

Instead of asking if commercial A is better than commercial B, our question becomes: Is commercial A a good commercial or a poor commercial?" Mr. Wachsler suggested.

A presentation by Henry Knaup and Richard Tousey, president and vice president, respectively, of Panel Film Productions Inc., pointed out the importance and value of producing test commercials.

They noted that a test commercial not only is less expensive than a finished one (about one-fifth the cost) but is also a reliable, predictive tool. They asserted that agency creative personnel are opposed to test commercials in the belief that tests destroy their ideas.

They recommended that if an advertiser wants to produce test commercials, he should convince the creative people at agencies that the tests will give a fair reading of their work and will provide them with the opportunity to rework their concepts to make them stronger.

Ramon Bimonte, senior vice president and creative supervisor, Compton Advertising, stressed the value of research in providing "insightful information." He said this type of research tells an advertiser "why" a commercial is good or bad.

For this type of research, he said, he prefers that it be conducted in the home, rather than a theater. The respondent doesn't know he is part of a test when he is viewing in the home and often provides qualitative judgments that are important, according to Mr. Bimonte.

A technical explanation of Dupont's laboratory TV-commercial testing was presented by Robert C. Grass, the advertiser's communications research group manager. (Mr. Grass in a later session said that Dupont in the consumer area pretests 80-90% of all its TV commercials "in some form").

Mr. Grass noted that motivation plays a part in commercial viewing (what the viewer wants to learn) and there appears to be a "straight-line relationship between attention and learning. . . . How much the viewer learns from a commercial depends directly on how much attention he pays to it."

During the panel session, at which the audience asked questions, Mr. Grass noted that one area that is "expensive and in which little is done" is that of determining whether what is said in a commercial will move people to adopt a more favorable attitude toward a product. He said, "If we say we are using the color green in a product, will that message link sell the product? We don't really know."

He said DuPont pretesting experience indicated that average viewers normally do not learn more than seven simple message links (that is, name of product, its manufacturer, product's color, category of the product, etc.), even though the commercial may have 10 or 12 such links or as many as 40 or more. This, he said, indicates that should an advertiser have to "teach 10 to 12 primary message links" in a commercial campaign, "we'd better not try to do it all in one commercial" but with two, and, at the same time, warn the advertiser to be careful not to clutter up the commercial with "extraneous information."

More general observations on television as a medium were supplied by Robert E. (Bucky) Buchanan, senior vice president, J. Walter Thompson Co., New York. He led off the two-day workshop with a rundown on "trends in television."

Mr. Buchanan cited figures, previously reported, to show TV as a mature but growing medium; that the "much-touted disenchantment with TV programming is not confirmed by viewing statistics"; that while TV's cost-per-thousand is moving steadily upward, it is not out of line with economic indicators.

The JWT executive also pointed to the influence of research in TV sponsorship patterns, noting particularly Gallup and Robinson data that, he said, "in simplest terms, says this: 'Type of programming, back-to-back commercials, adjacency to a station break, clutter—they all take a way-back seat to the one great despoiler of commercial effectiveness: proximity of a competitive product.'"

Mr. Buchanan suggested that the subject be discussed seriously by advertisers in their agencies, production houses and stations, and said that JWT itself has been analyzing the data. He said that the report already indicates that despite the money and effort put into commercials, "they may achieve only half their potential for a reason beyond your immediate control."

Procter & Gamble's James Cochran, manager of commercial production, warned against hasty judgments in using on-camera talent in commercials. He sug-
A lot has happened in Broadcasting in the last forty years. Congratulations.

ASCAP congratulates Broadcasting - the voice of the industry on the occasion of its 40th Anniversary.

To: Broadcasting

—and a happy 41st!
The first to trip over the FTC's substantiation requirements

Car and air-conditioner manufacturers didn't satisfy commission with proof of advertising claims

The Federal Trade Commission moved last week to litigate advertising claims that it alleges have not been documented in the agency's advertising substantiation program.

The agency announced that it was planning to issue complaints against one automobile manufacturer and three air-conditioner makers. All had been asked to document some 1971 advertising claims and, according to FTC sources, failed to submit convincing proof that the claims were legitimate. The automobile maker is General Motors (Chevrolet Vega and Buick Opel); also proposed to be cited are GM's advertising agencies, Campbell-Ewald and McCann-Erickson. The air-conditioner manufacturers are Fedders Corp., Rheem Manufacturing Co., and Whirlpool Corp. plus its advertising agency, Doyle Dane Bernbach.

The FTC also said that it was planning to issue a complaint of false and misleading advertising against Volvo Inc. and its advertising agency, Scali, McCabe & Slesove, but that this challenge was not related to the advertising substantiation program that began in July 1971.

At that time, the FTC said the purpose of the program was to require proof of claims made by advertisers for the benefit of consumers and, to a lesser extent, for possible litigation by the FTC itself. The program includes, in addition to automobiles and air conditioners, such other categories as dentifrices and toothpastes, soaps and detergents, electric razors, TV sets, cough and cold remedies and tires. Three or four more product groups are to be asked to document advertising claims before the year is out, an FTC spokesman said last week.

The latest FTC action is considered to be a response to criticism of the substantiation program. Some consumer groups have criticized the agency for not moving to cite advertisers whose documentation was said to have been found wanting. FTC Chairman Miles W. Kirkpatrick himself told a congressional committee that he was disappointed in the results of the program since much of the material submitted either failed to prove the claims or was irrelevant.

The trade commission hired an outside technical consulting firm to help it analyze the automobile data, and last week's action is considered the first fruit of that report. There may be still other complaints against automobile makers, according to Robert Pitofsky, director of the FTC's Bureau of Consumer Protection.

Mr. Pitofsky stressed that the thrust of the prospective complaints is that at

The quizzed. Speakers at the Association of National Advertisers TV commercials workshop in New York met during the session as a panel to answer questions from the audience. They were (l-r) Robert E. (Bucky) Buchanan, senior vice president, J. Walter Thompson; Robert Grass, manager, communications research group, Dupont; Robert Wachsler, vice president and director of research and marketing Information, BBDO; Herbert Kru- man, manager, public opinion research, General Electric, and Dudley Ruch, vice president, Pillsbury.

gested that advertisers become familiar with union contracts covering talent fees, at least to the extent that it would be more likely they could spot a problem, or a place to save money, well before a commercial is approved. ("Take the time to identify your stake in the subject of TV commercial talent costs. It's probably a big one," he said.)

Mr. Cochran, who works for TV's top-spending advertiser, estimated that TV users spend "40-50% as much paying as [they] have to produce the commercials themselves" and said that advertisers must take note that in terms of talent fees they must pay before they approve a commercial for production.

"There have been numerous instances," he said, "where talent-reuse costs over the life of a commercial exceeded the cost of production itself—and when confronted with one of these, you may want to reconsider the wisdom of producing the commercial at all."

In noting that talent-fee contracts will soon be renegotiated, he said that even a 5.5% increase in session and use fees ("Using the pay board's magic figure") would mean 'well over $3 million a year out of advertisers' pockets and into a medium that is simply not providing the same cost efficiencies today that it did a year ago—and with little prospect of improvement down the road."

Among pitfalls: in asking for performances to contract on exclusivity will require, under union contract, that the advertiser pay at least double the minimum scale for session and use fees, and that reshotting costs are often avoidable in instances wherein there is knowledge of contract stipulations on performers' status as to automatic renewals on commercials' use. He noted savings can be realized when advertisers recognize the "high cost of rushing into production." He stressed that writer, producer and casting director must have time to talk about how many actors are needed and in what categories they should be hired.

Mr. Cochran gave several examples of savings achieved by reduction of on-camera actors in a commercial (from four to three actors, a 25% saving in session and reuse fees is effected). He said that by staging and selecting camera angles in a Spic & Span commercial, the producers were able to give an awareness of six women but that only three could be identified. The other three were cast and used as product extras and not players and about $7,600 in reuse fees was saved.

Alan Levin, account executive, Burke Marketing Research, which conducts day-after recall testing of TV commercials, said that his company's test data indicate that excessive clutter had no apparent effect on attentiveness and memorability of a commercial, irrespective of what position it has in the string of commercials.

Herbert E. Kruaman, manager of public opinion research, General Electric, offered the view that running the same commercial more than three times results in the "beginning of disengagement" by the viewer.

He said he was not critical of large TV budgets with numerous exposures but said the viewer makes up his mind "most frequently at some point in the second exposure to the commercial."

Audience holds. In summing up his random observations of TV's status, and trends in the medium, Robert E. (Bucky) Buchanan, senior vice president, J. Walter Thompson Co. (and in charge of its media department), told an Association of National Advertisers TV commercials workshop last week that: "Television fare can and should be improved, but its viewers aren't walking out on the second act." And: "... That's television—the most looked-at, most talked about, most costly, most time consuming, most maligned, most applauded, most entertaining, and perhaps the most informative medium the world has ever known."
Every year, ABC’s radio network affiliates earn literally hundreds of awards. Naturally, we’re very proud. Especially since most of the awards come from fellow broadcasters. They’re the toughest judges. So their awards are the highest compliment.

They show a deep respect for our affiliates’ probing news journalism, editorial integrity, and lively sports reporting. But it doesn’t stop there. For public service, affiliated ABC stations have been honored time and again by state governors, Federal agencies, plus civic and charitable organizations from all over the country.

It’s no small wonder that the ABC stations are also winners in the eyes (and ears) of their listeners.

The Four ABC Demographic Radio Networks. Any resemblance to traditional radio networks is purely coincidental.
the time the advertisements were run the companies did not have a reasonable basis for making the claims. This reasonableness policy was enunciated last July when the FTC held that advertisers must have documentation of claims at the time they are made, even though they may be properly corrected later.

Specifically challenged by the FTC were GM's radio commercials claiming that the Chevrolet Vega is the best-handling passenger car ever built in the U.S. and that its Buick Opel chassis never requires lubrication.

GM termed the proposed complaint "completely unjustified," in a news release issued the same day that the FTC announced its intention to issue the complaint. It said the statement on the Vega's handling qualities was made by the editor and publisher of Road and Track magazine in an article in that periodical. GM, the company said, accurately quoted that statement and identified the source. Mr. Pitoisky noted, however, that it was not the quotation that was being challenged but GM's additional comment.

In the proposed Volvo complaint, the FTC said that the claim that Volvo cars are "substantially more economical to own and operate than competing makes of automobiles" was without a reasonable basis at the time it was made.

In the air-conditioning complaints, challenged were Fedders' print advertisement that claims its room air conditioners alone have reserve cooling power; Rheem's print and broadcast claims that they are the most efficient central cooling systems and that they are revolutionary in that they refresh inside air every second; Whirlpool's TV claim that its "panic" button is not found on other air conditioners.

The Whirlpool "panic" button, for example, was said by the FTC to be nothing but the high-speed control for the fan, found on most other air conditioners.

Bankrupt barterer finds new ventures

Norman King, former board chairman of the bankrupt U.S. Media—International, New York, emerged last week as the principal investor in American Marketing Complex, a sales-promotion organization. The firm has filed a registration statement with the Securities and Exchange Commission covering a proposed offering of 125,000 shares at $4 per share.

American Marketing Complex was formed as a private company with 83% of the stock owned by a firm called Lefking, in which Mr. King holds a 75% interest and Herbert Lefkowitz 25%. If the proposed offering goes through, Lefking will own about 55% of the shares outstanding, according to Mr. Lefkowitz.

Mr. Lefkowitz said American Marketing Complex is engaged in creating and selling promotional and marketing plans for the broadcast and print media; barter advertising may be included.

D'Arcy-MacManus puts hand across the seas to Masius-Wyne-Williams

Giant U.S., British agencies to pool resources, assets, talent; chairmanship to rotate annually

A new "multi-national group" with advertising billings in excess of $350 million is being formed by one of the U.S.'s largest advertising agencies—D'Arcy-MacManus International—and one of the largest in Europe—Masius, Wyne-Williams Ltd. of Great Britain.

Plans for the creation of a new association of the agencies were disclosed last week in news conferences held in New York and London. The new entity is to be called D'Arcy-MacManus & Masius in this hemisphere and Masius & D'Arcy-MacManus in Europe.

Subject to the approval of the stockholders of the agencies, the companies will pool resources, assets and talents. Principals of the agencies also said last week that the two companies will form their association through an exchange of stock that both agencies, which will retain their own "sovereignty," will participate in profits.

D'Arcy-MacManus International, itself the result of a merger of D'Arcy Advertising and MacManus, John and Adams, has offices in eight major cities of the U.S. and also in Toronto and in Mexico City. It bills at a rate of more than $200 million, while Masius, Wyne-Williams billed $150 million worldwide in 1971, with $62 million of this in the United Kingdom. It has offices in 15 countries outside of the U.K.

Anthony J. Abrahams, managing director for the British-based agency, said the combined resources will give the agency "the springboard for further expansion into new areas." He called the new organization "a supra-national, as against international, agency group," without a bias toward one agency.

Ernest A. Jones, chairman, D'Arcy-MacManus, briefed newsmen with the opening line: "This is not a replay but a whole new ball game." He was alluding to announcement two years ago of an affiliation with Intermarco, a foreign agency combine, that subsequently was dissolved (earlier this year). He and James B. Orthwein, president of D'Arcy-MacManus, said the U.S. agency had been seeking a continental partner of "complementary stature" ever since.

In the combined operation, John G. Wyne-Williams, chairman in the British-based company, will be the first chairman of a "group board" that will be the policy link for the two agencies (with members of that board drawn from the operating boards of the two agencies). The chairmanship will rotate annually with Mr. Jones and Mr. Orthwein to succeed to the post in that order.

Officials stressed that internally the agencies' operations will remain intact, though the Masius, Wyne-Williams U.S. office will be combined with the D'Arcy-MacManus operation in New York.

They said few, if any, account conflicts were foreseen and noted that the agencies had some clients in common (General Motors and Colgate-Palmolive were cited as principal examples). The official date of consolidation is targeted as Jan. 1, 1973.

A political flap in Philadelphia radio

Utility quits its sponsorship of two disparate commentators after one criticizes the mayor

The cancellation of two commentary programs on WPHN-AM-FM Philadelphia by their sponsor, a municipally owned utility, has become an object of public dispute.

The incident stemmed from a Sept. 22 broadcast by commentator Taylor Grant, who was critical of the administration of Philadelphia Mayor Frank Rizzo. Soon after the broadcast, the Philadelphia Gas Works, which had been sponsoring Mr. Grant's program for seven years, notified the station it was canceling it and a syndicated commentary by Fulton Lewis Jr. The Grant and Lewis features had been running on WPHN on alternate nights.

Mayor Rizzo at a news conference re-
You get artists with it.

People make film the exciting creative medium it is. Not only the men behind the cameras and the men behind them, but the technicians and scientists who continue to create new equipment and new films. They're all united in their commitment to push the potential of film to its outer limits.

People and film, working together, can endow your product with a personality uniquely its own. Because no other medium can compete with film's powers of expression, innovation, and persuasion.

And while film is the most creative way to go, it isn't the most expensive. Film really hits the spot.

EASTMAN KODAK COMPANY
Dear Station Manager:

I am sure by now you've heard about Revolution '72, the Broadcasters Promotion Association's international seminar that is being held in Boston November 12-16.

This year's seminar is shaping up to be a must for your station's promotion expert. We thought you might be interested in just a few of the details. Nationally known figures from both radio and television as well as the FCC will be speaking at many of the general sessions. Our panel discussions include "Marketing for Audience Promotion", "Rapping with Reps", "Community Ascertainment", "Using an Ad Agency", "Sales Development", and many other topics of current interest. The popular "Ask the Experts" sessions include such subjects as license renewal, graphic and design, ratings, and station image building. This year's BPA Seminar also includes the extensive use of multi-media to support the meetings.

The function of the broadcast promotion specialist is experiencing major change in the industry. This change is reflected in the scope of Revolution '72. The attendance of your promotion expert at this seminar will be a worthwhile investment in a member of your management team.

If you have any questions regarding the Broadcasters Promotion Association's international seminar, please write:

Broadcasters Promotion Association, Inc.
18 South Michigan Avenue
Chicago, Illinois 60603
BAR reports: television-network sales as of Sept. 24
CBS $439,511,800 (36.2%); NBC $392,494,700 (32.4%); ABC $380,235,200 (31.4%) *
Sound Penetration in 7 Major Markets

NEW YORK
PITTSBURGH
DETROIT
CHICAGO
HOUSTON
SAN FRANCISCO
LOS ANGELES

WABC
KQV
WXYZ
WLS
KXYZ
KGO
KABC

ABC AM RADIO STATIONS
Radio at 50: an endless search for infinite variety

Half a century after its first year of explosive growth, the aural medium shows few signs of middle-aged sag.

"I have in mind a plan of development which would make radio a 'household utility' in the same sense as the piano or phonograph. The idea is to bring music into the home by wireless.

"While this has been tried in the past, it has been a failure because wires do not lend themselves to this scheme. With radio, however, it would be entirely feasible.

"The problem of transmitting music has already been solved in principle and therefore all the receivers attuned to the transmitting wave length should be capable of receiving such music. The receiver can be designed in the form of a simple 'Radio Music Box' and arranged for several different wave lengths, which should be changeable with the throwing of a switch or pressing of a single button.

"The box can be placed on a table in the parlor or living room, the switch set accordingly and the music received. There should be no difficulty in receiving music perfectly when transmitted within a radius of 25 to 50 miles.

"The same principle can be extended to numerous other fields as, for example, receiving lectures at home which can be made perfectly audible; also, events of national importance can be simultaneously announced and received. . . ."

David Sarnoff

When those words were written in 1916, the idea they expressed was regarded as little more than an intriguing fantasy. Yet four years later, the first radio stations were on the air—WWJ (AM) Detroit, KDKA (AM) Pittsburgh and educational WHA(AM) Madison, Wis. And in 1922, events quickly and spectacularly began to justify David Sarnoff’s vision. The number of radio stations jumped from 30 to nearly 600. Sales of radio sets began to boom. America developed an intense, enduring fascination with the "music box."

Fifty years later the country is accustomed to a new world of vast advances in communications technology, sophistication, the gross national product, and human confusion. During that time radio’s style, structure and role in communications have changed completely. Even the circumstances under which people listen have changed: The family that once gathered in the living room for an earful of adventure now listens, sort of, while traveling in the car or hunkering down at the beach. Yet radio has done far more than survive. In 50 years it has carved out a special place for itself, yielded that place to a newer medium, and returned, strong as ever, bycarving a wholly new role for itself as greater marvels and radically widened choice, why?

On one level, the answer is so obvious that few people outside radio would bother to think about it. The shortest path between a breaking news event and a listener’s ear is radio. In a community ravaged by hurricane, the small list of essentials includes a transistor radio. In the farm belt, a listener who arises early will hear the most practical kind of information. On this level, asking "why" about radio’s success is like inquiring about the utility of a light bulb.

A second answer is that, for better or worse, radio has become the continuous background noise in American life. It is accessible; it is obtrusive as the listener chooses to be.

On a third level, there is a hidden sense of community tied into radio. Many listeners have an inexhaustible hunger for news, which is a form of participation in the day’s events, a form of relating both to the events and to other listeners. In a different way, radio entertainment performs the same function.

Whatever else may be said about radio, those basic uses are the source of its appeal—and who is immune to them? The refrain that "every radio listener is just about literally true, as everyone knows because everyone listens to radio. It is a fact that obviously is not lost on people with something to sell. Neither is the fact that radio offers a unique opportunity to the seller. Anyone who wants to reach millions of people at once may or may not use radio to deliver his message; anyone who wants to reach women, aged 18 to 25, in Omaha, will use radio. He will use it because only radio offers that kind of specialized service; he will use it because computerized, specialized, radio research will tell him exactly how, and where, and when to reach that target.

That has been one of the favorite subjects of radio’s critics, ever since the medium’s beginning. The mysterious process, the curious appeal of that sound, is placed in the service of commerce. American radio is a marketing tool; love it, live with it, analyze it, the whole bloody sound is there to move goods off the shelf. Broadcasters do not "admit" this charge; that would be like admitting that Tuesday follows Monday. They embrace it, they wave it in the air, they heave it back at their critics. "If it’s not good enough to be sold," one broadcaster has said of radio programming, "it’s not good enough to be broadcast." "All the way I’m sales-oriented," another will say. "And anyone in this business who isn’t sales-oriented is in trouble."

The handmaiden-of-commerce charge has lost some of its steam simply because there are so many different kinds of radio stations. So has the other recurrent complaint—that radio pollutes the mind, is chained to mass tastes, is drivel. When nearly everybody can find a radio station to suit his tastes, there is far less inclination to criticize the medium as a medium. The critic may wonder why so many Americans listen to that "junk" on top-40 stations, but he is less likely to take it out on "radio" if other stations offer something for almost everybody.

It is possible to overstate the case for diversity in radio. For one thing, a market with 40 stations is likely to have no more than, say, seven different sounds. It does make a difference, of course, who is transacting the business; unless you are prepared to believe that fans of the Boss Jocks would suffer culture shock if forced to rely on the Good Guys, the operative measure of diversity is closer to seven than to 40. Moreover, about 25% of the nation gets no radio service except that provided by clear-channel stations. Specialization does not completely rule the air.

Nevertheless, this fragmentation of audience is a fact of life—probably the fact of life about radio sets today, not the coming thing; it is an accomplished revolution, something that has happened over the past five years, and with greatest force in the past two years. It has written
new ground rules for stations, advertisers—and listeners. Now the likelihood is that the next few years will bring a steady, gradual change within this new framework.

But it is the structure of radio that changes, and the style. It is not the medium's basic appeal. That has been a constant ever since the days when finding sound, any sound, out there in the air, was a new and strange joy.

The development of radio is a history of gradual change, marked at three points by critical change. The first was 50 years ago, in 1922. Radio spread across the continent. The second was in the early fifties, when the institution of network radio—jilted for television by its national advertisers—began to give way to something live and local and for-matted. The third began in the late sixties, when the development of FM stations and the growth of specialization produced a new, wide-open medium.

This, in brief, is how it happened.

One of the simplest and most direct expressions of radio's impact in 1922 was posted in front of a Louisville church by the minister: "God is always broadcasting." But even then, as the number of stations multiplied 20 times in a year, the shape of radio was being determined by natural and thoroughly secular business considerations. Radio did not evolve into the hands of corporate America. It began there.

From the beginning, radio was seen as a commodity (though it was not immediately seen as a vehicle for the sale of other commodities). The medium was born in a world where government control hardly existed, and was ripe for exploitation by whatever economic interests could turn it to their own gain. Among the first to seize the opportunity were manufacturers of equipment, who saw radio programming as an obvious way to stimulate sales of radio sets and related equipment.

The principals were such companies as General Electric, Westinghouse and Zenith—and, of course, RCA, formed at government behest in 1919 to develop "wireless communications." While competing with one another, these companies also formed an interest group in opposition to AT&T, which had the unannounced objective of gaining control over radio while maintaining its supremacy in telephone communications.

The future lay with the manufacturers. When the National Association of Broadcasters was formed in 1922, its first president was a manufacturer, Eugene MacDonald of Zenith.

It was still not clear, though, how this new medium would support itself. Obviously the manufacturers could not be the custodians of radio indefinitely. They saw it principally as a stimulant to sales of their own products, secondarily as a business in its own right; when economic times got tough, they might simply shut down the station for a while.

One point of agreement among eminent names of the time was that the support should not come from advertising. Herbert Hoover, who as secretary of commerce was radio's chief watchdog and interested observer, thought that "the quickest way to kill broadcasting would be to use it for direct advertising." Even David Sarnoff, who was right more often than anybody else, looked skeptically at advertising. He thought radio ought to be supported either by philanthropists who would help subsidize this new means of enlightenment, or perhaps by a variant of the British license fee. A conference of broadcasters, presided over by Secretary Hoover, issued a formal statement frowning on advertising.

One organization, however, was experimenting with the idea: AT&T. In 1922, it initiated what it described, in good telephone language, as "toll broadcasting." As one participant in the event described it later, the decision was this: "Anyone who had a message for the world or wished to entertain was to come in and pay their money as they would upon entering a telephone booth, address the world, and go out."

Slowly that influence began to be felt. The first station to broadcast a commercially sponsored program, according to more recent claims, was WGAZ (now WSBT) South Bend, Ind., on July 3, 1926; but it was AT&T's New York station that attracted the attention. The first "toll" program there was broadcast on Aug. 28, 1926. Gradually the cumbersome process of buying, promoting and presenting a single program gave way to a simpler one: Advertisers simply associated their names with an enterpriser group and presented them on the air in series form. Thus were born the "Browning King Orchestra," the "Clique Club Eskimos," the "A&P Gypsies," and scores of others.

It rapidly became clear that advertising was the likeliest solution to radio's financial problem. By 1924 a mystique was beginning to surround the subject in some business quarters. Bruce Barton, a founder of BBDO, informed the world that Jesus was actually one of the all-time "创造性" advertisers. As one "who picked up 12 men from the bottom ranks of business and forged them into an organization that conquered the world," Jesus was "the founder of modern business," said Mr. Barton.

The entrance of advertising into broadcasting had a direct and natural influence on the growth of networking, which is almost as old as broadcasting. AT&T, hoping to offer its sponsors a package of stations, began hook-ups among WEA and other stations in the East. By 1925 the company had organized a chain headed by WEA, with other outlets stretching as far west as Kansas City.

Meanwhile, a competing network had been formed by RCA, General Electric and Westinghouse. In 1926, the companies reached an agreement under which AT&T handed over its entire network to RCA, in return for the sale of all network relays. RCA, General Electric and Westinghouse then purchased WEA for $1 million, and formed NBC as an RCA subsidiary on Nov. 1, 1926.

At that point, true national networking began to emerge. What had formerly been the AT&T chain became the NBC Red network early in 1927; the old RCA-Westinghouse-GE chain became the NBC Blue network. Both were broadcasting coast to coast before the end of the year.

That same year, the Columbia Phonograph Recording Co. launched CBS; it struggled at first, but under the leadership of William S. Paley the new network was making money by 1929. The Mutual Broadcasting System came along in 1934, formed by two clear-channel stations—WGBS (AM) Chicago and WOR (AM) New York. In 1945, after the government had forced NBC out of multisenetwork service, the Blue network was sold for $8 million to Edward J. Noble, principal owner of Lifesavers, and became ABC, the newest of the major networks.

Radio bloomed in the thirties. The way it settled into American life is described in a recent novel, "The Dick Gibson Show," by Stanley Elkin:

"These were heydays. There was Uncle Don who had "That thin of holding the little bastards.' Coast to coast, it seemed, in the primetime of that prime time, there were open keys, unthrown switches, bloopers, stoo'pagoonisms—but disturbing accidents, there was form, order, a national sense of the institutional. There was Allen's Alley, The N.Y. Big Blast, Manhattan Merry-Go-Round, Lux Presents Hollywood, Town Meeting of the Air. And not even partisan, a wider community than mere fan—though these were the days of the signed glossy, of the so-called 'hothouse' that one thing constituent almost, franchised. One knew that all America was tuned in. You can see the photographs in the encyclo-
A reminder. KCBS was the first radio station. Anywhere. That’s a matter of Congressional Record. What began as a 15-watt pioneer radio operation in 1909 grew into a 50,000 watt news-radio operation in 1969. We were a new innovation then. We are a news innovation now. KCBS is Northern California’s first and only source of continuous news. When San Francisco Bay Area listeners think of radio, they think of KCBS first.

KCBS NEWSRADIO 74

FIRST.
Mr. Storz started the idea at KOWH-(AM) Omaha and broke it loose at WTIX-(AM) New Orleans. One story has it that he saw evidence, in restaurants, that Americans had a firm compulsion to keep the jukebox playing, and transferred the idea to his radio stations.

When Storz Broadcasting took over WTIX it was a classical-music station, in a market where the leader, WOSU(AM), was playing the "top 20." The new Storz station responded with a "top 40" from 3 p.m. to 6 p.m., with spectacular results. Soon WTIX was playing the hits around the clock.

The idea of relying on "the hits" was nothing new; Your Hit Parade had been a staple for radio stations played popular music. But the way the Storz group put it together was new. The sound was fast-paced, tightly knit, carefully packaged with jingles and selected songs and no dead air. And the entire sound was very firmly management-controlled. Selections were based on popularity indicators, but the final choice rested with management, not with the disk jockey or anyone else. At about the same time, a similar approach was started at KLIF(AM) Dallas, owned by Gordon McLendon.

The format was a bold innovation, but the element of management control introduced an element of caution that was manifest in the early years. And the Beatles were such a big phenomenon that even their "long" rock 'n' roll came along. There was an initial reluctance to get involved with the new, raucous sound. But nothing of such popular appeal could be kept down for very long, and when Elvis Presley's records came along shortly thereafter, the marriage of top 40 and the new sound was complete.

The basic format could be extended to other kinds of music, and was. Anything that could be measured by a music-popularity chart could be tied to the basic top 40 format. With varying pace, playlist and decibel level, the format found its way into country-and-western, middle-of-the-road, and black radio.

It became a national phenomenon. The oldest axiom in radio—that it is the uniquely "local" medium—is true up to a point; that was the basic change in radio after television arrived. But the decline of radio networking and the new emphasis on local programming should not obscure the fact that radio is international in a new way. Everyone has seen the 14-year-old girl, visiting a strange town, who hunts the radio dial not so much for a particular record as for a sound; the chances are she'll find something that closely resembles a station in her own town. Not to hang the entire phenomenon on the shoulders of a 14-year-old girl, let it be added that all ages do much the same thing. The new "national" influences in radio became the creators and refiners of formats, the jingle factories, the record companies. They were finding receptive audience in diverse communities across the country.

It was then that another practice developed to cast a cloud over the relationship of the suppliers and selectors of all those phonograph records that had become the staple of radio programming. Between 1958 and 1959, record distributors paid $263,244 in payola to have their records plugged in 23 cities. That was the finding of the House Legislative Oversight Subcommittee. Today, distributors and DJ's who engage in the practice face a fine of up to $10,000 as a result of legislation enacted in the wake of the subcommittee's findings.

That traumatic period made the management-controlled stations look good, and led to even greater caution. That, coupled with the full in music during the early sixties, made the period a time of relative quiet in radio. Then the Beatles came along and the air was alive; the music on only plugged life into rock radio, it influenced the music every other kind of station was playing. But the real change in radio was yet to come. It began about five years ago, reached a peak in the past two years, and is now the cardinal fact about radio. It was two things at once: specialization, and a spiraling growth in the number of radio stations. More and more broadcasters on the air, finding more and more, more and more distinctive, were suddenly what radio was all about.

Or so it was said. Actually, the only admissible general statement about modern radio is that nothing is "what it's all about." The moment there is talk of specialization there must also be talk of such phenomena as WCCO(AM) Minneapolis, WSB(AM) Atlanta or WGN(AM) Chicago. All are straight, mainstream, middle-of-the-middle-of-the-road radio. All cut across demographic lines. All are institutions, not only owned but operated by people beyond belief. All are about as specialized as hamburger and as widely bought.

In modern radio there has also been a blurring of format lines. Middle-of-the-road radio is no longer a sound, it's a place midway between extremes of whatever everybody else is doing. Modern country radio begins to sound like uptown: MOR and rock stations play more and more country music. Black radio develops a smooth, professional sound, identifiable black but a far cry from the days of "ethnic" radio.

The emphasis on specialization must
George came to Pittsburgh, Pa. in 1753. We officially became a city on March 18, 1816.

WTAE-RADIO signed on-the-air May 8, 1922. Three pretty significant events.

Being 50 years old is something. Being what we are today is something else! Brand new building and offices, new studios and equipment. New Look. New Sound.

"The Pittsburgh Sound."

wtae
radio 1250

*Represented nationally by
McGavren-Guild-PGW Radio, Inc.

photo by Pat Myers
WTAE-TV
be counted at least partly a result of the continued proliferation of radio stations. Between the years 1927 and 1972, the number of outlets jumped from 5,700 to 7,200. Nearly all were on the FM band, which was both a logical place for expansion—because of its sound quality and its availability—and a necessary one: In 1968, the FCC imposed a freeze on AM, and the band remains frozen to this day. In those five years the number of FM stations jumped from 1,530 to 2,300. The sale prices of FM stations jumped dramatically.

The specialized quality of radio was becoming so evident that even the federal government began to take official notice of it. There emerged, first at the White House and later at the FCC, the proposal that radio be "de-regulated." The reasoning was simple: As a unique medium with its own characteristics and diversity, radio cannot be treated as television without a picture. It is a world all its own.

That judgment has not been translated into policy yet, but even at its present stage it represents a new direction in regulatory thinking, and perhaps a way out of some regulatory binds that are as old as radio.

There has been, and perhaps always will be, continuing debate over whether broadcast regulation is truly a service to the public or a service to the industry. But history leaves no question about the way it began: The regulation of broadcasting at the first step was to grant licenses to broadcasters, as a service to broadcasters, to deliver them from the technical chaos suffered at the hands of other broadcasters.

Fifty years ago the only "regulatory requirement" a broadcaster faced was obtaining a license from the Department of Commerce, under the provisions of a 1912 statute that was already obsolescent. The entire process was perfunctory: The law gave the secretary of commerce no discretion in choosing among applicants, nor even the authority to decree such mundane matters as frequencies, hours of operation or term of license. The Commerce Department did have limited authority to curtail interference, but a practical matter broadcasters operated much as they pleased and interfered with one another regularly. A 1923 regulation adopted by the department put all radio stations in the band between 550 and 1500 kc, which helped alleviate the problem but did nothing to improve the department's inadequate ability to police broadcasting.

Herbert Hoover, secretary of commerce during that time, had an acute interest in the new medium and held a series of conferences with broadcasters during the mid-1930s in a search for solutions. The act of 1927 created the FCC, which was to become the shape of legislation to come was emerging in his mind. "We must face the actualities frankly," Mr. Hoover said. "We can no longer deal on the basis that there is room for everybody on the radio highways. There are more vehicles on the roads than can get by, and if they continue to jam in, all will be stopped."

For their part, broadcasters were finding the situation antibetical to their own best interests, perhaps because they had been granted a little regulation—emphasis on the "little" —would be vastly preferable to none at all. At the 1925 conference the broadcasters recommended legislation empowering the federal government to issue licenses. Within a few years, the FCC's power to determine the power of broadcast stations, without giving it any authority in what the broadcasters called "mere matters of station management." To use a phrase that persists to this day, the new regulatory body was to be only "a traffic cop of the air."

That is what the Federal Radio Commission became. It was formed in 1927, after the interference had become all but intolerable to broadcasters, government officials and the listening public alike. The five-member board was given the power to grant, renew or revoke station licenses; to make a systematic allocation of frequencies, and, within limits, to set standards of operation for broadcasters. Within a few years the FCC had established a regular broadcasting band of 550-1500 kc, provided for a 10 kc separation between stations, and generally reallocated frequencies in a way that substantially solved the interference problem.

The Federal Radio Commission also had built into it the fundamental regulatory contradictions that persist to this day. On the one hand, it was firmly established that a broadcaster acquired no ownership rights in a frequency when granted a license. The broadcaster in search of a new station, or renewal of an old one, was required to show that the public interest would be served.

On the other hand, the entire regulatory system was geared to the assumption that broadcasting was a business, that its programs were inevitably and rightly treated as a commodity, and that the function of government was to help industry's wheels rather than to reshape or significantly restrict the system's operation. In his three-volume history of broadcasting, Erik Barnouw says that the government's granting of licenses that were never revoked (except in two cases of outright snake-oil practices), and its authorization of station trading, "did in fact treat channels as private property."

Why then the government didn't need to bring the regulation of all communications—telephone, telegraph, radio—under one roof, the Communications Act of 1934 was passed and brought the FCC into being. As far as regulation of radio was concerned, the commission was not drastically different from its predecessor. It had to choose among applicants on the basis of which would best serve the "public interest, convenience and necessity,"

Walter redefined the "public interest" function—of carving up the spectrum so as to prevent interference.

So the contradiction persisted. On the one hand, the FCC was supposed to keep out of programming; on the other, it was supposed to stipulate what sort of broadcast service, which presupposed at least a general concern with programming. And how could a regulatory commission function in the "public interest" without noticing, and affecting, what the stations were actually doing in the real world?

Evidence began to mount that the FCC was inherently unable to dwell only on traffic-cop duties. In 1941, for example, the commission ordered a station to stop editorializing. That prohibition stood until 1949, when the commission declared it was first enunciated. The doctrine permitted editorials but required fair treatment of all sides of controversial issues. Earlier, in 1946, the commission had taken an even bolder step into the broadcast service, which presupposed at least a general concern with programming. As responding to congressional and public criticism of programming and commercial practices, the commission adopted and published a manual on "Public Service Responsibility of Broadcast Licensees," popularly known as the Blue Book. The book essentially said that the FCC has a certain responsibility in the programing area and must exercise it. As such, the commission said, it would consider four factors in examining a station's programing at renewal time: its local, live programs, its carrying of sustaining programs for "balance," its treatment of public issues, and its commercial practices. The Blue Book was invoked only sporadically during the next 15 years, and the commission later revised it, but the precedent was there.

It should be noted that these decisions were reached when radio was still very much network radio; it was nothing like today's variegated medium. Yet when television came along and radio began to break into smaller, local parts, the regulation stayed as it had been. Television, structured as radio had once been, set the regulatory pattern for both media.

Ironically, though, the most important
IT'S GREAT TO BE 50
(when you're also No. 1)

Two years ago we took on a new sidekick, the country-fresh sound we call Country Gold.

Country Gold took us out of the middle-age doldrums and made us the life of the party.

Now, by golly, WBAP 820 Radio is No. 1 in adult listenership in the Dallas-Fort Worth area.*

And we'll tell you this: it's great to be 50. But it's better to be No. 1.
long-term radio decision the FCC handed down during the first years of its existence—perhaps the most important radio decision it has ever handed down—was in its capacity as a regulator of the spectrum. After puzzling throughout World War II about what to do with FM, the commission kicked the entire service into the 88-108 me band, and opened up space for new television channels instead. The move meant that FM, which had begun to move in the early forties but had been frozen during the war, was to be set back perhaps 20 years and nearly destroyed. The FCC's decision meant that all existing FM receivers would be worthless.

As television and radio grew and changed gradually during the sixties, broadcast regulation continued to treat them as a unit. Everything from charges of excessive commercialization to questions of fairness received that treatment. Perhaps the turning point was legislated in 1970, when Congress voted to ban broadcast cigarette advertising from the air. The target was clearly television, the universally watched and influential medium, but radio was swept along with it. Perhaps there was a "point," a process; stations that wanted to serve special communities in special ways could find themselves running afoul of the FCC. A record that would seem enjoyable and unobjectionable to a progressive-rock listener would seem obscene to a middle-aged housewife. If specialization and regulation are incompatible, something has to give.

So it was that Clay T. Whitehead, director of the Office of Telecommunications Policy, suggested last year that an experiment be undertaken in de-regulation of radio. In a speech to the International Radio and Television Society in New York, he unveiled several different proposals for reforming; one was that radio ultimately be treated more like magazines than like television, and that tests of de-regulation be undertaken in certain markets.

From an office that has caused one uproar after another, this turned out to be a surprisingly agreeable proposal to almost everyone—including the FCC, which is at work on the project. "Something for everybody" it turns out, is not only an inherently good idea and a bulwark against criticism, but also may be a shield against regulation. The reason, no doubt, is that "something for everybody" is what communications is supposed to be about—as a whole, not unit by unit.

Create your own method. Don't depend slavishly on mine. Make up something that will work for you! But keep breaking traditions, I beg you.

Konstantin Stanislavski

The most popular song in America at this moment is a quiet ballad about a boy's fondness for his pet rat. The most popular movie glorifies a dope pusher. The most popular television show acquaints us with the quintessential bigot. The most popular sound in radio is—who knows?

In today's radio "popular" means what anyone wants it to mean. The combination of specialized services and vastly refined research techniques means that nearly everybody can be number one at something.

There is still such a thing as absolute audience, of course, and somebody has to head the list. The evidence suggests that in most of the top-50 markets, the top station is an MOR outlet. But when a term eludes definition as MOR does, that fact may mean less than meets the eye. It means that stations which seek a wider audience are more likely to get a wider audience, which is not particularly revealing.

No, the point about radio as a medium today is not that some single sound or approach is "most popular." The point is that a particular constellation of influences is shaping the medium's development. In talks with industry sources, these points recur:

* The basic change in radio has taken place in the past two years. The outlook now is for a period of more gradual change. It will be marked not so much by explosive new formats or changes in the structure of radio, but by attention to the nuances of sound, to the refinements that are necessary to keep the sound fresh.

* The closest thing to major change will happen in FM. Not only will it continue to grow, but it will introduce a wholly new physical sound into radio as quadraphonic gains acceptance. The possibility that all-channel receiver legislation will be enacted is a source of eager expectation, but there is no feeling that such legislation is a necessary prerequisite for healthy FM. The reason: FM has already broken the barrier. In some markets set penetration already exceeds 90%; in no major market is FM still an orphan on the dial.

* The trend is toward fewer commercial minutes. In part, this development reflects the interest of FM, where commercials have been few and far apart on many stations. In part, it betokens a listener displeasure with excessive hawking. The celebrated example of WABC (AM) New York, the fabulously successful station that cut its commercial load from 16 to 12 minutes an hour, is one instance but far from the only one. Stations sometimes even make a promotional point of ad-less radio; a Phoenix station dropped commercials for an entire day—it was billed as a "no-commercial Sunday"—and a competitor initiated a "no-commercial Monday."

* The increasing sophistication of audience research goes hand in hand with the process of specialization. Aided by new techniques and the computer, advertisers have in hand the most precise kinds of information about audience group lists than what. As the precision of research grows, so does the widespread reliance on those numbers. "There is an absolute reliance on today's ratings," says a rep, who is not entirely thrilled by the trend. "Five years ago there was a lag factor. If a station started to build an audience the advertisers would wait and see. Today if a station has numbers this book, it is salable this book. At one time you could weave more emotionalism into selling, more of the subjective values of a station. Today there's very little of that."

* The automated sound is seen not as a trend, but as an available option for some kinds of stations. It is an inexpensive, convenient way to put some formats across, but is not an across-the-board substitute for local live prograning.

Nobody predicts general trends in radio sound. The man who could issue successful predictions on that subject could lay reasonable claim to clairvoyance, because the medium moves with public taste, which is the world's most fickle master. Do not take those words to mean that radio simply "reflects" society. That is a tired cop-out. Of course radio reflects the world around it; but if that were all it did, there would be no genuine innovation, no real life, in the medium. The mechanical insistence on radio or any medium as a "reflection of society" is too often simply a justification for some dreary programming practices.

What can be said is this: As the people change, radio stations will be there to note and move with the change in ways that engage new audiences. They will not simply reflect those tastes; people do not know "what they want" until somebody invents it and offers it to them. More often than not, the stations that fill those needs most intelligently, most thoroughly, will be the ones that make a mark. That process is as old as radio, and as new.

(This "Special Report" was written by Steve Millard, associate editor, Washington.)
Five million people is a tremendous audience.

It's also a tremendous responsibility.

WABC has been building up to that responsibility for 50 years.

You can't do public service unless you gather a public to serve. We gather 5,028,500 people each week. They tune into WABC because we air the combination of entertainment and information that people want to hear.

When you congregate the largest radio audience in the country, you assume the responsibility of keeping them up-to-the-minute on the world around them...on the issues and events that affect their daily life.

That's why Community Affairs are our concern. That's why we've tailor-made our news and public service programming to fit the needs of the public.

Our participants range from outspoken authorities to the more than 10,000 citizens we put on the air, in person and by telephone, during the past year.

We have to provide a public forum where timely issues can be aired as they arise in the fields which affect community living...religion, politics, education...all the areas that are vital parts of our way of life.

We feel the same responsibility in airing our hourly newscasts.

Perhaps that's why we've just won our fourth consecutive New York State A.P. Broadcasters Association News Award.

In October 1921 we were the first radio station in New York...in many ways, we still are.
Two more N.Y. TV's promise Jersey news

WCBS-TV, WNEW-TV tell N.J. coalition that they'll upgrade service to the Garden State; Philadelphia to be scrutinized now

The New Jersey Coalition for Fair Broad- casting, organized specifically to induce New York television stations to pay more attention to VHF-less New Jersey, last week got around to announcing the commitments it has received from six New York City outlets.

Agreements with four of the stations— RKO General's WOR-TV, NBC's WNBC-TV, ABC's WCBS-TV and noncommercial WNET-TV—had been reached in June, and had quickly surfaced (Broadcasting, June 26).

The agreements with CBS's WCBS-TV and Metromedia Inc.'s WNEW-TV, whose renewals the coalition solicited, were reached later—on June 29, in the case of WCBS-TV, and on Aug. 17, in the case of WNEW-TV.

However, they did not become a matter of public knowledge until last week, when the coalition announced the conclusion of all six agreements. For its part, the coalition withdrew the petitions to deny that it had filed against the two renewals.

The announcement was delayed until last week to accommodate the schedules of two of the coalition's co-chairmen, Senator Harrison Williams Jr. (D-N.J.) and Mayor Kenneth A. Gibson of Newark.

Senator Williams, at the news conference in Newark, called the agreements "a very historic moment for New Jersey." He said the state, the only one other than Delaware without a commercial VHF station, "has been bypassed by the age of television."

The agreements with the six stations are designed to remedy that situation. (Senator Williams said wnnxtv), the seventh VHF station in New York, was not approached because its authority to operate on channel 11 is under challenge by Forum Communications, which is seeking to supplant it as occupant of the facility.)

The coalition's agreements with WCBS TV and WNEW-TV are similar to those reached with the other four stations, in that they provide for the employment of reporters or stringers to cover northern New Jersey, the airing of programs of special interest to New Jersey, and the maintenance of a continuing dialogue with the community, through regular meetings with members of the coalition and of other groups.

The New Jersey coalition consists of labor, educational, civic and church groups. It is the brainchild of and was organized by Gordon MacInnes, who directs a small foundation, the Wallace Eljabar Fund. The fund's purpose is to distribute money in New Jersey for the solution of New Jersey problems. And the kind of broadcast service New Jersey was receiving from New York stations that are supposed to serve it, he said last week, was a problem.

He said the coalition has now provided some $75,000 for a three-year period to maintain the coalition as an active force. Most of the funds will support a full-time director, who will keep tabs on how the agreements with the New York stations are being implemented. Among other matters, this will involve monitoring the stations.

Mr. MacInnes also said the coalition is planning to serve as a conduit for making filmed news reports of the one noncommercial station in the state, WNJT-TV (ch. 52), and of other public broadcasting stations as they come on the air in the state, available to New York stations.

Mr. MacInnes had one other function in mind for the coalition—checking on the service Philadelphia stations are providing to southern New Jersey, to determine if they are the same kind of problem the coalition decided the New York stations did. However, even if they do, the coalition would not have the same leverage they had in the case of New York stations. Not, at least, for almost three years; the Pennsylvania stations do not come up for renewal again until Aug. 1, 1975.

Future gets foggy for broadcasting in Britain

Study originating in Parliament calls for intensive look at IBA

The possibility of far-reaching changes in Great Britain's broadcasting system, perhaps affecting the BBC as well as commercial broadcasting, was seen last week in the wake of an exhaustive report by a select committee set up by the House of Commons to examine the Independent Broadcasting Authority, the governing body for commercial TV and radio.

The committee, in a 474-page report released Sept. 27, called for, among other things, "a full-ranging inquiry" to be started "at the earliest opportunity to consider broadcasting after 1976." That is the year in which, on July 31, the current act defining the role of IBA will expire.

The inquiry, the report said, "should have broad terms of reference" and should consider not only the IBA (formerly called the Independent Television Authority) but also the BBC; should take into account technological developments such as cable television, long-range facsimile and communications satellites which profoundly affect the position of broadcasting; and should study the systems of other countries. The inquiry should also follow Canada's example, the report said, and "commission studies of the long-term social, cultural, economic, political and technical implication of different options and invite public debate about the purpose, financing of and access to such systems prior to making recommendations."

Without waiting for the study of broadcasting after 1976, the committee said, the IBA should institute a number of changes on its own: It should, for example, take a more positive role in TV programming and in program experimentation; take steps to provide better program balance by days, by time of day and also in prime time and on weekends; devise means of upgrading the status and output of smaller program contractors and ask the big ones to produce programs of local interest.

With a reference to the FCC's fairness doctrine (but not to the Federal Trade Commission's proposal that the doctrine be extended to provide for counteradvertising), the committee said IBA "should institute discussion programs, for the service as a whole, to examine the claims of advertisers' products and to report the results of tests. The IBA should consider whether it might enable consumer associations, which test products, to be given time on the air to answer the claims of advertisers." The committee said IBA had received few complaints about advertising but that such a course would "help much to allay concern." For the longer range, the committee recommended that the study of post-1976 broadcasting consider "the need for a consumer organization, established by statute, for all communication media."

It also said "the view is rapidly gaining ground that means must be found in the existing broadcasting service, and increasingly as later technology offers more channels of communication, to offer access to air time and the necessary technical assistance to groups of the community to talk to one another and to the community at large without editorial control by the broadcasting service."

The committee's report repeatedly showed concern over the relationship between advertising, program content and program quality. "As long as a company's revenue depends on advertising sales which are closely linked to audience size," it said, "it is inevitable that this affects the company's program policy and . . . particularly bears on the community's capacity to produce programs of merit." But in recommending a study of other European systems, the committee continued, "The subject [was] not of eliminating advertising as a source of broadcasting revenue but of insuring that its effect on program content be no greater than the revenue the sale of advertising time and the planning and production are in the same hands. Of interest here are the mixed systems adopted in different European countries where all broadcasting is financed jointly by advertising revenue and license fees."

To that end, the committee said, IBA should consider "bunching" commercials at fixed times and other ways of spacing them, "so as to reduce the pressure for maximal audiences." At the same time the committee said present
After 50 years, still Central New York's most honored station.

The United States Department of the Interior presents the following awards to Johnny Hodges, to

For Services Rendered In Improving The Environment Of America

WSYR
Radio in Syracuse
570 kc NBC 5000 watts
requirements for "natural breaks" should be more rigidly enforced.

The committee also criticized IBA's approach to its own "public accountability," particularly its holding sessions in private and failure to publish details that would enable the public to compare promises and performance of applicants. It said IBA should study the public-hearings systems of other countries, provide information that would permit the public to examine the criteria on which decisions are based, and, before major policy decisions, should publish proposals and invite public debate. It also called for broader public representation on decision-making bodies.

The committee said it believed IBA "is technically competent and conscientiously discharges its duties as it interprets them," but also "was too much influenced by the needs of the companies which are its agents, too cautious in testing new forms of programs and in affording greater public access to the medium."

Commercial television has been operating in Britain since 1955. Commercial radio, now provided only on the Isle of Man, is expected to start in London and three other cities in late 1973 or 1974 (Broadcasting, Oct. 9). The select committee's study of IBA was one of a series dealing with nationalized and other specified industries.

Freeze sought on AT&T rates

Hikes for occasional line users would force programing cutbacks, independent TV's tell FCC

Independent TV stations, fearing approval by the FCC of a change in program line rates by AT&T that would boost the costs of occasional use, last week asked the commission to deny any request by the Bell system for temporary rate changes until the entire question is litigated.

The letter to FCC Chairman Dean Burch, with copies to all the other commissioners and staff executives, was from Roger D. Rice, chairman of INTV, the newly formed association of nonaffiliated TV stations.

Referring to reports that AT&T planned to file revised rates for TV program transmissions that would sharply reduce charges for network programs, but increase fees for occasional users (Broadcasting, July 31), Mr. Rice said INTV members were "deeply concerned" at the prospect.

Any boosts in costs for occasional use of transmission lines, Mr. Rice said, would require independent TV stations to reduce news and public-affairs coverage and drastically cut sports coverage. Attached to Mr. Rice's letter was a list showing that NBC, for example, carries 39 baseball games during the baseball season; network-affiliated TV stations carry 390 baseball games, while independent stations carry 775.

Mr. Rice referred to reports that AT&T planned to reduce monthly network charges from the present $82.50 per mile to $55 per mile for the inter-exchange channel, and boost occasional hourly inter-exchange channel prices from 55 cents a mile to $1. Other prospective changes would reduce station connection charges from a monthly basis to $1,500, less than the networks now pay, but local channel service would be increased, to $1,000 per month. For occasional service, the station-connection charge would be $80 per hour and the local channel rate, $500 per day, but no more than $1,000 in any given month.

In opposing the prospective change in rates, and especially protesting the possibility that AT&T would be given permission to institute the new rates conditionally pending the outcome of hearings, the INTV took a position close to that of Hughes Sports Network, which has already expressed its opposition to the suggested changes. The networks, according to published accounts, now spending about $75-million annually for program lines to affiliates, estimate a $15-million saving should the talked-about new rates go into effect.

Just what it would mean to independent TV stations that use AT&T lines for occasional use could not be ascertained. One major-market TV station, it was noted by one source, now spends $700,000 yearly for this service; under the probable new rates, it is estimated its cost would rise to $1.3-million.
What A Difference
Two Years Can Make

Two years ago, when WWJ Radio ONE celebrated its 50th Anniversary . . .

WWJ-AM was still completing plans to launch Detroit's only all-day news-and-information service. And WWJ-FM was on the threshold of introducing Music ONE, the "finest spectrum of music available anywhere." What has happened in the past two years is history. Now, WWJ-AM and WWJ-FM together rank First in men 18-49, weekdays from 6 AM to 7 PM, and among women 18-49, weekdays from 10 AM to 7 PM."

Creative response to change has been WWJ's creed since August 20, 1920, when it became the world's first station with regularly scheduled daily programming.

Still, many WWJ first-of-a-kind programs continue, more popular than ever. For example, Detroit Symphony Orchestra concerts (started in 1922), St. Paul Cathedral broadcasts (1922) and University of Michigan football (1924).

WWJ Radio ONE — where 52 years of tradition plus continuing innovation result in finely balanced programming with unmatched audience acceptance.

WWJ Radio ONE — where it all began.

*Source: July-August, 1972, ARB average 1/4 hour estimates, Monday-Friday, Detroit Metro Area, subject to source limitations.
Pro hockey pits noncommercial V v. commercial U

Taft station protests competition between its coverage of Flyers and Blazers games on ch. 12 ETV

A question of propriety has been raised by a Philadelphia commercial broadcaster over the carriage by a local noncommercial TV station of a series of professional hockey games to be underwritten by local businesses. The Philadelphia situation follows by a week the problem in Boston where Storer Broadcasting Co., complain-
ed to the FCC that its WSBK-TV (ch. 38) lost the second half of the Canadian-Russian hockey series played in Moscow to the Eastern Educational Network (BROADCASTING, Oct. 9).

Raising the issue in Philadelphia is Robert C. Wiegand, vice president-general manager of the Taft-owned WTAF-TV (ch. 29) there. Mr. Wiegand noted that educational WHYY-TV (ch. 12) was scheduled to carry a series of 10-15 away games of the new Philadelphia Blazers hockey team and was actively soliciting underwriters to pick up the estimated $40,000-$50,000 tab for line charges and other costs.

Mr. Wiegand's station for the second year is carrying the 30-odd away games of the Philadelphia Flyers hockey team. Warren A. Kraetzer, executive vice president of the educational station, said last week his station is not trying to outbid commercial colleagues for the sports programs. When it became evident that no commercial station in Philadelphia was going to bid for the Blazers games, he said, WHYY-TV offered to carry them as a public service. The new World Hockey League team accepted that offer, Mr. Wiegand said, and is helping defray out-of-pocket costs for the first few games.

Norman Marcus, WHYY-TV's program vice president, said he hoped to have underwriters for the other games, but that as of late last week there were none. Public broadcast stations acknowledge contributors with a credit line at the beginning and the end of each program.

The Boston hockey controversy started after WSBK-TV had broadcast the first four games of the international match from Canada, but was unsuccessful in obtaining the Boston rights for the Moscow-originated series when EEN paid $50,000 for total network rights, including Boston. WSBK-TV had offered $21,500-$35,000 for the Boston rights alone. Even when the EEN feed was carried by non-commercial WBBS-TV in Boston, the public station solicited and received $7,500 each from two commercial interests to help pay its proportion of the EEN buy. Storer claimed, in its request to the FCC to clarify the extent to which public broadcasters may compete with commercial broadcasters for programs, complete with underwriting, promotion and solicitation of contributions.

More stations lean on WMAL-TV findings

Challenged D.C., Virginia outlets cite court ruling that statistics alone don't necessarily prove a point

The impact of the U.S. Court of Appeals decisions upholding the license renewal of WMAL-TV Washington continues to be felt in renewal proceedings at the FCC.

In filings at the commission last week, several stations in Virginia and the District of Columbia used these rulings in answering challenges by local citizen groups.

The cases last week involved petitions by citizens requesting that the commission force the stations to refrain from "further" violations of the FCC's equal-employment requirements (BROADCASTING, Sept. 3). In each opposition pleading, the challenged stations cited those parts of the WMAL-TV decisions where the court found that mere statistics given by the stations were not sufficient evidence that the stations are guilty of discriminatory conduct. Those rulings, the stations claimed, applied in their cases as well as in the Washington cases.

Of the stations filing last week, four directed their opposition to a blanket petition against 17 outlets in the Richmond, Va., market. Four others were in response to a similar brief filed by a Washington black coalition against 14 stations in that city. Stations filing were WASH-(FM)-WTTG(WTV) and noncommercial WETA-AM-FM, all Washington, and WRVA-(AM)-WRVF(FM) Richmond and WYVE-AM-FM Ashland, both Virginia.

The court upheld the FCC's grant of WMAL-TV 1969 renewal application in a June ruling and affirmed the decision last month (BROADCASTING, July 3-Sept. 11).

In a separate pleading, WYTO licensee Metromedia Inc. opposed a late-filed petition to deny that station's renewal by the Black United Front (BROADCASTING, Sept. 11). The firm dismissed as groundless BUF's contention that WYTO should be ordered to hear for an alleged failure to comply with the equal-employment rules, and for allegedly rejecting its responsibility to "recruit, hire, train and promote" blacks for decision-making positions.

Changing Hands

The following sales of broadcast stations were reported last week, subject to FCC approval:

- WPFA-AM-FM Bethlehem, Pa.: Sold by ABE Broadcasting Inc. to the Holt Corp. for $265,000. The Holt Corp. is headed by Art Holt, a broadcast consultant and formerly an executive with Robert Eastman Co., New York rep firm, and group station owner McLendon Broadcasting. Corp. WPFA is a daytimer on 1100 kHz with 250 w. WPFA-AM operates on 95.1 mhz with 10 kw and an antenna 630

- **KCLX(AM)** Colfax, Wash.: Sold by Palouse Empire Radio to Frank Szymanski and John Koziol for $100,000. Palouse Empire is headed by Adrian Bevries. Mr. Szymanski is program director and engineer at KGOS(AM) Torrington, Wyo., and was formerly part-time engineer at KSIT-TV Scottsbluff, Neb. Koziol is a Russell, Ill., businessman. KCLX operates on 1450 kHz with 1 kw day and 250 w night. Broker: Chapman Associates.

Approved

The following transfers of station ownership were approved by the FCC last week (for other FCC activities see "For the Record," page 73).

- **KORN-TV** Mitchell, S.D.: Sold by Raymond V. Eppel and others to Channel 7 Inc. for $875,000, including a $100,000 covenant not to compete. Principal stockholders in Channel 7 are members of the Buford family, which has majority interest in KLTW-TV Tyler and KXRE-TV Lufkin, both Texas, as well as cable systems serving Bedford and Oolitic, both Indiana. They are also purchasing, subject to FCC approval, Donrey Media’s KESO-TV Fort Smith, Ark., for $4.1 million (Broadcasting, Sept. 25). KORN-TV (ch. 5), an ABC-TV affiliate, operates with 100 kw visual, 11.5 kw aural and an antenna 1,511 feet above average terrain.

New issue in WTRT-TV case

The Norfolk, Va., ch. 13 comparative proceeding took a new turn when the FCC’s review board added a hearing issue against WTRT-TV, the incumbent station on that channel. The new issue concerns the question of whether WTRT-TV withheld information about ownership interests of its parent corporation, Landmark Communications Inc. The matter was brought to the board’s attention by Hampton Roads Television Corp., competing applicant for Norfolk ch. 13.

The question concerns Hampton Roads’s allegation that WTRT-TV failed to disclose a list of CATV systems Landmark owns.

The station replied that the FCC license-renewal application does not require an applicant to list each and every cable system with which it is affiliated. It claimed that its reference in its renewal application to Telecable Corp., Landmark’s cable subsidiary, was a sufficient explanation and that it did not have to mention new Telecable acquisitions.

The board disagreed. It said the name and location of cable operations owned by the renewal applicant is “without question” pertinent to the renewal proceeding because of concentration-of-control considerations. And since Telecable might have acquired new CATV systems after WTRT-TV filed its renewal application, the board said the station should also respond to a section 1.65 issue—which requires licenses to report significant ownership changes within 30 days—in hearing.

Mansfield, Lindemann on NAB’s Denver opener

Association hopes to put member of Congress, sports figure on all six regional meeting agendas

The first regional fall conference of the National Association of Broadcasters in Denver, Oct. 31, will have Senate Majority Leader Mike Mansfield (D-Mont.) as the luncheon speaker, and Carl Lindemann Jr., NBC sports vice president, participating in a sports discussion. Both speakers were announced last week by the NAB. John Pettit, FCC General counsel, previously had been announced for the one-day Denver meeting at the Brown Palace hotel.

Each of the six fall conferences will begin with an NAB-sponsored reception the evening before. And the afternoon before each conference, a radio management seminar is scheduled, limited to 45 participants, at a charge of $25 each. That seminar is already sold out for Denver, St. Louis and Atlanta.

At the moment, the NAB only has one other senator and three other sports executives confirmed for that many meetings; it is hoping to have a member of the Senate and a sports figure for each of the meetings. Here are the line-ups following the Denver meeting as of late last week: Las Vegas, Nov. 2, Sands hotel, Senator Howard W. Cannon (D-Nev.) who is a member of the Senate Commerce Com- mittee, William C. MacPhail, CBS-TV Sports vice president, and FCC Commissioner H. Rex Lee; Boston, Nov. 9, Sheraton-Plaza, Curt Gowdy, NBC sportscaster, and FCC Commissioner Nicholas Johnson, San Antonio, Nov. 14, Palace del Rio, Van Patrick, MBS sports director, and FCC Commissioner Richard E. Wiley; St. Louis, Nov. 16, Chase Park Plaza, FCC Commissioner Robert E. Lee; Atlanta, Nov. 21, Regency Hyatt house, FCC Chairman Dean Burch.

Denver sale opponents score in appeals court

Stay is issued in case involving buyer’s plan to change format

The $1.5-million sale of Mullins Broadcasting’s KCBR(AM) Denver, which is being opposed by citizen groups and an area broadcaster because the proposed buyer wants to change the station’s format, has been stayed by the U.S. Court of Appeals in Washington.

The commission in July approved the application to assign the station’s license to Mission Denver Co., despite objections by citizen groups and KBCA(AM) Lake- wood, Colo., that centered on Mission’s plans to drop KCBR’s 24-hour, all-news format in favor of one featuring country-and-western music.

KBCA, which is a country-and-western station, expressed concern that the format proposed for KCBR would make it
The KBR case is one of a number in which citizen groups are opposing station sales on the ground that the purchasers are proposing format changes (Broadcasting, Aug. 7). One that the commission resolved in the applicants' favor before it decided the KBR case is also before the appeals court. It involves the sale of WXXE(FM) Sylvania, Ohio, from Twin States Broadcasting Inc. to the Midwestern Broadcasting Co., which said it would drop the station's progressive rock format in favor of one featuring middle-of-the-road music.

The sale is being opposed by The Citizen Committee to Keep Progressive Rock. But last month the court denied the group's request for a stay, since the sale had already been consummated.

Judge Edward A. Tamm, who was a member of the panel denying the stay in the Sylvania case, was on the two-judge panel, with Senior Judge Charles Fahy, that granted the stay in the Denver proceeding.

Las Vegas rivals trade questions of fitness

Channel 3 incumbent KORK-TV hit for sister stations' troubles; competitor for facility charged with making misrepresentations

Both competitors for Las Vegas channel 3 last week pointed a finger of reproach at the other and asked the FCC to enlarge the qualification issues in the hearing involving that TV facility.

Donrey Media Group's KORK-TV, now on channel 3, and Las Vegas Valley Broadcasting Co., a new firm vying for the facility, are the opponents. Each has accused the other of violations of FCC rules which, they claim, reflect adversely on the opponent's qualifications to be a licensee.

Western Communications Inc., the corporate licensee of KORK-TV, requested that these issues be added in connection with Valley's bid:
* Whether Valley is financially qualified to build and operate a new station on the channel in light of the withdrawal of a $1-million loan commitment it had made with the Nevada State Bank.
* Whether Valley violated the commission's notification procedures by failing to reveal that a director and stockholder, Sam Cohen, had been convicted of two criminal violations and whether, as a result, the firm possesses the necessary character qualifications.
* Whether Valley would be able to obtain an NBC-TV affiliation, as it has represented to the commission.
* Whether the firm is generally qualified to be a licensee in light of questions about its ability to obtain adequate studio and office facilities, whether it would adhere to the FCC's equal employment rules, and several other issues.

On the other hand, Valley asked the commission to decide whether citations on the record against the program policies of other Donrey stations should be considered in the KORK-TV proceeding.

The other Donrey stations, KFSA-TV Fort Smith, Ark., and KOLO-TV Reno, had been accused of double-billing and "clipping" policies; specifically, they were said to have cut away from network feeds before sponsor credits were given at the end of certain programs and substituted local commercial material. The investigation later resulted in a $5,000 fine against KFSA-TV. KORK-TV was also implicated in that proceeding. The commission last June ruled that the station must answer charges of similar violations in a renewal hearing (Broadcasting, June 12).

Later, the agency ruled that Valley's competing application for channel 3 should be judged comparatively in the
We're pausing, only a moment, to look back at a half-century of service to Memphis and the Mid-South. Then, it's back to what we're doing now and what is possible to do in the future. The potential of radio has never been greater and its responsibility never more profound. We at WREC Radio believe we're among the leaders of an industry that has shown a unique capacity for meeting the needs and challenges of a complex, changing world . . .

. . . and we've only just begun.

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MEMPHIS, TENNESSEE
A subsidiary of Cowles Communications, Inc.
CBS RADIO · THE KATZ AGENCY
same proceeding. That action followed the termination of a merger agreement between Western and Valley which would have permitted the two firms to operate KORK-TV in a joint venture (Broadcasting, Sept. 4).

Small-market TV's ask bigger NAB voice
They want seats on television board in proportion to their numbers
Small market TV broadcasters, seeking a voice they can call their own on the National Association of Broadcasters' TV board, made their move last week. The secondary market TV committee of the association unanimously voted to ask the TV board to establish a method that would insure proportional recognition of secondary-market TV stations on the board.

The committee addressed its resolution to TV board chairman Peter Storer, Storer Broadcasting Co. Mr. Storer and a committee of three other TV broadcasters already have been considering suggested revisions of the TV board election process—principally a suggestion by the newly formed INTV group of independent TV stations that nonaffiliated stations be represented on the TV board by at least one director. Over the years other suggestions have been voiced that would require TV directors to be elected by districts, similar to the procedure followed by NAB's radio board; specific directorships to represent large and small market TV stations; and that TV board elections be on a mail ballot basis (again like the radio board) instead of nominations and elections at the NAB conventions.

In addition to Mr. Storer, other members of that committee are Leslie G. Arries Jr., WBEN-TV Buffalo, N.Y.; Walter E. Bartlett, Avco Broadcasting, Cincinnati; and Ray Johnson, KMED-TV Medford, Ore. The group met for the first time last month in New York, with a second meeting anticipated. The recommendations of that subcommittee will be submitted to the TV board at its January meeting.

The secondary market TV committee also extended an invitation to the National Translator Association to meet together at the NAB convention scheduled to be held in Washington in March 1973, expressing its sympathy with the plight of an estimated 800 translators vis-a-vis cable TV systems. The NAB committee also voted to ask the FCC to ban the use of call letters by CATV systems—a practice it called confusing. There is a cable system in Dallas, one committee member said, that uses the call letters KTwo-TV for one of its channels. That call letter is assigned to the Harriscoscope ch. 2 TV station in Casper, Wyo., it was noted.


NAB starts priming for its next elections
Case takes over for Clark; 19 board spots to be filled
Ross E. Case, KWAT-AM-FM Watertown, S.D., has been named to the radio board of the National Association of Broadcasters. He succeeds Eugene G. Clark Jr., formerly of KSTP-AM-FM St. Paul, Minn., the district 11 director whose term runs through next year. Mr. Case was runner up to Mr. Clark in the radio board elections held early last year. Mr. Clark resigned from KSTP last July and has been seeking to acquire radio station properties. NAB bylaws require directors to be active in broadcast ownership or management.

Meanwhile, NAB officials have mailed certification forms to members preliminary to the election of 13 radio and six TV board directors next year. Certification must be received by NAB by the end of this month in order for nominees to be eligible to run. Directors whose terms expire next year are as follows. (Asterisk indicates ineligibility for re-election since director has served two consecutive two-year terms):


Radio board—*Frank A. Balch, WJOY-FM South Burlington, Vt. (district 1); *Jerry Lee, WDVR-FM Philadelphia (district 2); *Joseph S. Field Jr., WINK-AM-FM West Palm Beach, Fla. (district 5); Allan Land, WHZ-AM-FM Zanesville, Ohio (district 7); Richard D. Dudley, WSAU(AM) and WIFC(FM) Wausau, Wis. (district 9); Ross E. Case, KWAT-AM-FM Watertown, S.D. (district 11); *Wendell Mayes Jr., KHOW(AM) Austin, Tex. (district 13); William D. Shaw, Golden West Broadcasters, San Francisco (district 15); *Carl O. Fisher, KUNN(AM) Eugene, Ore. (district 17); *Andrew M. Ochenshausen, Evening Star Stations, Washington (Class A at large); Daniel W. Kops, Kops-Monahan Communications Inc., New Haven, Conn. (Class B at large); Charles R. Dickoff, WEOG(AM) and WIAL(FM) Keene, N.H.; WIS (Class C at large); and *John E. Hurbit, WMC(AM) Mt. Carmel, Ill. (Class D at large).

CPB appropriation clears Senate (again)
$45-million ends up in Labor-HEW bill; now goes to Senate-House conference
The Senate has passed a bill containing a one-year, $45-million appropriation for the Corporation for Public Broadcasting. Vote on the measure Oct. 3 was 75-to-1.

The CPB funds are contained in the $30.538-billion 1973 appropriations bill for the Departments of Labor; Health, Education and Welfare and related agencies. The measure also allocates $13 million in facilities grants for CPB to be distributed by HEW.

The Senate bill now goes to conference with the version passed by the House on Sept. 19. That bill calls for over-all Labor-HEW appropriations of $29.603 billion, but contains the same CPB funding as the Senate's measure.

President Nixon earlier had signed into law a one-year authorization bill that provides up to $45 million in CPB funding and $25 million in facilities grants (Broadcasting, Sept. 4). That measure was a replacement for a vetoed bill that would have authorized $155 million for CPB over two years.

The President had also vetoed a previous Labor-HEW appropriations bill because it was $1.7 billion over his budget. The Senate bill is identical to the vetoed legislation but contains a provision allowing a 10% cut on any item. The House bill is more than $835 million over the budget but is $935 million less than the vetoed bill.

KFI celebrated 50 years of community service on April 15, 1972.

Once again such greats as Jack Benny, George Burns, Bing Crosby, Jim Jordan, Edgar Bergen and Bob Hope were heard on the giant 50,000 watt I-A Clear Channel...
The ABC Owned FM Stations celebrate The Golden Age of Radio...

yet to come.

ROCK 'N STEREO
WPLJ New York  KAUM Houston
WDVE Pittsburgh  KSFX San Francisco
WRIF Detroit  KLOS Los Angeles
WDAI Chicago

abc
Can a common carrier wear two hats?—FCC

FCC has scheduled an oral argument on the policy question involved in the sale of a broadcast station to a telephone common carrier when the station is located within the carrier's exchange area.

The case involves the $33,000 sale of WCHI (AM) Chillicothe, Ohio, by The Court House Broadcasting Co. to Chillicothe Telecom Inc. The transfer has been pending at the commission since February 1971.

The commission said that it has already determined that Telecom is qualified to be a licensee in all legal respects but that it was troubled by the prospect of a common carrier becoming a program originator. The issue is similar to policy questions raised in the rulemaking proceeding that led to issuance of the commission's CATV rules last February.

The FCC has invited all parties interested in participating in the proceeding to file written comments by Oct. 27. Reply comments are due Nov. 8. Oral argument will be held at the commission Nov. 20.

Safety awards to radio-TV

Four broadcasters were among the 14 recipients of the National Safety Council's public-service awards for distinguished service in accident prevention. The awards, announced last week by council President Howard Pyle, covered achievements during the years of 1970 and 1971.

Representing the broadcast community at the awards presentation, scheduled for a breakfast ceremony during the council's National Safety Congress and Exposition in Chicago Oct. 29 to Nov. 1, will be: KNX (AM) Los Angeles, in the category of distinguished service by a radio station or network; Donald M. O'Malley, KCBS (AM) San Francisco, for individual achievement on a radio facility; WCKT Miami, winner in the television station or network category; and Donald McGaffin, KING-TV Seattle, for individual television effort.

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Ratings race: ABC takes third week

"Love Story" lays claim to highest-rated TV movie and sends network ahead

A 42.3 rating for ABC's Oct. 1 movie, "Love Story," helped put the network on top of the Nielsen averages for the third week, which ended that day, of the new season. ABC had 20.5, NBC 19.1 and CBS 18.5.

Each of the networks now has won one week of the first three, but based on averages for the three weeks, NBC leads 19.7 to CBS's 18.9 and ABC's 18.5. By nights of the week in the season's third week, NBC won Monday, Wednesday, Thursday, Friday and Saturday; ABC Tuesday and Sunday and CBS none.

CBS continued to place two of its new shows, "Bridge and Bernie" and "Maude," in the top 10 with shares in the low 40's. Highest share was turned in by ABC's "Love Story" (telecast Oct. 1, Sunday, 9-11 p.m. NYT). The movie had a 42.3 average rating and 62 share, which ABC said made it television's highest-rated movie of all time. Previous leader, said ABC, was CBS's "Ben Hur" on Feb. 14 (Sunday), 1971, with a 37.1 rating, and the runners-up as "The Birds" on NBC, Jan. 6 (Saturday), 1968, with a 38.9 rating, and "The Bridge on the River Kwai," on ABC, Sept. 25 (Sunday), 1966, with a 38.3 rating.

Of the new shows, NBC's "Wednesday Night Movie" continued in the top 20 with a share in the mid-30's, and ABC's "The Rookies" ranked number 20 with a share in the low 30's. In the top 40, NBC's new "Gunsmoke," "Little People Search," and ABC's new "Paul Lynde Show," all had shares in the low 30's. Below that level, CBS's "Bob Newhart Show" and Motion Pictures, and ABC's "Julie Andrews Show" had shares in the high 20's: while CBS's "The Waltons," "Bill Cosby Show" and "Andy and the King," ABC's "Temperatures Rising," and NBC's "Banyon" all were in the mid-20's, and ABC's "The Men" received a share in the low 20's.

Following are the national rankings for the week ended Oct. 1 (with ratings presented for the top-15 shows):

(1) ABC Sunday Movie (ABC) 42.3; (2) All in the Family (CBS) 33.2; (3) Marcus Welby, M.D. (ABC) 28.3; (4) NBC Saturday Movie (NBC) 28.1; (5) Bridge and Bernie (CBS) 25.5; (6) The F.B.I. (ABC) 24.8; (7) Sanford & Son (NBC) 24.7; (8) Maude (CBS) 24.5; (9) Tuesday Movie of the Week (ABC) 23.8:

(10) Ironsides (NBC) 23.7; (11) Hawaii Five-O (CBS) 22.5; (12) Gunsmoke (CBS) 22.4; (13) Wednesday Mystery Movie (NBC) 22.3; (14) NBC Monday Night Movie (NBC) 22.2; (15) Here's Lucy (CBS) 22.0; (16) Flip Wilson (NBC); (17) Walt Disney (NBC); (18) Adam 12 (NBC); (19) Cannon (CBS); (20) Rookies (ABC); (21) Partridge Family.
Ion Work in Eastern Iowa

or it seems like 40 years ago

WMT began life July 30, 1922, as WJAM, Cedar Rapids. The call letters were changed but their descriptive charm lingers.

In 1928 WJAM was sold to Harry Shaw, a pioneer broadcaster and one of the NAB’s first presidents, who moved the station to Waterloo and changed our call to WMT.

Shaw latched onto 600 kc with pioneer cunning; he also invited CBS to affiliate with us; they did. Our first network program featured an orchestra playing “Don’t Send Me Posies etc.”

The acquisition of K-WMT, Fort Dodge, in 1937 can be attributed to (1) recognition of opportunities for expanded service afforded by another fine frequency (540 kc) and (2) capitalism.

In 1939 WMT was purchased by the Cowles Brothers, who moved the station from Waterloo to Cedar Rapids, leaving behind a studio and a long wire.

In 1944 The Cowles Brothers and the Mark Family, owners of WOL (Washington, D. C.) traded stations. The White House, preoccupied, took no known notice of this historic event.

In 1953 WMT-TV was established, a development greeted by the WMT staff with enthusiasm approached only by the welcome accorded General G. A. Custer by Chief Sitting Bull one June day in 1876.

In 1953 WMT-TV was launched. In 1968 the WMT Stations were purchased by Orion Broadcasting. While the ownership changed, the concept of quality broadcasting service has remained intact.

Reprinted from May 14, 1962 BROADCASTING

Since 1962 we have continued to look for new horizons of expanded service. Late in 1963 WMT-FM was launched. In 1968 the WMT Stations were purchased by Orion Broadcasting. While the ownership changed, the concept of quality broadcasting service has remained intact.

WMT RADIO
“In our 51st year”

WMT-FM
Stereo 96

WMT-TV
Channel 2
Lew Grade puts on a jolly good show

In what was probably the ultimate in British hospitality to U.S. journalists, Sir Lew Grade, deputy chairman and chief executive of Associated Television Corp. Ltd., London, chartered a 747 jumbo jet and flew 71 TV editors and reporters, along with the wives or husbands of 36 of them, and ABC executives, four special guests and three executives of ATV subsidiaries to London on Oct. 3 for five days of seeing the sights—and a selection of ATV programming: episodes of The Strauss Family, a mini-series that ATV hopes to sell to ABC-TV, and excerpts from one of three Burt Bacharach specials that Chevrolet will sponsor on ABC this season.

ABC, which coordinated arrangements on the U.S. end, was host at a preflight reception and dinner at New York's Plaza hotel. Shown there (at left) were three corollary hosts on the London mission (1 to 1): Abe Mandell, president of Independent Television Corp., ATV's U.S. subsidiary; Joseph Fusco, ITC vice president in charge of advertising, publicity and promotion; and Hershel Harris, president of ITC of Canada Ltd.

In London, between rounds of receptions and dinners, the guests saw the National Theater's presentation of Eugene O'Neill's "Long Day's Journal into Night," starring Lord Laurence Olivier, which ATV is producing as a special for ABC, and next day where guests at a luncheon honoring Lord Olivier, shown here with, at left, Elton H. Rule, president and chief operating officer of ABC Inc.

There also was a reception-dinner with Sir Lew and Lady Grade at their home on the last night out. There was also one with Hugh Cudlipp, chairman of International Publishing Corp. Newspapers and chief editorial executive of Britain's 4.5-million-circulation Daily Mirror, who is also a member of the ATV board of directors. Early on there was a dinner for British as well as U.S. journalists at which Sir Lew announced that he intended to make the visit a biennial event, alternating with trips on which British newspeople would be the guests in the U.S., starting next year (Broadcasting, Oct. 9).

Sir Lew held a news conference toward the end of the visit, but mostly the scheduled events were social, as in the picture at right, showing Sir Lew (r) with Werner Michel, vice president and director of network programming for SSBi, New York, and Mrs. Michel, who were his special guests along with Roger Kirk, president of Leh & Fink Products Co., and Mrs. Kirk. The news conference wasn't held to announce anything, but to answer questions. In it Sir Lew touched on a wide range of topics: He predicted video cassettes would come into vogue by 1976 (and held high hopes for the software his company can supply in combination with its partners, ABC Inc.); he complimented the BBC on its program quality (but said commercial stations generally rate higher), said the BBC definitely should not be broken up and indignantly denied that it is "state-controlled" (but did not deny that the Independent Broadcasting Authority can and does specify commercial program categories, with the result that more than one-third of the British commercial programming is devoted to documentaries and minorities).

Sir Lew also expressed confidence in the Julie Andrews Show ATV sold to ABC, saying its ratings are acceptable against what he called "action," rather than "violence," shows on other networks. (And he also said its production cost, originally budgeted at $240,000 a program, is now up to about $400,000). He praised ABC for alertness and courage in programming and predicted networks generally would be increasingly courageous. He thought the FCC had been "pretty good with you Americans", but said programming should be left to broadcasters and that broadcasters should be mindful of minority needs. And he sounded like a U.S. licensee when, alluding to the special parliamentary report on commercial TV (see page 40), he said "everybody thinks it is easy to run a TV station."
In 1940
BMI knew you'd make it.

We heard you pickin' and singin' in the country. But the Old Establishment chose not to listen.

When Broadcast Music Incorporated was founded in 1940, life began to change. For the first time, Country writers and publishers had a way to protect the performance rights on their songs, and collect royalties on them. After years of being dismissed as worthless hillbillies, there was a place where you could go and find respect. America’s soul had finally sprung from its native soil.

As Paul Hemphill writes in his book, The Nashville Sound: “It is poetic that BMI and the Country Music Association would stand shoulder to shoulder at the top of Music Row, like two Statues of Liberty, because not until BMI was formed...did it become possible for country songwriters to make a decent living.”

We've come a long way since then. And we've done it together. BMI still believes in the American Country Dream. A barefoot boy with a fiddle can still grow up to be a star.

*The Nashville Sound by Paul Hemphill Simon and Schuster 1971*
Goodson-Todman make a comeback

After lean period, game-show pioneers are back on top with seven properties

Aided by the prime-time access rule— but not necessarily dependent on it—the money machine of Goodson-Todman Productions is humming again on television after some grim years when its game and audience-participation shows withered. "There's no question that we went through a fallow period," acknowledges company partner Mark Goodson. "The market for game shows just dropped. Everything in daytime went over to soaps. Then, too, we were creatively fallow."

In 1967, Goodson-Todman Productions was left without a network show in prime time for the first time in 20 years, when CBS-TV cut What's My Line? Now it has seven programs on the air (actually six, since one program shown in two versions). Five are in syndication and two are network daytime strips. Each, in Mr. Goodson's terms, a G-T "classic," contemporary variations of former long-running themes.

The current G-T programs are:

* I've Got a Secret, weekly half-hour produced at Metromedia in Hollywood with Steve Allen as host and sold by G-T (with Firestone Programs Syndication Co., New York, as sales agent) as a prime-access show in 40 markets including the CBS-owned TV stations.
* Beat the Clock, half-hour strip produced at CFF-TV Montreal (essentially for economy reasons), with G-T having recently taken over distribution from 20th Century-Fox Television (again with Firestone Programs as sales agent).
* The Price Is Right, produced in two versions — weekly half-hour for prime-access periods with Dennis James as host and distributed to 64 markets, including the NBC-owned stations, by Viacom Enterprises, New York; and daytime, which is syndicated by Bob Barker as host for the CBS-TV network. Both versions are produced at CBS Television City, Hollywood.
* To Tell the Truth, probably the most successful of G-T's product, produced as a half-hour strip with Garry Moore as host at NBC in New York and distributed through Firestone Film Syndication as sales agent in 120 markets, of which 68 are using the program as a prime-access strip.
* What's My Line, half-hour strip produced at NBC in New York with Larry Blyden as host and distributed in 45 markets by Viacom Enterprises as both a daytime and prime-access program.
* Password, half-hour daytime strip produced at ABC Hollywood for the ABC-TV network with Allen Ludden as host.

This totals 27 half-hours on the air weekly out of G-T, 17 half-hours in syndication and 10 on network. The further breakdown of G-T's production pattern shows 12 half-hours produced in Holly-
"When I suggested to the staff that we try out other cartridges, they were unanimously against it."

Ernie McDaniel, Director, Technical and Broadcast Operations, WCBS Newsradio 88

"We're an all-news station. Cartridges are one of our basic tools. A substantial portion of our programming is on carts.

"We've got to be able to depend on them.

"We use Audiopaks exclusively. Our people prefer them.

"A few years ago, we had a problem with cartridges. We talked to the Audio engineers. We worked with them to come up with the present Audiopak. We're happy with it.

"With a weekly audience of 2,305,800 (according to the latest ARB), we'd better have dependable cartridges."

Audio Devices, Inc.
A Capitol Industries Company
100 Research Drive
Glenbrook, Conn. 06836

New Audiopak® A-2 Broadcast Cartridges
thinking of calling it quits, now assures that he's committed to the show for as long as it's in demand. The daytime version of Deal has been a fixture on ABC-TV as a strip series since 1968-69. The nighttime version, once an ABC-TV weekly prime-time program, now is sold in syndication.

Though Mr. Hall comes away with most of the publicity given to the production company, Stefan Hatos is an equal partner who handles the day-to-day operation. An experienced producer-director, he once wrote for the radio versions of The Lone Ranger and The Green Hornet.

Stu Billett, producer, is directly responsible for the development of new projects for Hatos-Hall. It was Mr. Billett who developed Split Second, subsequently producing the pilot and the first cycle of programs.

Program Briefs

Picked. Cartridge Television Inc., New York, has appointed ABC Records and Tape Sales, Seattle, subsidiary of ABC Inc., as national distributor of video-tape cartridges to be played on Cartrivision videotape system. Cartridge Television said its system is now on sale at more than 500 stores in 20 large U.S. cities and ABC subsidiary will service these stores and others.

Not bad, McGee! Charles Michelson Inc., New York, and NBC, copyright owner, have decided to place into radio syndication 26 additional half-hour episodes of Fibber McGee & Molly, originally produced in 1938. Last May Michelson released 26 segments and has sold them in 42 markets.


Brisk abroad for MPC. Metromedia Producers Corp., New York, reported last week that international sales for six months ended last Sept. 30 rose 54% over same period year ago. Ken Joseph, executive vice president in charge of worldwide syndication, said foreign sales were paced by nine made-for-TV features which were sold in more than 30 markets. Other programing cited by Mr. Joseph: The Undersea World of Jacques Cousteau, sold in 11 countries; Untamed World, sold in 32 countries and Primus, in more than 40 overseas markets.

CTW facts and figures

Accounting shows 'Sesame Street,' 'Electric Company' reaching 13 million in '71-72 at costs of $10 million

The Children's Television Workshop has produced its first annual report, starring CTW's well-known products, Sesame Street and The Electric Company. With financial and other data, the report traces the origins and details the impact of the two educational programs.

Sesame Street is shown to have reached a record nine million U.S. preschoolers in 1971-72, its third season. The report reveals that the program is now being carried in English in 48 other countries and that versions of the program are now being produced in Spanish, Portuguese and German.

CTW's report says that The Electric Company, designed to reach children in the second through fourth grades, reached more than four million youngsters in its first season in 1971-72. CTW claims that both programs are "educational bargains," with Sesame Street costing about 42 cents per viewer for the year, and The Electric Company, about $1.10 per viewer in its first year.

The report also shows CTW received $8,371,000 in funds from 1968 to 1970; $5,343,000 in 1970-71; $11,415,700 in 1971-72, and these periods CTW spent $6,859,000, $6,768,000 and $10,951,000, respectively.

Government-owned CATV is pushed in Washington suburb

Newspaper supplement pictures cable as connecting computerized homes, and it plugs county's proposal; NCTA sees threat in municipal cable systems

Promotion for the idea of a municipally owned cable TV system came last week to the front doors of many Washington suburbanites in Montgomery county, Md. —virtually in the backyard of the National Cable Television Association, which is historically opposed to government ownership of CATV.

Delivered with the Oct. 9 Washington Evening Star and Daily News was a four-page tabloid published by the county government and ostensibly aimed at acquainting residents with cable television. The principal thrust of the 16 articles, plus pictures, however, was openly pro-municipal ownership. This reflected the position taken just 45 days ago by James P. Gleason, county executive (Broadcasting, Aug. 21). At that time, Mr. Gleason foresaw revenues to the county of $11.5 million yearly if all of the county's 160,000 homes were wired. In last week's tabloid, net profits after a 10-year period were estimated at $3,155,000 annually on an aggregate capital investment over that decade of almost $16.5 million.

Besides promoting the concept of government ownership of CATV, the tabloid in a number of dramatic sidebar stories holds out the potential of cable TV for myriad other services—shopping, education, emergency, etc.

One article relates the simulated story of a mother whose two-year-old has swallowed the contents of a bottle of household cleanser.

"Mother strikes a button on her cable equipped, two-way channel television set," the article continues. "Immediately she is connected through a computer center, with a special section of a Montgomery county hospital or to a county health agency. Messages fly back and forth in split seconds...."

David H. Foster, president of NCTA, told Broadcasting last week that he considers municipal ownership one of the principal threats to the growth of privately-owned cable TV. Some municipal officials, he said, have the "naive" hope that cable "is some sort of gold mine that's going to fill the strained city coffers and solve all the cities' financial problems."

Stating that city officials do not seem to have a clear picture of the complexities of cable-TV operation, Mr. Foster zeroed in on what he called his major concern: "The problem of government ownership of communications media." Government officials, he added, have "a sort of arms-length relationship." I fail to see," he said, "how this delicate relationship
can be preserved under municipal ownership of cable.’”

According to NCTA records, there are now 13 municipally owned CATV systems operating. They are Opp, Ala.; San Bruno, Calif.; Frankfort, Ky. (in competition with a privately owned system there); Crystal Falls and Norway, Mich.; Jackson, Minn.; Newburg, Mo.; Greenville, N.C.; Pitcairn, Pa.; Gatlinburg, Tenn.; Sumas, Wash.; Boaz and Muscoda, Wis. Among communities considering government ownership, in addition to Montgomery county, is Palo Alto, Calif.

The subject of government ownership is making even bigger waves in Canada, where the provincial government of Saskatchewan has said it wants to usurp the business throughout its domain (see following story).

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**Canadian province wants to own CATV**

**Private interests grid for fight before the national commission**

The provincial government of Saskatchewan, Canada, has announced its intention to go into the cable-television business throughout the province. It wants to run cable as a government-owned public utility.

The decision is subject to the approval of the Canadian Radio-Television Commission and will be fought by private cable operators in that country. The Canadian Cable Television Association says it views the plan as a threat to free enterprise and a contradiction of the spirit of Canadian government policy, which has encouraged private ownership of cable. There has been no comment from the CRTC.

John Brocklebank, Saskatchewan's minister of commerce, said in announcing the decision that the two small private systems now operating in Saskatchewan would eventually be brought into the government-owned operation. Saskatchewan is north of Montana and North Dakota and is Canada's sixth largest province in land area. It has just under one million residents. The province has for many years had a government-owned telephone system.

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**Teleprompter CATV hit by demands for residuals**

**Dispute with union may prevent concert cablecasts in New York**

A disagreement between Teleprompter Manhattan and a local cable union may prevent the cablecasting of 23 major concerts to New Yorkers hooked in to cable television—and its resolution may ultimately affect CATV systems elsewhere.

Although officials at Teleprompter and the three cultural institutions involved declined to identify the union, authoritative sources said it is the stagehands' union and that it's demanding residuals on every replay of the taped concerts. As one source who has been a party to the negotiations put it: “If the stagehands get residuals, pretty soon all the other craft unions—from scenic designers to lighting crews—would be demanding the same treatment. And that could very well put these fees out of reach. Taped cultural events would never get off the ground on cable-TV because nobody could afford the expense.”

When contacted by BROADCASTING, Richard Nemo, the business agent for Local One of the New York Stagehands' Union, denied that such negotiations were going on.

Teleprompter had hoped to kick off its cable season with a Philharmonic concert on Sept. 20 but sided with Lincoln Center's negotiator, John Goberman, when he refused to haggle on the issue of residuals to the stagehands. Both sides are still deadlocked over this matter, according to inside sources, and unless the issues can be resolved by mid-November, the entire season of New York Philharmonic concerts, nine recitals by the Chamber Music Society of Lincoln Center, and added attractions like the Bunraki Puppet Theater of Japan and the Dancers and Musicians of Bali will have to go by the boards because there wouldn't be enough events to cover the ironclad guarantee Teleprompter has already put up.

Joseph C. Groth Jr., Teleprompter Manhattan's general manager, says that there's a "better than even" chance that agreement will be reached before the mid-November cutoff date.

Sterling Manhattan, the other New York cable company, is not involved in the current negotiations but Mr. Goberman is convinced that Sterling would willingly join Teleprompter in co-sponsorship of the series, just as it did last November in the cablecast of the New York City Opera's “Le Coq d'Or” from Lincoln Center. (The residuals problem didn't surface in this negotiation only because Teleprompter and Sterling agreed to make it a live one-shot—it wasn't even put on tape for the archives, according to a Teleprompter official.)
Federal funding for rural CATV's

Tiernan bill would do for cables what REA did for electrical co-ops

A bill designed to promote the expansion of cable television into rural areas was introduced last week by Representative Robert O. Tiernan (D-R.I.). The measure, a slightly modified version of legislation that was in the drafting stage last month (Broadcasting, Sept. 11), would provide public and private cable operators with 35-year loans, at 4% interest, to establish CATV systems in areas with fewer than 60 potential subscribers per mile.

The loans, which would be made by the secretary of housing and urban development, could be used for improving, expanding, constructing, acquiring and operating CATV facilities. At the end of the 35-year period a cable system could refinance its HUD loan if the amount did not exceed 40% of the original loan.

In introducing the bill last Thursday (Oct. 12), Mr. Tiernan noted the concept is similar to the Rural Electrification Act of 1936, which provided long-term, low-interest loans making it economically feasible for cooperatives to extend electrical service into rural areas. "Today the same situation exists with regard to broadband communications as it did with electrical service in 1936," he said. "Rural Americans are second-class citizens with regard to the new communications media. Usually outside of the major television markets, they generally have access to poor-quality reception of only a few signals. More often than not they are completely cut off from public and educational television programming."

ATR charges to cable to get another look

FCC wants hearing on study how rates to Southwest systems are set

The FCC, citing the "novel rate-making theories" on which the increases are based, has suspended for three months and ordered a hearing on the lawfulness of a major revision in rates American Television Relay Inc. filed with the commission for providing microwave service to cable-television systems in California, Arizona, New Mexico and Texas.

The revisions, which were to have become effective yesterday (Oct. 15), would affect the price cable customers pay for receiving the signals of four Los Angeles independent stations.

Under the new tariffs, the costs to customers in Gallup, N.M., and Prescott and Flagstaff, both Arizona, would drop slightly. But the costs to customers in 16 other locations would rise in varying amounts—to up to 80% in R a f f, N.M., and with the over-all increase amounting to an average of 27%.

The revisions were opposed by six of ATR's customers — Cable Information Services Inc., Cruces Cable Company Inc., Cablecom-General Inc., Columbia Cable Systems Inc., LVO Cable Inc., and Teleprompter Corp.

The commission said the customers had raised substantial questions about the lawfulness of the revised tariffs and that the increases involved are substantial both collectively and individually. "The "novel rate-making theories" to which the commission referred involves ATR's decision to divide its service points into two geographical zones and to vary the charges not only according to distance but also, in part, to the "basic population" of the areas being served.

ATR said it had lost $53,857 providing the service in 1971 and that its projected net income for 1972 would be $120,702, on a net investment of $2.5 million, for a 4.748% return, assuming that the rate increase went into effect as scheduled. It further projected its rate of return on the service at 9% for 1973, 13.7% for 1974 and 17.7% for 1975.

The commission said the ATR approach departs from the cost of service and ignores the extent to which cable-TV customers may penetrate the market in the affected areas.

Since it is unlikely the hearing could be concluded before the suspension expires, the FCC told ATR to keep records of amounts paid because of increased charges so it could order refunds if necessary.

Innovation in testing. Belden Corp., Chicago, has announced the development of a new testing technique for measuring the shielding effectiveness of CATV service drop coaxial cables. The new SEED (Shield Effectiveness Evaluation Device) was designed to eliminate the variables that have hindered this kind of measurement. At its heart is a five-foot-long test fixture, shown above, that serves as a pick-up device for radiation emanating from cable that is centered within the inner tube and powered with a reference test signal. The method is said to reduce to a few minutes a series of tests that previously took about two hours. Pictured with the new device are Belden engineers Gene Anderson (foreground), credited with inventing the technique, and Paul Miller.
On video tape, haste doesn't make waste

New Qualis, Metromedia productions are latest examples of cost-cutting and time-saving that are possible

Production activity on the West Coast in the last several months gives more than circumstantial evidence that the long-heralded use of video tape as a time-saving (and thus more economical) substitute for film in the production of television series and TV movies is beginning to gain acceptance. Most relevant and current indications of the breakthrough are McMasters of Sweetwater, a half-hour pilot tape of western series video-taped on location in Arizona, and "Sandcastles," a 90-minute TV movie also taped on location.

The pilot is said to be the first costumed Western location program intended as a regular series ever to be produced on video tape. Similarly, the feature claims to be television's first video-taped movie using single-camera film techniques.

More significantly, both productions were coupled with a new electronic editing process, the CMX 600 instant image access system developed by CMX Systems, Sunnyvale, Calif., a joint venture between CBS Inc. and Memorex Corp.

"We were attracted by the potential speed and economy of tape," says the pilot's executive producer, Hal Graham. "We gave tape a very rigorous test," comments Gerald I. Isenberg, producer of the movie. "This was one of the hardest features to do. About 60% of our shooting was at night. Yet technically tape worked sensationally."

McMasters of Sweetwater, for which shooting was finished on Sept. 22, is a so-called "freeball" pilot, i.e., it did not enjoy network financial. Made by Qualis Productions, Los Angeles, in partnership with Kathleen Hite and Norman MacDonnell (she's creator-writer; he's producer), the half-hour was produced in four days in Carefree, Ariz. Some 60% of the scenes were shot with multiple television cameras—as many as three—although a single camera was used in a few instances. Trans-American Video Inc., Los Angeles, provided the mobile color video-tape facilities, most particularly the unit van and Norelco cameras.

Also though Trans-American Video, Qualis Productions had access to the electronic editing advantages of the CMX 600 system, which among other reported wonders, allows editing decisions to be adjusted instantaneously to any frame in any scene, even to the replacement or elimination of a frame. According to Bob Butler, the director of the pilot, post-production time on a series of this kind could be cut to 10 hours as compared to a week-and-a-half to two weeks with a comparable film production. "We could get on the air the week after we finished shooting," he reports.

Eugene E. (Tim) Scott Jr., president of Qualis Productions, believes there could be as much as a 25% savings over film in doing his western series on tape. By mid-October the pilot, which stars Jack Cassidy, is scheduled to be offered for sale through Tony Fantozzi of the William Morris Agency as a possible mid-season network entry in January. It also could possibly wind up as a series in syndication. But whichever direction it takes, Qualis Productions assures that the series would be done on location in Arizona via video-tape production.

"We've proved that we can do a continuing program at a price," explains Hal Graham, who also is a vice president of Qualis. "There's a tremendous savings in time with video tape and that means money."

The video-taped movie, "Sandcastles," a Metromedia Producers Co. production, is scheduled for presentation on The New CBS Tuesday Night Movies Oct. 17. It was taped on location in Malibu Beach, Calif., and at CBS Studio Center, North Hollywood. A single hand-held Norelco camera was used for all but an automobile-accident scene. Producer Gerald Isenberg notes: "This is the first time a hand-held camera was used for a prime-time entertainment show." He also indicates that "Sandcastles," described as a "ghost-love story," is in the nature of an experiment specifically setup by CBS which wanted to test both the video-tape production concept and the CMX 600 editing process as well as (and probably most important) come up with a movie production quickly to fill an Oct. 17 hole. Mr. Isenberg reports that Metromedia Producers Co. took 32 days to finish and deliver the movie with a 12-day shooting schedule, scoring and dubbing included. The production company received approval for the project the end of July and will see its product on the air some two-and-a-half months later.

A specially modified four-door, 104-foot enclosed pickup truck, equipped with some $400,000 worth of television production equipment, was developed by Compact Video Trucks Inc., Burbank, Calif., to support the production of the movie. Powered by a companion generator truck, the pickup was, in effect, the television studio—with Norelco PCT-70 camera, Ampex VR-3000 portable video-tape recorder, audio recorder, lights, cables and grip equipment.

As was the pilot production of Qualis, the movie was edited by the CMX 600 editing console, this particular system specially devised by the CBS Television Network engineering and development department under the direction of William Connolly. The first cut of the movie, evidently done in large part to the ease of handling and flexibility of the CMX 600, was ready to be reviewed the day after shooting was completed. Within a week only music, sound effects and voice dubbing remained to be added.

"This is the beginning of a trend," producer Isenberg believes. "Three, four, five years from now a lot more television productions will be done this way. At some point in time video tape will become the dominant factor."

To underscore Mr. Isenberg's prognosis, there has been a steady move to video tape as a replacement for normal film production on the West Coast. The MGM television prime-time access dramatic series, Young Dr. Kildare, is being video taped at the motion picture studio with Trans-American Video Inc. supplying the tape equipment. Previously, as far back as 1963 (with a video-taped production of "Hamlet"), there have been a half-dozen or more theatrical features that have been produced on video tape and subsequently transferred to film.
Domsat merger comment requested by Oct. 30

FCC delaying consideration of petitions against June order setting domestic-satellite policy

The FCC last week invited opinions on the merger agreement among the Communications Satellite Corp., Lockheed Aircraft Corp. and MCI Communications calling for establishment of a joint domestic-communications satellite venture (BROADCASTING, Oct. 9). The commission set Oct. 30 as the deadline for filing comments and Nov. 10 as the deadline for replies.

The agreement would join two present domsat applicants—Comsat and MCI-Lockheed Satellite Corp. (the latter a joint venture of MCI Communications and Lockheed Aircraft)—in a new firm called Space Communications Corp., in which Comsat, MCI and Lockheed would each have a one-third interest.

In a Sept. 8 filing, Comsat and MCI-Lockheed had asked the commission to consider and approve the proposed merger before it acted on petitions for reconsideration of the FCC's June order establishing the joint domestic-satellite field. Petitions had been filed by six parties (including Comsat).

Comsat has asked the commission to rescind part of its June order which would prohibit it from operating a domestic system solely for the use of AT&T. On the other hand, Comsat has requested the FCC to move ahead on its proposed system with MCI and Lockheed, which would serve all customers, without consideration of the oppositions to the June order it and others have addressed. This system was attacked by several parties, including the six other domsat applicants, in comments filed three weeks ago (BROADCASTING, Oct. 2).

Comsat and AT&T (which also opposed the June order) have already lost one round of their struggle to have it both ways at the commission. The agency has denied the two firms' request for a stay of the June order. Also, there appears to be some skepticism over the potential anticompetitive effects of Comsat's proposed dual role in domestic communications, caused by uncertainty over the chances of success of the Comsat/MCI-Lockheed pact. The three firms have agreed that their proposed system is contingent on the commission's granting the Comsat-AT&T system; if the latter proposal is rejected, the former would be scrapped.

The commission was scheduled to take up the petitions for reconsideration of the June order last week. Deliberation was postponed, however, in light of the new developments stemming from the Comsat/MCI-Lockheed pact.

It is not anticipated that the commission will act on the reconsideration petitions before comments are collected on the merger plan.

Plough takes precautions against bomb threats

Group owner gets FCC nod for device that would remotely shut off station if facilities had to be abandoned

An electronic transmitting device small enough to fit inside an overnight bag will be considered by the FCC as a possible means of dealing with bomb-scare emergencies at broadcast stations.

The commission has granted Plough Broadcasting Co., Memphis, that a system Plough has developed to prevent its stations from being "taken over" if the studios have to be evacuated is feasible. It authorized the firm to file applications for necessary licenses and rule waivers pertaining to the proposal.

The system, which was designed by Plough Chief Engineer L. S. Stevens, is a remote-control device using citizen-band circuitry similar to that found in garage-door openers. In the event of a forced evacuation, the device, which would be placed in a suitcase to accompany the station's engineer, could be triggered to terminate the station's carrier, which in turn would put the facility off the air ("Closed Circuit," Sept. 4).

The procedure to be followed, according to Plough communications to the FCC, is as follows:

"When a bomb threat is received at the station, an immediate order would be given to evacuate the building. Before the studio is abandoned, however, a prepared tape reel would be put on the air. The tape would include programing in the station's usual format, with public-service announcements and station I.D.'s. Included to give an impression of ordinary operations. The engineer would carry the triggering device as well as a portable radio to monitor the station with him after leaving the studio. If it appears that something is amiss with the station's signal, the device would be immediately activated and the transmitter turned off."

A Plough spokesman said such meas-

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LAWRENCE B. TAISHOFF
Publisher

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Ampex decides to scrap its Instavideo system

Company says anticipated profits from cartridge video recording unit wouldn't be worth investment

Ampex Corp.'s much-heralded, long-awaited Instavideo low-cost cartridge video recording system has been abandoned.

In a terse announcement, the Redwood City, Calif.-based firm, which is attempting to emerge from a self-acknowledged "catastrophic" financial period, said it was not proceeding with the manufacturer's of Instavideo's unit.

According to the announcement, which was released on behalf of Charles A. Steinberg, vice-president-general manager, Ampex Audio-Video Systems Division, the company's evaluation of the current marketplace did not indicate that an adequate return could be realized.

Ampex first introduced it described as a "revolutionary concept" in video recording and playback a little more than two years ago (BROADCASTING, Sept. 7, 1970). It was the first line of machines, hailed as the industry's smallest cartridge-loaded video record/player was to be available in mid-1971. Subsequently the troubled manufacturer (it reported a net loss for the last fiscal year of $89.7 million) deferred production of its Instavideo system until late 1972. More recently the company has indicated that Instavideo would be ready for delivery by early 1973.

The system was in production at Toamco, Ampex's jointly held firm with Tokyo Shibaura Electric Co. Ltd. (Toshi- ba) in Japan. Magnavox had been mentioned as a possible domestic licensee for the manufacturer and marketing of the unit. Beyond claiming a high degree of portability, the Instavideo cartridge system was said to be operable with batteries or household current, color or black and white. When the first engineering prototype was demonstrated in 1970, Ampex officials estimated that the cost of a color-capable recorder/playback unit would be about $1,000, with its monochrome counterpart selling for about $900.

Broadcasting Oct 16 1972

60
ures are necessary to prevent outside parties from "taking over" the station by gaining access to a studio abandoned by a phony bomb threat. While the spokesman emphasized that Plough has had no such experiences, he said the firm feels that precautionary steps are appropriate in light of the series of bomb scares experienced by other broadcasters.

According to the spokesman, the system can be adapted for TV as well as radio stations.

Plough is presently preparing applications covering the system.

**Petitions claim flaw in shutdown procedures**

The Washington law firm of Haley, Bader & Potts has misgivings about a seemingly minor FCC ruling regarding emergency procedures for translator stations.

The law firm, on behalf of seven broadcast clients, has filed petitions at the agency seeking reconsideration of its Sept. 1 ruling that requires TV and FM translator licensees to furnish the commission with the name, address and telephone number of the person who should be responsible for taking the station off the air in an emergency.

The problem, the petitions claimed, is that the commission now requires that the designated person must suspend operations at the translator within 30 minutes. Previously such action had to be taken "promptly."

The petitions claimed that no consideration is made for the fact that the person charged with the responsibility might live five minutes away or more than a half-hour's distance. In the former case, it was contended, the shutdown would not have to be done promptly; in the latter case, it would be impossible in the time limit.

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**Technical Briefs**

**New monitor.** Miratel Division of Ball Brothers Research Corp. has introduced TCB-19, 19-inch color broadcast monitor available with cabinet enclosure or in rack-mount configuration. Company says temperature compensation, power supply regulation and low-drift chroma demodulation insure stability and reliability. Features include switchable long- or short-time-constant AFC and controlled phosphor picture tube. Black matrix Hi-Light picture tube is optional. Monitor is also available in 25-inch cabinet-mounted version. 1633 Terrace Drive, St. Paul 55113.

**Schafer subsidiary.** Schafer Electronics Corp., Santa Barbara, Calif., manufacturer of radio automation systems, has formed Canadian subsidiary. Schafer Electronics Ltd., Calgary, Alberta, will serve sales, manufacturing, installation and field service functions.

For blind technicians. CBS Laboratories, Stamford, Conn., has developed Audio VU-Meter for use by blind audio-console operators in radio, television and recording industries. CBS Labs said meter generates audio tone whenever level of monitored program exceeds adjustable reference.
in the RKO General markets, and for the growth of RKO General, the consultancy should be phased out."

"One of the problems with a consultancy—because of the rules of control, the basic thing was that they [Messrs. Argyle and Chenault] could only make suggestions, they could not implement them," Bruce Johnson, the new vice president of RKO Radio, said.

Later, he admitted that one of the main reasons that Bill Drake had been brought inside RKO was the slippage in the ratings of several of the owned-contemporary operations. "There has been an erosion that we thought was unnecessary," he said.

What's the difference between the old Drake-Chenault relationship with RKO General and the new one? Mr. Chenault had a further explanation: "When you're in the posture of consultant," he said, "you're an adviser as such. Your clients have the right to accept or reject. We were in control of nothing. We had to move around four different people all the time. We suggested that Bill shift from consultant to front-line authority because today, in many instances, action has to be taken now, without delay."

So the Drake-Chenault consultancy, developer of perhaps the most identifiable sound in formatted programming, with uncluttered talk and "much more music" as the basic rule, is no more.

Yet Drake-Chenault Enterprises, the umbrella organization, apparently still exists and intends to expand. Ironically, Gene Chenault, the unsung partner—who, though responsible for putting the team together, has remained in the background—now is likely to assume a more individualistic role (while Mr. Drake gives his time to and gets paid directly by RKO General). The principal Drake-Chenault Enterprises operation is American Independent Radio Inc., which essentially supplies programming services for FM stations, and of which Gene Chenault is president.

Based in the Canoga Park section of Southern California's San Fernando Valley, (but soon to relocate to Hollywood), AIR was started in 1968 with "Hitparade," a programming service for FM stereo broadcasting on a fully automated basis; soon another package known as "Solid Gold, Rock 'n' Roll"; now also is into a progressive music format. AIR currently is preparing a country music format and promises, within 60 days, to come out with still another—yet unannounced—music package. Mr. Chenault indicated that AIR has become the most important of the Drake-Chenault activities, generating more revenues for the organization than any other operation, including the consultancy (beyond the RKO General contemporary stations, Drake-Chenault consulted for KGB(AM) San Diego and KKKC(AM) Dallas).

In addition to the distribution wing, Drake-Chenault Enterprises includes Barton Industries, a production company that tapes the product distributed in the programming service. Drake-Chenault also, in its first venture into television, is now producing a series of half-hour Jerry Visions celebrity-interview programs. A total of 13 will be produced to add to 26 that originally played on the CBS-TV-owned stations in Los Angeles, New York and Philadelphia and that Drake-Chenault—in a joint venture with KNXT-TV Los Angeles news anchorman Jerry Dunphy—purchased from the network's stations division. The package of 39 shows is scheduled to be released in January.

BMI posts $1.2-million gain in annual revenues

Despite that record high, company fears its competitive position is being threatened by TV networks

Broadcast Music Inc.'s income from license fees paid by broadcasters and other music users during the year ended June 30 reached a record $37,546,000, up $1.2 million from the $36,342,000 reported for the previous year.

The figures were released last week in conjunction with the annual meeting of stockholders, held Tuesday (Oct. 10) in New York, at which current directors and officers, headed by President Edward M. Cramer, were re-elected.

Performance-rights and royalties payments to BMI affiliates during the year totaled $30,159,000, down slightly from the $30,465,000 reported for the previous year. General and administrative expenses were put at $7,930,000, as against expenses of $7,063,000 a year ago.

The report said BMI now has more than 35,000 affiliated writers and publishers, keeping it "the largest licensing organization in the world." Licensees include 6,626 radio and 691 TV stations, all networks and more than 16,000 nonbroadcast users.

Although revenues reached an all-time high, the report said, they were in fact "disappointing" because they do not reflect accurately the heavy use made of BMI music. Radio broadcasters use more music from BMI than from any other source and more than half of TV's music comes from BMI, yet BMI receives less than half of the money that radio and TV pay for music, the report asserted. This disparity, it said, "results in a serious threat to BMI's competitive position."

The problem is not only with the ABC, CBS and NBC television networks, the report continued, noting that BMI has undertaken legal action to rectify the situation because the networks "flatly rejected" offers to negotiate or submit the issue to impartial arbitration.

Birthday party, country style

Annual 'Grand Ole Opry' celebration set for next week, with awards, parties and music, music, music

Every industry or other group of like-minded people has its convention, but it would be hard to find another to match the one that takes place next week in Nashville. They call it simply "the convention," and it's really more like a birthday party—a party for the Grand Ole Opry.

The party is the most famous week in country music. Every October the country-music industry gathers; this year, from Oct. 18-21, about 6,000 will be on hand. For a registration fee of $20 the participant gets two breakfasts, three lunches, a dinner, a bluegrass concert, a night at the Opry, six record-company-sponsored parties and shows, a day at the recently opened Opryland U.S.A. amusement park, shows sponsored by wsm-am—where the Opry was born—and the Country Music Association, a banquet and more. In the process the convention-goer gets to hear an incredible amount of country music—perhaps 55 artists under two roofs.

The celebration has quite a history. It was begun in 1952, and the invitations are restricted to "real people." For the first few years that select group was wined and dined by record companies and treated to performances by top country artists. Then things began to get out of hand. Country music fans by the thousands started pouring into Nashville for the event. So did friends and families of station advertisers, unrecorded guitar pickers—everybody. For $10 they were treated royally, but wsm and the record companies that maintained hospitality suites were bled. The Opry tried pre-registration, requiring people to register on business letterheads from their stations or music companies. In response, the irresistible freeloaders invented letterheads, and station staffs mysteriously tripled at about convention time. It had to stop.

The first step toward drawing the fans away was taken last year, when CMA held its first "Fanfare" designed especially for nonindustry convention-goers. Several years will be required to measure the success of that effort. In the meantime, the industry crowd convenes again for all that frolic and music at the main events.
and at the related functions in the days before the Opry celebration—among them the eighth annual Music City pro-celebrity golf tournament. Perhaps the most important event is the CMA awards show to be televised live tonight (Oct. 16) from the stage of the Opry by CBS-TV (10-11 p.m., NY)

This is the second year the awards show will be broadcast live (previously, it was taped for use as a Kraft Music Hall special at a later date). Glen Campbell will be the host. Philips Productions will produce.

Nominees for the entertainer of the year award are Freddie Hart, Loretta Lynn, Charley Pride (last year's winner), Merle Haggard and Jerry Reed. Nominees for the best song of the year include: "Easy Lovin'" by Freddie Hart, "Kiss An Angel Good Morning" by Charlie Pride, "She's All I Got" by Jerry Williams Jr. and Gary Bond, "The Happi- est Girl in the Whole U.S.A." by Dona Fargo and "To Get To You" by Jean Chapel. Also scheduled during the week are the Country Music Association's annual membership and quarterly board meetings, and the American Society of Composers, Authors and Publishers, Broadcast Music Inc. and SESAC banquets at which those performing societies present their country music awards to their memberships.

Breaking In

Rocky Mountain High—John Denver (RCA) John Denver parted company with the Chad Mitchell Trio and the songs and sensibilities of the folk music era in the middle sixties—and went into, first, a period of relatively low visibility and then growing popularity as a songwriter and performer. He emerged into broadcast stardom last year with "Country Roads"—his own version did well on pop stations and cover versions by country artists turned the song into a standard among country audiences.

Now comes Rocky Mountain High, an album that places Mr. Denver comfortably into the country-folk genre toward which he's been heading as a solo artist in past years. He sings with a clear, airy voice about rural life and values, ecology, bad-luck losers and, of course, love. His guitar work is major-chordal and bright, often backed with a pedal steel. Production is simple with rarely more than five or six instruments accompanying him.

Although RCA had little success with a first single released from the album about six weeks ago—the title tune—it is releasing as of this week, another single, "Prisoners," that may get better results with AM contemporary programers. The album also includes Paul McCartney's "Mother Nature's Son," John Prine's "Paradise" and a long-awaited version of his own folk classic "For Baby (For Bobbie)." (Peter, Paul and Mary made it popular but there have been dozens of covers).

FM play has been strong all over the country. Stations playing the new John Denver album last week included: WRLJ, John Denver; WNEW-FM New York, WNOH-FM New Orleans and WBRU-FM Providence, R.I.

Reverse Together—Melanie (Neighborhood Records) Melanie's second single on her own label is now breaking out of the Southeast. In stark contrast to her last hit, "Brand New Key"—a brash, discordant, almost-nonsense song—"Alone Together" is a delicate, madrigal-like song of optimistic love.

"Alone Together" makes a somewhat long record (4:24). Its finicky intro is colored with cello and chime-sounds and builds slowly to a wailing soulful Melanie complete with an echoing chorus in the middle. The soul-wail backs off near the end and she returns to the opening musical theme to end the record.

Melanie's lyrics in this song are articu- lated and, at times, dense—an appeal to a potential lover to go away "alone together." "I see needs/that might be answered/by forever together/let's be together...al-lone." Stations playing the new Melanie single last week included: WRAS(AM) Atlanta, WFWO(AM) Jackson, Fla., and WBG- (AM) Philadelphia.

Something's Wrong With Me—Austin Roberts (Chelsea Records) "Chelsea Records is the six-month-old label begun by record-TV producer Wes Farrell (creator of the Partridge Family). Austin Roberts, from reports last week, looks like he has the second hit for the label after Wayne Newton's "Daddy Don't You Walk So Fast."

A pattern is forming with the Chelsea releases, characterized by simple yet full production values and straightforward, emotional songs. "Something's Wrong With Me"—a blunt, heart-wrenching torch song—is made up of equal parts of Austin Roberts's pleading voice, shimmering wah-wah guitar punctuation and a horn-section backdrop. It's also a tear-jerking song, although simple and out- front. "Something in your eyes that won't let me forget you/Something in your face that keeps me hangin' around/Something got a hold on me the day that I found/you/Something's wrong with me."

Wool(AM) Columbus, Ohio, reports that the record has been the most re- quested song for several weeks in a row. Other stations reported on "Something's Wrong With Me" last week were: CKLW(AM) Windsor, Ont., WXY(AM) Cleve- land, WOR-FM New York, WMAK(AM) Nashville and WNOG(AM) Boston.

Music Briefs

Reviving rock. Formation of PGM Inc., contemporary radio programing-consulting firm, has been announced. Company is syndicating The Hall of Fame, new weekly three-hour music program featuring hits of past 20 years. J. W. Moore is director of PGM; David Tate is executive producer. Washington building, Suite 422, Washington 20005.


Marti Builds a Compressor/Limiter? Tell me more!

The CLA-40/A Compressor/Limiter, is perhaps the most versatile audio processing device to be found on the market today. Combining the functions of Limiting, Compression, Expansion and Automatic Gain Control, the CLA-40/A fills a variety of requirements, formerly accomplished by several different devices.

Compatible with either AM or FM broadcast application, it can be used in either mode of operation, simply by switch selection. For stereo application, two CLA-40/A Amplifiers are strapped together and checked out as a stereo device.

Fully accessible controls, permit its use as a Compressor, Compressor/Limiter or as a "Straight Through" amplifier for Proof of Performance measurements.

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★ Adjustable Negative and Positive Peaks
★ Symmetrical or Asymmetrical Peak limiting—Switchable
★ 40 dB Dynamic Range with less than 1% Distortion
★ Compressor/Limit, Compress Only, Compress/ Limit Off, Switchable % Selectable Release

"THE MARTI CLA-40 RAISED MY ANTENNA CURVE 3 AMP. AFTER INSTALLATION."

Technical Director, Radio Station WRR, Dallas, Texas.

Broadcasting Oct 16 1972

63
A ripping good year for Thames Television

London-area programer’s profits up nearly $5 million this year

Thames Television Ltd., one of two program contractors for commercial television in the London area, reported record profits of $12,278,000 for the year ended June 30, up from $8,551,000 reported for the previous year. (Thames’s figures were reported in pounds; dollar figures are based on the current $2.40 rate of exchange.) After-tax profits were $7.01 million as compared with $5.4 million a year ago.

Gross advertising revenues reached $56,529,000, up from $49,860,000 in the prior year. After payment of agency commissions, advertising revenues totaled $48,072,000 this year as against $42,395,000 a year ago.

Thames Television, said to be the British Independent Broadcasting Authority’s chief revenue earner, paid IBA (formerly Independent Television Authority) $4,466,400 in rental for the year ended June 30 and also paid $8,172,000 in advertising levy into the British treasury. These figures represented a $2,671,200 reduction in advertising levy but a $2,395,200 increase in rental as compared with the previous year.

Lord Shawcross, chairman of Thames, said advertising revenue “continues to make steady progress,” but that the company has already increased its outlays for both staff and programming, and that when it begins to develop daytime programs later this month “the heavy cost of these programs will have to be subsidized by earnings from peak-time programs.” Thames Television has been in operation for four years and has averaged $6,436,800 a year in pre-tax profits.

Up quarter again for CBS

CBS Inc. reported last week that net income and net sales for both the third quarter of 1972 and the first nine months of the year rose comfortably over the corresponding levels of 1971. It was the sixth consecutive quarter of sales and earnings improvements over comparable year-earlier periods.

For the first nine months:

<table>
<thead>
<tr>
<th>Year</th>
<th>Net sales</th>
<th>Net income</th>
</tr>
</thead>
<tbody>
<tr>
<td>1972</td>
<td>$848,500,000</td>
<td>$53,600,000</td>
</tr>
<tr>
<td>1971</td>
<td>$829,200,000</td>
<td>$41,700,000</td>
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Top of the scale at Meredith

E. T. Meredith III, president and chief executive officer of the Meredith Corp., Des Moines, Iowa, is listed in a proxy statement as the highest-paid officer of the company for the fiscal year ended last June 30 with total remuneration of $87,417. The proxy statement accompanied notice of the annual meeting of Meredith, which was held last Tuesday (Oct. 10) in Des Moines. Other highly paid officers listed are Robert A. Burnett, executive vice president, operations, $83,342; James A. Conley, vice president (and general manager of Meredith Broadcasting), $65,526; Allan Ferrin, vice president, $61,151; H. Y. Engeldinger, vice president-finance and treasurer, $53,858; Gerald D. Thornton, vice president administrative services, general counsel and secretary, $52,261, and Fred Bohen, chairman, $50,004. Mr. Bohen has an employment contract until Dec. 31, 1975, at an annual salary of $50,000.

Columbia pares its losses

Columbia Pictures Industries, New York, parent company of Screen Gems, last week reported net loss of more than $3 million in fiscal year ended last July 1. In preceding year loss was $28.7 million.

Breather for Reeves Telecom

Reeves Telecom Corp., New York, has reached agreements in principle with its institutional lenders on revising the maturities of its present long-term debt and on obtaining a new term loan to refinance obligations due on demand.

Reeves has been in default under its old agreement since April 1970, but had been given the opportunity by its lenders to divest itself of unprofitable operations and to restore profit margins on its remaining interests.

Reeves said that the lenders, “convincing that this has now been accomplished . . . have agreed to rewrite the loan agreements so that the company will no longer be in default.”

A spokesman for Reeves Telecom said about $11.8 million will be obtained in the restructuring of its loan agreements, with parts of funds used to pay debts due on demand. He added that the company now is operating in the black, with the remaining divisions (broadcasting, real estate and printing) showing profitable returns.

Option picked up

American Television & Communications Corp., Denver, which completed acquisition of Jefferson Carolina Corp., operator of cable-TV systems with more than 50,000 subscribers (Broadcasting, Aug. 28), will, as part of that deal, file registration statement with Securities and Exchange Commission covering minimum of 350,000 shares of its stock. These shares previously had been received by joint owners of Jefferson Carolina Corp.—Jefferson Standard Broadcasting, Charlotte, N.C., and United
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Four Star International Inc., Beverly Hills, Calif., television production and distribution company, reported turn-around in earnings for current fiscal year from loss of more than $300,000 previous year, based on non-recurring extraordinary items that accounted for all but some $4,000 of profits. For the year ended June 30:

- **Earnings per share**: $0.26 in 1972, $0.50 in 1971
- **Revenues**: $3,784,147 in 1972, $5,132,685 in 1971
- **Net income**: $505,230 in 1972, $856,170 in 1971

From Puerto Rico, Telecommunications, Inc., Kansas City, Mo. Under agreement for sale of Jefferson Carolina, sellers had option for ATC to file registration statement covering at least 350,000 shares. Option was exercised.

San Juan Racing Association, San Juan, Puerto Rico, which owns six radio stations, reported declines in both revenues and earnings for first quarter of its current fiscal year ended July 31:  

- **Earnings per share**: $0.26 in 1972, $0.50 in 1971
- **Revenues**: $3,784,147 in 1972, $5,132,685 in 1971
- **Net income**: $505,230 in 1972, $856,170 in 1971

**TOCOM** Inc., Dallas, reported gains in revenue and income for fiscal year 1972, ended June 30. TOCOM manufactures and sells cable-TV equipment. It began operations January 14, 1971, so fiscal year ended June 30 represents only a six-and-a-half-month period. For fiscal year ended June 30:

- **Earnings per share**: $0.64 in 1972, $0.10 in 1971
- **Revenues**: $1,784,520 in 1972, $498,512 in 1971
- **Net income**: $218,302 in 1972, $30,465 in 1971

Scripps-Howard Broadcasting Co., New York, reported increases in revenues and net income for current nine-month period. For three-quarters ended Sept. 30:

- **Earnings per share**: $1.08 in 1972, $1.04 in 1971
- **Net income**: $3,325,013 in 1972, $2,066,044 in 1971

**Big response.** Financier Kirk Kerkorian, owner of 41.9% of common stock in Metro-Goldwyn-Mayer, Culver City, Calif., reported that his latest tender offer for additional shares of film production studio’s stock was heavily oversubscribed. Offer, which expired Sept. 29, was for 170,000 common shares at $22.50 per share. Aggregate of about 365,000 shares were tendered. Mr. Kerkorian, obliged to purchase minimum of 170,000 shares, will increase his ownership of MGM common to at least 44.8%. Decision to pick up all or part of additional 195,000 shares has not yet been made.

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**Broadcasting Stock Index**

Weekly market summary of 129 stocks allied with broadcasting
The First has provided term loans and revolving credits to both production companies and film distributors.

We've helped the television industry with term loans, revolving credits and lease financing.

We've helped radio broadcasters arrange term financing for expansion of facilities, and mergers and acquisitions.
THE FIRST LENDERS FROM CHICAGO.

James Douglass and Charles Calderini. They come up with the money that keeps people entertained.

The entertainment industry is a lot of things and a lot of people. Sound stages. Cable TV. Cameras. Locations. Broadcasters. Film producers. Sports complexes. And they all require a lot of money.

That's where we come in. Our specialists can offer full financing for everything from equipment to production to distribution. They can help you with term loans for facility expansion, revolving lines of credit for production financing. They can arrange lease financing. They can help you decide when a merger or an acquisition is a good idea. And when it isn't.

It's our business to keep up to date with your industry's problems and credit needs. When you need financial help, talk to the First Lenders from Chicago.

The First National Bank of Chicago

Benjamin Lenhardt and Louis Kuppenheimer are deeply involved in CATV. Currently The First provides financing to several MSOs, plus a number of unit systems.
Broadcast Advertising

Horace S. Scherwin, pioneer in program and commercial testing and founder of Horace Scherwin & Associates, Englewood Cliffs, N.J., named to newly created position of director of marketing development, Campbell Soup Co., Camden, N.J.

Roslyn Levenstein and Howard Rieger, creative supervisors, Young & Rubicam International, New York, named VP's and associate creative directors.

Bruce B. Cox, VP-assistant director of programming and business affairs, Compton Advertising, New York, appointed manager of broadcast programming. Dick Mumma, head of programming department there, moves to account management group and continues as programming consultant.

Ralph A. Carlson and Barry L. Ofstedal, account supervisors, and John V. Lyons, copy group head (Lysol products), SSC&B, New York, elected VP's.

John R. Andersen, research director, Needham, Harper & Steers, Los Angeles, joins Chicago division of NHS as VP and research director.


Bob Bassindale, former VP-creative director, Tatham-Laird & Kudner, Chicago, rejoins TLK as VP-associate creative director in New York office.


Lois Gaelen, copy chief, and Peter Paris, executive art director, Chirurg & Cairns, New York agency, elected VP's.


D. Edward Curran, creative director, Aitkin-Kynett Co., Philadelphia agency, elected VP.

Everett M. Nelson; president, Media Services Inc., Chicago, joins Weltin Advertising, Atlanta, as VP and director of marketing services.

Theo Eichmann, art director, Jay M. Khosolos Advertising Inc., Encino, Calif., joins Pehr's Advertising Inc., Studio City, Calif., as VP and art director.


William K. Pederson, assistant director of advertising, Eastman Kodak, Rochester, N.Y., appointed assistant VP and director of newly formed advertising and promotion department.

Guy Woodward, local sales manager, WBAP(AM) Fort Worth, appointed general sales manager.

Tom Howard, with the New York office of Broadcast Computer Services, appointed national sales representative, BIAS division, Data Communications Corp., Memphis.

Marshall Black named by Chicago White Sox as general manager of sales for television following decision of baseball club to keep television play-by-play rights and sell own advertising during tenure of 1973-74 contract negotiated last summer with WSN(AM) Chicago. Mr. Black has been local sales manager with WFLD-TV there handling White Sox TV programming.

Pierre Bejano, account executive, WDAE-AM-FM Tampa, Fla., appointed sales manager.

Richard K. Penn, with WFUN(AM) South Miami, Fla., joins KXJJ(FM) Los Angeles as general sales manager.

Joseph M. Cooper Jr., senior director, advertising, Pan American World Airways, New York, appointed manager, advertising operations, Xerox, Stamford, Conn. He will be responsible for coordinating corporate wide advertising activities.

Lawrence T. Whitney, local sales manager, WTVF(TV) Tampa-St. Petersburg, Fla., appointed general sales manager. He is succeeded by Paul M. Jones, senior account executive with station.

Charles C. Dent Jr., account executive, WCRB(AM) Boston, appointed local sales manager.

Randolph Miller, account executive, WDDH-AM-FM Boston, appointed assistant sales manager.

Thomas C. Holmequist, formerly VP-general manager, KXJO(AM) St. Joseph, Mo., joins Universal Publicizers, Chicago sales consultants, as VP-sales, Midwest division.

Michael P. Davis, formerly with Capital Cities TV Productions, New York, joins Elkmans Advertising, Bala Cynwyd, Pa., as account executive and director of broadcast production.

Joseph L. Hickey, senior account executive, Kenyon & Eckhardt, New York, appointed account supervisor.


Barry Linsky, formerly marketing manager, Squibb-Beech-Nut, New York, joins Marschalk Co., New York, as director of new products group.

Gordon R. Hasting, formerly assistant to VP for broadcasting, RKO General, New York, appointed to newly created position of manager of radio development, Katz Radio, New York.

Wayne Metlor, formerly local sales manager, KTVH(TV) Wichita, Kan., rejoins station as director of sales and merchandising development.


Greta N. Basile and Marry Ellen Flynn, with Young & Rubicam, New York, appointed creative supervisors.


Joyce K. Hill, media director, Kight Cowman Abram, Columbus, Ohio, joins Griswold-Eshelman, Cleveland, as media buyer on consumer advertising accounts.

David E. Richey, formerly with Kenyon & Eckhardt, Detroit, joins Burton Soghian Inc., agency there, as director of media and media research.
Barrie Richardson, director of publicity and advertising for MGM- TV, New York, named VP, press information, CBS-TV, effective Oct. 30 ("Closed Circuit," Oct. 9). Mr. Richardson succeeds Charles S. Steinberg, who resigned Sept. 1 to become professor of communications at Hunter College, New York (Broadcasting, Aug. 28).

Mark Mandala, sales manager of ABC-owned WLS-TV Chicago, named VP and general manager of ABC's WXYZ-TV Detroit. He succeeds Don Keck, named VP-marketing for ABC Scenic Attractions, Silver Springs, Fla.

Lee Schulman, general manager, WMAQ-TV Chicago, elected VP of NBC.

Perry S. Ury, VP and general manager, RKO-owned WRKO-(AM)-WOR(FM) Boston, appointed Eastern region VP of RKO radio. He will have headquarters in Boston and will undertake special assignments for RKO's WOMS-AM-FM Washington, WOR-AM-FM New York and (assuming FCC approval of RKO's purchase of) WXY-FM Fort Lauderdale, Fla., while remaining responsible for over-all management of WRKO-WOR.

John Tenaglia, general manager, G.C.C. Communications-owned WOAK(AM)-WZGC(FM) Atlanta, named executive VP in charge of broadcasting for group-owner G.C.C. He is succeeded at Atlanta stations by John B. Frankhouser.

Connie Anthes, research manager, Major Market Radio, New York, appointed director of research and promotion, WMCA-(AM) there.

Coy Davis, urban director of Grand Rapids, Mich., YMCA, appointed assistant director of public affairs at WAGO-TV Atlanta.

David Boston, program assistant, WSB-TV Atlanta, appointed director of community affairs.

Norman W. Williams, business manager, KMTW-TV Omaha, appointed assistant station manager.

Robert Janecek, sales manager, KLTV(TV) Tyler, Tex., appointed assistant general manager.


Ted Norman, national sales manager, WBP(A) Fort Worth, appointed station manager. Don Day, program manager, appointed operations manager.

V. A. McDougall, with WSPA-AM-FM-TV Spartanburg, S.C., named secretary and treasurer of Spartan Radiocasting Co., licensee of stations. He succeeds D. S. Burnsides, who remains with company as consultant. Larry Alverson, sales manager, WSPA-AM, appointed station manager. Leonard Silberg, program director of station, appointed assistant manager.

Terry A. McRight, general manager, KINZ(AM) Amarillo, Tex., named WLVA-(AM) Lynchburg, Va., as manager.

Robert A. Powers, formerly general manager, WIIN(AM) Atlanta, joins Norrell Broadcasting Group there as VP and general manager. Norrell Broadcasting, subsidiary of Norrell Southeast, employment firm, was formed for acquisition of broadcast properties.

John K. Smithgall, assistant manager, WRNG(FM) Atlanta, named VP and manager.

Jerry Norman, sales manager, WDAE-AM-FM Tampa, Fla., joins WBJS(AM) Winter Park, Fla., as general manager. All are Rounsaville Radio stations.

John A. Piccirillo, program director, WBGW-AM-Altoona, Pa., appointed station manager.


Roger E. Strobridge, assistant manager, WKE(AM) Newport, Va., appointed manager.

James M. Hendry, with WJXT(TV) Jacksonville, Fla., named director of advertising and promotion.

William J. Hubbach, VP-general manager, KATU(TV) Portland, Ore., named senior VP-general manager. Thomas R. Dargan, KATU station manager, named VP-station manager.


Caroline M. Charles, on Stanford University board of trustees, elected chairman of Bay Area Educational Television Association, licensee of noncommercial KGSD-FM-TV San Francisco. She succeeds Mortimer M. Fleishacker, who continues on BAETA board.

Paul Sonkin, VP, audience measurements, ABC Television, named to new post of VP affiliate research. Marvin Mord, supervisor of daytime, late-night and news audience measurements, appointed director of audience measurements. George Keramidas, supervisor of prime-time and sports audience measurements, named manager of audience measurements.

Judy Law, production coordinator, KMS-TV Monterey, Calif., appointed continuity director, KNTV(TV) San Jose, Calif.

Tina Legg, with WNAC-TV Boston, appointed promotion coordinator, Lori Clemens, with station, appointed publicity coordinator.

Frank Scott, KLNO(AM) Omaha, named president, Nebraska Broadcasters Association, succeeding Roger Larson, KFOR(AM) Lincoln. Other new officers: Bob Schnuelle, KOIN-TV Grand Island, president-elect, and Larry Walkin, KNBN-TV, president.

Thomas G. Sanberg, formerly with non-commercial WTTW(TV) Chicago, joins non-commercial WPBT(TV) North Miami, Fla., as director of development.

Zoel Parenteau, general manager, non-commercial KCFP(TV) Kansas City, Mo., joins non-commercial KPTS(TV) Hutchinson, Kan., as executive VP and general manager.

Fred T. Mirick, administrative officer for Aluminiti Video-Audio Productions Inc., Houston, appointed general manager of non-commercial KPFT(FM) there. He succeeds David Crossley who assumes post of news and public-affairs director. Louisa Shaw, also with KPFT, appointed business manager.

Pat Riddle, with Dodson, Craddock & Born Advertising, Pensacola, Fla., joins non-commercial WSRE(TV) there as promotion director.

Joe Garagiola, regular personality on NBC-TV's morning Today show, will leave program at end of year. He will remain as host of NBC's Sale of the Century game show and will continue doing sports on NBC Radio.

Terry Semel, domestic sales director, Cinema Center Films, North Hollywood, Calif., appointed sales and administrative assistant to president of Buena Vista Distribution, Burbank, Calif., distribution arm of Walt Disney Productions.

Norton Wright, director of Sesame
Street's various foreign-language versions for Children's Television Workshop, New York, appointed to newly created position of director of production for CTW.

John Hamlin, director, live nighttime and special programs, NBC West Coast, Burbank, Calif., named VP.

Paul Berkowitz, formerly with Plaza Pictures, Los Angeles, joins Cable News Network, division of National Telefilm Associates, New York, as East Coast representative for sales to cable systems.

Richard Citron, producer-director, WWJ-AM-FM-TV Detroit, forms production firm, R. D. Citron Associates, Miami.

Stewart C. West, film director at WAX-TV Fort Lauderdale, Fla., appointed program director.

Henry G. Urlick, with WLYH-TV Lancaster, Pa., appointed program manager.

Don Day, program manager, WRAP(AM) Fort Worth, appointed operations manager.

John B. Petry, assistant program manager, WBT-AM-FM Charlotte, N.C., appointed program manager. He succeeds Thomas H. McMurray, owner, Thomas McMurray Ideas, which deals in station

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**Senate approves Gallup.** The Senate last week confirmed the nomination of public-opinion pollster George Gallup to the U.S. Advisory Commission on Information. Mr. Gallup succeeds William F. Buckley Jr., syndicated columnist, TV commentator and board chairman of the Starr station group. CBS Vice Chairman Frank Stanton is chairman of the advisory commission.

consultation, evaluation and radio syndication projects.

James R. Chlumbolo, producer-director with WNBV-TV Binghamton, N.Y., joins WIZZ-TV there as assistant program director.

Sophie Lewkewich, continuity supervisor, WTIC-TV Hartford, Conn., appointed assistant manager of program practices.

**Broadcast Journalism**

Richard Fischer, West Coast producer of NBC Nightly News at KNEC(TV) Los Angeles, named producer of Nightly News in New York.

Mort Crim, news anchorman and analyst, WHAS-TV Louisville, Ky., joins KYW-TV Philadelphia in same capacity. Mr. Crim's syndicated radio commentaries will continue to be produced in Louisville.

Lee Schell, with KSBB-TV Salinas, Calif., joins KNTV(TV) San Jose, Calif., as editorial director and anchorman.

Ed Hart, news anchorman, KRON-TV San Francisco, joins WTV-AM Steubenville, Ohio, as news director.

Tom Barsanti, news director, KGGM(AM) Albuquerque, N.M., joins WOW(AM) and KPX(AM) Omaha in same capacity.

Arturo Villarreal, assistant public service director, KENS-TV San Antonio, Tex., appointed public-service director.


George Fischenbeck, staff meteorologist, KOB-TV Albuquerque, N.M., joins KABC-TV Los Angeles as weathercaster.

Bob Sirkin, reporter-anchor with WBTV(TV) Charlotte, N.C., joins KDFW-TV Dallas as reporter.

Marlee Beck, with National Basketball Association, Los Angeles, joins WTTG(TV) Washington as environmental-affairs reporter.

Michael Craig, director of public information, Marine Law Enforcement Planning and Assistance Agency, Augusta, Ga., joins news staff of WGAN-AM-FM-TV Portland, Me.

Otto N. (Nick) Unger, reporter-photographer, WLYH-TV Lancaster, Pa., joins WJLC(TV) Columbus, Ohio, in same capacity.

Jim Hertzler, newsmen, WGAI-AM-FM Lancaster, Pa., joins WAB(AM) Allentown, Pa., in same capacity.

Jess Gonzalez, reporter, KOST(AM) Fresno, Calif., joins KFTV(TV) Hanford, Calif., as correspondent.

Ralph Begleiter, graduate of Columbia University Graduate School of Journalism, New York, joins WTOP-TV Washington as writer, evening news.

**Music**

Paul Yeager, program director, noncommercial KPIT(FM) Houston, appointed music and operations director.

Bill Paris, with WNIX(AM) Rockville, Md., appointed music director.

**Allied Fields**

Bresci C. Leonard, with Nielsen Station Index, A. C. Nielsen Co., Chicago, appointed client-service executive for TV stations and agencies in South and Southwest.


**Equipment & Engineering**

James Wulliman, chief engineer, WTMJ-AM-FM-TV Milwaukee, appointed manager of engineering. Raymond H. Herrday, chief engineer, WTMJ, appointed chief engineer, WTMJ-AM-FM-TV.


Louay E. Shariff, with Collins Radio, Newport Beach, Calif., appointed general manager, MOS components division.


**Deaths**

Thaddeus H. Brown Jr., 56, attorney and one-time VP for TV of National Association of Broadcasters, died Tuesday (Oct. 10) following vascular surgery at Georgetown Hospital in Washington. Mr. Brown was director of Television Broadcasters Association and when TBA became part of NAB in 1951 he went to latter organization. He resigned in 1960 to re-enter private law practice in Washington. More recently, he has been inactive in broadcast field and at time of death he was associated with Committee for the Re-Election of the President. Mr. Brown's late father,
Thaddeus H. Sr., was member of first Federal Radio Commission and successor FCC until 1940. He is survived by his wife, Marion, two sons and two daughters.

Burton E. Vaughan, 70, general manager of BBDO’s Pittsburgh office from 1956 until he retired in 1965, died Sept. 26 at Presbyterian-St. Luke’s Hospital in Chicago. He had previously managed BBDO’s Boston office and from 1947-54 was account supervisor, BBDO, San Francisco. He is survived by his wife, Roxie.

Ed Adamson, 58, creator-producer of NBC-TV’s Bonanza series, died of a heart attack Oct. 2, in Los Angeles. Mr. Adamson started his career in radio writing for such programs as Sam Spade, The Fat Man, The FBI in Peace and War and International Airport. In television he wrote and produced Wanted, Dead or Alive, and also worked on such series as Bonanza, The Virginian, Richard Diamond and The Untouchables. Mr. Adamson is survived by his wife, Helene, one daughter and two sons.

Major Vincent D’Angelo, 47, producer-announcer, CBS News, Washington, died Oct. 3 of apparent heart attack. He retired from Army in 1965, and prior to this was an appointee of Gen. Nathan F. Twining, who was his weatherman for WMAL-TV and announcer for WTOP-TV, both Washington.

As compiled by Broadcasting Oct. 4 through Oct. 10, and based on filings, authorizations and other FCC actions.

New TV stations

Final actions

- Orlando, Fla.—FCC denied applications for review of board decision, rejected Jan. 13, approving proposed grant of new TV on ch. 9 in Orlando to Mid-Florida Television Corp. (Docs. 11083, 11359, 17341-2, 17344). Action denied requests for review of TV Inc., Cominit Corp., Florida Heartland Television Inc. and Central Nine Corp., four Orlando groups competing with Mid-Florida for ch. 9 grant. Commission granted unopposed requests of Mid-Florida and Cominit Corp. to amend applications. Action Sept. 13.

- Panama City, Fla.—FCC granted application by Panama Broadcasting Inc., to radiate TV station on ch. 12 in Panama City to specify nondirectional operation. Action Oct. 5.

Call letter applications

- Christian Broadcasting Network Inc., Boston—Seeks WGBH-TV.

- TV Networks Inc., State College, Pa.—Seeks WITE-TV.

Existing TV stations

Final actions

- FCC granted ABC, CBS and NBC television networks and affiliates in top-50 markets extension of waiver of prime-time access rule for one-time-only news and public affairs programs through Dec. 3. Action is in response to CBS request for continuance during 1971-72. Chairman Walter Reuther previously granted for 1971-72. Commission stated that three-month extension was being granted to permit consideration of request. Action Oct. 5.

- WAED/DV Hartford, Conn.—FCC granted request by Connecticut Educational Television Corp. for waiver of rules and granted application for TV intercity relay station to furnish program material to different licensees. Rules provide that all program material transmitted over intercity relay station shall be used or intended for use by station owner by or under common control and subject to license of intercity relay station, WAED/DV will transmit signals to WGBY-TV Springfield, Mass. Action Oct. 3.

- WNPL-TV and WNPE-TV, both Watertown, N.Y.—Broadcast Bureau permitted remote control. Action Sept. 29.

- High Point, N.C.—FCC denied appeal by Furniture City Television Co., competing applicant for TV ch. 8. High Point from review board action released May 9 refusing to order Southern Broadcasting Co., applicant for renewal of license of WQBY-TV, to file, to produce certain financial records for discovery (Docs. 19066-7). Action Oct. 5.

Actions on motions

- Administrative Law Judge David I. Kaushar in Norfolk, Va. (WTAR Radio-TV Corp. (WTR- TV) and Hampton Roads Television Corp.), TV proceeding, on request of WTR, scheduled special prehearing conference for discussion of procedural matters relating to new issues recently added by review board to rebuttal phase of hearing for Oct. 6 (Docs. 187912). Action Oct. 2.

- Administrative Law Judge Chester F. Naumowicz Jr. in Las Vegas (Western Communications Inc. (KORI-TV and Las Vegas Valley Broadcasting Co.), TV proceeding, denied motion by Western to strike Valley’s post-designation amendment (Docs. 19195, 19381). Action Oct. 2.

Other action


New AM stations

Initial decision

- Administrative Law Judge Chester F. Naumowicz Jr. proposed, in initial decision, grant of application of Alagenham—Highlands Radio Inc. for new AM at Clifton Forge, Va., utilizing land and equipment of deleted station WCFV (Doc. 1940). Initial decision becomes final 30 days from release date, unless there is appeal to FCC. Commission reviews decision on own motion. Ann. Oct. 4.

Actions on motions


- Assistant Chief Administrative Law Judge Jay A. Kyle in Springfield and Tottenham, both Massachusetts (AM Broadcasting Co. et al.), AM proceeding, granted request of A-W and Queen City, and rescheduled date for notification of witnesses to Oct. 5 and for hearing to Oct. 17 (Docs. 19480-2). Action Sept. 29.


- Administrative Law Judge Chester F. Naumowicz Jr., in Indianapolis, Omaha and Vancouver, Wash. (Star Stations of Indiana Inc., et al.), AM and FM proceeding, granted petition by Star for leave to amend application to show modification in ownership of stock (Docs. 19122-3). Action Sept. 28.

Other actions

- Review board in Hackettstown, N.J., AM proceeding, granted request by Broadcast Bureau for extension of time through Oct. 16 to file exxentions to initial decision. Initial decision released Aug. 31, proposed grant of application of Radio New Jersey for CP for new AM at Hackettstown on 1000 kHz with 1 kw-D (Doc. 18132). Action Oct. 4.

- Review board in Green Bay, Wis., AM proceeding, denied application of Frank M. Cowles for new D-only AM on 1080 kHz at Green Bay (Doc. 18790). In initial decision released Dec. 13, 1971, Administrative Law Judge Millard F. French proposed denial of application, stating that Mr. Cowles failed to show that he could maintain proposed ant. system within proposed limits of radiation, and failed to meet designated ascertainment of needs issue. Action Sept. 26.

Existing AM stations

Final actions

- WGBK Greenburg, Ky.—Broadcast Bureau granted license covering new station. Action Sept. 29.

- KOJIM Harve, Mont.—Broadcast Bureau granted license covering change; studio location same as trans. Action Sept. 29.

- WHPA Honesdale, Pa.—Broadcast Bureau grant-
Summary of broadcasting

Compiled by FCC Aug. 31, 1972 (revised)

<table>
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<tr>
<th>Licensed on air</th>
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<th>GP's</th>
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<td>0</td>
<td>216</td>
<td>13</td>
<td>229</td>
</tr>
</tbody>
</table>

* Special Temporary Authorization.
1 Includes 25 educational AM's on nonchannels.
2 Includes 15 educational stations.
3 Indicates 4 educational stations on nonchannels.

ed license covering new station; ant. height 150 ft.

- **KBRC Centerville, Utah** - Broadcast Bureau granted CP to change anti-trans. and main studio location from N. Fork of Salmon Run to Fork of Salmon Run; ant. height 200 ft. Action Sept. 28.

**Actions on motions**

- **Administrative Law Judge Basil P. Cooper in New York** - Granted review of submission of applications and continued date of prehearing conference to Oct. 16 (Docs. 1127, 17588, 1940). Action Sept. 29.


**Fines**

- **WRDQ Augusta, Ga.** - FCC notified J. B. Broadcasting of Augusta Ltd., licensee, that it has incurred apparent liability of $500 for willful or repeated violation of rules for proper logging of program matter. Action Oct. 5.

- **WENZ Highland Springs, Va.** - FCC notified WENZ, that it has incurred apparent liability of $1,000 for willful or repeated violation of rules requiring that copy of station's renewal application be available for public inspection at station's main studio, or any accessible place in the area of effective radiation of the station. Action Oct. 12.

- **WHJC Matewan, W. Va.** - FCC denied application by Three States Broadcasting Co., licensee, for mitigation or remission of $2,000 forfeiture. Forfeiture was imposed for repeated violations involving engineering irregularities and improper broadcast and logging of programs. Three States contended that $2,000 forfeiture was out of proportion to violations involved. Action Oct. 5.

**Call letter applications**

- **KUID Ventura, Calif.** - Seeks KBBQ.

- **WPBC Richfield, Minn.** - Seeks WYYO.

- **KEYD Oakes, N.D.** - Seeks KDDR.

**Designated for hearing**

- **WCHL Chillicothe, Ohio** - FCC designated for oral argument application for assignment of license from KOAM-FM to KOMU for westward expansion. FCC has decided to hold a public hearing on the matter of whether public interest would be served by permitting telephone company to provide service to remote areas where public service is limited. The public hearing is scheduled for Oct. 27. Written briefs are due Oct. 27, reply comments by Nov. 8. Action Oct. 5.

**New FM stations**

- **Administrative Law Judge Forest L. McClennan in Washington, D.C.** - Continued proceeding, in initial decision, grant of application of Columbia Broadcasting Corp. for FM's on ch. 272 (102.3 mhz) at Clifton; Oct. 938 Ferndale, Wash. Action Sept. 7.


**Broadcasting Oct 16 1972**

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Call letter applications

- **Troy Radio Inc., Troy, Ala.** - Seeks WTUB(FM).

- **Idabel Broadcasting Co., Idabel, Okla.** - Seeks KWDG(FM).

- **Broadcasting Co., Petersburg, Va.** - Seeks WPVA-FM.

Designated for hearing

- **West Palm Beach, Fla.** - FCC designated for hearing mutually exclusive applications of Guy S. Edwards of Capital Radio Co. Inc. and Sand and Sea Inc. and Marshall W. Bowlow for new FM on ch. 291 (91.2 mhz) at West Palm Beach. All four applicants propose operation from 300 ft. and ant. height of 300 ft. Action Oct. 5.

Existing FM stations

- **WTAO(FM) Murphyboro, III.** - Broadcast Bureau grants license covering new in-studio location at Route 2, Box 165, ERP 2.45 km, ant. height 200 ft. Action Sept. 29.

- **WCRD(FM) Buffalo, Ind.** - Broadcast Bureau grants license to move trans. site and increase facilities. Action Sept. 29.

- **WPKX(FM) Cleveland, Miss.** - Broadcast Bureau grants license covering new station. Action Sept. 29.


**Other action**

- **KALW(FM) San Francisco** - FCC granted request for San Francisco Unified School District for waiver of all rules and accepted application to move trans. site and increase facilities. Action Sept. 29.

- **WPDM(KO8EZ) - Sitka, Alaska.** - FCC notified Vogel Broadcasting Co. of finding apparent liability of $700 for willful or repeated violation of rules by operating with more than 105% of authorized power. Action Oct. 5.

**Call letter applications**

- **KFIN Outlaws, Iowa** - Seeks KJQA(FM).

- **WPBC-FM Richfield, Minn.** - Seeks WRAH(FM).

- **KLEX-FM Lexington, Mo.** - Seeks KBEK(FM).

- **WNBF(FM) Binghamton, N.Y.** - Seeks WRWM(FM).

- **WJAS-FM Pittsburgh** - Seeks WPWQ(FM).

- **KWIC(FM) Salt Lake City** - Seeks KJUB(FM).

**Renewal of licenses, all stations**

- **Broadcast Bureau granted renewal of licenses for following translators, all in Idaho:** K72L, K75AE, K75CH and K81AC, all Grangeville, Canyon, and Riggins; K81BJ, K81BV, and K81BD, all Grangeville, and Riggins.

- **Broadcast Bureau granted renewal of licenses for following translators, all in Idaho:** K72L, K75AE, K75CH and K81AC, all Grangeville, Canyon, and Riggins; K81BJ, K81BV, and K81BD, all Grangeville, and Riggins.
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Modification of CP's, all stations

KHAH-FM Cedar Rapids, Iowa.—Broadcast Bureau granted mod. of CP to change ERP to 6.8 kw. Action Sept. 28.

Transmitter applications

Station, Calif.—FCC waived rules and granted application of Watson Empire, licensee of KTVN (TV) Reno and permittee of TV transmitter KJ3KF to serve Carson City, Nev., by rebroadcasting programs of KVTN (TV). Action Oct. 5.

Yrea and Montague, both California—FCC waived rules and granted application of Value Broadcasting Co., licensee of KVTN (TV) Klaman Falls and KOB (TV) Medford, both Oregon, for new base station to serve Yrea and Montague by rebroadcasting programs of KOB (TV) on ch. 4.


Preston, Idaho, Franklin County TV Corp.—Broadcast Bureau granted CP for two new UHF transmitters to serve the counties of Idaho by rebroadcasting programs of KUTV (TV), ch. 2, Salt Lake City and ch. 82, Idaho Falls. Programs of KID-TV, ch. 3, Idaho Falls. Action Sept. 27.


K81BE Hogeland, Mont.—Broadcast Bureau granted CP for new VHF transmitter to serve Turner and Hogeland on ch. 81, by rebroadcasting programs of KOVT (TV), ch. 3, Great Falls. Mont. Action Sept. 26.

Other actions, all services

FCC denied CBS Inc. review of Broadcast Bureau ruling of May 19 holding that licensee's indemnification clause was unreasonable. An arbitrator concluded that clause was "unreasonable burden and restriction" when applied to a nontransmitter facility subject to the no-censorship requirement of Communications Act. 47 U.S.C. §151(c). FCC noted that D. J. Leary, national media director, Humphrey campaign in 1968, alleged that CBS Inc., licensee of KTVL, both Colorado and all Denver, licensed to Mr. Leary, that stations had denied Senator Humphrey equal opportunity under act by denying content or spot appearances during 1972 California presidential primary campaign. Ann. Oct. 5.

FCC by Mr. Lee, Director, Children Before Dogs, against renewal applications of New York educational TV. (WNET [TV] New York) alleging NBC violated fairness doctrine by presenting only side of controversial issue of public importance, and that programming and advertising, had misled public into thinking that dogs are man's best friend, when, in fact dogs and other animals carry many diseases harmful to man. Commission pointed out that Mrs. Lee had repeatedly demonstrated that dog foods pose threat to human health. Action Sept. 27.

Ownership changes

Application

WRLB-AM-FM-TV Columbus, Ga.—Seeks transfer of ownership of Broadcast Bureau permit from The R. W. Page Corp. (51% before, none after) to Mr. Woodruff, J. C. (19% before, 81.2% after). Comment due Oct. 25. Mr. Woodruff owns majority interest in WGPC-AM-FM Albemarle, N.C. Station has various real estate and restaurant interests in Columbus. Ann. Aug. 8.

Actions

WAXE(AM) Vero Beach, Fla.—Broadcast Bureau transferred control of this station from James D. Neely, none after) to Mr. C. L. Garey, 100% before, 100% after. Consideration: $27,500. Principal: Mr. C. L. Garey is general manager of WAXE (AM).

WMHI-AM-FM Braddock Heights, Md.—Broadcast Bureau transferred control of this station from Howard C. Fisher (33.3% before, none after) to Leo L. Shank and Howard C. Fisher (each 50% after). Purcharse stockholders will be retired. Consideration: $150,000. Mr. Staub is purchasing majority stock control of WJII-AM- FM Hagerstown, Md. Action Aug. 31.

Cable

Applications

The following operators of cable television systems have requested certificates of compliance, FCC announced Sept. 27. (Parentheses are to TV signals proposed for carriage):

Teleprompter Cable Communications Corp., Dotham, Ala. (WCCO [TV] and WALT-TV, both Atlanta; WTOG [TV] St. Petersburg, Fla.;

Mobile TV Cable Co., Fairhope, Daphne, Baldwin County, Ala. (WALA [TV]; WCRG [TV] and WEGI, all Mobile, Ala.; WEAR-TV and WSRB, both Pensacola Fla.; WYES-TV and WGNQ, both New Orleans; WCTV [TV] Atlanta; WMHA [TV] Biloxi, Miss.;)

Teleprompter Cable Communications Corp., Florence, Ky. (Certificated by Muscle Shoals, all Alabama (WCTV [TV] Atlanta).

Alabama Cablevision Co., Gadsden Rainbow City, Ala. (KCRA, Chico; KOVRFTV Stockton; KPIX [TV], KGO and WANDITV, all St. Louis; WLT-TV Campbell, WANDTV Decatur, WIC [TV] Springfield and WGNQ and WFLD-TV, both Chicago, all Illinois).


Infolink Services Inc., Lancaster and Danville, both Kentucky (for certification of existing operations and for WCPQ-TV, WCRK-TV and WICR-TV, all Cincinnati, all Columbus).

Louisiana Cable TV Inc., Jennings, La. (KLLF [TV] and KATVD [TV], all Lafayette; KPLG [TV] Lake Charles and Alexandria; WYES-TV New Orleans, all Louisiana; KUHT [TV] Houston, Tex., all Texas).

St. Landry County TV Inc., Opelousas, La. (WGNQ and WYES-TV, all New Orleans; WSNQ and WWRD [TV], all New Orleans; WYES-TV New Orleans, all Louisiana; KUHT [TV] Houston, Tex., all Texas).

WISX-AM-FM TV, Inc. (WICR-TV and WYES-TV, both Philadelphia; WRDE [TV] Columbia and Spartanburg, both South Carolina; WYES-TV [TV] Houston, Tex., all Texas).

Cablevision Cooperative, Inc., Peabody, Mass. (WPRI and WPIX [TV], both New York; WRFY and WTVI [TV], both Boston; WFXP-TV Manhasset, N.Y.;)


Wisz Cable Television Inc., West Haven, Conn. (WTCI [TV] New Haven, Conn.; WEDNITV [TV], all Connecticut; WNNJ [TV], all New Jersey; WNLI [TV] New York, all New York; WNYC [TV] New York; WCIITV [TV] Chicago; WYOU TV Cincinnati; and WQC-TV [TV] Atlanta, all Ohio).
RADIO

Help Wanted Management

Wanted: Intelligent, creative, ambitious radio analyst age 25 to 35 who knows a great deal about what makes a radio station a success and is willing to learn more. Aptitudes required: imagination, skill to communicate effectively, attractive personality. Offered: great opportunity to prove creative expression; excellent working and living environment. Box K-140, Broadcasting.

Central Pennsylvania. Great opportunity for professionals with proven growth record. One of America’s most respected radio markets, and a chance to be a part of the action. Box K-141, Broadcasting.

Program Director. Well established Eastern full-time Top 40. Excellent facility, good ratings and strong market. Reply Box 5366, Orlando, Florida 32805.

Sales

Sales manager, strong personal sales, who can motivate salesmen. Salary, overtime, bonuses. Inquire Box J-196, Broadcasting.

Western New York millennium market station looking for aggressive salesman with two years experience to take over established account. Good salary. Box K-138, Broadcasting.

Number one rated Beautiful Music station wants beatiful voice for male announcer. Tape, picture, resume. Box K-151, Broadcasting.

Available: woman, AM/FM station in fast growing Maryland area seeks selling manager. If you can sell radio and manage an effective sales team, you can offer part of the action. Rare opportunity to find a home and move into ownership/management. Box K-153, Broadcasting.

Central Florida. Full-time MOR station, owned by major group, has opening for a quality-oriented sales manager with the ambition and drive it takes to make it to the top. For a confidential discussion of your qualifications, call Jerry Norman, Vice-Pres. Gen’l Mgr., WJJU, 222 Hazard St., Orlando, Florida. 325-425-6631.

Jersey Shore powerhouse seeks top sales manager. Salary. An aggressive personality in a stimulating environment is the key to the position. Reply Box K-130, Broadcasting.

Sales continued

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Available: woman, AM/FM station in fast growing Maryland area seeks selling manager. If you can sell radio and manage an effective sales team, you can offer part of the action. Rare opportunity to find a home and move into ownership/management. Box K-153, Broadcasti
Help Wanted Sales Continued

Opportunity knocks for a personable sales oriented guy who wants to move up with a growing organization. A thoroughly professional approach is required. Full college degree and at least one year experience in a related field is preferred. Good communications skills a must. We offer an excellent salary and fringe benefits. Please respond in confidence to: Box 1-K19, BROADCASTING.

Technical Continued

First class broadcast engineers needed for growing AM Directional and FM Stereo stations. Salary competitive. Positions available in Northern New Jersey area. Contact Betty Russell at 201-538-1250.

Transmitter Test & Service Co.--CCA Electronics has an available opening for an experienced AM and FM transmitter technician who will devote one-third of their time to field work and the balance to training others in AM and FM transmitters at CCA. Starting salary is $10,000 per year. Permanent residence required in the area. If interested, please write or call at once to Mr. Bernard Wise, CCA Electronics, 716 Avenue, Gloucester City, N.J. 08030.


News

Newsmen to gather, write and air local news. Good small market AM-FM in S.E. Sand snatchup, audition spot, minimum acceptable salary. Excellent living conditions, fringe benefits. You must produce. Good starting place in recent journalism graduate. Box K-92, BROADCASTING.

Immediate opening! Central East Coast SKW. Small to medium market needs first phone local newsmen with some experience. Send tape, resume and salary requirements. Box K-141, BROADCASTING.

Newsmen to gather, write and air news as part of team with top station in the market. We want a good professional who is not afraid of hard work. Must be willing to learn and practice methods which will maximize your earning potential to $25,000. Send picture, resume and tape to News Director, WDAX, 1640 Columbia, Georgia 31902.

Programing, Production, Others

Mid-day/PM combination. SKW Contemporary plus 100 kW FM. Had it with the city? Tape and resume to WHSM, Stovashen, Maine 04859.

Settings, Wanted, Management

Experienced GM. Looking for medium or small market with potential. Well rounded in sales programming and engineering. Heavyweight in sales! Can lead and manage your future like an aggregrate BA Degree in Radio-TV, Excellent record. Top references. Seek position in medium or large market radio station or TV station. Box K-150, BROADCASTING.

Newspaper management seeks to relocate. Fourteen years management experience with present company and its aggressive BA Degree in Radio-TV, Excellent record. Top references. Seek position in medium or large market radio station or TV station. Box K-150, BROADCASTING.

Sales

Aggressive and creative market Account Executive with excellent credentials seeks managerial, or sales position leading to management. Experienced in both local and national sales, along with working knowledge of all phases. Box K-172, BROADCASTING.

Sales manager available immediately. 16 years excellent track record AM and TV. National regional sales manager for 4 TV and 2 AM. Constant increases, even when national averages down 19%. Average increase up 45%. Relocate. Buy in. Box 663, Tyler, Texas 75701, 214-392-6280.

Announcers Continued

Please say and personality to match, 3rd endorsed, 28, recent broadcasting school grad. 212-373-9722 after 8 P.M. Box K-142, BROADCASTING.

Newsdirector, dj. experienced. Authoritative, dependable, creative, versatile, tight board. Third endorsed, aggressive sales. 212-329-8096, Box K-144, BROADCASTING.

Employed jack/newsmen (MOR). Will move to MOR-singer, Rock or Soul station. Resume collectors, forget it. My potential has yet to be seen. BROADCASTING.

Midwest. Young, trained announcer with 1st. Little experience. Will work any shift, anywhere. Sales okay, hard worker. Money no problem. Write King Radio, 1901 East Lake St., Minneapolis 6, Minn.

Experienced announcer, B.A. in Comm, prefers news but will do anything, will relocate, Dick Ryan, 320 Winfield, San Francisco, Calif. 94110. 415-826-3605.


Young, 1 yr. experienced 3rd phone endorsed available now! Have done MOR, Top 100, CW, 20. mar- ried, draft exempt. 2 years broadcast training. Re- located twice, looking for Midwest or Wisconsin, Minnesota, Contemporary MOR, CW, news, some programming and selling. Will handle your morning drive, program, sell, manage your station, even buy it. Northeast preferred, will consider other. Tape, resume, references available immediately. Call Clifford Payne, 101 Dunn's Ln., Richmond, Missouri 64065. 816-776-6771.

36, eight years experience, current location for 6 years. CW, Rock or for a change. Contemporary MOR, CW, news, some programming and selling. Will handle your morning drive, program, self, manage your station, even buy it. Northeast preferred, will consider other. Tape, resume, references available immediately. Call Clifford Payne, 101 Dunn's Ln., Richmond, Missouri 64065. 816-776-6771.

Even seasoned pros were once beginners, but this Michigan beginner is broadcast grad, third endorsed. Excellent voice, news, commercials, wanting only a chance to do for 30 years free. Relocate anywhere. Call collect 1-313-526-2992.

Technical

Experienced, aggressive chief engineer. FM Stereo, automation, high power directional antenna, quality audio. Full maintenance. Box J-219, BROADCASTING.

Chief engineer, first phone. Second telegraph, extra amateur. Relocate anywhere. 15K minimum. Experience in 50KW, 500W DAs and extremely cost conscious. Preventive maintenance is my kick. Never lost a minute air time and have equipment and available immediately if we find we like each other. Box K-132, BROADCASTING.

News

Newsmen/sportscaster. Young but good. Does TV or radio equally well. B.A. Broadcast-Journalism. Radio-TV experience. Resume, tape, VTR. Box K-126, BROADCASTING.

Black newsmen available now. Experienced, good voice. Prefers on air TV position or radio. Box K-126, BROADCASTING.


News director/talk host at 30CW. Looking for news and/or talk in major market. 615-552-4348 between 9 A.M. and Noon.

Programing, Production, Others

Fully qualified program director small or medium market. Box B-122, BROADCASTING.

Rock program director with major market experience wants small or medium market to settle down and raise a family. Good air show, production, copy, knowledge of programing. First phone. Box K-170, BROADCASTING.
Situation Wanted News

Television—assistant sports director or metropolitan Midwest city wants to expand opportunities. College graduate, 4 years. Experienced with both network and local stations.

Young female reporter seeks good news position. Strong writing and reporting ability, computer, hard working with BS degree. Resume and VTR on request. Box K-135, BROADCASTING.

Experienced broadcast journalist seeks position as TV or radio news writer to relocate. Strong background in radio news. Three years experience as staff writer for metropolitan newspaper. Mid-twenties. Box K-140, BROADCASTING.

Progrmming, Production, Others

Major network director/producer. Heavy news background. Professional, experienced, young and aggressive. Currently employed in N.Y.C. Willing to relocate for the right opportunity. Contact me at Broadcasting, Box K-766, BROADCASTING.

Promotion/continuity director available immediately. Now Midwest. Will relocate. Resume, samples on request. Box K-89, BROADCASTING.

Broadcasting, Caste消灭ical reports, and resume and tapes. Box K-139, BROADCASTING.

Artist, 3 years experience TV, slides, sets, print. Portfolio available. Will relocate. Box K-90, BROADCASTING.

Television producer-director with outstanding local and remote background. Clues for management opportunity. Eighteen years of television background and experience. Box K-148, BROADCASTING.

Top five market staff AD for five years seeks relocation in a top twenty city in comparable position. Box K-133, BROADCASTING.

Producers/directors looking for new creative and professional opportunities. Complete experience, 6 years television, 13 broadcasting, not a hack. Thoughtful and creative perfectionist. Also accomplished writer and set design. PTV or commercial. Box K-148, BROADCASTING.

I need more challenging, creative work. Master degree in TV, 1 year work experience in TV production. Box K-157, BROADCASTING.


WANTED TO BUY EQUIPMENT

Anmpex 1200 VTR from owner. Reply to D. Zulli, 213-466-7575.

Two RCA type TM-V1B or TM-6 microwaves units, 7 GHz band to include feed systems, sound dipoles, and cables. Include price to WCCO-TV, Director of Engineering, 320 3rd Ave., S.P, Minneapolis 25, Minn.

Complete Class A FM Stereo, Console, tunetables, monitors, RF amplifier, STL 250 watt transmitter, exc. A.A. etc. For Fern Hallfield, 766 Addison St., Berkeley, Calif. 94710.

Spotmaster and Teapercaster cartridge tape machines wanted, also VTR's, trade-in, new or rebuilt equipment. Autodyne, 301-762-7626. Sorry, no collect calls.

FOR SALE EQUIPMENT

1 Gates Ste 1 level in operating condition. Please call Ron Taylor at WAVI, Detroit, Michigan 512-224-1137.

73A-Callins 10 KW FM transmitter, good condition, with GEL Stereo and SCA excitors. Just taken out of service. Students and small stations welcome. $2,950. Pickup but we'll assist in loading. Contact Brian Tobey, WDFN, at 904-734-3422.


New, 8kW AM transmitter, $425 per month lease to responsible partner. Box 108B, N. Ottowa, Chicago, Ill. 60031. 312-774-5115.

FM antenna, two years old. Gates B type FMBC, 150 feet guyed, 65 kW vert. 300 foot heater on horizontal elements. 725 ft. Antenna Repair Inc., 521 N. Hl-St. Building. $3,000 as is. Contact Lester Mullan, KTRH, Houston, Texas.


Complete AM broadcast equipment package except transmitter $2,800. New transmitter tubes 810, 807, 806A. Large quantity new type audio recording/recorder tubes in original RCA cartons 25% off. Broadcast Equipment Sales, 8/G General Delivery, Red Hook, N.Y. 12571.

FOR SALE equipment Continued


G.E. Camera package. Eight Model PE-16 Field Chairs, all for $3,000. Two Model PE-20 VHS inch I.O. Studio Chairs, both for $2,900. 1-305-591-4800.

INSTRUCTION

Correspondence instruction leading to FCC license and electronics degree. S.I. Bill approved. Grantham, 1505 N. Western Ave., Hollywood, California 90027.

First Class FCC License theory and laboratory training in six weeks. Full service training, the masters in the nation's largest network of 1st class FCC licensing schools in your area. Completed course and accredited member National Association of Trade and Technical Schools. Write or phone the location most convenient to you. Elkins Institute in Dallas,** 8327 (Inwood Rd, 357-4001).

Elkins in Ft. Worth, 1705 W. 7th St. Elkins in Houston***, 3518 Travis.

Elkins in San Antonio**, 503 S. Main.

Elkins in Hartford, 800 Silver Lane. Elkins in Denver**, 420 S. Broadway.

Elkins in Miami,*** 1920 Purdy Ave. Elkins in Atlanta**, 51 Tenh St. at Spring, N.W.


Elkins in Minneapolis***, 4103 E. Lake St. Elkins in St. Louis, 5841 Chippewa.

Elkins in Cincinnati, 11750 Chesletdale.

Elkins in Oklahoma City, 501 N.E. 27th.

Elkins in Memphis***, 1362 Union Ave.


Elkins in Seattle**, 4011 Aurora Ave., N.

Elkins in Colorado Springs**, 323 South Nevada Ave.


On the air announcer training at R.E.I. features in-dividualized, precision training in all phases of radio/TV career. R.E.I.'s engineering course features intensive training for the FCC. R.E.I.'s completed courses are approved. R.E.I.'s course in (just five weeks) Can call 1-800-337-2251 toll free. For more information: R.E.I., 1336 Main Street, Sarasota, Florida 33577.


R.E.I., 1336 Main Street, Sarasota, Florida 33577. Call (813) 955-6922, or toll free: 1-800-337-2251.

Licensed by the New York State, veteran approved for FCC 1st license. Suitable for disc-jockey training. Contact A.T.S. Announcer Training Studios, 25 West Street, New York, New York 10013.

F.C.C. TYPE exams guaranteed to prepare you for FCC 3rd. $10.00 with broadcast endorsement) 2nd. ($12.00), and 1st. ($16.00) phone exams; complete package. R. Hippler, Research Company, Dept. B, R. I., Box 448, Calera, Alabama 35040.


In Chicago, Omega Services has the best price for a First Class License. Day or evening. Guaranteed results! Omega Services, 333 East Ontario. 312-649-0523.

"The Dirty Old Man!!" Series of 150 tapes lines by Old Producer in charge. Gimmick-drop-in voice. Desay's mail-box, station junior, etc. $14.95. FREE catalog of other recorded material. Chicago Broadcast Circle, 25 East Chestnut, Chicago 60611.

COMEDY MATERIAL


MISCELLANEOUS

DeeJay! 11,000 cataloged gag lines. $10.00. Unconditional guarantee. Comedy catalog free. Edmund Orrin, Mariposa, Calif. 93338.
Prize Prizes! Prize! National brands for promotions, contests, programming. No barrier, or trade secrets, just deal, write or phones: Tele- vision & Radio Features, Inc., 146 E. Superior St., Chicago, Illinois 60611, call collect 312-944-3700.
"Free" Catalog! Everything for the deejays! Comedy books, almanacs, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348, San Francisco 94125.
Henny Youngman personalized lead-ins attract, hold local radio advertisers! Details free. Simon, 1200 Sawmill, Yonkers, N.Y. 10710.

PERSONAL jewelry with station call letters on miniature mike or TV camera. Stamp brings details. Roberson Co., Box 134a, Bangor, Maine 04401.

RADIO
Help Wanted Management

General or Sales Manager for group owned full-time AM/MOR. Top 25 market in Midwest. Quality operation requires strong selling ability and the skills to organize and motivate. Starting income goes with high earnings potential for achiever. Send resume and financial requirements in confidence to Box K-161, BROADCASTING.

GENERAL MANAGER RADIO
Acquisition two new stations creates General Manager opening in mid-sized Eastern market. Top opportunity for proven SM to step up or experienced GM who wants new challenge. Resume and income requirements to our consultants:
Personnel Inc. 601 Insurance Exch. Bldg. Des Moines, Iowa 50309

Help Wanted Sales

Radio Salesman
Unusual radio sales opportunity in beautiful Southeast market. First year income will exceed $15,000. Prestige radio station requires salesman that knows how to sell large retailers. Must have minimum three years radio experience in retail accounts. An active account list is waiting for the right man. Group ownership provides the opportunity for advancement. Please send resume and photograph. An Equal Opportunity Employer.

Box K-149, Broadcasting

Sales Continued

If you are an aggressive, ambitious professional, if you know that your life style depends on you and your ability, if your professionalism is in creative and persuasive sales, call Daniel P. Mitchell, KEZY Radio, 770-1186, I have a marketing opportunity unique in all America.

Help Wanted Technical

BROADCAST PRODUCTS, INC.
Leaders in automation need you!
If you are currently a Chief Engineer of a small or medium market radio station—if you have broadcast automation experience—if you would like to join a growing company—call Dave Hill collect.
Openings now for one Field Engineer and one Systems Assembler. Broadcast Products, Inc. is an Equal Opportunity Employer.

BROADCAST PRODUCTS, INC.
600 IDFSTRAND LANE—ROCKVILLE, MD., 20850
(301) 435-4700

BROADCAST TRANSMITTER TECHNICIAN
50,000 watt East Coast Radio Station requires experienced Broadcast Transmission Technician. Must have good working knowledge of high powered transmitters. First Class license required. Equal Opportunity Employer.

Box K-162, BROADCASTING

Programing, Production, Others

BEAUTIFUL MUSIC PROGRAMER
We want on individual with a total knowledge of all Beautiful Music published and the ability to blend it. Contact: Dan Wachs 1-215-839-7832 WDRV-FM, Phila., Pa.

Situations Wanted Annunciators

TELEPHONE—TALK HOST
Experienced in Major Market. Currently Los Angeles. Strong on 18-35. All markets considered.

Box K-136, Broadcasting

Situations Wanted Annunciators

HOW'S YOUR MOTHER
Now that I've hit home, what do you need, son? How 'bout a banana split? Or an audience-grabbing, laughing heyena that's won two Billboard Awards? Country or Rock. Major markets only. If you're afraid of a jock that 'stays out' in the middle don't reply.

Box K-138, Broadcasting

Programing, Production, Others

OPERATIONS/PROGRAMMING/ MANAGEMENT
Major market ratings winner, 15 years programming experience, currently consulting 9-station group, available next 30-60 days to produce results that produce DOLLARS. Anonymity. Take-charge administrator with strong track record and good references. Permanent affiliation preferred.

Box K-106, Broadcasting

TELEVISION
Help Wanted Management

V.P./GENERAL MANAGER
MAJOR SOUTHEAST MARKET; TOP NETWORK AFFILIATE. $37,500 SALARY, PLUS 2% OF CASH FLOW. TOP OPPORTUNITY FOR EXPERTISED GM. OR SALES MANAGER READY TO MOVE UP. SEND RESUME AND PHOTO.

Box K-104, BROADCASTING CONFIDENTIAL

ASSISTANT TO THE PRESIDENT
EXPANDING COMMUNICATIONS COMPANY WITH TELEVISION, RADIO, NEWSPAPER, AND CABLE TV INTERESTS IS SEEKING CANDIDATES FOR THIS NEWLY CREATED POSITION. QUALIFICATIONS INCLUDE COLLEGE DEGREE (MAJOR IN BUSINESS DESIRABLE), AGE 25 TO 35 YEARS, AND SOME MEDIA SALES EXPERIENCE. UNDER MINIMUM SUPERVISION, BUDGET, MUST HAVE ABILITY TO FORMULATE AND EXECUTE CORPORATE POLICY WHILE MAINTAINING GOOD RELATIONSHIPS WITH COMPANY EXECUTIVES. SALARY TO $25,000. CALL FRED HARMES AT 312-693-9171 TO ARRANGE INTERVIEW.

CATV
Experienced General Manager for potential 100,000 home franchise in Northeast. Excellent opportunity with major MGO. Salary commensurate with experience. Send resume and salary history in complete confidence to

Box K-45, Broadcasting

Help Wanted Annunciators

ANCHORMAN OPENING
Medium market to do 5:30 and 10 PM News. You'll be backed by 14 professional, competent people. Station has commitment to news. You must be strong, experienced, with depth. Call or write: Jack Gilbert, KCRG-TV, 500 Third Ave. S.E., Cedar Rapids, Iowa 319-398-8360.

THIS SPACE DOES IT
If you need help, the right job—or for any needs related to broadcasting—place your ad here. You belong in

Broadcastings (the newsletter of broadcasting and allied arts)
1735 DeSales St., N.W.
Washington, D.C. 20036

Broadcasting Oct 16 1972 81
Help Wanted Technical

FIELD SERVICE ENGINEERS

Ampex has an immediate opening in the Northeastern Region of the U.S. Technical exposure to broadcast quality VTR's and television broadcast color cameras is required. Position involves some travel.

Please send your resume in confidence to Al Slater, 75 Commerce Way, Hackensack, New Jersey 07601, OR to H. Prouty, 401 Broadway, M5 2-20, Redwood City, California 94063. An Equal Opportunity Employer M/F.

Help Wanted Programming, Production, Others

TELEVISION PROGRAM MANAGER

NBC affiliate in California capital city has opening for outstanding young person who wants to assume immediately or work toward managing program department including operations, production, promotion, traffic, art, photography and film buying and booking. This position requires appropriate academic background and sufficient television experience, including strong production/promotion background and understanding and appreciation of creativity as it relates to national and local sales development. Several present employees are also being considered for this position. Write us about your personal goals and why you are interested in this position. Letters and complete resume should be sent to: EGRA-TV, Box 23, Sacramento, Calif. 95811. Attention: Station Manager. We telephone calls please. An Equal Opportunity Employer.

Situations Wanted Programming, Production, Others

NOSTALGIA, JAZZ, POP, SWING ERA

Radio-TV pro. Expert on and fan of jazz, big bands, pop music, movies, radio, television, theatre and related memorabilia past and present. Solid record as TV-radio personality and in management and programming. Seek slot to do record and/or talk show related to above. TV or radio. Box J-235,廣Casting

For Sale Equipment

AMPEX VR-7800-C

1" Video Tape Recorder with full-color, electronic editor, processing amplifier, used for 160 hours and in like new condition. Cost $3,000. Selling price $1,000. FOB: Applied Video Electronics, Inc. P.O. Box 253, Bronx, Ohio 44312

Business Opportunity

D.C. STUDIO IDEAL FOR RECORDING OR BROADCASTING

NATIONAL PUBLIC RADIO is moving their Washington, D.C. headquarters to larger facilities. Our former space is available for lease including a modern air-conditioned studio(12'x18') and associated control room(15'x11'). Location: great facilities only 18 months old. Occupancy: Jan. 1, 1973. Present equipment negotiable. Contact: Charles Herbets (202) 333-1230

Miscellaneous

WE RECORD SPOTS IN LONDON, ENGLAND

"So do a lot of people," you may say—but we are different, and just to show you how different we are, send us a piece of copy and we will record it for you FREE! All it will cost you is the price of a stamp to Washington, D.C. No obligation if you don't like it, but you will! Box K-128, Broadcasting

FOR SALE Stations—Continued

OWNER-OPERATOR

Exceptional owner-operator opportunity in Southeastern U.S. Single station market. SKW non-DX daytimer, priced at 1.7 times gross. Present cash flow will make debt service. Terms: Under $200,000.

Box K-159, Broadcasting

FULL TIME AM

West Coast Fulltime AM. Medium market, consistent history of earnings, consistent number 1 rating. Prefer cash. $950,000. Best facilities.

Box K-160, Broadcasting

LaRue & McGuire Media Brokers, Inc.

8430 Sunset Blvd., Suite 1113
P.O. Box 1350
Los Angeles, California 90028
Area Code 213—486-7729

LARSON/WALKER & COMPANY

Brokers, Consultants, & Appraisers

Los Angeles, Calif. 90067
1501 Ave., of the Stars
Century City, Suite 501
L.A. 90067

Chicago, Ill. 60606
110 W. Wacker Dr., Suite 400
Chicago, III. 60606

FOR SALE Stations

MIDWEST AM

Upper Midwest fulltime AM. Priced less than twice gross. Real estate included. Station is profitable and priced at under $400,000. Must have all cash.

Box K-156, Broadcasting

CHAPMAN ASSOCIATES*

business brokerage service

* ATLANTA  * CHICAGO  * DETROIT  * ELMIRA, NEW YORK

Please write: 5 Dunwoody Park, Atlanta, Ga. 30341

Broadcasting Oct 15 1972 82
How to start all over again at the top of the agency business

When a broadcaster hears the name Aubrey, the name Jim usually comes to mind, along with an image of the near-legendary ex-president of CBS-TV who now heads MGM. A less widely known success in the Aubrey family is younger brother Stever, who was making a quiet reputation for himself in the agency business while Jim was making headlines in the media.

Earlier this year, Stever Aubrey was in charge of all U.S. offices of J. Walter Thompson Co., the largest advertising agency in the world (1,700 people, $350 million in billings in New York alone). He had started there in 1950 as a copywriter and, except for three years (1959-62), stayed with JWT and worked his way up to group executive vice president, member of the board of directors and of the executive committee. Today he is chairman and chief executive of F. William Free & Co., New York, managing an office of about 40 people, with billings of about $25 million. It's a decidedly different ball park, and for Mr. Aubrey a new game.

The maneuvers that led to this sea change in the Aubrey career began last winter, when JWT began re-shuffling its top-level men. Mr. Aubrey became an aide to President Henry Schachte under circumstances that led Madison Avenue to believe he was being groomed for an eventual succession. Instead, JWT opted next for a management troika comprising Dr. James Barnum, chairman of Deltakos (the medical division) and corporate executive vice president; E. Wyatt Hicks, vice president, and Edward Dooley, director of account services, New York office. Then, last spring, Mr. Hicks emerged as managing director of the New York office. At that point, Bill Free entered the picture. Mr. Aubrey explains: "Bill and I have known each other for quite some time. Actually, at one point he and Thompson had talked about buying or merging. Agencies are always talking—large ones to small ones. Bill has a very unique thing: I think he's one of the outstanding creative people, and I think he's proved it by all the different campaigns he's done. He loves to create advertising and he was getting more and more involved with clients and marketing problems and running an organization. So that's why he started considering merging or selling.

"So he and I sat down together and started talking and he said, 'Why don't you come over here and you run this part so I can go back to creating advertising?' I saw the opportunity to build something that we could have a great deal of fun with; starting with a blue-chip foundation of the kind of accounts we have here—Coca-Cola, National Airlines, American Tobacco—and actually getting involved with the advertising end from which I've been removed. The more I thought about it, the more I felt that this was the challenge.'"

The Aubrey media-consciousness began at an early age. His father, James T. Aubrey, was co-founder of Aubrey, Finlay, Marley and Hodgson, Chicago. Says the son: "I was always very aware of advertising. I think it was very difficult for my father because he had four boys whom he treated all equally. He didn't encourage any one of us to go into his business because then he'd have to take in all four—and I don't think four sons can run one advertising agency. When I went into advertising I purposely came to New York so that I would not have anything to do with what my father had done, so I'd be completely on my own."

One of his first writing assignments after joining JWT in 1950 as a copywriter was to do the nightly commercials for Johnn-Manville, sponsor of "Bill Henry and the News," a five-minute news program. "I used to commute to Connecticut and I would write the commercial on the train. It always surprised me when they accepted it. I never thought I was that good as a writer and yet they always accepted what I wrote. I'm more of a visualizer than a wordsmith."

Another early campaign on which Mr. Aubrey played "wordsmith" was Bristol-Myers' "Greasy Kid Stuff." Characteristically, he adds, "but I'm sure a lot of other people have claimed the same thing. But I remember distinctly picking that out; it was buried in a piece of copy and I saw it and thought it would sell the product." Mr. Aubrey was in on still another successful "wordsmithing" in naming the Instamatic camera as part of a Kodak marketing effort at JWT.

In his last nine years with that agency, Mr. Aubrey worked on a vast number of accounts, including Ford, RCA, Singer, Eastman Kodel, Beech-Nut, Mennen, Lever, Gillette, Seagram, 7-Up, Pan Am, Irving Trust, Holiday Inns, Phillips Petroleum, Scott Paper, Pond's, First National City Bank and Disneyland.

An instant snapshot of Mr. Aubrey is given by Don Armstrong, now corporate vice president in charge of marketing at JWT, who says: "He's very even-tempered, not volatile. Stever had an extraordinary career at J. Walter. He was excellent with clients, which was his forte and responsible for his rise. He has a set of rules on how the game should be played and it irritates him when they aren't followed." Another longtime friend, an agency chairman, adds, "Stever's instincts are human. He's a very unselfish type of guy. I think that J. Walter Thompson was the perfect agency for Stever; he's the perfect big account manager. He's got a smooth, unflappable method of operating. He's [also] got a knack for moving large bodies of troops. I've never seen him angry.

"I think he's got another chance to build something at Free, this observer continues. "It's going to be an interesting show to watch. Free has a reputation for being somewhat erratic. Stever is orderly. He'll provide the balance."

Stever Aubrey's office at F. William Free is still unfinished. So, most assuredly, is his career.

Profile

The true course

It is understandable that Benjamin L. Hooks, as the first black to serve on the FCC, would identify himself with a special constituency, as he has so described his role in several frank and public speeches.

But however understandable, Commissioner Hooks's concept of his mission is at odds with the form and function of the agency. The FCC is not a legislature of numerous delegates elected by popular vote from well defined districts. It is an administrative body composed of seven commissioners whose appointments by the President are presumably made with the general welfare of the whole public in mind.

Yet it was in the narrower vision of special representation that Mr. Hooks two weeks ago issued two proposals: that blacks be given preference in contested applications for new stations and that the FCC hold a hearing on license renewals that had been challenged by blacks in Omaha. The preference he wants for blacks in new grants was advanced as a means of "redressing past injustices." The Omaha hearing was desirable, he said, because "Somebody, some day soon must get to the source of black disaffection with the media," and "Omaha is as good a place as any to start."

Omaha, Commissioner Hooks, is as good a place as any to stop this sort of thing. Blacks are entitled to representation by all seven members of the FCC, as part of the agency's assignment to regulate broadcasting in the interest, convenience and necessity of the public, all of it.

Freedom at 50

As a special report elsewhere in this issue explains in some detail, it was 50 years ago that radio began the great growth that swiftly made it into everybody's medium. This anniversary also offers broadcasters a gift that most of them have so far been ignoring.

Months ago the FCC invited radio broadcasters to suggest ways that the government could simplify and modernize its regulation. Not only that, broadcasters were given a cue card to read when Clay T. Whitehead, director of the Office of Telecommunications Policy, proposed a de-regulation of radio, with a test of next-to-zero regulation in selected markets.

A good many broadcasters responded with proposals for small adjustments in technical requirements, but few have attacked the rules that go to the heart of broadcast operations—the growing burdens of the fairness doctrine and public access, for example. Now there may be hope for larger input, thanks to CBS Radio and its affiliates.

In the wake of a rousing call to action by Richard Jencks, CBS vice president, Washington (Broadcasting, Sept. 25), the network has sent all radio affiliates a packet of suggestions on adjustments the FCC should make to de-regulate the medium. If affiliates follow through, adding their individual experiences to their cases, the FCC will have meaningful material to consider. The project ought not to stop with CBS. It is as promising for all other networks and all other stations.

Polite applause

There is some solace to be taken in the FCC's affirmation of an earlier decision that television commercials for Chevron F-310 gasoline do not expose stations to fairness-doctrine demands (Broadcasting, Oct. 9). The FCC seems to be pulling back from its original sin, which stretched the fairness doctrine to cover cigarette commercials when there still were some. It seems also to be trying to dissociate itself from an appellate-court decision of last year holding that an ecology group was entitled to broadcast time to counter the commercials of high-performance automobiles and high-performance gasolines which were said to be pollutants.

The point of the latest ruling was that F-310 gasoline itself added little complication to the problem of pollution and that its commercials made no controversial claims. The FCC thus distinguished that case from the cigarette and high-performance-auto cases. Well, at least it's a start.

Sporting chance

The impresarios of professional sports are acting in character when they resist efforts to lift the television blackout on home games. No one gladly gives back a run merely because it was unearned, or yardage gained on a miscalled penalty.

The home-game blackout has, of course, worked wonders for sports, particularly football. It is made possible under an act of Congress that, deriving from a line of logic we have never quite been able to follow, exempts professional football, baseball, basketball and hockey from the antitrust laws and permits league members to collude at will on matters such as the sale of rights and the imposition of blackouts. But it is clear now, as we reported in some detail last week, that there is strong sentiment in Congress to limit or lift that exemption. All the Pete Rozelles of sports had better tune in to the message.

Television has been immensely good for professional sports, football in particular. Sports have of course been good for television, although often more in terms of prestige than profits, and certainly they have been good for TV advertisers. It is a winning combination, even with blackouts.

But it does not make sense to perpetuate a situation in which, as often happens these days, a local fan can neither buy a ticket to a game nor see the game on television. The pro sports people say they would lose the virtually sold-out gates they now enjoy if there were no local blackouts, but there is no evidence that this is true. The logical response for them is to adopt a no-blackout policy on a trial basis—or, at the very least, let each club make its own decision. Only by testing can the validity of the economic argument be proved or disproved. Considering the mood on Capitol Hill, the sports owners may find they have fumbled the game away if they don't give it a try.
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