Nixon nominates Quello for Johnson's FCC seat
Macdonald picks up license-renewal baton from Burch
WGAL-TV delivers a market great in general merchandise sales

General merchandise store sales total a big $470,832,000 in the WGAL-TV ADI Counties. But, this station extends beyond its ADI into many other prospering communities, which substantially adds to this general merchandise sales figure. The "24-year voice" in this entire rich, burgeoning market, Channel 8 is a must on your media list - a great buy because it sells.

WGAL-TV
Channel 8 • Lancaster, Pa.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco
Ins and outs. With nomination of James H. Quello to FCC finally announced (see page 4), question turned to date he may take seat. There was no apparent rush among members of Senate Commerce Committee to schedule hearing, and it was pointed out committee usually gives two-week notice of confirmation-hearing dates. Assuming tradition is followed, date is not announced until this week and hearings are prolonged, as some predict, Mr. Quello may not be ready for swearing-in until late October. And that would mean Nicholas Johnson, whom he is to replace, would be leaving (though not in arm in arm) with FCC Chairman Dean Burch, whose return to private life is expected by Nov. 1.

Also pending before Senate Commerce Committee is nomination of John M. Eger, legal assistant to Chairman Burch, to become deputy director of Office of Telecommunications Policy. It's not beyond possibility that Quello and Eger nominations will be heard at same time.

Relief in sight. It could be as early as next week that House Communications Subcommittee gets down to nitty gritty of marking up bill giving broadcasters license-renewal relief (see page 19). Parent Commerce Committee has reserved this week for other business, but word from office of Torbert Macdonald, subcommittee chairman, is that there's to be no delay on license legislation.

Going and coming. FCC's bright, young general counsel, John W. Pettit, has confided he does not aspire to commissionership and has in mind eventual return to private Washington law practice whence he came 21 months ago. Reports have made rounds that Mr. Pettit, 38, would be in line for merit promotion to FCC when next Republican vacancy (presumably through resignation of Chairman Dean Burch) surfaced. But Mr. Pettit has let it be known that because of growing family obligations, his plans precluded prolonged government service.

Special interest. Candidates for anticipated Burch vacancy (see above) are beginning to surface outside commission.

One name advanced is that of Shosuke Sasaki, 61-year-old retired financial analyst of Seattle. Backers are Japanese-Americans and include Asian Americans for Fair Media, of New York. Another candidate who has been running for next Republican vacancy for months is R. A. Iseberg, 59, consulting engineer of Berkeley, Calif. As for chairmanship, it's still expected to go to Commissioner Richard E. Wiley.

The big in cable. With one major cable merger (Warner-Cypress) already effected this year and two more (Viacom-Communications Properties and Cox-LVO) on way, listing of nation's 10 largest multiple-system owners is due for updating. Latest list, compiled by National Cable Television Association last summer, is already obsolete. Assuming that two pending merger transactions go through, top 10 now look like this:

- Teleprompter Corp. 850,000 subscribers; Viacom International (with CP1), 450,000; Warner Communications, 403,000; Tele-Communications, 405,000; American Televisi

sion & Communications, 375,000; Cox Cable (with LVO), planned combination of which was announced two weeks ago (Broadcasting, Sept. 17), 362,000; Sammons Communications, 245,000; UA-Columbia, 160,000; Cablecom-General, 154,000; Service Electric, 123,000. Ranking is complicated by fact that many MSO's own only part interests in some systems, but above tally represents reasonable assessment of situation.

Self help. Robert J. Rieerson, president of Telcom Associates, New York, program consultancy and buying firm, has resigned to start own shop, Rieerson Broadcasting Consultants, New York, in partnership with Barbara Reisenbach, former director of research at Telcom. New firm will specialize in program consultancy for television stations, with emphasis on local production, especially news.

Branching out. ABC News is said to be expanding on two fronts. Its ABC-D-E-F (daily electronic feed) newsfilm service for television stations is slated to become operational seven days a week beginning next month. It's six now. And ABC Radio News is said to have made deal to supply news to British commercial radio when it starts operating late this year.

Seat open. National Association of Broadcasters' executive committee has opted to leave unfilled directorship on TV board left vacant by death of Rust Craft Broadcasting's Fred Weber several weeks ago (Broadcasting, Sept. 3). Successor, to be elected next spring at NAB convention, will fill one-year unexpired term on board and would be eligible to serve additional two-year terms.

Complaint desk. National News Council, formed earlier this year to monitor accuracy and fairness in news media, is officially in business in its own quarters, and is getting ready to announce that fact. It has had some complaints about handling of news, but council sources say thus far there's been nothing substantive enough to warrant formal proceedings.

Council has moved out of Twentieth Century Fund's New York headquarters to space at 1 Lincoln Plaza (subleasing 3,500 square feet from Children's Television Workshop), telephone (212) 595-9411. Council, which is headed by Roger J. Traynor, former chief justice of California Supreme Court, met last week to hear reports — mainly organization — from William B. Arthur, former editor of now defunct Look magazine, in first session with him since he signed on as executive director (Broadcasting, July 23).

To the country. FCC this week is expected to begin consideration of several plans to decentralize its work force in hope of relieving headquarters and of increasing efficiency while cutting overhead. Successful year-old experiment with spectrum-management task force in Chicago has stimulated consideration of transferring such operations as land-mobile monitoring, safety and special services, and field engineering to hinterlands. Complaints and compliance might be dispersed also by regions with service to public as overriding consideration. Offices of executive director, chief engineer, and field engineering are understood to have formal proposals ready for tomorrow's (Sept. 25) FCC meeting.
Mr. Quello

FCC. That done, battle lines over confirmation began shaping up.

Appointment was announced Thursday, day after Mr. Quello visited Washington to inform key members of the Senate that he was prepared to see his nomination through, despite opposition of some citizen groups. He is known to have conferred with Senator Robert Griffin (R-Mich.), member of Communications Subcommittee who with Representative Gerald Ford (R-Mich.), House minority leader, urged Quello nomination on White House, and with Senator John O. Pastore (D-R. I.), chairman of Communications Subcommittee.

Commissioner Johnson and Ralph Nader are among those opposing appointment of broadcaster and are expected to testify at confirmation hearing, date of which had not been set last week. Commerce Committee staffers expect it to run several days because of large number of individuals who have asked to testify. "I suspect it will be quite a hearing," one staffer said.

Senator Warren G. Magnuson, chairman of Commerce Committee, and Senator Pastore are said to be withholding judgment pending hearing, at which Senator Pastore will preside. But Senator Magnuson is said to have, at present, a "negative" feeling.

Those predicting difficulties for Mr. Quello cite what they regard as parallel case of Robert H. Morris and Senate’s refusal, last summer, to confirm him as member of Federal Power Commission because of his background as attorney representing major oil companies. Senate Magnuson was among leaders in fight to defeat Morris nomination, and Senator Pastore voted against confirmation.

However, Mr. Quello has been assured of support from Senate liberal who had also opposed Mr. Morris — Senator Philip A. Hart (D-Mich.), another member of communications committee. Aide acknowledged that Senator Hart might have trouble reconciling his position on Mr. Morris with support for Mr. Quello, but he said Senator knew and liked former Detroit broadcaster, and would support him. Mr. Quello also says number of minority-group leaders in Detroit who have known him over the years would be prepared to testify in his behalf.

Meanwhile, Jack Anderson column appearing last week seemed likely to add to Mr. Quello’s problems. It said “associates” of Mr. Quello “poured at least $120,000 into the Nixon campaign coffers” and that Mr. Quello himself contributed $2,200.

Thomas S. Murphy, chairman of board of Capital Cities Communications, promptly denied any implication that Capcities had contributed to Mr. Nixon’s campaign in order to promote Mr. Quello. Mr. Murphy — who has reported a personal contribution to Mr. Nixon of $6,000 — said he did not know what others in company gave to political campaigns, since Capcities regards such contributions by its people “as their personal business.” For his part, Mr. Quello said the amount attributed to him was wrong — by $1,100.

According to breakdown supplied by Jack Cloherty, who worked on story for Anderson column, more than half of total — $66,500 — was contributed by William S. Lasdon, who is director of Capcities but whose principal job is vice chairman of board of Warner-Lambert, pharmaceutical company. Others on list were Brown Brothers, investment bank, which contributed $21,000, and group of officers and employees of Loeb Rhoades and Co., stock-brokerage, who contributed $10,000. Both Brown Brothers and Loeb Rhoades have some Capcities stock in their portfolios.

Another name on Mr. Cloherty’s list could not be traced at the FCC’s ownership section: Judson S. Branch, chairman of executive committee of All State Insurance, who was said to have contributed $26,323 to Mr. Nixon’s campaign.

Of one mind. “Sweetness and light” was the way House Communications Subcommittee Chairman Torbert Macdonald characterized the hearing in which FCC Chairman Dean Burch elucidated his ideas on proposed renewal reforms. Tranquility was facilitated by the apparent compromise between legislators and regulators on guidelines that would obligate licensees to meet quantitative programming percentages in order to receive reasonable assurance of renewal. Broadcasters, cognizant that five-year renewal periods would be part of the bargain, seemed ready to acquiesce.

At the Senate, it’s wait-and-see. Page 19.

WREC-TV Memphis, television affiliate of the New York Times, has the dubious distinction of being the first broadcast station ever hit with an employment-discrimination suit by EEOC. Half of that status was erased last week when a district court judge removed all racial issues from the suit, leaving the station to answer charges of unfairness to women. Page 26.

Special report. To say simply that FM has come of age would be inadequate. The evolution of the medium, once considered either the stepchild or the potential replacement of AM, cannot be termed an overnight success story. It’s been a long painful and uphill climb. Nevertheless, many FM’s are now showing a profit and many more are smelling black ink. Formats have diversified, audiences are pledging allegiance in ever increasing numbers, and the prices of individual properties are converting skeptics in droves. Assistant editor Mike Shain puts the story in perspective. Page 31.

NCTA returns NAB’s lob on pay-cable debate

National Cable Television Association President David Foster, in Sept. 19 letter to Willard Walbridge, chairman of NAB’s Special Committee on Pay TV, said he was “somewhat startled” by Mr. Walbridge’s conclusion two weeks ago that FCC would be best forum for two associations to debate pay cable (Broadcasting, Sept. 17). “To our knowledge,” Mr. Foster wrote, “there has never been any indication that the FCC has been confused or uninformed about pay cable.” He said Docket 19554, commission’s long-pending antisiphoning proceeding (within which NAB proposed oral argument on pay issue) is close to resolution and many parties, including NAB, have already provided input.

NCTA president went on to say that “the announced intentions of your committee to spend considerable sums on advertising and public relations activities seem to suggest something quite different. Indeed, we must question both the motives behind your [FCC petition for oral argument] and its seriousness in light of your stated goal” to bring the pay issue home to the public.
Ups and downs. ABC stock reached new highs for year on three days last week as Metromedia fell to new lows on three days and CBS on two. ABC, with previous 1973 high of 31 1/2, hit 31 7/8 on Monday (Sept. 17) before closing at 31 1/8, up 1 1/4 for day. On Wednesday it closed at 32 3/4, for day’s gain of 2 1/4 and on Thursday hit 32 7/8. Metromedia fell to 11 on Monday but closed at 11 1/8, previous low. On Wednesday it fell to 10 5/8 and on Thursday to 10 but closed at 11. CBS, at 28 3/4 on Monday, was 1/4 below previous low. On Tuesday it was down to 28 5/8. On Friday, with market in recovery generally, CBS closed at 34, Metromedia at 11 1/2 and ABC at 31 3/4, off week’s highs.

McIntire hoists his Jolly Roger radio
At 12:28 p.m. Wednesday (Sept. 19), 10 kw transmitter aboard Dr. Carl McIntire’s converted WWII minesweeper, anchored in international waters off Cape May, N.J., began booming out what is believed to be first message ever from American pirate radio ship. Radio Free America, as Dr. McIntire calls it, remained on air, on 1160 kHz, until 10 p.m. Wednesday, when he shut operation down in response to complaint from WHLW(AM) Lakewood, N.J., that said Radio Free America was interfering with its signal on 1170 kHz. Dr. McIntire’s technicians hoped to solve interference of broadcasts by unlicensed transmitter. Temporary restraining order, issued by U.S. District Court in Camden, N.J., prohibits further broadcasts by Radio Free America pending hearing on preliminary injunction Oct. 1. (See “Man in the News,” page 21.)

All those “no shows” National Football League Commissioner Pete Rozelle had been prophesizing if sports blackouts were lifted proved to be more than rhetoric — 50,000 fans stayed home in the first week under the new legislation. But Senator Pastore was unmoved. Page 52.

The old surpasses the new, say the ratings in reference to the new TV season. The critics also had something to say. Page 54.

According to Robert H. Bork, the Justice Department’s solicitor general, the bubbling cable/copyright issue needs to be put in perspective, and the Supreme Court is the place where it should be done. The machinery is in motion. Page 65.

Beginning this issue, Broadcasting adds a new dimension to its reporting on the fortunes of public companies allied with the electronic media: the price/earnings ratio. Read all about it in the weekly stock index. Page 68.

Now that the FCC has opened the dam on domestic communications satellites, projections say the birds will be flying by early 1974. But Broadcasting’s reading is that it may be some time longer before TV’s heed the call on any scale. Page 70.

It was a frustrated Tom Whitehead who took the podium at a Washington Journalism Center conference last week. Still clinging to the administration’s apparently ill-fated renewal bill, he acknowledged that OTP’s effectiveness has been hampered by such things as Watergate. Page 74.

Broadcasting profiles Dennis C. Stanfill, the man who brought 20th Century Fox in from the cold. Page 89.

Whitehead dangles VHF drop-in suggestion
Clay T. Whitehead, director of Office of Telecommunications Policy, who has often called for increase in number of electronic channels available to public, made it clear last week he does not feel cable is only means of achieving that goal. Addition of VHF broadcast channels to most markets — perhaps those below top 10 or 15 — is also possibility, at least technically. Mr. Whitehead’s views were expressed in interview with Associated Press published Friday, as he was completing third year as OTP director, and were later elaborated upon by aide.

Mr. Whitehead said new channels would make possible formation of one or more new national networks. His views are said to be based on technical studies done by OTP. But, although he is said to feel drop-in of new channels would be “a good idea,” he is not expected to do anything about it except possibly make OTP findings available to Congress or FCC. He feels realities — what he regards as political power of broadcasters — make it unlikely that FCC would substantially increase number of VHF channels available for broadcast beyond present total of some 600.

He is said to feel pending proposal of Ch. 26 WETA-TV Washington to drop channel 12 in that city is technically feasible. However, he is taking no position on issue. “We’re not pushing it; you asked the question,” aide said. “It’s none of our business.”

Meanwhile, OTP’s general counsel, Henry Goldberg, last week was delivering speech in defense of OTP’s right to participate with Congress and FCC in discussion of broad communications issues. Mr. Goldberg, addressing joint luncheon

Tennis everyone. Average audience of at least 48-million U. S. viewers saw Billie Jean King beat Bobby Riggs in three straight sets on ABC-TV Thursday night (Sept. 20, 8-10:30 p.m. NYT) and at least 72 million tuned in some part of coverage, ABC estimated Friday. In addition, Worldvision Enterprises, which had overseas distribution rights, said it was seen in 13 countries. Early ratings showed that wildly promoted event, played in carnival atmosphere in Houston Astrodome, dominated TV viewing. Special 26-city Trendex covering only first hour showed ABC with 34.2 rating and 52.4 share of TV audience, against 14.4 and 22.0 for Waltons on CBS, 12.0 and 16.4 for Flip Wilson on NBC. ABC sources said match’s ratings in New York dipped from 35-37 level to about 29 after blockbuster mov- ie “Bonnie and Clyde” came on CBS. ABC paid $700,000 in rights fees, sold 15 commercial minutes at estimated $90,000 each.
of Institute of Electrical and Electronic Engineers and Association of Federal Communications Consulting Engineers, in Washington, said: "There is no place for the closed shop or the closed mind in communications policy making. OTP should not be confined to the role of technocratic waterboy while the other players are on the field."

NBC passes it on to affiliates

NBC-TV has proposed to give affiliated stations its estimated $4,099,000 average annual savings under projected AT&T interconnection rate reduction over next two years, retroactive to last July 1. Move will put pressure on ABC-TV and CBS-TV to make similar concessions, although ABC-TV, at least, is expected to insist on lower percentage on grounds that it absorbed all of AT&T's 1969 rate increase — on which current savings sharing plan is based — for year longer than NBC and CBS did.

Robert W. Ferguson of WTRF-TV Wheeling, W. Va., chairman of NBC-TV Affiliates Board of Delegates, said figure of 75% as affiliates' share was chosen, because affiliates had borne 75%, and NBC 25%, of network rate increase. AT&T put into effect in October 1969. Through 6.5% reduction in network compensation that went into effect March 1, 1970, NBC affiliates have underwritten $17.7 million of NBC's estimated $23.7-million increase in AT&T payments since 1969, Mr. Ferguson said, with NBC absorbing $6 million.

To help offset 1970 compensation cuts, all three networks made additional time available to affiliates for local and national spot sales. It seemed unlikely Friday (Sept. 21) that networks would try to recapture those positions. NBC plan is effective for two years, life of trial period for new tariffs.

EEO at FCC. FCC took another step in equal-employment enforcement with conditional renewal of 12 Virginia and West Virginia licenses that, with 31 others, had been deferred. Of others 21 were renewed and 10 kept dangling. FCC gave stations with conditional renewals 30 days to submit list of local minority and women organizations and other resources they will tap whenever hiring. With 1974 and 1975 annual employment reports they must file detailed accounts of affirmative actions taken to seek and encourage minority and female applicants for each job opening. Also last week, FCC sent equal-employment-opportunity letters to 36 stations in Indiana, Kentucky and Tennessee.

One basket. ABC Inc. has created new division, ABC Leisure Group, containing all nonbroadcast operations except ABC Scenic and Wildlife Attractions. I. Martin Pompadur has been named president of new organizational unit.

Moment of truth. FCC at special meeting this week will try to reach at least tentative agreement on what to do about prime-time-access rule. Staff has prepared options ranging from repeal to retention and including such remodeling as loosening restrictions on off-network shows in access time, making permanent such waivers as sports overruns, returning some half hours to networks, exempting some kinds of programs considered to be of special public interest (oriented to minorities or children, for example). Staff studies submitted last week show TV stations of all sizes have made money from rule.

Sprucing up. Avco Broadcasting is planning to move production of its syndicated Phil Donahue Show from Dayton, Ohio, to site of larger talent availability: New York, Hollywood, Las Vegas or Chicago. Purpose is to strengthen competition with Merv Griffin and Mike Douglas strips. Donahue is now in 55 markets.

Exclusivity. Metro TV Sales will concentrate in future on representation of six Metromedia-owned TV stations and will not renew agreements with 13 others when they expire. To be axed: WKBS-TV Philadelphia, KBHK-TV San Francisco, WKBW-TV Detroit, KHON-TV Honolulu, WFLD-TV Chicago, WCIX-TV Miami, WKBG-TV Boston, KPLR-TV St. Louis, WTTV(TV) Bloomington, WUTV(TV) Buffalo, KCX-TV Salt Lake City, WKBF-TV Cleveland and WVUE(TV) New Orleans. At least one group affected, Kaiser Broadcasting, has indicated it will set up house rep.

Headliners

Mr. Goodman Mr. Munro Mr. Williamson

Julian Goodman, president and chief executive of NBC, will receive Paul White Memorial Award of Radio Television News Directors Association at annual convention in Seattle Oct. 12. He will be cited for enlarging scope of electronic journalism, for opposing fairness doctrine and government intrusion into news freedom, and for advocacy of newsmen's privilege legislation.

J. Richard Munro, Time Inc. VP, elected chairman of Time subsidiaries Manhattan Cable Television, Home Box Office and WOTV(TV) Grand Rapids, Mich. Barry Zorthian, who has been president of Time-Life Communications and absorbed subsidiary Sterling Communications, has been named vice chairman of the three continuing Time cable-broadcast units as well as staff deputy for government and industry relations to Rhett Austell, Time's group VP for book publishing and TV and film operations.

Robert J. Williamson, president of Metro Radio Sales, New York, and with that and other broadcast divisions of Metromedia for past 12 years, named VP and general manager of WOR-TV New York. Job had been held by Robert L. Glaser, doubling as station GM in addition to his presidency of RKO General Television Division.
People laughed at the way WAAY-TV climbed to the top in fringe time.

WAAY-TV did it with 3 sitcoms. The Viacom way.
We started with “Gomer Pyle” at 4 pm and doubled our year-ago audience in the Huntsville-Decatur-Florence market.
We followed with “The Beverly Hillbillies” at 4:30 and doubled our year-ago audience again.
Then we finished strong with “The Andy Griffith Show” at 5 pm and tripled our year-ago audience.
After 90 minutes of great laughs, WAAY-TV had 140% more homes and 92% more adults than we did a year ago. And, of course, we had the biggest and most desirable audience in the Huntsville-Decatur-Florence market.
So we’ve kept our 3 great Viacom sitcoms in the same time periods for Fall 1973. That should make spot buyers smile.
“All of a sudden our day-to-day work turned out to be something special.

“Of course, our job is to make improvements. But we didn't realize how successful we had been until we stepped back and took a look.

“Take super 8 for example. Eastman Kodak Company made better and better super 8 film to meet the increasingly critical requirements of the market. At first, it was an innovation for the general consumer. Then we realized how important it could be in other applications. So we supplemented it with special cameras and projectors for use in television and even CATV.

“Or take our exciting new film stocks in 16 and 35mm. Generations of development continue to give birth to entirely new emulsion technologies.

“Better films need more flexible, more useful projectors. So our company developed the Eastman 16mm television projector, model CT-500. It fills the need for a fast-forward, fast-reverse machine...the first projector designed for truly efficient film use in television.

“That's where we are right now, and we're anticipating a lot more. We've set our goals very high.

“We've found the best way to make the future happen is to work hard at it today.”

Judith Schwan, Division Head, Emulsion Research Division
At Eastman Kodak Company.
We've decided to quit before our time is up.

Like everybody, we're on the side of the angels: we don't like clutter.

So we're doing something about it.

Unlike most independents, we subscribe to the NAB TV Code. At the same time, we have some of our own, stricter, Kaiser Broadcasting standards.

For instance: the Code allows us 16 minutes of non-program material per hour during weekday children's programming. Our own standards allow only 12.

So 12 it is, without exception.

But we don't stop there. For us it's 12 minutes of non-program material all the time—except in feature films. In feature films it's less.

There are more examples. But the point, we hope, has been made.

At least at Kaiser Broadcasting, the angels are winning. And that means the advertisers are winning, too.
This week


Sept. 25-26—Annual meeting, Louisiana Association of Broadcasters, Marriott hotel, New Orleans.


Sept. 26—Annual stockholders meeting, Rollins Inc., Atlanta.

Sept. 26—Radio Advertising Bureau sales clinic, Sheraton Jet Port Inn, Orlando, Fla.

Sept. 26—Radio Advertising Bureau sales clinic, Sheraton Biltmore, Atlanta.

Sept. 27—Radio Advertising Bureau sales clinic, Sheraton motor Inn, Greensboro, N.C.

Sept. 27-28—Fall meeting, Missouri and Illinois Broadcasters Associations. Speakers: Benjamin Hooks, FCC commissioner and Frank Reynolds, ABC News. Stouffer’s Riverfront Inn, St. Louis.

Sept. 28—Annual stockholders meeting, Bartell Media Corp., Clayton Inn, Clayton, Mo.

Sept. 28-30—American Women in Radio and Television West Central area conference. Eddie Webster’s Inn, Des Moines, Iowa.

Sept. 28-30—VIDICA, International market for videocassette and videotape programs and equipment. Festival palace, Cannes, France.

Also in September

Sept. 30-Oct. 2—Annual convention, Nevada Broadcasters Association, Kings Castle, Lake Tahoe.


October

Oct. 1—Extended deadline for filing reply comments with FCC in matter of ascertainment of community problems (Doc. 19715).

Oct. 1—Deadline for entries in U.S. Television Commercials Festival. Contact: 4415 West Harrison Street, Suite 2309, Haltom City, Texas 76116.

Oct. 1—Deadline for entries in Morgan O’Leary award for political reporting, sponsored by University of Michigan School of Journalism. Contest is open to Michigan members of public print or broadcast media. deadline is October 1.


Oct. 5—Annual fall meeting, Women in Communications Inc. Benson hotel, Portland, Ore.


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McIntire on McIntire

EDITOR: In your editorial of Sept. 10 I think you have misunderstood the attack upon the licensing. It is this present system which has produced the control over the stations requiring the submission of programing, the fairness doctrine, and all that brings about the death of a station such as WXUR. A climate of fear hangs over the entire radio world because a license can be taken away, and censorship is now the order of the day.

I have been saying repeatedly that we wanted permanent licenses or permanent assignment of wave lengths, and this requires someone to do that and also to protect such an assignment. Just how Congress may want to do this is another question. And once the wave length is assigned, the owner of it should be able to operate in the free market of ideas and in the free economic market of our free society, free of this economic sanction which has hit Faith Theological Seminary like a sledgehammer. I think that this distinction should be made; and when the system itself is responsible for the denial of free speech, it has to be challenged directly.—Carl McIntire, 20th Century Reformation Hour, Collingswood, N.J.

On the news

EDITOR: The special report on TV journalism [Aug. 20] was an impressive roundup. It caused me to stop and think how much TV has grown in personal initiative, technical capacity and management commitment to reporting the news both locally and nationally. I trust the future will bring even more dedication to serving the TV audience through the full presentation of current issues and the causes behind them.—Charles H. Percy (R—Ill.), U.S. Senate.

EDITOR: The in-depth coverage of local, state, national and international news is responsive to the public's need and right to know. This special report will be read with great interest and shared with other concerned members of my staff.—Dale Bumpers, governor of Alabama.

Claim to hall of fame

EDITOR: I thought your editorial, "Overload," in your Sept. 10 issue—in which you decried the Television Bureau of Advertising's decision to establish a TVB Hall of Fame for people who have made major contributions to the industry—was uncalled for. Sure, as you point out, other industry groups and associations have their awards and citations. And I agree, maybe too many from too many splinter groups and unimportant associations. But what is wrong with one of the major forces in television taking the opportunity to say "thank you" to people who helped make it great? I think it is long overdue and, in my opinion, will be far more significant than many of the others as they will be decided by people who actually run the television industry.

Generally, I am with you and think your editorial positions are pretty much on the mark. But this time, you blew it. Whoever wrote that editorial just did not think it through. (Incidentally, I was not involved and had nothing to do with the decision to set up the TVB Hall of Fame. But I applaud it.)—Terry H. Lee, vice president, television division, Storer Broadcasting Co., Miami Beach.

Editor: Somehow I doubt that our critics will find much fresh fuel for their bonfires in TVB's awards. Nor are we unconscious that other organizations also mark outstanding citizens of the broadcast community from time to time. We only wish to note television's debt to some of its many outstanding "salesmen" and we think the gesture is both deserved and is appropriate for the TVB.—Jack McGrew, station manager, KPBC-TV, Houston, and chairman of the board, TVB.

Not guilty

EDITOR: We must take exception to your characterization of the citizen-protest delaying as "culprit" in your recent story ("At Deadline," Sept. 10). The real culprit in failure of the HefTel-RKO transfer of WOR-FM Boston can be found in the broadcast industry itself. If anyone can make rational sense of how the public interest can be served with yet another beautiful music format in Boston, we would appreciate hearing about it. Cecil HefTel made a very forceful case for how his private interest would be served; yet we would have to agree with Commissioners [Richard] Wiley and [Dean] Burch, that this transfer was characterized by a "willingness of (the) licensee to abrogate its obligation as a public trustee and turn over to third parties responsibilities which are uniquely their own . . . that the public interest (was) sacrificed for personal gain," (Wiley statement in re Twin States and HefTel). And while these words were used to describe the RMTC agreement we find them equally suitable to the proposal of abdication of complete program control to a third party as was the case in HefTel's subscription agreement to broadcast "only SRP (Stereo Radio Productions) music" for four years. Perhaps if citizen protest were taken more seriously we would not find ourselves in which culprits are sought.—Jacob A. Bernstein, Committee for Community Access, West Newton, Mass.

(The parties to the WOR transfer cited the citizen protest as reason for their calling off their deal. Broadcasting did not print the finger, although in the headline writer used the phrase "cited as culprit" in describing that pointing.)
A DAYTON LOVE STORY

"Dear WHIO-FM: We find your choice of programming delightful! It is done with obvious knowledge and taste in all musical selections played. There are many fine FM stations but none at their best approach your level of programming in popular and lovely music recordings."

...from a listener.

The best letters a radio station receives are "love letters" and WHIO-FM has received its share over the years. That's why WHIO-FM Quadraphonic/Stereo is locally programmed with lovely music 24 hours a day. And that's why WHIO-FM has consistently been one of the top rated FM stations in the country. Over the past 5 years, ARB has indicated WHIO-FM to be first or near the top in metro cume adult rating performance in the top 50 major markets.

Oct/Nov 1968-Apr/May 1973 ARB Sweeps
(Any figures quoted or derived from audience surveys are estimates subject to sampling and other errors. The original reports can be reviewed for details on methodology.)

WHIO-FM
QUADRAPHONIC/STEREO

CBC A Communications Service of Cox Broadcasting Corporation

COX BROADCASTING CORPORATION STATIONS:
WHIO AM-FM-TV Dayton, WSB AM-FM-TV Atlanta,
WSOC AM-FM-TV Charlotte, WIOD AM, WAIA FM Miami,
WIIC-TV Pittsburgh, KTVU San Francisco-Oakland,
KFI-AM Los Angeles

WHIO Radio Represented by CBS Radio Spot Sales
Now that you've seen "Funny Girl" on ABC, stay tuned for a year.

It's going to be a year in which ABC will be showing you some of the greatest movies ever presented during the course of a television season.

In the first four weeks of the new season you've already enjoyed Barbra Streisand in Funny Girl, Frank Sinatra in Lady in Cement and The Detective; Shirley MacLaine and Jack Lemmon in Irma La Douce; the action of Evel Knievel; and the all-time chiller, Rosemary's Baby.

This week, it's Burt Reynolds and Raquel Welch in the comedy caper, Fuzz.

Then, in weeks to come, you'll be seeing blockbusters like Airport, with an all-star cast; George C. Scott in Hospital; Tony Curtis in The Boston Strangler; Clint Eastwood in Hang 'Em High and The Good, The Bad, and The Ugly; Dustin Hoffman and Mia Farrow in John and Mary; and John Wayne in The Cowboys.

And you'll be seeing stars, Julie Andrews and Mary Tyler Moore in Thoroughly Modern Millie; Yves Montand in Z; Elizabeth Taylor, Burt Lancaster, Woody Allen.

On Thanksgiving Eve, you're invited to watch an all-family holiday performance of Dr. Dolittle starring Rex Harrison.

No doubt about it, ABC leads the parade in feature films again.

But then we're pretty consistent. For the last three seasons, the ABC Sunday Night Movie has been the number one theatrical movie series in all of television.

And the three all-time big blockbusters—Love Story, True Grit, and Patton—have all been on ABC.

So stay tuned all year. Once again, this is the place to be for the best movies in television.

ABC Television Network
AT&T's strange twist for advertising: cheaper is better

Long before 1970, it was possible for most Americans to direct-dial most of their long distance calls. They did so because it usually was easy, sort of fun and obviously quicker.

But nearly half of all calls were placed through an operator. Those who did so thought there was less chance of error, or simply liked the idea of the operator getting a workout. Or they just didn't know that direct dial was available to them.

So in February 1970, AT&T cut the price of some interstate calls, introduced a discount rate for the customer who dialed direct. And set to work advertising the new low-priced line.

In one of its first commercials, a telephone operator turned in her chair to say: "You know, it's funny. When I tell people they can dial their long distance calls themselves, they probably think I'm trying to save myself work. Actually I'm trying to save them money." And then she went on and told exactly how to direct-dial.

In another of those early efforts an attractive young woman came on with: "Hi. I'm Sandy Duncan. I'm an actress and I have friends all over. So I phone a lot. Luckily I learned of a way to save some real money on long distance ..."

So Miss Duncan, before her big Hollywood recognition, sold our low-priced line for us.

The following year, the discount direct-dial rate was offered on all calls dialed from home or office. On weekends, the saving on a three-minute call could amount to as much as 50% when compared to a person-to-person call.

The offer became cleaner and simpler. Our agency, N.W. Ayer—an outfit that knows a thing or two about the telephone business after serving AT&T for 65 years—really laced into this one.

Following our direction, their copy dripped with sheer candor. "We have two reasons for urging you to dial your long distance calls direct. You save and we save too." In print there was room to spell it all out, even to include an all-telling rate box. But we were spending as much in television as we were in print, much more if our emotionally oriented campaign was included. We were especially heavy into network participations, and 30 seconds don't allow the luxury of rate boxes. Yet it was important that our call to approach be followed—not just for legality but for honesty.

So in one simple but effective TV spot an attractive typist gave the good news both verbally and visually as the close-up camera followed the moving carriage of her machine: "To spell it out, you don't save on operator-assisted calls. Like coin phone calls, collect, credit card, or person-to-person calls. Or calls charged to another number, or from hotel or motel phones, or to or from Alaska. But remember, you do save when you dial interstate calls direct from your home or office without operator assistance. So ... dial it yourself and save!" It was a lot in 30 seconds, but it wasn't dull because it was bright and, above all, informative.

Meanwhile, back at the computer, interesting data was being printed out. Prior to our introduction of direct-dial discount rates our rate of growth in self-dialing had been running about 2% yearly. But in the period from 1970 to the end of 1972 direct-dial shot up 14%, with increased calling volume each year. Today it stands at about 73% of all interstate calls. And if we give a lot of the credit to the existence of the rates themselves, there's still ample—and I know deserved—room for advertising to take its share of the credit.

A point about advertisers who push the low-priced end of the line over the high: Sometimes it's a come-on to sell the higher item once you get the customer in the store. In other cases the low-priced item, though profitable, is of shoddy manufacture. Our happy situation, and an even happier one for the consumer, is that our lower-price service is identical in quality with our top-line, the operator-handled call. Once the connection is made—and that's usually easy enough—the call's the same. We also remind customers of the times when direct-dial costs the very least, which means evenings, weekends and late at night.

So this campaign of mutual advantage seems to have worked for us, and the increasing rate of direct-dial use says to us that the subscriber subscribes. Two or three financial columnists—notably the respected Sylvia Porter—have thought the message important enough to carry to their readers.

But don't jump to the conclusion that I'm a totally fulfilled advertising director—that time has not yet arrived. In view of all the ruckus over consumerism and the pursuit of honesty in advertising, I've developed the feeling that I've been riding around on my white charger long enough for someone to acknowledge our effort. I was kind of hoping that by now a kudo or two would have been tossed our way by one of the vocal consumerist groups. For years they have displayed no timidity in reminding the advertiser of his shortcomings. Perhaps it would be better for them to try a new approach. It might just prove more effective to praise Caesar than to bury him.

But stay tuned anyway for our latest great commercial. Professional basketball Bill Russell, in his second time out for us, will make an even more spectacular shot at the basket than he made in the spot that has been running for a year now. And you'll hear him say: "Don't pass off to the operator. She can't save you money. Do it yourself." Bill still knows you can't miss with long distance.
WHY

PUT A MILLION-SQUARE-FOOT SHOPPING CENTER IN

MACON, GEORGIA?

Nowhere in Georgia, outside of Atlanta, is there a center this size. Not even in Atlanta is there one larger. When completed, it will cover ninety acres with 5,800 parking spaces, four major department stores and 110 additional shops.

Why would an out-of-state developer invest this much money in a city of 137,000?

The answer - Macon is more than a city, it is an area . . .
the junction of two Interstate and
four Federal highways serving a
trade area of 757,000
Middle Georgians. And WMAZ
AM-FM-TV covers it all.

When you add Macon to your buy,
you don’t add a city. You
add the heart of Georgia.

Represented by KATZ
WBBC AM-FM-TV, Greenville, S.C.
WBBN AM-FM-TV, Knoxville, Tenn.
WMAZ AM-FM-TV, Macon, Ga.
WWTV, Winston-Salem, N.C.
WWNC, Asheville, N.C.

WMAZ AM-FM-TV MACON, GEORGIA
WRFM

IS THE
NATION'S #1
FM STATION

...and WRFM is the Flagship FM Station
in the Bonneville Group

KXTZ-FM
LOS ANGELES

WRFM-FM
NEW YORK

WCLR-FM
SKOKIE/CHICAGO

KIRO-FM
SEATTLE

KMBR-FM
KANSAS CITY

KSL-FM
SALT LAKE CITY

We pay tribute to
EDWIN HOWARD ARMSTRONG
The great American Inventor—the man responsible for FM radio.

40 years ago, in New York City, Major Armstrong received patents relating
to FM broadcasting.

Today, in New York City, WRFM is proud of its role in helping to prove the
validity of Major Armstrong's great faith—that FM is a superior form of
aural broadcasting.

WRFM ranks 3rd among all AM and FM stations in adults 18+
Monday through Sunday 6 a.m. to midnight, New York City Metro area.

The musical format which makes WRFM a broadcasting leader in New York
City and the nation's #1 FM station, may be available in your market...Contact
Marin Taylor, Bonneville Program Services, 485 Madison Avenue,
New York, New York (212) 371-3400

Bonneville International Corporation

BASED ON ARB APRIL/MAY 1973 NEW YORK CITY AUDIENCE MEASUREMENT
DATA OF ALL MEDIA ARE ESTIMATES ONLY—SUBJECT TO DEFECTS AND
LIMITATIONS OF SOURCE MATERIAL AND METHODS.
Renewal relief gets big boost in trade-out for FCC quotas on programing

Burch presents his answer to Macdonald’s search for standards that define substantial service, and broadcasters seem to go along

Broadcasters thought they could discern a light at the end of the long tunnel of their quest for license-renewal relief last week. As the House wound up its hearings, Communications Subcommittee Chairman Torbert H. Macdonald (D-Mass.) and FCC Chairman Dean Burch appeared to have reached a partnership agreement to hammer out a compromise solution to the renewal dilemma. Part one of the plan calls for the subcommittee to mark up a bill similar to legislation being endorsed by most broadcasters. Part two requires the FCC to come up with, in Mr. Burch’s words, “gross percentages of broadcast time in certain programming categories that, when met or exceeded, will measure a level of performance giving reasonable assurance of renewal.”

The hearing session last Tuesday (Sept. 18) was, in the words of Mr. Macdonald, one of “sweetness and light.”

In his testimony Mr. Burch noted that Mr. Macdonald touched on a central problem at renewal hearings last March when the Massachusetts Democrat wondered whether there shouldn’t be guidelines to let broadcasters know where they stand at renewal time. At the time Chairman Burch said there was no formula and indicated he was chary of establishing one. But he told Mr. Macdonald last week his revised opinion is that the absence of guidelines “is an invitation to the exercise of unbridled administrative discretion, applied unpredictably from one case to the next.” He said: “The public interest requires some degree of certainty and predictability in the outcome of renewal proceedings and some measure of consistency in the applicable criteria. This argues for some formula or standard of guidance by which licensees’ performance may be gauged.”

Mr. Burch said he could perceive “no real alternative to an approach similar to that of Docket 19154,” in which the commission is considering the establishment of quantitative standards for certain types of programming a television licensee would have to meet to prove he had provided “substantial service” to his community and hence ward off competitive challenges.

When the commission issued its proposal in 1971, it suggested 10-15% local programming, 8-10% news for network affiliates and 5% for independents and 3-5% public affairs. Industry reaction was mixed. There was opposition from CBS and the National Association of Broadcasters. NBC suggested an over-all minimum of 12% for all news, public-affairs and nonentertainment programming. Storer Broadcasting thought the FCC’s percentages too high; Black Efforts for Soul in Television (BEST) said they were too low. Westinghouse suggested combining the news and public-affairs categories to come up with 10-15% locally originated programming, 11-15% combined news and public-affairs programming for network affiliates and 8-10% for VHF independents. The views remained mixed when oral argument was heard on the FCC’s proposal (Broadcasting, May 8, 1972).

Mr. Burch told the subcommittee last week that the percentage approach is “no panacea” and that establishing specific categories and percentages would require “infinite care.” He stressed that the commission’s proposal applies only to television and only to network affiliates and independent VHF’s—not to independent U’s, of lesser economic viability. And, he added, the approach would not be applied to radio which “is a very different universe than television. Radio renewal policy must be reviewed and revised on its own merits.”

The FCC chairman recited—and then countered—arguments against the percentage system. The argument that the government should not dictate programming is made “less persuasive” he said if the commission confines itself to “just a few very fundamental program categories.”

It could be said that the FCC will choose arbitrary figures, Mr. Burch stated, but he said he doubted either the commission or Congress would long permit excesses.

A third argument, he said, is that any percentage approach would emphasize programming quantity rather than quality. “Quality is none of the commission’s business,” said Mr. Burch.

Mr. Burch called on Congress to enact legislation extending the renewal period from three years to five and to clarify the

Players of percentages. House Communications Subcommittee Chairman Torbert Macdonald (D-Mass.) (l) has been insisting on FCC standards of measuring “substantial service” that would entitle licensees to protection against challenges. FCC Chairman Dean Burch (r) has come up with percentages of total TV schedules to be occupied by local, news and public-affairs shows.
Comparative-renewal situation. He made these points:

"Past record should be the key to renewed relief."

- The mandate of the Citizens Communications Center case as to ever escalating performance standards should be rejected. (The case held invalid the FCC's 1970 policy statement on comparative renewal.)

- The commission's procedures for considering renewal cases, as promulgated from considering provisions prohibiting cross-ownership and prohibition of local ownership, could demonstrate he had provided "substantial service" his license should be renewed.

- That case's elevation of integration of ownership and management and diversification of control of media as controlling standard in comparative renewal proceedings should also be rejected.

- If a licensee makes basic qualifications and has no serious operational deficiencies, Mr. Burch asserted, "he should on programming grounds be assured of renewal." He suggested legislative language to that effect (a slight modification of a bill last March).

The FCC chairman also called on the Congress to "signify its clear expectation that the commission would adopt reasonable percentage guidelines toward the definition of substantial program service.

Mr. Burch also took the opportunity to comment on the administration's license-renewal bill (H.R. 3546). The bill's use of a "good-faith-effort" test of programming to meet community needs and "alleged deficiencies" of law as a disqualifying standard are serious deficiencies, he said. These "marshmallow phrases" could mean anything or nothing, he said.

He also disagreed with the measure's provisions permitting the commission from considering at renewal time any policy that has not been promulgated as a formal rule and banning the commission's use of predetermined performance criteria at renewal time. "This constitutes legislative overskill in spades," he said.

In response to a question from Mr. Macdonald on the commission's timetable for action, Mr. Burch said additional comments may be invited in Docket 19154, but the FCC could come out with a rule in 60 days. Time would have to be allocated for petitions for reconsideration, he said, and the final rule could be a year off.

Representative Lionel Van Deerlin (D-Calif.), who from the outset has been unhappy that broadcasters need renewal relief, told Mr. Burch he thought that percentage standards would freeze out legitimate challengers.

"What you are saying is that anyone who comes along and promises more should get the license," said Mr. Burch. "Promises are cheap."

Two additional legislative proposals, not yet introduced in the House, came to light during the hearing—one by the subcommittee's ranking Republican, Clarence Brown (R-Ore.), and another by subcommittee member, Fred Rooney (D-Pa.).

Mr. Brown's proposal, similar to the administration bill, states that the commission may grant five-year renewals if it determines it would be in the public interest. But as part of that determination the commission is directed to "consider whether the applicant has identified the needs, views and interests of the public in its service area through the license term and developed and presented programming substantially responsive thereto, provided that the commission acted under good faith criteria respecting the extent, nature or content of broadcast programming."

The proposal would also prohibit the FCC from using the diversification-ownership criterion when considering a renewal if the commission has adopted rules on that subject. If the commission found a grant of an application would not be in the public interest, it would then proceed with a hearing to consider all qualified applicants and give the incumbent weight to match the quality of his past performance.

The proposal would give the commission authority to establish ascertainment procedures and "procedures for the encouragement of negotiations" between licensees and complainants.

The commission would also be directed to study concentration of ownership of broadcast media and crossownership of broadcast and other media and report to Congress with its recommendations in two years.

When asked what he thought of the proposal, Mr. Burch told Mr. Brown he objected to the provision precluding the commission from establishing programming standards. He also disputed that ascertaining of local needs, views and interests would necessarily provide meaningful criteria on which a station could base its programming.

In contrast, Mr. Burch told Mr. Rooney that he "have no difficulty with your proposal." The working draft of the Rooney bill is a modified version of legislation that has broad support in the House and the endorsement of the National Association of Broadcasters. It retains the five-year renewal provision and provides that in a comparative hearing the incumbent will receive renewal if he continues to be legally, technically and financially qualified, if he demonstrates his program substantially, rather than minimally, "meets local needs and interests and if the station's operation is not otherwise characterized by serious deficiencies. The commission would be prohibited from considering issues related to broadcast or other services, management structures, or nonbroadcast interests or activities of the renewal applicant which are permitted by law or commission rules or policies."

An additional provision states that the appeal process in renewal cases is to rest with the U.S. appeals court serving the area of the renewal applicant, rather than the U.S. Court of Appeals in Washington.

It's understood that language similar to the Rooney draft will be used when the subcommittee sits down to mark up renewal legislation. That could be this week. Following the hearing last week Mr. Macdonald said he wanted to proceed with the mark-up as soon as time permits. And he added that he would probably introduce his own renewal bill. In another hearing on the other side of the Hill a spokesman for John O. Pastore (D-R.I.) Senate Communications Subcommittee had no comment on the apparent agreement between Mr. Burch and Mr. Macdonald other than to say that the Senate subcommittee would hold renewal hearings—if it decides to hold them at all—before the House approves a bill. He added that he had not discussed the concept of programming quotas with Senator Pastore.

Reaction to the developments from the National Association of Broadcasters and the three networks was about the same. All were cautiously optimistic that the impasse has been broken on renewal legislation and that programming percentages, although not the ideal solution, may be an endurable compromise. But all were uncertain of a timetable for action—either by Congress or the FCC.

NAB, a spokesman, is pleased to see a change in legislation that is apparently moving forward. "We would like to see what percentages the FCC comes up with, as well as what develops in the House."

That also was the jist of ABC's comments. A spokesman noted that dissent in the House over what tack to take on renewals could delay action on "this admittedly controversial legislation."

According to a CBS source, "The Burch proposal is moderate and is the one that Congress is likely to pass." Although the proposal runs counter to CBS's stance against programming percentages, he said, CBS, like Mr. Burch, is "backing into" a pro-quota position. He doubted whether the FCC could act with anything approaching speed.

NBC, too, said it was prepared to accept "on a grudging basis" mandated programming percentages. A source said the network still believes that a single 12% quota for news, public-affairs and nonentertainment programming is the best formula.

The administration, for its part, still seemed to be plumping for its own renewal proposal. In marks at a Washington journalism center conference (see page 74), Office of Telecommunications Policy Director Clay T. Whitehead said he would support any measure meeting the basic objectives of the administration's bill—providing stability in the industry and steering the attention of broadcasters that can produce legitimate communities and away from striving to find favor with the FCC.

The dangers of requiring set amounts of programming in certain categories, he said, are that any percentages could be inflated and the categories could be politically manipulated. Mr. Whitehead termed mandated programming percentages a "perversion" of the regulatory process that injects the federal government too much into programming. Under such a system, he noted, broadcasters would load their programming toward what the FCC was looking for at renewal time. In other words, he said, programming would be determined by the government.
The Rev. Dr. Carl McIntire has been called a fundamentalist, controversial, a right-winger. He is all of those things. But now, midway in his 68th year, he has achieved a new notoriety—that of a man prepared to follow his convictions out beyond the three-mile limit in an effort to operate the kind of radio station that the FCC has prevented him from operating on shore.

When his 146-foot converted World War II minesweeper, Columbus (nee Oceanic), dropped anchor off Cape May, N.J., four weeks ago, and he announced it was equipped with a 10-kw transmitter to beam programming 24 hours daily to much of the Eastern seaboard, he made believers out of skeptics. The disbelievers were those at the FCC and elsewhere who had scoffed, back in June, when Dr. McIntire publicized plans for such an operation as his answer to the commission's action in stripping him of WXUR-AM-FM Media, Pa. (BROADCASTING, Sept. 10).

Of course, the scoffers did not really know him. For his background indicates that he was capable of such an act. In 1936, he broke with the United Presbyterian Church; he was “defrocked,” he says, after a trial by the general assembly, which felt the message he was delivering as a member of the foreign missions board was “too conservative.” And he established his own Bible Presbyterian denomination, and the 1,200 members of his Collingswood, N.J., church, which he began serving in 1933 and which he still serves, followed him out and worshipped in a tent. Within five years, he had helped establish the American Council of Churches and, in 1948, the International Council of Christian Churches, which he now serves as president, and which includes 202 fundamentalist denominations in 73 countries.

Furthermore, a dedicated anti-Communist, Dr. McIntire twice led his followers to Washington in 1970 to demonstrate against the administration's Vietnam policy; his complaint was President Nixon's expressed desire to disengage. And for a rally in October of that year, Dr. McIntire, in flying visits first to Saigon and then to Paris, sought to persuade Nguyen Cao Ky, the vice president of South Vietnam, to appear as the prime attraction. Dr. McIntire is convinced that it was only as a result of pressure applied by the U.S. government that the hawkish Ky stayed away.

Dr. McIntire—the title is honorary; it was awarded to him by the Toronto Baptist Seminary in 1952—is tall, somewhat bulky in appearance, and has iron-gray hair. He looks out through pale blue eyes that light up when he is approached by followers, who seem to regard him as much a celebrity as a spiritual leader, and he shakes hands with a soft, plump hand that seems to have nothing in it of the small-town Oklahoma life he knew as a youth.

He was born in Ypsilanti, Mich., on May 17, 1906, the son of a Presbyterian minister who had also been a missionary in China, but he grew up in Durant, Okla., where his family moved when he was young. He attended Southeastern State Teachers College, in Durant, but...
transferred to Park College, Parkville, Mo., where he received his BA degree. Later, he attended Princeton Seminary but, in his first confrontation with "modernism" in theology, left the school, in 1929, in the company of a fundamentalist theologian, J. Gresham Machen, and completed his studies at Mr. Machen's newly established seminary in Philadelphia.

If Dr. McIntire has not as yet reached the pinnacle of influence as a religious leader in the U.S., he has managed to develop a substantial following throughout the country (he will not say how many members the ACCC denominations claim) and to build a multimillion-dollar complex of enterprises—a seminary in Philadelphia; a college, convention center and hotel in Cape Kennedy, Fla.; the four largest hotels in Cape May, and a weekly newspaper, the Christian Beacon, which has a circulation of some 145,000.

And he has done it not only with organizational skill, zeal and energy but with the kind of hell-fire and damnation preaching that allows for no ambiguities about right and wrong, not only in religious but in political and social matters as well. Indeed, as his opposition to a negotiated peace in Vietnam indicates, it is often difficult, with Dr. McIntire and his opposition to theological "modernism" and socialist and Marxist ideology, to discern where religion leaves off and politics begins. In an interview he gave to the Washington Post several years ago, he said, in commenting on right-to-work laws, "There's no organization that has the right to stifle a man's conscience before God... Every man has to give an accounting to God, not to the state, not to a labor union"; and on socialized medicine, "The body of man belongs to God, not to the state."

But perhaps the key element in the growth of the McIntire organization—as well as the source of many of its problems—is the Twentieth Century Reformation Hour. Since the daily program was first aired in March 1955, Dr. McIntire has used it not only to expouse his political and religious views but to raise funds for his various enterprises; the $70,000 he says it cost to purchase and outfit the Columbus came from what he calls "gifts of God's people."

At one point, Dr. McIntire claimed more than 600 stations were carrying the program, for which time is purchased. But in recent years, he has reported increasing numbers of stations dropping it and blaming fear of harassment by the FCC for their action. That was one reason the loss of WXUR was such a bitter blow. The Faith Theological Seminary which Dr. McIntire heads, purchased the Media stations in 1965 after WWC(AM) Chester, Pa., which had been the first station to carry the Reformation Hour, dropped it, and left Dr. McIntire without an outlet in the Philadelphia area. (What's more, WXUR was an impressive money raiser; last year it was credited with $100,000 of the $1 million produced by Dr. McIntire's money-raising efforts.)

At 67, Dr. McIntire appears to have achieved a new serenity. He is pushing ahead on a matter of conscience, and the publicity the plan is receiving is spreading his name far beyond the range of the Twentieth Century Reformation Hour. And much of the attention is respectful. It all appears to provide new undergirding for his determination to take on the FCC and whatever other government agencies might be involved in an effort to block him. "I defined the general assembly [of the United Presbyterian Church] in 1936," he says. "And now I'm prepared to defy the courts if they attempt to enjoin me from preaching the Gospel on that boat."
The time to think about maintenance is before you buy.

We keep some 85,000 installation and maintenance trucks on the road, operating out of 1,800 service centers that cover the country. So whenever you need repair service, there's someone close at hand. Even if it's a complex PBX, our repair people know what to bring. And while our trucks are literally depots on wheels, we don't take anything for granted. Just in case, we have well-stocked service centers behind every truck.

But most important, our people know what they're doing. To make sure, each receives an extensive training course before setting foot in your office. There are many more reasons to choose a Bell System PBX than the maintenance that backs it up, but none that lets you sleep better.

If our maintenance organization says anything about AT&T and your local Bell Company, it says we care about our customers.

We hear you.
Brass picture. The traditional appearance and address by the chairman of the FCC at the first fall luncheon of the International Radio and Television Society brings out a traditionally large assembly of broadcasting executives. This year's, held on Sept. 14, was no exception; pictured on the dias are many presidents and chairman of their respective organizations. In order (I-r) were:

First tier—Amos B. Hostetter Jr., chairman, National Cable Television Association; Clair R. McCollough, president, the Steinman Stations; Harold L. Neal Jr., president, ABC Radio; Sam Cook Uppir, president, CBS Radio; Don Durbin, executive vice president, NBC; Barry Zophon, vice president, Time Inc.; Everett H. Erlick, senior vice president and general counsel, ABC Inc.; John B. Poore, president, RKO General Inc.; Patricia Nealin, director of films, WGN Continental Broadcasting Co.; John T. Murphy, president, Avco Broadcasting Corp.; Thomas S. Murphy, chairman, Capital Cities Communications Inc.; John A. Schneider, president, CBS/Broadcast Group; Victor G. Bloede, chairman, Benton & Bowles; Leonard H. Goffemans, chairman, ABC Inc.; Dean Berch, chairman, FCC; Maurice Webster, vice president, division services, CBS Radio and president, International Radio and Television Society; Arthur R. Taylor, president, CBS; Andrew M. Ockershausen, vice president, Evening Star Broadcasting Co.; David C. Adams, chairman, NBC; Elton H. Rule, president, ABC Inc.; Benjamin L. Hooks, commissioner, FCC; Julian Goodman, president, NBC; Marvin L. Shapiro, executive vice president, Westinghouse Broadcasting Co.; and president, Westinghouse Station Group; Ward L. Quaal, president, WGN Continental Broadcasting Co.; Joan Ganz Cooney, president, Children's Television Workshop; Peter Storer, executive vice president, Storer Broadcasting Co.; Robert D. Wood, president, CBS-TV; Governor Raymond P. Shaler, chairman and chief executive officer, Teleprompter Corp.; Thomas E. Enin, executive vice president, NBC; Walter A. Schwartz, president, ABC Television; Eugene D. Jackson, president, National Black Network, and Henry Loomis, president, Corporation for Public Broadcasting.

Second tier—Abe Mendroll, president, Independent Television Corp.; James E. Duffy, president, ABC-TV; Philip J. Lombardo, president, Corinthian TV Stations Division, Corinthian Broadcasting Corp.; Roy H. Parks, president, Park Broadcasting Co.; D. Thomas Miller, president, CBS Television Stations Division; Sol Taishoff, chairman and editor, Broadcasting magazine; Jerome Feniger, president, Horizons Communications Corp.; James E. Conley, vice president, Meredith Corp., and general manager, Broadcasting Division; Herbert S. Schlosser.
O'Staughnessy, president, ASCI Corp.; Norman Max, managing director, Station Representatives Association;
Owned Lemon, president, Adam Young, president, National Association chairman and president, Read, Co.; John president, Third Communications Inc.; E. Paper Co.; Neil AM president, E. Buck, vice president president, Radio L. Network Inc.; NBC Stations; Walt, -Miles McClay, executive vice president, Taft -TV; Age; Arch president, Cosmos Inc.; Richard Edward David, president, Radio E. Derrough, vice president Radio; Marian Lockett, advertising media manager, Ralph WVOX(AM) New R. Louis, president, Scripps- Howard Broadcasters; Vincent McLaughlin, president, and M. E. S. Baruch, president, Viacom -Hill Bailey president, Bonneville International Corp.; Arch president, Television Communications Rochelle, N.Y.; George Sr., Sol Louisiana Inc.; Donald Advertising president [25 Sep 24 1973]
Stereo a fantastic job for us. They're committed to the Stereo Rock concept and they understand the young adult market. The professionalism with which they convey the marketing benefits to new advertisers is contributing to our success. Call them about the Stereo Rock medium, a new dimension in radio.”
Race issue excised from EEOC suit against WREC-TV

Judge dismisses part of charges, says allegation involved sex only, maintains commission's probe had not proved all its points

The New York Times's wrec-tv Memphis this summer became the first broadcast station to be named a defendant in an employment-discrimination court suit filed by the U.S. Equal Employment Opportunity Commission (Broadcasting, July 23). Last week, the federal district court judge presiding at the trial in Memphis threw out half of EEOC's complaint—that alleging racial discrimination. Still to be resolved is EEOC's charge that the station unlawfully discriminates against women in its employment practices.

The EEOC suit charging discrimination against blacks and women in recruiting and hiring policies and in maintaining sex- and race-segregated job classifications, and accusing the station of refusing to take affirmative action to eliminate the allegedly discriminatory practices and policies, was based on the complaint of a white woman who said she had been denied employment as a journalist because of her sex. EEOC included the racial discrimination charge after investigating the woman's complaint.

But Judge Harry W. Wellford, acting on a motion filed by wrec-tv's attorneys, dismissed the racial-discrimination charge on the ground that it was not based on a complaint by a black. "We hold that EEOC is bound to base a complaint under Title VII [of the Civil Rights Act of 1964] on an actual charge that is like and reasonably related to what is alleged in court against any employer or other defendant," Judge Wellford said.

Nor was his finding that racial discrimination is a separate and distinct category from sex discrimination Judge Wellford's only reason for dismissing the racial discrimination charge. He also said EEOC's investigation "on its face has apparently not shown the station to have discriminated "as even generally charged by any WREC-TV employee, past, present or prospective (or by any member of the FCC)."

He noted that 1970 census figures show that 33% of Shelby county's (Memphis) population over 21 years of age was nonwhite, while EEOC conceded that the station's work force at the time of the investigation was 25% nonwhite. He added that the percentage "may or may not be considerably less" as to the proportion of nonwhites who are trained and qualified to hold jobs at the station.

EEOC has argued that a single charge of racial discrimination might warrant a full-scale inquiry into alleged unlawful motivation in employment practices. But the judge said, there has been, in the WREC-TV case, "no individual charge of racial discrimination and there is certainly no extraordinary small proportion of black employees" [at the station].

FCC won't make general ruling on fairness of NAB radio spots

And it rejects challenges in the one case brought so far

The question of whether the "Radio Free America" spots distributed by the National Association of Broadcasters to member stations raise a fairness-doctrine issue will apparently have to await a case-by-case determination by the FCC.

The commission's staff has refused to issue a declaratory ruling as requested by WMAA (AM) New York, the Office of Communication of the United Church of Christ and the Consumer Federation of America. The petitioners had contended that the spots are designed not merely to promote the industry but also to counter arguments for radio-advertising reform and for changes in the commercially supported broadcast system. As a result, the petitioners argued, the spots raise controversial issues of public importance.

William Ray, chief of the commission's Complaints and Compliance Division, wrote the petitioners that where the fairness doctrine's applicability to particular broadcasts is concerned, the commission does not believe declaratory rulings are appropriate. For the core of the doctrine, he said, "is the licensee's obligation to make the initial determination as to whether a controversial issue of public importance is involved and, if so, how best to present contrasting views on the issue if they have not already been presented."

Mr. Ray added that there appeared to be no reason why the normal fairness-doctrine procedures could not be followed in connection with the "Radio Free America" spots. He said persons who feel a fairness issue has been raised should first contact the station involved and then, if he continues to feel that the station has not fulfilled its fairness obligations, he could file a complaint with the commission.

One specific complaint about a "Radio Free America" spot has been filed—and turned down by the FCC staff on the ground that the licensees could not be found to have been unreasonable in holding that the spot did not raise the controversial issue that was alleged.

The spot opened with the sound of Adolf Hitler addressing a crowd and made the point that in America, unlike the situation in most countries, broadcasting stations are privately owned, and that, as a result, the public can be assured the government has no voice in the selection and presentation of broadcast news.

The Office of Communication of the United Church of Christ, in the complaint it filed against KRRV (AM) Sherman, Tex., had contended that the spot raised the issue of "the advisability of regulation
of broadcast advertising." But the staff, in supporting KRR’s position, said that the spot argues against government ownership of the broadcasting system, and does not deal with broadcast advertising "or even government regulation" of broadcasting.

"Accordingly," Mr. Ray concluded, "we cannot find that the licensee was unreasonable in concluding that a controversial issue of public importance regarding the advisability of regulation of broadcast advertising was not raised by the broadcast."

Changing Hands

Announced

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

- **KJO-FM** San Jose, Calif.: Sold by SRD Broadcasting to Sterling Recreation Organization for $600,000. Scott M. Eirod is president of SRD. Frederic A. Danz is president of Sterling which operates KASH(AM) Eugene and KOLX(AM) The Dalles, both Oregon; KBFW(AM) Bellingham-Ferndale, KEDO(FM) Longview and KALE(AM) Richland, all Washington. Sterling is also awaiting commission approval of its purchase of KTW-AM-FM Seattle. KJO-FM operates on 92.3 mhz with 20 kw and antenna 57 feet below average terrain. Broker: Hogan-Feldman.

- **KPEN(FM)** Los Altos, Calif.: Sold by Peninsula Broadcasting Corp. to Los Altos Broadcasting Inc. for $250,000. Peninsula is owned by James Christensen, estate of Lawrence Gahagan and others. Los Altos Broadcasting is primarily owned by Mark Hurd. Mr. Hurd is former general manager of KFRC(AM) San Francisco and has no other broadcast interests. KPEN operates on 97.9 mhz with 3 kw and antenna 175 feet below average terrain. Broker: William A. Exline Inc., San Rafael, Calif.

- **KPET(AM)** Lamesa, Tex.: Sold by Connor Corp. to Galen O. Gilbert for $220,000. Thomas E. Connor is president of Connor Corp. Mr. Gilbert owns KTLQ-AM-FM Tahlequah and KOKN(AM) Pawhuska, both Oklahoma; KSWM-AM-FM Aurora and KBTN(AM) Neosho, both Missouri. KPET is full timer on 690 khz with 250 w. Broker: George Moore & Associates, Dallas.

Modesto challenger says fathers and backers of young buyers already own signals in market

The proposed sale of KTRB-AM-FM Modesto, Calif., has run into opposition from a local competitor, Kilibro Broadcasting Corp., licensee of KFW-AM. In a petition to deny the sale that it filed with the FCC last week, Kilibro contended that two of the stockholders in the acquiring corporation, Big Valley, are actually stand-ins for their fathers—whose ownership in KTRB would be banned by the commission's cross-interest policy.

The stockholders involved are Michael Turk Sturtevant and James Michael Tocco, the sons of Judson Sturtevant and Nicholas John Tocco. They are officers of KFAX(AM) San Francisco and own about 30% of the station. The elder Mr. Sturtevant in addition owns 10% of KGMS(AM) Sacramento, Calif.

Kilibro alleged that the fathers have obligated themselves to obtain the bank loan to buy the Modesto stations for $675,000. It also said the fathers have business interests in common with other Big Valley stockholders; there are 10 in all.

Accordingly, Kilibro said, the fathers' involvement is evident in their financial stake and in their control over their sons, who would be making their first business venture. Young Sturtevant, 28, is a sewing-machine salesman; young Tocco, 21, is a college student.

But the commission's policy concerning minority crossownership of two stations in the same service in the same area would bar the fathers' acquisition of interest in KTRB without a hearing, the petition said. An engineering map submitted with the petition showed substantial overlap between the signals of KGMS and KTRB and between those of KFAX and KTRB. Furthermore, Kilibro added, there is even a large area in which the signals of all three radio stations overlap, indicating that a violation already exists.
Black leaders back Storer in Detroit
They say WJBK-TV's record of service entitles it to renewal over protests; WWJ-TV, under challenge, fights back
Storer Broadcasting Co., whose renewal application for WJBK-TV Detroit is being opposed by two citizen groups there, has found its case buttressed by a number of prominent Detroit residents, including the mayor.
Six letters of endorsement, written to the commission in response to the petitions filed by the Interfaith Centers for Racial Justice and the Detroit Media Coalition, were packaged by Storer and served on the petitioners. A Storer spokesman said they will probably be made part of the response to the petitions.
The letters have a common theme—the public service provided by the station, according to the petitions of inadequate program service and discrimination in employment, warrants renewal of its license. Many single out the station's manager, Lawrence Carino, for special praise.
Mayor Roman S. Gribbs hailed the station for its public-service programing. And his chief executive assistant, Walter R. Greene, a black, said the station has an "above-average record both in its programing activities and its employment policies."
Nicholas Hood, another black, who is a member of Detroit's common council, called the station "a great asset to Detroit." The other letters of support were from Judge James Del Rio of Recorder's Court, Councilman David Eberhard, and George W. Mitchell, a counselor-educator at Oakland City College in Detroit—all blacks.
Meanwhile, the Evening News Association was attacking the petition to deny its application for the renewal of WWJ-TV Detroit that was filed by the Interfaith Centers. The Evening News called the petition a "perfect example of the kind of documents which clog up the commission's processes and which, except for their bulk, are totally devoid of any substance."
The Evening News noted that the petition is one of the few of the hundreds that have been filed against renewal applications that make no allegation regarding the station's ascertainment-of-needs survey or employment practices. (It said that 63% of all persons hired at the station last year were black.)
And on the basis of the monitoring the IFCRJ did of the station's programing for a two-week period, the Evening News said WJBK-TV's record turns out to have exceeded its promise in the areas of news, public affairs and other (exclusive of sports and entertainment) programing, while the percentage of on-camera reporters and interviewers who were black exceeded the percentage of blacks in the market's population.

Challenged WOIC looks to get out via sale
Licensee says if it can't resolve problems, it will liquidate holdings and create loss for community
WOIC Inc., whose license-renewal application for WOIC (AM) Columbia, S.C., is in an FCC hearing as a result of a petition to deny that was filed by a local citizen group, has asked the FCC to terminate the hearing and let it sell the station. WOIC suggested that the alternative to granting its request might be the liquidation of the station's property and equipment and a long, if not permanent, loss of service to the black community, which the station now serves.
The proposed purchaser is Nuance Corp., composed of three blacks, two from Columbia, who would pay $550,000. WOIC said its net return after taxes would be only some $50,000 to $70,000 more than its accounting firm says could be realized if the transmitter site, worth an estimated $400,000, were sold and the electronic equipment disposed of for no more than depreciated book value.
Thus, since a protracted hearing, with possible court appeals is not only unpleasant to contemplate but would probably wipe out that difference, WOIC said, the temptation to liquidate is great. Furthermore, it said, sale of the transmitter site would make it difficult for a new licensee to operate the station on the assigned frequency (1320 kHz).
"With interruption or permanent loss"
Monitor. sold three who once station public interest would be served by the commission permitting WOIC to sell the station to the black group.
WOIC Inc. is owned by Joe Speidel III, who once had four radio stations but has sold three of them since 1969.

**Media Briefs**

TIO expands drive. Television Information Office has added Washington Post and Washington Star-News to list of six publications already carrying TIO's ads, which run every other month during TV season (four ads per year) and highlight outstanding programs upcoming on networks. Action raises ad budget to about $60,000 per year. Original six: New Yorker, New Republic, National Review, National Observer, Wall Street Journal (Eastern edition) and Christian Science Monitor.

More from Washington. Investor Responsibility Research Center, Washington-based public-interest research corporation, plans to publish Public Interest Alert, twice-monthly newsletter that will report on public-interest organizations and their impact on government and corporate policies. Newsletter will concentrate on several broad areas of public-interest activity including information and communications access. Arch Parsons is newsletter's editor and first issue is expected next month.

The way behind the words. For months, FCC Commissioner Richard Wiley, head of the commission's task force on radio re-regulation, has been stating that the burdens imposed on the small-market broadcaster by the FCC might be more than reality commands. Charles Jones of the National Association of Broadcasters' Radio Information Office is one of many in the industry who concur. Wouldn't it be nice, Mr. Jones asserted, if some way could be found to meld the reality with the rhetoric? Mr. Jones found a way: he, Mr. Wiley and a contingent of FCC and broadcast representatives boarded a bus for central Virginia to get a first-hand look at three radio operations of the variety Mr. Wiley has been extolling in all those speeches. Pictured above at right, the commissioner is schooled in the rudiments of running the board at WFLS(AM) Fredericksburg. WFLS Manager Bill Poole and Vicki Harding are his mentors. Later (upper left), three members of Mr. Wiley's re-regulatory staff, (l-r) John M. Taff, Steve Crane and Phil Cross, came in for some similar instructions from John C. Morgan, manager, at WFVA(AM) Fredericksburg. Then it was back on the bus for a trip to WJMA(AM) Orange. Enjoying the scenery (lower left) are Mr. Jones (l) and FCC General Counsel John Pettit with Jim S. Ballas (KOWB[AM] Laramie, Wyo.), a member of NAB's small-market radio committee, looking on.

Stanley Cohen
National Sales Manager

"We represent a group of major market stations whose programming and values are directly related to the young adult audience. We're helping new advertisers reach them by directly relating to marketing goals. The dramatic success of our firm is evidence of increasing advertiser acceptance. After all, our market is their market.

Call us about our Stereo Rock medium, a new dimension in radio:

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But not so with WCCO-FM.

At WCCO-FM we’ve taken FM out of the can.

With intelligent personalities who know how to communicate. Fresh, innovative news and current events. And bright music.

We offer reach equaling Twin Cities AM radio. And because we’re FM, we offer better reception strength to our perimeters.

So the next time you’re thinking radio, think WCCO-FM. It’s the kind of FM doctors will be listening to when they aren’t at the office.

Call Scot O’Malley, General Sales Manager, at (612) 339-1029.

WCCO FM 103
Pick-Nicollet Hotel, Nicollet Mall, Minneapolis, Minnesota 55401
100,000 watts. 1250 feet. Stereo 103
The rites of passage are all over for FM radio; it’s out on its own

What it is now is radio, not the young sister of AM; prices for time are on the rise; prices for stations have gone through the roof; formats flourish as do the audiences to listen to them.

Some call it a stepchild; others, the medium of opportunity. It's been undersold on the one hand and priced out of the market on the other. It still loses money on a national basis and it's making some people millionaires overnight. A commercial will cost from $10 to $20; the station, however, will probably be tagged at over $1,000,000. FM abounds in contradictions. And success.

The phenomenon that is frequency modulation was a slumbering giant until the mid-sixties. Then, prodded first by stubborn believers and later by the owners of powerful AM stations, it began to stir. Today it's a thieving left and right. If the medium has not yet achieved parity with AM it's not the fault of either breed of benefactor. Indeed, it has taken outfits like ABC, CBS, Bartel Media, Metromedia and RKO General to pour out the dollars needed to create the nut for FM to work from. They, in turn, needed the inspiration of such examples as WKJF Pittsburgh, WDBR Medina, Ohio, WDM Philadelphia, KJJO San Francisco, WDOX Cleveland and WJB Boston to make them see the light. Yet when the medium goes over the top, it will be due to the radio expertise, the public-relations muscle and the ability to operate without a profit of the big broadcasting concerns. As much as FM advocates are hesitant to say it, it took AM savvy to make frequency modulation work.

And, more and more, FM contemporary formats are sounding like their AM counterparts. Even those good-music FM stations that have prided themselves on their unobtrusiveness are talking more now, and liking it just as well. And proof, as in any business, is in the numbers.

Today, St. Louis and Chicago are the only two markets in the top 10 that do not have an FM station listed among the top-five-rated stations. And, in the top-10 markets, there are nine FM stations that are ranked in the top five in their markets: WREX and WCBS-FM, both New York, KJJO Los Angeles, KABL-FM San Francisco, WJB Boston, WDM Philadelphia, WJF-FM Detroit, WJMD Bethesda, Md. (Washington), and WKJF Pittsburgh. Also in the Washington market, WPGC-FM, WJIB Boston, and WGAY-FM Silver Spring, Md., have better ratings than their simulcast AM sister stations.

Total FM share of audience in Pittsburgh, for example (and not the best example due to the mountainous terrain of the area), in 1971 was 14.6%. That figure has more than doubled to 32.7% today. In Philadelphia, the comparable change was from 31.6% to 40.2%.

Home FM set penetration was as high as 95% in Boston in 1972 and nearly the same in Chicago. In fact, the only difference now between AM and FM ratings is the advantage AM has of in-car listening. That lack of car penetration is the only audience margin left for parity with AM. Federal all-channel legislation (see page 32) is the great hope for FM in that area, although the high cost of car FM's is still a sticking point.

At present, estimates are that one in five car radio is FM capable. But with FM's such as WJIB Boston and WWJ-FM Detroit ranking fifth in their markets in drive time, even that problem is not far from being licked.

And Jim Schulke of Stereo Radio Productions, a beautiful-music syndicator, says he has seven FM's using his service that rank number one in their markets in total-survey-area reckonings. And Lorin Fisher and Marlin Taylor of Bonneville Programing, another syndicator, boast of having the only FM in the top-50 markets that is among the top-rated stations according to Arbitron shares of market - WZEO Rochester, N.Y., with 18.9.

As an industry, FM's revenues are rising faster than expenses. Last week the National Association of Broadcasters released its annual survey of the medium's financial status, and reported that the "typical" FM's revenues were up 8.7% over last year, while expenses rose only 5.5% (see story, page 33). Ron IJron, NAB's director of broadcast management, projects that in 1973, the "typical" FM will break even for the first time.

FM revenues mean FM time sales. And just as it seems FM will balance its books this year, it seems that radio timebuyers are balancing the books between AM and FM. In other words, they are buying radio, not AM or FM. FM growth has accelerated to the point where, in many markets, FM stations are pulling their rank in the over-air radio spectrum. It was not so long ago that they dared only claim a high rank among the other FM's in their market.

Agencies and independent timebuyers have started buying FM with confidence. In 1972, BBDO had the largest total radio billings of any of the top-50 domestic agencies: $27.5 million, $23 million in spot and $4.5 million in network. Marty Waters, group supervisor in charge of spot buying for BBDO, says, "FM is regarded as any other type of radio. For the most part, they have as good an audience [as a similarly formatted AM] and at a more efficient rate."

He concedes, however, that there is still some client resistance to buying FM: "If we went in and bought New York all in FM's—which is possible—we'd have a little problem with the client."

He says BBDO buys FM mostly for teenagers and under-25 adults, though the other format seems to be doing a good job with the 25-49 age group. The proliferation of aggressive FM stations with new music formats has fragmented the radio audience which, "makes buying harder for us," Mr. Waters says, "but from the advertiser standpoint it's better. Competition makes it possible to buy rings around the big stations if they're being unreasonable."

Allen Shaw, vice president in charge of the ABC FM group, joined ABC in 1968. Prior to that, each station was, as he put it, "doing its own thing— and none were making money or had substantial audiences." Now, three of ABC's seven FM's are operating in the black. He estimates the local and national billings are "virtually doubling every year since 1970." The core audience for these stations is 18-24 with all but one of the stations on progressive rock, but the numbers are strong for 12-34. Mr. Shaw likens the current radio situation to that of magazines: "Generalists are giving way to specialized programming— which does fragment the audience. What needs to be emphasized is the specific audience a station can deliver. We have a target demographic which we deliver very neatly—there's no confusion. This is a strength for our rep firm."

What is probably more significant is the fact that the ABC FM's are increasing their spot loads without a decrease in audience. Last year the load was eight commercial minutes an hour; this year it's 10, and the July-August ARB's say the FM group picked up half a million listeners over last year.

Other group owners are discovering just how rosy the FM market is and have clamored to buy into it. Station brokers characterize the past three years as a boom period for FM's.

In 1968, WAZZ-FM Miami Beach was sold by Arthur E. Zucher to Ed Winton and associates for $250,000. Mr. Winton already owned WCON(AM) Miami and so changed the call letters to WCON-FM. This year, Guy Gannett Broadcast-
America’s most honored
FM station...

Five Ohio State Awards
Five "Major" Armstrong Awards
Three Prix Italia nominations
Two Alfred I duPont Awards
One George Foster Peabody Award
One Edison Foundation Award

and most praised
broadcaster...

is WFMT, probably the best all-around radio station America has ever had.”

Miami Herald: “A sparkling diamond in the Windy City’s cultural
crown, a model to all of what a good classical music station can achieve.”

Wall Street Journal: “The (country’s) most successful classical music
station.”

Time: “A sort of vast tasteland.”
Newsweek: “...the liveliest FM station in the country.”
Saturday Review: “Synonymous with quality, maturity, and lively
good taste.”

Chicago Sun-Times: “More vibrantly in touch with all levels and
phases of Chicago life than any other station in the city, radio or TV.”

Chicago Daily News: “Best serious music station in America...an
eexample for the community...an oasis of good taste and distinguished
programming.”

Chicago Tribune editorial: “It has proven that good programs can
be financially viable.”

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best radio salesman

Moves a half million dollars worth of Mazdas in one month

Has been the most productive medium for a leading savings and loan
association for 14 years

Helps sales of an imported beer rise 50% in six months

Causes a wine merchant's volume to grow 28% in four months

Brings over a thousand people to a fashion showing with 12 spots

Sells 82 chairs with five spots

Brings 850 listeners to a retailer's Sunday open house with 10 spots

Rents two-thirds of the apartments in a luxury high rise

Outpulls newspapers 12-to-1 for a major record dealer

Attracts 40 times as many visitors to a condominium opening as
an equal newspaper expenditure the same weekend

Exceeds all other media in total response and in results-per-dollar
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Some of the obstacles for younger
radio medium to hurdle are SCA's,
all-channel sets, cable FM
and standards for quadraphonic

In struggling to establish its own identity,
FM is faced with problems that its older
sister, AM, never had to deal with. Some
could be licked tomorrow by legislative
flat; others are of a more elusive nature.

Here's a rundown of some of the major
concerns of FM broadcasting, according to
the National Association of FM Broad-
casters:

- All-channel radio. NAFMB is hope-
ful that Senator John O. Pastore's (D-
R.I.) Communications Subcommittee will
schedule hearings on Senator Frank
Moss's (D-Utah) S. 385, requiring that
all radio sets, except those retailing for
less than $15, be capable of receiving
both AM and FM broadcasts. A similar
bill (H.R. 8266) has been offered in the
House by Representatives Lionel Van
Deerlin (D-Calif.) and Clarence Brown
(R-Ohio).

- FM origination by cable systems.
NAFMB plans to petition the FCC to
halt the practice, whereby a CATV system originates programing on an FM frequency. That frequency is carried by wire and the transmission can be received through a special hookup to an FM receiver tuned to that frequency. It is regarded as a usurpation of FM spectrum space. NAFMB points out that cable systems are selling time at low rates on their FM origination.

* Subsidiary communications authorizations (SCA's). Background-music service operators have petitioned the FCC to rule that FM's must decrease their modulation to 90%. The use of SCA's (the sideband of an FM frequency) reduces the modulation of an FM station by 10% and is seen by background-music operators as the reason some FM stations do not lease their SCA's for background music. (If modulation is reduced anyway, they believe, FM stations will lease the SCA's.) It is NAFMB's position that many FM's do not lease their SCA's because of whistling-type interference with the FM signal, not because of the 10% modulation reduction.

* Underdevelopment of the medium. Many FM channels are not being used to their full potential. NAFMB believes that especially in small markets FM's are only simulcasting of the AM because owners do not want to risk the investment in separate programing, talent, and facilities that an independently run FM would require.

* Lack of a standard for quadraphonic. Although many FM's are using the matrix system as opposed to the discrete method because it is less expensive, the FCC has not yet set a standard for FM quadraphonic broadcasting. In the matrix system four signals are picked up, encoded into two, and decoded back to four signals at the receiver. The discrete method is a "pure" four-channel system.

* Signal derailing. Devices capable of switching off an FM station being played in a store or other public place, automatically inserting prerecorded local advertisements and switching the station back on, are causing a ripple of worry. NAFMB has expressed concern over the Salescaster, a device introduced several months ago by Effective Programs Inc., New York, and marketed by LHO Inc., that city.

More of a kind. One group that's small but growing in FM radio is the Concert Music Broadcasters, an organization of classical-music broadcasters from across the country. Ray Nordstrand, president and general manager of WFMT(FM) Chicago and CMB president, reports that there are at least three dozen full-time commercial concert-music FM's (over 30 of them major market stations), with another 20-some stations offering the format on a part-time basis.

Typical FM billed $90,000 in 1972

And there are good prospects that average FM outlet will show a profit this year.

The profitability of FM radio is rising, albeit slowly. That's the conclusion of a study released by the National Association of Broadcasters last week, which revealed the typical FM station billed some $90,000 last year.

While less than half of the stations reporting said they made a profit in 1972, the NAB study showed that the percentage of black-ink FM operations increased in the same period. Forty-three percent of the 265 stations responding (representing both independent FM's and the FM portion of AM-FM combinations reported in an earlier survey [BROADCASTING, Aug. 20]) reported profitable operations last year, as compared with 41% in 1971 and 33% in 1970.

Time sales and net revenues, both put at $90,000 on a national average in the NAB study, represented increases of 5.5% and 8.7%, respectively, from 1971. This increase, NAB said, was not as sharp as in the two preceding years. National and regional spot business declined 12.5% in 1972, NAB said, al-

Gene Milner, President
WSHE/Miami and WSRF/Ft. Lauderdale

"We realized there was potential power in our unique approach to contemporary rock programing in this market. We also knew that we needed expert national representation to capitalize on it. The enthusiasm, interest and support that ABC-FM Spot Sales brings to our association is helping us realize that potential.

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LOS ANGELES 213-333-8283
ATLANTA 404-525-5551
SAN FRANCISCO 415-573-7100

"Fortunately, ABC-FM Spot Sales chose us in this market."
Was your FM station among the big success stories this past year? In Florida, one of FM's greatest success stories, the "SHE FORMAT", is the talk of the radio world.

Success for your FM next year, success comparable to WSH, Ft. Lauderdale/Miami, can be yours. Success in ratings, 18-35 plus teens, and success in billings.

Every detail is yours in one complete, all encompassing consulting package. Top management at ABC-FM Spot Sales will be happy to substantiate the "SHE FORMAT" results and the professional ability and integrity of the men who can make it happen for you. Gary Granger and Gene Milner.

GM Consultants, Inc. 3000 S.W. 60th Ave., Ft. Lauderdale, Fla. 33314 (305) 581-1580

though a corresponding 6.6% increase in local-advertiser expenditures brought the total-time sales to $90,000 at the typical FM—a 5.5% increase.

FM broadcast expenses last year, NAB reported, rose at the same 5.5% rate. The largest single expense category continued to be general and administrative costs, which totaled $35,600 for the typical station last year, although the largest percentage of increase came in the selling category (including all promotions but excluding agency and rep commissions)—14%.

Salaries were also up 5.5% at the typical FM, NAB reported, with programming personnel continuing to command the highest pay (a total of $20,600 at the typical station). Wages for salesmen, however, showed the greatest increase—17.8%.

Significantly, NAB reported, last year saw FM as a medium cutting its deficit margin in half, from −6.29% in 1971 to −3.15% last year. On the average, the typical red-ink FM operation lost only $2,800 last year, compared with $5,200 in 1971.

And, according to the stations responding to the NAB survey, the economic picture should improve significantly by the end of 1973. Stations reporting projected average increases in revenues of 11% this year, or numerically speaking, to $100,000. This would mean that the typical FM would break even for the first time in history.

1972 revenues and expenses of the typical FM radio station

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<th>1972</th>
<th>1971</th>
<th>% Change</th>
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<tr>
<td>Total broadcast revenue</td>
<td>$90,000</td>
<td>$82,000</td>
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<tr>
<td>Total time sales</td>
<td>$90,000</td>
<td>$86,300</td>
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<td>National and regional</td>
<td>4,200</td>
<td>4,800</td>
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<td>Local advertisers</td>
<td>85,800</td>
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<td>Total broadcast expense</td>
<td>$92,800</td>
<td>$88,000</td>
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<tr>
<td>Technical</td>
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<td>9,300</td>
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<tr>
<td>Program</td>
<td>20,600</td>
<td>18,800</td>
<td>9.6%</td>
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<tr>
<td>Selling</td>
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<tr>
<td>General and administrative</td>
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<td>Music license fees</td>
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<td>Profit (before federal income tax)</td>
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<td>Profit margin</td>
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<td>(6.29%)</td>
<td>49.0%</td>
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* Time sales plus other broadcast revenues less cash discounts and commissions to agencies, representatives and brokers.

* Includes all promotions, excludes agency and rep commissions.

* Includes salaries, wages, and bonuses of officers and employees.

"Special Report" continues on page 36
With the consistently strong Solid Gold format, WDIZ is Orlando's best radio buy. Stereo 100 is #1 in adults 18-34*, #1 in women 18-34 and 18-49**.

**WEJL-FM**
One of Scranton/Wilkes-Barre's top five stations for adults 18-34*** featuring the very successful Hit Parade format from Drake-Chenault, WEJL Stereo 107 is truly the sound of the Times.

**WQFM**
The newest addition to the Shamrock Development Corporation and the Milwaukee radio scene, WQFM has a contemporary sound for that important 18-35 demographic group. WQFM, it's Sunshine in Milwaukee.

**WEJL-AM**
Scranton's oldest station with continuous broadcasting since 1922. At 630 kilocycles, with music from the best of both world's that bridges the generation gap.

* 6 am - Midnight, Monday-Sunday, 1/4 hour and Cume — TSA, April/May ARB
** 6 am - Midnight, Monday-Sunday, 1/4 hour only — TSA, April/May ARB
*** 6 am - Midnight, Monday-Sunday — TSA, April/May ARB
Progressive rock: a little older, a little wiser, a little more structured

FM's wild child of the late sixties matures into a still distinct but more disciplined format

If there was a trend in progressive-rock radio over the last year, it would be that it has gotten less progressive. What was once called "underground" or "free-form" radio has not fulfilled—with some notable exceptions—the promise of bringing the "new generation" back to radio.

FM rock, still a relatively new format, apparently spent too much time and effort trying to distinguish itself from AM rock radio. The most prominent practitioners of progressive rock are refugees from top 40 who so strongly felt the need to reject the musical and personal values of AM rock that they separated themselves from top 40 by saying what they were not (AM, that is) instead of presenting an image of what they were. But that has changed.

By exposing the worst conceits of rock as well as the finest moments of this music and by making its on-air approach so subjective that one could relate to it, FM rock has by today purged itself of that instinctive need to liberate itself from the standard of radio, top 40. It has, for the most part, come through its identity crisis. Discipline has tempered freedom.

There is now a spectrum of FM rock formats, with variations from the highly formatted WLPL-FM Baltimore to the free-wheeling style of WBCN Boston. The most highly formatted of progressive-rock stations are for the most part newcomers—those that thought rock was the way to go, but that were frightened of the unpredictability of free-form radio.

But the pioneers of the format—KZAP Sacramento, Calif., KSAN San Francisco, WABC Detroit, WMMR Philadelphia, among them—have not changed their programming controls to any great extent. Programers of these stations still do not issue strict guidelines on which specific records can and cannot be played. Instead, there are general guidelines in effect now, disk jockeys are given gentle nudges at music meetings and private conferences on what might go best where and during what time of day. Instead of tighter playlists and A-B category rotations, these older operations have turned to special programming to distinguish their sound.

News operations, such as the ones at KSAN and WBCN, are taking on greater importance with newscasts tailored to the audience. The live and taped broadcasting of rock concerts has become a staple for these stations and a gold mine for syndicators. And the new TV rock concerts, which simulcast stereo sound on local FM rock stations, are helping to intro-
WCBS/FM reaches the largest audience of any FM station in America.

One year ago, WCBS/FM adopted a “Solid Gold” music format featuring hits from 1955 to the present.

In that year, WCBS/FM has reached the largest audience of any FM station in the country four consecutive times.

And today in New York, all day all week, among adults 18-34 and 18-49, only one radio station—FM or AM—reaches larger average audiences.

If you’re an advertiser interested in reaching the largest audience in FM, one with those just right demographics, pick up the phone and give our sales force a call.

The largest FM audience in the country is at the other end of the line.

Source: American Research Bureau October/November 1972, January/February, April/May, July/August 1973 total survey area reports. These data are estimates subject to qualifications CBS Radio will supply on request.
Figures on the FM landscape:
From ‘Big Daddy’ Donahue to England’s Ronnie Aldrich, they’ve all made a mark on the medium

Allen Shaw, After four years of spending ABC’s money to build up that group’s seven FM’s, he hopes to turn some back this year. The stations first went the “love sound” route via tape, then free-form live, then fixed on controlled-progressive rock.

John Catlett, The “wunderkind” general manager of CBS’s FM group, 29-year-old Mr. Catlett, touched WCBS-FM and made it gold. In less than nine months he turned a 21st-ranked progressive rocker into a fifth-ranked oldies. He’s now out to do the same for WBBM-FM Chicago; this time with top 40.

Carol Miller, She’s one of the successful female disk jockeys now working progressive rock formats. Miss Miller was a full-time student at the University of Pennsylvania in Philadelphia when WMMR(FM) hired her. Today, she commutes between Philadelphia and New York, pulling an additional shift on WNEW(FM) New York.

duce FM rock to a wider audience.

The ABC FM group of stations in many ways legitimized the move of progressive-rock radio to a structured form. All seven ABC FM stations were in bad rating straits by the middle of 1971. FM Group Vice President Allen Shaw announced that the corporation had had enough of the free-form experiment and would go to a more formatted rock sound. Most of the stations had initial rating jumps after the change—KAZM Houston, WPLJ New York, WRRF Detroit and especially KLOS Los Angeles. But the rate of increase slowed after the first books. WQVE Pittsburgh began to build later, while some of the others dropped off. The new discipline worked in varying degrees in different markets. But the wall had been breached and others followed ABC over.

WPLI Baltimore was one such station. A year ago Bill Parris joined it from another United Broadcasting station in

Bend their ears.

Each week WPTF reaches 32% more women 25 and over and 86% more men than the second station. (6 AM to Midnight, Monday through Sunday, Total Survey Area cume.)

WQDR is No. 1 overall in men and women, 18 to 34, 6 AM to Midnight. (Average persons per quarter hour, Monday through Sunday, Total Survey Area)*

Either WPTF or WQDR ranks as one of the top two stations reaching men and women of every age break in the Raleigh market.** So don’t let this news go in one ear and out the other.

* Figures based on average persons per quarter hour, Monday through Sunday, ARB Survey, Raleigh, April/May 1973, Total Survey Area. Data and estimates used subject to qualifications given in report.

** SMSA now ranks Raleigh-Durham as the 75th market.

The Durham Life Broadcasting Stations
Raleigh, North Carolina
Represented By The Christal Company
Broadcasting Sep 24 1973
Ronnie Aldrich. Mr. Aldrich is in the van-guard of European artists who are finding more and more air play on American beautiful-music stations. Many American musicians have been touched by the rock explosion to such an extent that their work cannot be used on this type of format; it's too electric and too loud.

Tom Donahue. Sitting behind a microphone for a dozen years spilling out top-40 patter, he was called "Big Daddy" Tom Donahue. Then he became the father of progressive rock radio on FM. Today, it's Mr. Donahue, the general manager of Metromedia's KSAN (FM) San Francisco.

Marlin Taylor. The chief programer for the Bonnville Prograning Service is not afraid of a vocal or horn: His is the brightest of the beautiful-music packages available. Along with Loring Fisher, he moved out from under WRFM(FM) New York's roof to set up an independent service that supplies five Bonnville stations, 35 others.

Bob Meyrowitz. A former NBC Radio network salesman, Bob Meyrowitz "twisted slowly, slowly in the wind" when Rolling Stone magazine, which had hired him to start a radio syndication series in that San Francisco paper's name, fired him. He moved the show out from under RS, now is a top rock program syndicator for FM.

Jim Gabbert. Along with a classmate from Stanford University, Jim Gabbert built KIOI(FM) San Francisco by hand. They plugged every plug and soldered every connection. At 37, he looks (and probably feels) 26. He turned down an offer of $3.5-million this year for the station he paid a little over $100,000 for; instead, he bought an AM.

Washington. Mr. Parris tried to come up with a cross between a mass-appeal rock station and a progressive-rock format. "I tried to lift the best of all the rock formats," he said. "A little bit from Bill Drake, a little from Buzz Bennett [programming vice president of HefTel Broadcasting]." By mixing top-40 singles with a body of progressive rock that is older and more recognizable, he hoped to maximize the audience. Former top-40 jocks are schooled in throwing out the "bad habits" they learned from AM and retaining the meaningful ones.

For example, Bill Parris decries what he calls the "institutionalized destruction of music credibility." That is, disk jockeys may introduce a song over the lip of a record, but may never talk up to a vocal "just for the sake of talking." In that case, he believes, "the performer becomes irrelevant to the performance. He might as well phone it in from a closet somewhere, 'that was' and 'this is'-type an-
nouncing. That kind of radio destroys the product—music." WLPL uses what Mr. Parris calls a relevance rotation. Statements concerned with the image of the station, current promotions, activities the listeners are involved in and listening-area involvement are slotted into each hour. It is "institutionalized audience integration." Disk jockeys are also trained to change the emotional flow of their presentations. The emotion he exposes on the air must be reflective of the type of music that is being exposed. Mr. Parris calls it "method acting. If a top-40 station plays 'Killing Me Softly' the announcer hardly changes his tone from when he announces 'Get Down.' He must flow emotionally with the music, he says.

This type of formal thinking is new to progressive-rock radio and, if successful, could become more the norm than disk-jockey-as-program-director school of thought that now prevails.

Still, one of the most important things
that FM rock radio has done for radio as a whole is to bring back the broadcasting of concerts. Once a staple in the old-line network fare, the concert disappeared with the emergence of format radio. But astute rock programers realized that rock-and-roll radio of the fifties had lost its quality as the focus of community for teen-agers when it became mass radio, and that the rock concert has probably replaced it as the medium common to youth. Six-hundred-thousand people may have trekked to a race track in Watkins Glen, N.Y., to hear the Grateful Dead, the Allman Brothers Band and the Band, but they also went just to be there, just because they knew everyone else would be there. The rock concert was a natural for rock radio.

At first, the concert broadcasts were live. The Grateful Dead arranged for broadcasts of almost all their concerts on a sold-out tour last year to placate those fans who couldn’t get in. Recording com-

WDBN now has the most powerful FM transmitter in the USA.

And CCA Electronics built it.

Our new 80,000 watt transmitter is the only one of its kind anywhere.

Since Spring of this year our improved signal has enabled us to bring the smooth sounds of the Quiet Island to more people in the Cleveland and Akron markets than ever before.

And it’s just started to work.

The Quiet Island WDBN FM STEREO 94.9

Represented nationally by Alan Torbet Associates, Inc.
panies snatched up the hour's worth of free radio exposure for younger artists, paying them scale wages and buying time on the broadcasts. But there were only so many major artists around to keep concert programing special. So the syndicated concert was born.

It began with a series of BBC-produced concerts (the BBC is regulated as to how much "needle-time" it is allowed and has made a practice of recording live music). Concerts by Led Zeppelin, Joni Mitchell and James Taylor, the Faces and the Who were syndicated by London Wavelength, a subsidiary of ASI Communications, with much success. Here too, new ground was broken and followers were hot on the trail in no time.

The King Biscuit Flower Hour, the most widely syndicated American-produced program package of this type, had odd beginnings indeed. Bob Meyrowitz, a former NBC Radio salesman, was commissioned by Rolling Stone to come up with a "Rolling Stone of the air" program, chocked with features, interviews and new music. The idea never got off the ground there, according to Mr. Meyrowitz. So he moved out of the Rolling Stone offices to produce his concert series.

After King Biscuit's first show, featuring Edgar Winter, he felt firm in his belief that syndicated rock concerts could become viable on progressive-rock radio. "The letters poured in," he says, "saying 'thank you' for the show. It was very heartening. Today, the letters don't say 'thank you' any more. They say, 'Here's who I want to hear.' But that's OK. It's a measure of success." In November, King Biscuit goes from one to two shows a month on 80 stations. That's a measure of success, too.

**FM picks up on MOR where AM is leaving off**

Adult radio is having harder times on one medium, but finds a niche in the other, with room to experiment

"Adult" radio on FM for years meant only one thing: beautiful music, quarter-hour segments of uninterrupted music. But no more. Today, and even more so tomorrow, adult FM radio will denote what has been known as classic MOR as well as good music.

To be sure, MOR radio has been having a rough time of it in many major markets. As audiences grew older, the slicker top-40 formats climbed to the top. The expensive, MOR format began to wither in New York, San Diego, Dallas and elsewhere. FM, the home of the specialized format, is beginning to provide shelter for the beleaguered MOR format and can be expected to gather even more MOR-type formats under its wing in the future, according to many in the industry.

Washington has been on the air since 1968 and, in retrospect the decision by Metromedia to put the station on personality-oriented MOR seems almost inspired. The constant in the Washington market for many years had been adult-formatted WMAL(AM). If Washington as a city has cast its vote for MOR in such a big way for such a long time, and since there was nothing remotely similar on FM, why not go personality MOR on FM and be the less-commercial, more-music alternative? Four years later, WASH is number five in Washington behind WMAL(AM) and three simulcast AM-FM combination operations. "Now, it couldn't have been done in any market," General Manager Bill Dalton points out, "but here it seemed like the answer and it was."

Interestingly, WASH's demographic profile and day-part rating performance looks like an AM station's. Morning drive is the strongest daypart instead of the expected mid-day like most adult-oriented FM's. It skewd heavily toward women, like the classic MOR.

The management of WCCO-FM Minneapolis came up with much the same conclusion as did Metromedia in Washington. The sister of WMAL(AM) had been run, as one WCCO executive put it, "on a light bulb," with 2,700 w power at 400 feet. Since last month, a separate unit within the WCCO corporate structure has
been at work on what is called "a new type of radio station without a formula." Targeted at a 25- to 39-year-old audience, the station is offering, in equal parts, music, service and personality. Though that description sounds very much like what WCCO(AM) has been doing with success for 20 years, the new FM is deliberately shunning its image as the child of a movie-star playing on his parent's name. And the station's power was upped to 100 kw at 1,250 feet.

"We're on a tightly restricted budget," Rob Brown, the general manager says. "We're a very young staff. I think only one member of the staff is older than I am and I'm 35. Which means we're not going to rely on any of the old ways."

FM, which is "seemingly newer in Minneapolis," Mr. Brown said, is ready for a "generally informative radio station." All sales will be spots—"no selling the news or the weather or business news," he said. "Those services ought to be there whether they're sold or not."

They are seriously considering production of live radio drama and a script contest to facilitate that move, as well as the broadcasting of live symphonic and big-band concerts.

"In hiring announcers," Mr. Brown added, "most have found it hard to understand the kind of freedom in programming that they will have here." This experiment will be watched closely.

Another AM MOR station dominant

Upstart. Simulcasting the signals of commonly owned AM and FM properties in the same market has often been regarded as a nifty way to bolster prices in the AM station's rate card. At the same time, critics at the FCC and elsewhere have long condemned the practice as a waste of FM spectrum space. Indeed, the critics are making headway: Breakup of those joint broadcasts, and subsequent independent programing of the AM affiliate, is an evident trend in the industry, particularly in major markets where it's being helped along by an FCC rule banning simulcasts more than 50% of the broadcast day. One of the latest FM operations to jump on the independence bandwagon is WCCO-FM Minneapolis-St. Paul, which parted company with its AM counterpart Aug. 27. The station has since doubled its hours of operation to 24 hours daily. Pictured above severing ties that bound WCCO AM and FM are General Manager Rob Brown; Van Konynenburg, chairman of the executive committee of licensee Midwest Radio-TV; Joe Strub, chief of the Twin Cities weather bureau; Robert Ridder, Midwest board chairman; Henry Dornseif, Midwest executive vice president and treasurer; Tom Doar, Midwest secretary; Larry Haeg, Midwest president, and Sherm Headley, manager of affiliate WCCO-TV. In the foreground (r-l) are engineer Glen Espelien and announcer Dave Teller.
KBIS
KRIL(FM)
WOKU(FM)
KHAY(FM)
WPCV(FM)
KDEO
WRDN
WSLQ(FM)
WTWX(FM)
WFRI(FM)
KMIO(FM)
WTAI
WTAI-FM
KPAM
KQIX(FM)
WHNE(FM)
KJOK(FM)
WJLC(FM)
WORK
WUOA(FM)
WVVV(FM)
WEST-FM
WBTR(FM)
KHOO(FM)
KRYT
KWRL
KQDE(FM)
WCOP-FM
and WLIX have joined Drake-Chenault since June 15th.

When you increase your business 33% in one year it's pretty impressive.
But when you do it in three months, it's incredible.
Yet, that's exactly what we did. Since June 15th, twenty-nine radio stations have joined Drake-Chenault's Automated Programming Services.
What's our secret? Simple. Our programming gets results.

With Drake-Chenault Programming Services you can become more competitive in your market. The ratings and increase of audience size of a number of our stations has been close to phenomenal. See for yourself:

- KRTH (FM) Los Angeles #2 Adults 18-34
- WAXY (FM) Miami #1 Men 25-34
- WNDU-FM South Bend, Indiana #1 Adults 18-49
- WZAT-FM Savannah, Georgia #1 Adults 18+
- WFBC-FM Greenville, South Carolina #1 Adults 18+
- WKDQ-FM Evansville, Ind. #1 Adults 18-49
- (Henderson, Ky.)
- WLCY (FM) Tampa/St. Petersburg, Fla. #1 Women 18-34
- WDIZ (FM) Orlando, Fla. #1 Adults 18-34
- WMAZ-FM Macon, Georgia #1 Adults 18+
- WAFB (FM) Baton Rouge, Louisiana #1 Men 18-49

Specifically, we sell four different programming services. Hit-parade, Solid Gold, Classic Gold and Great American Country. So, there's bound to be one to fit your market needs.

And if your station isn't automated yet, we'd be glad to help.
We'll give you plenty of advice on how much equipment you'll need, what kind to buy and where you can get the best deal.
And the best thing is our advice won't cost you a cent.
So, fill out the coupon below and let us show you how we can help. Or if you can't wait, call us collect.
Either way, Drake-Chenault can help you.
All the way to the top.

Drake-Chenault Enterprises, Inc.
8399 Topanga Canyon Boulevard, Suite 300
Canoga Park, California 91304, (213) 883-7400

☐ My station is automated, tell me about your programming services.
☐ My station isn't automated, but I'd like some facts on automation.
☐ Call me, I'd like to talk.

Name ___________________________Title ___________________________
Station _________________________City __________ State ________

**(Monday-Sunday, 6 AM-Midnight) Apr/May 1973 ARB, Avg. Qt. Hr., Total Survey Area. All audience data subject to qualifications issued by ARB.
in its market, KMOX(AM) St. Louis, is promoting its sister FM with separate but similar programing as "the other KMOX." KMOX-FM says it is "not afraid to run a 10-minute news block in the morning." Neither is it afraid to play songs from albums like the new Carpenters' single "Top of the World."

"Beautiful music has, in fact, been the benefactor of the deterioration of MOR in the markets where MOR is not doing well. As adult-oriented stations began to contemnizer their sounds with more top-40 music or as others changed formats altogether, many of their listeners were forced to the good-music stations for the companionship and unobtrusive music they had lost. But this trend probably will not continue. Some operators, especially those who find themselves in the middle of an escalating beautiful-music battle, may cut the line and go MOR. The notion is that talk and service can work as well on FM, too, if liberally doused with plenty of music. And at that time, contemporary adult radio with personality, verve and relatability will begin to steal back some of the numbers it lost by default to beautiful music.

**Last wall falls as top 40 makes its mark on FM radio**

The kingpin of AM radio got a toehold in the sister medium and it looks as if it's here to stay and to pay.

Top 40 is the matrix of contemporary radio. Country and middle-of-the-road formats have borrowed heavily from top 40 in the past decade, borrowing its production techniques, following its methods of record research as text and even taking many of its big-time disk jockeys and program directors away. Even progressive-rock radio has found it necessary to take several more steps toward top 40 rather than away from it in the past year. The question is: Why did it take so long for top 40 to move to FM, as it has in the past two years?

Bob Johnston, program director of WBBM-FM Chicago believes it started "with the preconception that if you were doing something on a different medium, let's do it differently. From the account manager to the guy on the air, people thought FM was a different medium. And I'll admit that kind of thinking really got in the way." But as the differences between FM and AM melted, that "preconception" that FM had to be different went out the window. FM listeners were no longer the highly educated, highly paid FM was a different medium. And I'll admit that kind of thinking really got in the way." But as the differences between FM and AM melted, that "preconception" that FM had to be different went out the window. FM listeners were no longer the highly educated, highly paid FM was a different medium.

Mr. Sklar has complained bitterly about the problem of FM signals in the hills of the San Francisco area. "One FCC field inspector," he said, "told me that the computers they use to allocate frequency and power do not recognize the existence of hills. With a signal that is strong to the house, this is god to hurt you." Arbitron ratings for July and August that were released recently show that maybe WABC should have stayed in New York. KSF is' ratings were half of its already unlivable level.
August 1, 1973

ARB RATING SUMMARY -- SRP CLIENTS

April/May 1973

There are seven (7) SRP client FM stations that are NUMBER ONE in their markets. They lead all other AM or FM radio stations -- Persons 12+, 6 a.m. - Mid., M-S, Total Area Av. 1/2 hour or Metro Share.

All five SRP client stations that were NUMBER ONE in the 1972 April/May ARB's repeated their first overall ranking and two additional client stations achieved NUMBER ONE status. The seven NUMBER ONE stations are:

WEAT-FM, West Palm Beach has held number 1 for four consecutive years. WEAT-FM's 21.3 share is the highest FM share in the country -- an honor held by the station for the last three years. The next closest share in West Palm Beach is WEAT(AM) with a 10.1. WEAT-FM is also 1st in every time period as well as weekly cume.

WOOD-FM, Grand Rapids continues its number 1 position in Total Area Av. 1/2 hour and cume for the 4th consecutive year with demographics that are almost a carbon copy of last year's April/May ARB; i.e. 1st in 18 - 34 and 18 - 49 women, 10 a.m. - 3 p.m., M-F; and 2nd in Men 18 - 49, 6 a.m. - 10 a.m. and 3 p.m. - 7 p.m., M-F, Total Area Av. 1/2 hour.

WLYF, Miami holds number 1 position in the Miami-Ft. Lauderdale Metro with a 9.1 share. WLYF has been number 1 in the Miami-Ft. Lauderdale area 3 of the last 4 ARB's having been edged by Dolphins football on an AM station in the Oct./Nov. 1972 ARB.

KRFM, Phoenix and WDBO-FM, Orlando continue their number 1 overall positions in the Total Area Av. 1/2 hour 1st achieved in the 1972 April/May ARB.

New to the growing list of number 1 FM stations is WKBW-FM, Youngstown, which edged out the top AM station 14.7 to 14.5.

Completing the list is WWSH -- 4th overall in Philadelphia and number 1 in Trenton with a 16.0 share...next closest a Trenton station with a 9.8 share.

16 SRP client stations are 2nd or 3rd in their markets. Following is a more detailed analysis with example demographic results:

(Cont'd)
Here's a book that will delight any media buyer because of its basic simplicity. WISN (Milwaukee's Radioactive station that was such a hit in last Fall's issue) plays the hero's role. We don't want to give the whole plot away, but here's a sample: WISN is number one in target adults, 25-49, Monday through Friday in the metro survey area. This two-volume classic is recommended for anyone who has to deliver adults in a big way.

A rock radio show that's made it without playing a single record.

Records are made to be broken. And, in the past six months, that's just what the King Biscuit Flower Hour has been doing. Maybe it's because we don't play records. Instead we play concerts that we've taped live. In quadraphonic sound. For the record, we've already featured Humble Pie, Blood, Sweat & Tears, Ten Years After, Loggins & Messina, the J. Geils Band, Slade, the Edgar Winter Group, John Lennon, Stevie Wonder and Sha Na Na. With the Allman Brothers Band yet to come. The King Biscuit Flower Hour has been sponsored by Pioneer, Landlubber, 3M, Johnson's Baby Shampoo and Champale and can be heard on over 100 FM stations. For more information about rock radio's finest hour, contact Bob McCaughrow or Alan Steinberg at DIR Broadcasting, 527 Madison Avenue, New York, N.Y., 10022, (212) 371-6850.

The King Biscuit Flower Hour.

in the April-May reckonings. But that is only its first book. Mr. Sklar's main problem—and this is emerging as a common headache among the programmers in this format—is with air talent. "It's exceedingly hard to find people qualified in this format for a price you can afford to pay," he said.

But if line-of-sight is a problem in places like San Francisco, it is a boon to FM stations in southern Florida, an area that is bowling-alley flat. Stereo Radio Productions-programmed beautiful music FM stations in Miami (WLYF) and West Palm Beach (Wusat-FM) have consistently topped total-survey-area ratings in their markets for several years. Today, there is a top-43 battle going on in Miami the likes of which popular radio has not seen since the early '60s. Bartell's WMYQ(FM) Miami has been in a holding pattern, after an initial strong showing in that market, for about a year now. It had been able to make strong inroads into top-rated WQAM(AM)'s teenage audience and more than respectable showings in women during midday. Within the last six weeks Heftel Broadcasting has moved into Miami as well, pitting the former Bartell programmer Buzz Bennett against the man who replaced him, Jack McCoy, who was moved in to program WMYQ. Heftel's WLQY(FM) Miami, promoted as Y-100, was to follow the same scenario that brought the company success in Pittsburgh with WKPX(AM)—pitted against entrenched KVO(AM). A $50,000 cash giveaway preceded the new Y-100 format onto the air and the money contests and super-energy disk jockeys began to fly at one another as a "grudge-match" took shape between WMYQ and Y-100.

Then, three weeks ago, WMYQ mysteriously lost the power to its transmitter. Frantic engineers switched to the emergency generator, which also failed to work. After some quick calls, Mr. McCoy got the power back—too much power it turned out. Current shot into the control panel, blowing every circuit and causing a fire. Luckily, a set of

How much of what. Below are the results of a special rating-trend analysis computed for Broadcasting by The Pulse Inc., New York. Sample stations in the top-50 markets were selected randomly from the five most-utilized formats on FM radio. Gross share points (Monday to Friday, Total persons, 12+; 6 a.m. to midnight) for each station were recorded from surveys taken in the summers of 1970 and 1973. Station shares in each category were averaged to produce an "average" share for a station operating over a three-year period in the same format.

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<th>Format</th>
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<td>Top 40</td>
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Beautiful music isn’t resting easy anymore

The available supply of music has dwindled, and competition has heated up among syndicators and stations, resulting in a more mixed bag of programing than before.

Beautiful music is not quite as placid as the name would connote. Many of the FM’s that now program themselves and the syndication services that program the stations in that format are brightening up their sound with more vocals, more brass and more contemporary songs.

And what used to be a two-company ball game in syndicated beautiful music between Stereo Radio Productions and Bonneville Programing, has become a league, with TM Productions and McLendon Broadcasting playing for keeps.

WRFM New York, a Bonneville-owned and programed station, is plugging its morning man, Jim Ailworth, in television spots and is editorializing in drive-time. All over the country, beautiful-music stations are heavy-up on news, especially in the morning.

WKSSE Hartford, Conn., is hiring former progressive-rock disk jockeys because General Manager Fred Constant feels they are more suited to this type of radio, with their laid-back approach. Some programers admit that they are going to brighter, more up-tempo versions of current pop songs because of the unavailability of lusher, softer arrangements. And many are reaping the rewards of younger demographics because of the shift.

Still others are finding their sound softer than before. Phil Stout, programer for Stereo Radio Productions is among them: “Most of the reason for that is that contemporary music is getting softer.” His boss, SRP President Jim Schulke, adds, with apparent regret, that strong, all-demographic songs are not around as much any more. “Nobody is writing ‘It’s Impossible’ or ‘We’ve Only Just Begun’
any more,” he said. Jim Schulke and Phil Stout—whose service, almost everyone in the field agrees, is softer and less out-front than most anything else on the market—characterize the move to brightness as the product of “the guys who are behind who can and will take risks.”

In fact, no matter which service a station subscribes to or if the station programs itself, all are faced with the same problem, now about three years old—lack of music. “They just aren’t recording the pop stuff by our type of artists,” Phil Stout says.

“We haven’t compromised our over-all concept of a middle-ground format just to accept any cover-version,” Ernie Winn of TM Productions said. “But I have to admit that policy has put us in kind of a corner.” In order to get itself out of that corner, Mr. Winn said the company would begin in earnest a venture that syndicators have been talking about for some time—in-house production of music. Jim Schulke has mentioned, for over a year and a half, the idea of going to Europe and producing orchestrated music to his clients. Loring Fisher and Marlin Taylor of Bonneville Programing have been careful about considering such an idea in the still-formative stages of that firm (Bonneville is now about two and a half years old) because of the initial costs. But TM, with music-production facilities built into its new building for its jingle productions, has decided to take that thought-about but feared step.

The fear is completely understandable: It will cost between $5,000 and $10,000 per track to produce these customized cover versions, according to the best estimates. At present, Mr. Winn says, TM has about 12 self-produced selections in its service to 67 stations. By the end of 1974, he projects there will be 50.

Each type of good music, however, has a ratings story to tell. The middle-ground to very-soft stations seem to be performing slightly better across the country, but market-by-market variations are still significant. These subtle format variations which have recently emerged are no doubt the reaction to increased competition. Despite the inroads made by oldies, top 40 and progressive rock into beautiful music’s dominance of FM, the format still has the best, most consistent track record to date, although some of that is due to longevity. As more and more operators moved into FM, more and more went with the tried and true—beautiful music. Self-programed stations have felt the sting from rival stations that have picked up one of the more expansively produced syndication services.

Stations that established a beautiful music identity in a market five years ago, such as WDOK Cleveland and WJGF Pittsburgh, and have found their audiences skewing too old for their liking, are brightening up their sound to compete in younger demographics. Newcomers to a market, with no ratings to sell, are programming themselves much softer than the competition and with fewer commercial breaks and are finding success.

Many beautiful-music stations are placing increasing importance on morning newscasts.

John Moler, general manager of WBFM New York, went so far as to institute regular editorials in drive time. He believed that such an interruption to the normally uninterrupted music format could provide great impact for messages of importance to the community. He says it turned out right and now does it twice a day. Many managers are beginning to feel much the same way. They are concerned with becoming more integral parts of their community than simple music programming will allow.
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Rozelle sings no-show blues

But Pastore counters with own lyrics about tickets held up by scalpers; TV networks cite schedule clashes; radio worries start to surface

Senator John O. Pastore (D-R.I.), chairman of the Senate Communications Subcommittee, and National Football League Commissioner Pete Rozelle locked horns again last week. It was over 50,000 ticket holders who failed to show up at the stadiums on pro football's opening day (Sunday, Sept. 16). It involved nine cities where home games were televised, thanks to the 11th-hour rescinding of the blackout rule (Broadcasting, Sept. 17).

The TV networks sat on the sidelines while this particular debate raged, and said that, over-all, they were adopting a wait-and-see attitude about what will happen now that home-city blackouts are ended for teams that sell all their seats 72 hours before game time.

The 50,000 no-shows for nine opening-day games this year, Mr. Rozelle said, were a far cry from the 21,000 ticket holders who failed to show up during last year's opening-day games in 13 cities, when the home-game blackout was in effect. "Potentially, this could be the biggest threat in the history of pro football," the commissioner said, explaining that fans who become used to seeing their home teams on television in the comfort of their living rooms (with all those extras they can't get sitting in the stands, like expert commentary, instant replay and locker-room interviews) may in the future stop buying season tickets, or even single-game tickets, altogether.

"And fewer people in the stands," Mr. Rozelle continued, "mean fewer hot dogs bought, and fewer parking spaces used. Plus the negative impact on the quality of the game and on the players, who feed off the fan enthusiasm of packed stadiums."

But Senator Pastore had another explanation of the Sept. 16 no-show figures. "I'd like to see the number of tickets left in the hands of scalpers," he said, in a speech he made on the Senate floor last Monday (Sept. 17). "They're the ones that have been buying up large blocks at regular prices and getting $25, $50, even $100 for them. Before we make a quick decision to change this law, I want to see the roster of people who buy tickets. People that buy tickets like to see the game live. They didn't stay home unless they had to."

From CBS-TV's point of view, as expressed by William C. MacPhail, its vice president of sports, "our network has favored the lifting of the blackout all along but we're still trying to sort out the scheduling problems of this new set-up." As an example, Mr. MacPhail said that next Sunday (Sept. 30) CBS is responsible for the national doubleheader

Irony? The banner pictured above might lend credence to National Football League Commissioner Pete Rozelle's argument that some pro-football season-ticket holders are indeed willing to relinquish their on-the-spot seat in front of their home TV sets. The scene was Pittsburgh's Three Rivers stadium on Sept. 16—the first day on which the effects of the blackout lifting were felt.

er, which will be the New York Giants at Cleveland and Los Angeles at San Francisco. NBC's single game feature that week is New England at Miami. CBS had originally planned to send the Giants-Browns game into Miami because the blackout would have prevented NBC from televising the Miami game for the home folks.

But, assuming a sell-out at Miami's Orange Bowl, which is all but certain, CBS would be wiped out in the ratings if it were head-to-head with the Giants-Browns game against the Dolphins game in the Miami market. But bringing in the later West Coast game to Miami TV audiences "will really jack up the line charges," as Mr. MacPhail puts it, adding, "and this kind of dilemma is becoming commonplace rather than unique."

CBS couldn't feed both games into Miami because the NFL overexposure rule specifies that if the home team is playing in its own stadium, CBS and NBC may feed only one game each into that city. This rule antedates the lifting of the blackout; but the antiblackout law will aggravate its stringency in the New York market and in the San Francisco-Oakland market because these areas have two home teams. To take a New York example, on Nov. 11 Dallas will play the Giants in New York at 1 p.m. and the Jets will be at New England at 1 p.m. Again, assuming a sell-out for the Giants at home, both games will be televised in New York in direct competition with each other, and New
York TV watchers will not have a later game.

An inadvertent preview of this situation cropped up in Washington on opening day when WTOP-TV, the CBS affiliate there, "stupidly" (Mr. MacPhail's adverb) took the early San Francisco at Miami game in direct competition with WRC-TV's telecast of the Redskins home game (courtesy of the blackout decision). CBS then had to pull the plug on the later Pittsburgh-Detroit game because of the overexposure rule. Washington football fans were not amused.

Neither was Torbert Macdonald (D-Mass.), chairman of the House Communications Subcommittee. During license-renewal hearings last Tuesday (Sept. 18), he prevailed upon FCC Chairman Dean Burch to set up a task force in the complaints-and-compliance division to look into the WTOP-TV snafu.

Mr. Macdonald also elicited from Mr. Burch a promise that the task force would investigate Philadelphia Eagles owner Leonard Tose's threat to sell for the first time 500 obstructed-view seats he had previously given away to servicemen and boys' clubs and the like, and when the seats go begging at the box office, to claim that the game is not sold out and thus it can't be televised in Philadelphia. Mr. Rozelle shrugged off the obstructed-view-seats controversy, the clear implication being that Mr. Tose's remarks should be taken with a grain of salt. One club spokesman said every stadium has "crummy" seats that are not put up for sale and putting these seats on the market now would be such a "blatant" effort to get around the law that "no owner would be allowed to get away with it."

The biggest loser in all this, at least in the short run, could very well be the local radio stations that air home football games to the tune of $2,860,000 in rights figures (Broadcasting, Sept. 3, July 30). With home games now available on TV, radio rights to these same games may end up being "valueless," according to George Duncan, vice president of Metromedia Radio and general manager of WNEW(AM) New York, which carries all the Giants' games.

Mr. Duncan didn't take a special ratings' survey of his New York listening audience on opening day, when WNBC-TV also carried the Giants' home game, but he's on record as claiming that he figures to lose as many as 80% of his listeners in that situation. He said that the radio sponsors of the opening game on WNEW are on his neck to rewrite the contracts, which were entered into on the assumption that home games would not be televised into New York. Herb Salzman, the general manager of WOR(AM) New York, who faces the same problem with Jets' home games, says he may have found at least a partial solution. "I'm gonna start an extensive advertising campaign," he says, "suggesting to New Yorkers that they turn the volume down on their TV sets and tune in instead to Marty Glickman and Larry Grantham's expert commentary on the radio. You might call it the double-your-pleasure approach."
Returning favorites outrage new shows

That's first trend in new season, but figures are still fragmentary

The first week of new-program introductions for the 1973-74 network-TV season produced mixed ratings to match the unevenness with which new programing itself appeared.

In the A. C. Nielsen Co.'s new national "overnight" ratings—which rate only CBS and NBC programs because ABC is not a subscriber, and which actually are delivered 36 to 48 hours after the telemcasts—CBS's new Sunday-night entry, The New Perry Mason Show, was edged in its Sept. 16 debut by NBC's Wonderful World of Disney by a couple of share points in each half-hour, 32 to 34. That would leave 34 share points to be divided among ABC's FBI and programing on independent stations. The rest of the evening, involving no new shows, seasoned back and forth, with CBS ending with an average 20.7 rating for the night to NBC's 17.3.

Three new programs had bowed on Friday (Sept. 14). CBS's Calucci's Dept. at 8-8:30 had less than half the share (18) of NBC's returning Sanford and Son (39). In the next half-hour, NBC's new Girl with Something Extra had only a little more than half the share (27) of CBS's Planet of the Apes movie (49). The other new show that night, ABC's Adam's Rib at 9:30-10:10 was not rated in the Nielsen overnight nationals, but the CBS movie had a 62 share in the time period and NBC's coverage of the NFL players awards dinner had a 15, leaving 23 share points to be distributed among Adam's Rib and independent-station programing. CBS won the evening with an average 29.7 rating to NBC's 13.3.

In the New York overnights Adam's Rib edged NBC's players awards with a share of 12 to 11, behind the CBS movie's 70, while in Los Angeles Adam's Rib had a 21 share to the CBS's movie's 61 and the NBC awards program's 8. In both markets Calucci's Dept. on CBS and Girl with Something Extra on NBC fared about as they did in the nationals, losing big to their respective competition. For the evening, the rating averages in Los Angeles came out 31.4 for CBS, 14.2 for NBC, 12.0 for ABC, while in New York they were 40.7 for CBS, 14.2 for NBC, 8.8 for ABC.

On Thursday (Sept. 13) the night's only new program, NBC Follies (10-11 p.m.), led the CBS movie, The Hot Rock, in the national Nielsen's with shares of 32 to 25 in the first half-hour and 31 to 26 in the second, and NBC carried the evening with a 17.6 average rating to CBS's 16.4.

On the first night of the new season (Sept. 10), NBC's new Loisa Luck and Diana came in with respectable 30 shares in the Nielsen nationals although they trailed CBS's movie, and the following night's one new entry, Chase, also on NBC, averaged close to a 30 share although behind CBS's Maude and Hawaii Five-O in the opposing 8-9 time period (Broadcasting, Sept. 17). There were no new shows on either Wednesday night (Sept. 12) or Saturday (Sept. 15) and none last week until Needles and Pins started on NBC Friday (Sept. 21) at 9-9:30.

Observers were unclear as to what the early-season ratings mean, if anything, because delays caused by the writers strike last summer has made it necessary to spread the introduction of new episodes as well as new shows over several weeks instead of concentrating them all in a single week a as in the past.

How the reviewers rated the new shows of the season

As the staggered start of the network's new season continued, the critics continued to praise and take potshots at the new-show premiers. Broadcasting's sampling of their reactions follows:

NBC Follies (NBC, Thursday, 10-11 p.m.)... the show was in a style that was a mixture of Las Vegas Hollywood Palace and those production numbers the June Taylor dancers used to to do on The Jackie Gleason Show.... Humor clung to the predictable,... It was all comfortably safe. And it was also nicely put together. Much, apparently, will depend on the weekly line-up of guests.... John O'Connor, New York Times.

...we welcome this Bob Wynn produced series as something TV sorely needs in this era of cop shows.... Guest stars were the Smothers Brothers, Jerry Lewis and Diahann Carroll, all of whom worked well together in a format that opened with a bevy of long-legged showgirls on a theater stage with a proscenium arch, with musicians and conductors in the orchestra pit.... For an hour of pure relaxation, this is one entry we heartily endorse.... Kay Gardella, New York Daily News.

"Its initial appearance wasn't fully conclusive. The inconclusive conclusion was that one wanted to see and hear more..."
The review concludes with a longer extract, discussing the contrast between the comedic and theatrical elements of the show. It notes the presence of Jerry Lewis in the performance, calling him "heavily costumed and a platitude of exuberance. If the comedy got out of hand at times and the sketches needed more protein, it was a funny hour nonetheless and a good omen for future Follies ventures." Don Freeman, The San Diego Union.

"I think I expected more from NBC's sumptuous new vaudeville, NBC Follies, than was provided. . . . It was a bright and glitzy package . . . sequins and ostrich feathers, gleaming footlights, a runway extending out into the audience, towering, ornate sets and stunning costumes. There was a true sense of theatrical excitement about the production, and, particularly, there was that element sometimes missing from modern musical shows: girls, girls, girls. . . . I think that what was particularly disappointing about the opening is that the show hardly put its best foot forward." Cecil Smith, Los Angeles Times.

"I thought this would be a routine hour of comedy, songs and dancing when I heard about it this spring. I was wrong. It is worse than routine. . . . It is tacky, characterless and willing to wallow in the worst comedy 'sketch' bilge. . . . Jerry Lewis doing the homosexual number, which seems to be obligatory this season . . . the Smothers Brothers, once proud rebels of television, appear in clown suits—the ultimate demise of this played-out pair." Ron Powers, Chicago Sun-Times.

"Considering the talent available, the debut of NBC Follies was a major disappointment." Frank Judge, Detroit News.

"Even if some of the sketch material was primitive vaudeville, their enthusiasm made it seem better than it was." Richard Shull, Indianapolis News.

"The NBC Follies sparkled at times with the flashy choreography and colorful costumes, but the comedy ranged from Joe Miller (or Bob Hope) rejects to an exercise in self indulgence, the latter mainly evident in the lengthy western skit. To me, Jerry Lewis as a fag is a drag." Edward Swinney, Houston Post.

"The program needs help." Norman Mark, Chicago Daily News.

". . . was a grand hour of entertainment with production numbers reminiscent of the old Ziegfeld Follies." Barbara Hol sopple, Pittsburgh Press.

". . . was downright breathtaking in its stupidity, offensiveness and lack of originality. From the blatantly lip-synced opening production number to the 'comic' finale (during which Jerry Lewis, as Mickey Rooney's prancing homosexual son, gets beaten to a pulp by the patrons of the Old West saloon), the program displayed an alarming aptitude for the unsophisticated, the coarse and the vulgar." Gary Deed, Chicago Tribune.

Calucci's Dept. (CBS, Friday, 8-8:30 p.m.)

"Calucci's Dept. reaches out to everyone—and that's what makes it such a winning entry in the new-season sweepstakes. . . . It's good social comment on a current bone of contention—and bitingly funny, too . . . Of course, it's highly exaggerated and played at a top-of-the-lungs pitch, which seems to be a built-in

"... the best of the laugh seekers in CBS's Calucci ... Coco and Calucci equal comedy with class. ... Husband and wife script writers Rene Taylor and Joe Bologna have not only concocted amusing characters, situations and dialogue, but at least in Chapter One have added some gentle philosophical overtones. ... The series promises to capitalize on a divine gift God gave everyone—the funny bone." Harry Harris, Philadelphia Inquirer.

"This happy melding of the talents of Calucci's Dept.

Coco and Taylor/Bologna' is apparent from the first laugh of tonight's premiere. In a single deft stroke they succeed in creating believable but funny characters from real life . . . Coco is superb as Calucci ... Laughs are natural." Rex Poller, Philadelphia Bulletin.

"James Coco ... fittingly provided the major asset of this half-hour comedy premiere. He projected warmth, expressiveness, excitability and goodness in large doses, and, therefore, was a joy to watch. ... Some of the satirical moments were good, and some were overdone," Anthony LaCamera, Boston Herald-American.

"The tone ventures chopply between zany humor and pathos. . . . It doesn't quite work—yet. But the creators of the series are Renee Taylor and Joe Bologna, and they have been brilliantly adept with that combination in the past. The presence of Jose Perez, who played God in public television's 'Steambath,' in the role of a Puerto Rican employee at the office, can only help." John O'Connor, New York Times.

"[The opening episode] has some inspiring moments, and in this era of toilet humor and insult comedy it strives for something higher, both in character and thought. An unemployment office may not be the most exciting setting, and in time it may wear thin, but at least this is one series that delivers the message that someone is still trying in television, and that's something." Kay Gardella, New York Daily News.

"Of the new shows, Calucci's Dept. opened strong, thanks mainly to James Coco and that marvelously expressive face." Edward Sweeney, Houston Post.

"Certainly the finest situation comedy in the new season and quite possibly the funniest and most truthful since the premiere of All In The Family . . . Calucci is a breath of unpolluted air." Norman Mark, Chicago Daily News.

"The script by Renee Taylor and Joe Bologna had their usual bittersweet quality, the ability to make humor of a basically tragic situation." Richard Shull, Indianapolis News.

"Every single minute of Calucci's Dept. is a gem thanks to the comedy team of Renee Taylor and Joe Bologna. . . . James Coco handles well the delicate role of a sweet, gentle man running an unemployment office . . . it was an excellent opener." Barbara Holsoopple, Pittsburgh Press.

"Calucci's Dept. is alternately hilarious, poignant, gently amusing and devastatingly disturbing. It is, above all, a skillfully crafted half hour . . . It's also, in part, a savage indictment of the civil service mentality and the American work ethic. The working out of premise to conclusion isn't what you would call a triumph of logic. But the significant point is that Calucci did generate several droplets of precious human emotion." Morton Moss, Los Angeles Herald-Examiner.

"The whole thing is a trifle derivative of All In the Family in its attempts to build a repertory of yelling lunatics, but it has that rare artistic touch." Ron Powers, Chicago Sun-Times.

"If Coco gets the scripts this will be a reasonable success, otherwise it's doomed." Frank Judge, Detroit News.

Girl With Something Extra (NBC, Friday, 8:30-9 p.m.)

"... gimmick comedy . . . it's tough, uphill going most of the time, in a situation that doesn't have much elasticity and fails to work as a comedy trick despite some sweet individual scenes." Percy Shain, Boston Globe.

"... an intriguingly novel notion, but how long the series can sustain it is open to question. Field and Davidson are attractive and charismatic. But it would take real ESP to predict how they'll be saved by future scripts." Harry Harris, Philadelphia Inquirer.

"This is gimmick comedy revolving around Sally's extrasensory perception. It is the thing that's supposed to make her 'marriage' to Davidson entertaining and funny. It does neither." Rex Poller, Philadelphia Bulletin.

"... a determinedly 'adult' Bewitched . . . The goings-on were supposed to be cute and romantic, I guess; they certainly weren't funny." Anthony LaCamera, Boston Herald-American.

"John and Sally are squeegie-clean, at-

Girl with Something Extra
tractive. Their home, orchestrated in leather, wood beams, stained glass, wicker and palm plants, is attractive. The series, with its honesty' gimmick, is repulsive."—John O'Connor, New York Times.

"There's a lot of necking, a lot of love making and a lot of similarity to a lot of other television series seen over the years. But we must admit we like the two stars, for whatever that's worth." Kay Gardella, New York Daily News.

"The Girl with Something Extra is nothing extra. Trite, unamusing and shallow are the adjectives we use to describe The Girl with Something Extra."—Morton Moss, Los Angeles Herald-Examiner.

"Don't be put off by the fact that this is obviously a gimmick show even though Sally doesn't fly. It's exceedingly well done. Miss Field and Davidson play this nonsense with a fine flair ..."—Cecil Smith, Los Angeles Times.

"Sally Field is cute and John Davidson has nice teeth." Frank Judge, Detroit News.

"Unlike toothpaste and deodorant commercials where the look-aliases find eternal bliss in 30 seconds or one minute, Sally Field and John Davidson are threatening to keep this up for 13 weeks with options." Richard Shull, Indianapolis News.

"I'd like to wait a while. The opener merely set up the premise and featured some imaginative photography. I will say the last track got offensive when Jack Sheldon (who plays John Davidson's brother) was on; but golly, doesn't Sally Field have expressive eyes." Edward Sweeney, Houston Post.

"This series is unreviewable and un-hateable. It is just there, a beautifully put together piece of electronic confetti, a meaningless exercise in saccharine nonsense." Norman Mark, Chicago Daily News.

"Take a cute young couple, add a cute little plot and you've got exactly what the mass TV audience seems to want: a cute little show. While the series concept is flimsy and a bit hokey, the two do indeed make a captivating couple." Barbara Holsopple, Pittsburgh Press.

"We learned that Sally, a former flying nun, has ESP and can read John's every thought. This scares the hell out of John who apparently had just one thing in mind all along: Will Johnny-One-Note find happiness with Psychic Sally? ... We may have to chalk up another major victory of air pollution." Gary Deed, Chicago Tribune.

Adam's Rib (ABC, Friday, 9:30-10 p.m.)

"... two very attractive new leads in Ken Howard and Blythe Danner, who exude charm and flair ... The initial episode was cannily and deftly written to give us a good glimpse of the combative but loving principals." Percy Shain, Boston Globe.

"... looks to be off to a pleasant-enough start ... The opener had a better-than-usual script for a series so bold as to announce in advance it is sophisticated." Rex Polier, Philadelphia Bulletin.

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series leads, "displayed a nice ability with their lines...the usual situation-comedy complications." Anthony LaCamera, Boston Herald-American.

"The series has several non-television factors going for it, most notably that it is based on the superb movie that starred Spencer Tracy and Katharine Hepburn. The film offered a combination of sophisticated wit and romantic comedy. The series is sticking with the romantic comedy but, at least in the first episode, it is a bit nervous about the sophisticated wit. It does have a few things going for it. There is, for one, no mechanical laugh-track. And the leads are being played by two talented and attractive actors..." John O'Connor, New York Times.

"The initial outing is a distinct disappointment, despite the fact that the premise has strong possibilities—a husband and wife, both practicing attorneys, with different views...Both stars have a certain amount of appeal, but Miss Danner's voice needs some serious training, or did the dialogue scratch her vocal cords?" Kay Gardella, New York Daily News.


"The story is funny but more importantly it shows sexual equality in action rather than beating us over the head with meaningless words and generalizations...Howard has one fault: He mugs a bit too much like Spencer Tracy in an obvious attempt at characterization." Barbara Holsoepe, Pittsburgh Press.

"The main trouble here is that the premise, the dialogue and the wife-husband relationship all suffer from a terminal case of the cutesy-poohs. Even the theme music seems right out of the Burt Bacharach school of gush." Gary Deed, Chicago Tribune.

..., what pleases you is that, once again, you touch people up on that screen...And, it's all wrapped in such a charming blanket of cutsey-poohs...We had the impression she [Blythe Danner] had to subside finally into his manly arms

Friday night that offered the most promise." Frank Judge, Detroit News.

"There's a good idea in Adam's Rib, but the cast and crew haven't found it..." Adam's Rib, the TV show, is soft core 'Adam's Rib,' the film, and that's not good enough." Norman Mark, Chicago Daily News.

The New Perry Mason (CBS, Sunday, 7:30-8:30 p.m.)

"Nothing on the screen will settle the fate of the New Perry Mason. The public is the unknown factor in the revival after eight years of a respected, long-running hit," Percy Shain, Boston Globe.

"...boring...tedious...Monte Markham seems woefully bland as a more peregrinating Perry," Harry Harris, Philadelphia Inquirer.

"CBS made a last-minute substitution

The New Perry Mason of the premiere it had scheduled for its new Perry Mason series...It double-crossed the TV listings, but in doing so the network may have gotten it off to a better start. The premiere originally scheduled was poor, at least in the opinion of this writer who saw it in advance...But the substitute premiere offered a fairly absorbing story with which to introduce tall, steely-eyed Monte Markham as the new Mason," Rex Polier, Philadelphia Bulletin.

..., many similarities with the predecessor series...the new actors "will take some getting used to." Anthony LaCamera, Boston Herald-American.

..., Not surprisingly, and not without justification, reruns of the old Perry Mason, starring Raymond Burr, are now being billed in some markets as 'The Real Perry Mason.' It's not that Mr. Markham may not be acceptable as Perry Mason. It's just that he is inadequate as Raymond Burr, whose identification with Erle Stanley Gardner's fictional attorney has survived even his success with Chief Ironside," John O'Connor, New York Times.

..., The old black-and-white series is better than the new one...Burr was a stronger, more authoritative Perry Mason. He played the role so well one could not distinguish the actor from the character. This, unfortunately, is not the case with Markham, a taut, tense, clipped, fast-talking actor who makes you constantly aware that he is giving a perform-

Adam's Rib to score on the law and win her $20 bet with him." Morton Moss, Los Angeles Herald-Examiner.

"It's undeniable that Friday's premiere took on a subject that is light-years closer to pertinent, real-life controversy than anything else I've seen on the new season's other bedtime stories so far. I like the series because Blythe Danner is a superb actress, and because it doesn't drown in cutsey baby-talky dialogue." Ron Powers, Chicago Sun-Times.

"One of three situation comedies on
Pomp and circumstance. The debut of the 1973 television season did not slip by unsung—or rather unplayed—at Channel 11 WQXI-TV Atlanta. That station commissioned an orchestral work, "The Rise of Eleven" to tell the story of the station’s accomplishments in the past year. The musical selections, played by a live symphony at a formal luncheon banquet, were accompanied by narration by Virgil Dominic, the station’s news director, and showing of a film introducing the network’s fall line-up.


"Since the beginning of TV time, Perry Mason has found the guilty party at precisely 54 minutes into his hour." Richard Shull, Indianapolis News.

"If the murderer] "had gone after Mason himself on artistic grounds, a jury of TV critics would have acquitted him without deliberation." Norman Mark, Chicago Daily News.

"We leave Perry Mason to the fate of the gods. The test could be not the quality of the new series, but the viewer’s willingness to accept a new star in the role Raymond Burr created." Barbara Holsoople, Pittsburgh Press.

"[Raymond] Burr’s imposing shadow is everywhere, and the talented Markham seems only unctuous, like a subservient waiter, against such a background." Gary Deeb, Chicago Tribune.

"Markham doesn’t sufficiently dominate the screen . . . it lacked life, buoyancy . . . The New Perry Mason is in the difficult spot of having to be compared with the old Perry Mason inhabited by Raymond Burr. The new has to fight its own shortcomings, plus a voluminous vat of sentiment." Morton Moss, Los Angeles Herald-Examiner.

"Inasmuch as the premiere plot was innocuous, the viewer’s focus was even more closely fixed on the regular cast. Comparisons are inevitable. Markham has one important thing in common with Raymond Burr, the ‘old’ Perry Mason: both men are eye actors. Everything is in the eyes. . . . Considering the awesome odds, Markham is a winner—both in the role and in court—but his real adversaries are the inept writers on the first two scripts who fail to establish any sense of humanity in the relationships among the regular cast." Terrence O’Flaherty, San Francisco Chronicle.

"Look, if you are into a 1950’s version of the Idle Rich and Their Perversions, this series will keep you pacified until hot-chocolate time. It is slick, professional, hopelessly square and the plots are so blithely incomprehensible that you hardly notice." Ron Powers, Chicago Sun-Times.

Stereo automation can increase profits

Now you can modernize with an automated system that protects your air personality and retains your exact format. SMC protects your profits...from Sign-On to Sign-Off. 2048 separate events — music, commercials, P.S.A.’s, network breaks or I.D.’s, and a complete English log printed automatically. SMC provides either punched tape or magnetic tape memory loading, both furnished for format changes while your system is "on-air". Simple ten-key adding machine console controls the entire system.

An SMC areaman will gladly make a survey of requirements for your particular station programming. Phone us now. Find out the complete profit facts today — without obligation of course. SMC — the broadcast systems engineered for station profitability.
**PBS cranks up to act as rep**

It takes on two new executives and reassigns others to carry out new missions for its stations.

The Public Broadcasting Service last week announced a major reorganization to execute its new station-representation function.

The nation's public-televison licensees voted last March to transfer ETS, the station-representation division of the National Association of Educational Broadcasters to PBS. The NAEB has since redefined its role to become a professional society for telecommunications in general.

Public-radio stations have since united under a new representative body, the Association of Public Radio Stations (APRS).

The reorganization announced last week brought two new executives to PBS and altered the responsibilities of several incumbent staff members. Ward B. Chamberlin, one-time executive vice president of WNET-TV New York, has been named a senior vice president of PBS and will head its New York office, which previously had been used principally for public relations. Mr. Chamberlin's responsibilities will include the coordination of national program-writing efforts for PBS member stations and PBS itself. In the past year, Mr. Chamberlin served as president of PACT, a New York drug-rehabilitation program.

Also new to PBS is John A. Montgomery, who has been named vice president, programming at Washington headquarters. He will be charged with the over-all supervision of PBS's role in national programming. Mr. Montgomery is currently executive director of the Iowa State Educational Radio and Television Network and serves on the NAEB board.

Mr. Montgomery was also chosen as the third member of a new PBS program-scheduling committee, on which he will be joined by Hartford A. Gunn, PBS president, and Gerald Slater, formerly general manager of PBS and new vice president, broadcasting under the new system. Mr. Slater will oversee all broadcast-related functions at PBS, including station relations, public information and technical and operational aspects of the PBS interconnection.

In addition to Mr. Slater, other PBS personnel assuming new responsibilities and/or titles are:

- Chalmers H. Marquis, a former NAEB executive vice president who moved to PBS with the ETS division last March, now becomes responsible for PBS's national-affairs office. Mr. Marquis will conduct PBS's principal liaison with Congress and government officials.
- Tamara E. Robinson, former assistant coordinator of programing for program operations, becomes director of member stations.
- Michael E. Hobbs, PBS director of administration, has been named vice president with responsibility for the corporate-planning office.

Norman M. Sinel, PBS's general counsel, has been named vice president and general counsel.

PBS also announced the appointment of the first three program-area coordinators. George H. Page, PBS's director of public information, becomes coordinator of cultural affairs programming. He will work with the Corporation for Public Broadcasting, producers and advisers in the development of cultural programming for the interconnection. Coordinators are still to be named in public-affairs and educational programming. All three of those positions will be under the supervision of Mr. Montgomery.

**Nightly radio dramas coming to CBS Radio**

There will be no retreads, network says in emphasizing scripts, production will be new

A major effort to revive radio drama will be launched Jan. 6, 1974, by CBS Radio. It will be a seven-nights-a-week series of dramas, complete in themselves, with mystery and suspense themes ("Closed Circuit," Aug. 20).

Sam Cook Digges, president of CBS Radio Division, said each program will be 52 minutes and will be newly written and produced. The broadcasts, scheduled for 52 weeks, will begin at 10:07 p.m., after the network's 10 p.m. news.

Anheuser-Busch, for Budweiser beer, is the first network sponsor signed for the series. There will be five network and five local commercials (two of them adjacencies) on each program. There will be three acts of 13 to 14 minutes without interruption.

Titled CBS Radio Mystery Theater, the series will be part of a newly formed CBS Radio Drama Network. About 90% of the CBS affiliates will carry the shows. The big exceptions are the all-news CBS-owned stations in New York, Chicago, San Francisco and Los Angeles.

The network said that in markets where affiliates or its owned stations did not take the series, other stations will be offered the shows. The list of the non-CBS stations carrying the show has not yet been announced.

Executive producer will be Himan Brown, active in network radio drama from the 1930's through the 1950's. He produced such series as "Grand Central Station," "The Thin Man," "Bulldog Drummond" and "Inner Sanctum Mysteries."

**Music fees study planned**

The Small Market Radio Committee of the National Association of Broadcasters wants to find out whether cable systems that originate background music are paying music-licensing organizations for its use, as broadcast stations must do. Chairman Al Rock (WSM/AM Nashua, N.H.) has appointed a subcommittee of two to do the fact-finding: William Ryan, WNOG(AM) Naples, Fla., and Paul Reid, WBFI(AM) Fitzgerald, Ga.
MGM’s blue chips to go on television

Aubrey also announces cutback of feature-film output, shutdown of theatrical distribution

Metro-Goldwyn-Mayer Inc. is hitching its future to television and plans to withdraw completely from motion-picture distribution and curtail substantially its production of feature films.

James T. Aubrey Jr., president of MGM, outlined the company’s plans at a news conference in Los Angeles last week, and stressed that television, not motion pictures in theaters, is the main form of entertainment today. He said that MGM now has four series on network television, 28 pilot projects in various stages of development and about $30 million in syndicated and network contracts outstanding.

Mr. Aubrey said that future motion-picture productions would be limited to “fewer, more selective films each year” and would number from “two to eight a year.”

He said that certain MGM overseas and domestic assets, with an appraised value of more than $30 million, will be sold. These include additional lots at the studio in Culver City and the distribution network of 10 domestic and 37 overseas offices and all the company-owned theaters abroad.

An MGM spokesman said that between 1,500 and 3,000 overseas employees could lose their jobs, but indicated there would be no lay-offs among domestic workers.

NBC Radio to unveil study of listeners

More than 250 representatives of NBC Radio affiliated stations are expected to attend their annual convention in Palm Beach, Fla., Oct. 1-2.

A highpoint will be the release of a major by Frank A. Magid Associates, Cedar Rapids, Iowa, on some of the findings on the attitudes of listeners toward network-radio programing, including news and entertainment. NBC said the study will provide information about the preferences, knowledge and tastes of the listening audience.

The opening session of the convention will feature speeches by Julian Goodman, NBC president; Robert W. Lemon, president of the NBC Radio Division; Russell C. Tornabene, vice president and general manager, NBC Radio Network, and the presentation by Mr. Magid.

The Oct. 2 meeting will be devoted to new programing plans and changes at the NBC Radio Network. Mr. Tornabene will outline plans and serve as moderator for a panel discussion. Participants will be Ronald Friedwalad, director, marketing; Joan Konner, director, programs; James Holton, general manager, Radio Network News and Lee Sherwood, exective producer, programs.

Stereo automation will improve productivity

Use the talents of your best people to their full capabilities. Staff members can actually be in production while they are “on-air” with live automation. The SMC SEQUENTIAL system permits scheduling up to 60 events (spots, music, talk, whatever) from as many as 10 different tracks. Planned programming is significantly improved with your best talents being used constantly rather than on a “shift” basis.

Improve your “live” programming with this easy-to-operate SMC system that you can add to later for future growth. Phone or send for full facts today.

Send complete information on live automation with the SMC SEQUENTIAL®

Name ____________________________
Station __________________________
Company __________________________
Address ___________________________
Zip ________________________________
Proof is in pudding, KMEX-TV asserts

Spanish-language station in L.A. responds to criticism of programing by pointing to market studies, ads sales

A study of the relationship between Latin Americans and Spanish-language TV stations in the Los Angeles area drew criticism last week from a Spanish-language station in that market.

The study reported that Spanish-language TV stations are reaching older, less educated and lower-income viewers. It recommended that such stations do more public-service programming in the fields of employment, health, housing and education—particularly in the morning when mothers and children are at home.

The authors, a group of graduate students at the Center for Urban and Regional Studies and the Chicano Studies Center of the Claremont Colleges, Claremont, Calif., also suggested that Spanish-language TV stations broadcast more practical information about dealing with the dominant Anglo culture. They recommended that these stations utilize more mixed-language programing "since it would more closely correspond to the life experiences of the chicanos who are often bilingual."

And they strongly recommended that Spanish-language stations forgo reliance on Mexican-produced programs, since, they said, such programs only appeal to the more recent Latin arrivals in this country.

The study was done in 1972 under a $75,000 Markle Foundation grant, with 750 Spanish-speaking or Spanish-surnamed adults in Southern California being interviewed.

Critical of the study is Daniel Villanueva, vice president-general manager of KMEX-TV (ch. 34) Los Angeles. KMEX-TV is one of the Spanish International Communications Corp. stations; others are in San Antonio, Hanford, Calif., Miami and Paterson, N.J.

Mr. Villaneuva's complaint is that the authors did not take into account the high percentage of young people who, he said, watch KMEX's news programming. A market study a few years ago, he said, showed that the channel-34 outlet had a large number of young viewers.

Above all, he emphasized, a number of retail Los Angeles businesses have advertised on KMEX for over 10 years. Obviously, they have been successful in drawing customers from all segments of the Latin community, he said, "or else they wouldn't renew year after year."

Menu Briefs

Lofaro with Wylde. New name of Wylde Films Corp., subsidiary of 20th Century-Fox Film Corp., Los Angeles, is Wylde & Associates, including inclusion of Raymond Lofaro and his TV-commercial business in New York. Mr. Lofaro will be chief operating officer of Wylde & Associates, in charge of New York operations. Len Levy remains as president and chief executive officer of firm, supervising Los Angeles operations.

Country-hopping. Miles Laboratories, Elkhart, Ind., has acquired national distribution rights in U.S. to BBC-produced half-hour TV series, Other People, Other Places, from Time-Life Films, New York. J. Walter Thompson Co., New York, is offering series to stations on barter basis. Locales of programs range from the Amazon river to Madagascar and back to Bolivia in South America.

Honored. Two broadcast journalists are among recipients of American Optometric Association's public service awards for distinguished service in journalism, awarded for programs on vision and its care. Television award went to Ginny Wiltsie, reporter with WTC-TV Hartford, Conn., for news feature story, Pre-School Vision Screening, and winner in radio category was Larry E. Pearce, of WJAC-AM-FM Johnstown, Pa., for stations' broadcast of My Excuse.

TV and youngsters: survey at the source

NAB sponsors Milwaukee study of student reaction to medium

As rhetoric continues to fly on the alleged effects of television on youthful viewers, the National Association of Broadcasters announced last week that it will sponsor a study in which issue will be put to children themselves.

The study, which will be conducted among 90 students in the Milwaukee public-school system this fall, will seek to determine what young people learn and what conclusions they draw from what they see on television.

"From a broadcaster's point of view," said James Hubert, NAB executive vice president for public relations, "we are interested in learning what kinds of information, ideas and opinions young people get from radio and TV. We thought one of the best sources of this information would be young children and teenagers themselves."

The study group, consisting of children between 9 and 18 years of age, will be taped and interviewed in their classrooms by students from the University of Wisconsin and Marquette University. NAB said it is anticipated that the interviews will be concluded by mid-October. The children's remarks will then be compiled and analyzed by a team of researchers who include Robert S. Suchy, director of instructional resources of the Milwaukee school system; Dr. Ruane Hill, professor of mass communications at the University of Wisconsin Milwaukee, and Dr. John Grams, assistant professor of speech at Marquette. Results will then be forwarded to NAB.

The project, Mr. Suchy said, "is intended simply to give us a sampling of what young people have to say about the world and some insights into how radio and television have contributed to or influenced those views."

Broadcasting Sep 24 1973
Middle of the road at top of the heap

If outscores other radio formats and all kinds of TV in ad recall; Major Market Radio, study sponsor, decides to specialize as MOR rep

A $100,000-study of the impact of commercials according to radio formats and television affiliation-status has shown that MOR-personality radio scores highest in commercial recall. The survey was conducted by W. R. Simmons & Associates, New York, for Major Market Radio, New York. As a result the rep firm has decided to sever ties with six client radio stations that are not utilizing the personality-oriented format, George Lindman, president of the sales representative firm, said last Tuesday (Sept. 18).

"We want to be able to do a sincere job and do justice to one basic product," Mr. Lindman explained. "If a station is specialized, why should it host a general practitioner representing it?"

He estimated that the loss of the six stations, all in the top-50 markets, from Major Market's roster of 11 stations will cost the company $4 million a year in billing.

The study, conducted in Los Angeles, was based on 13,485 interviews during March and May. Interviews were conducted by telephone with unaided brand recall and prompted product-category recall. A total of 17.3% of radio listeners and 20.3% of TV viewers contacted could correctly recall one or more commercials from the past hour. The survey was supervised and approved by the Advertising Research Foundation. As a whole, the study showed radio 85% as efficient an advertising vehicle as television. And, in television, independent TV was 17% more effective than network-affiliated TV outlets.

Below are the results of the commercial-impact study. The index number 100 indicated the average recall level for TV as a whole.

Total TV ........................................... 100
Independent TV .................................... 114
Network TV ......................................... 98

Total Radio ........................................ 85
MOR personality ................................. 130
Country ............................................. 130
Adult contemporary .............................. 98
Contemporary talk ............................... 85
All-news ............................................. 80
All-talk ............................................. 79
Top 40 .................................................. 71
Classical ............................................. 66
Beautiful music .................................... 40

When recall levels were analyzed according to target audience, rankings changed. For example, top-40 radio was 83% as effective as all radio with adults, 18-plus. But in the demographic 18 to 34, it was 6% better than all radio (106%). With MOR stations, personality stations, it was 8-9% more effective than all radio. In the 25 to 49 demographic, MOR was 77% more effective.

Fram-slam affair. Fram Corp., Automotive Division, Providence, R.I., has purchased full sponsorship of NBC Sports' special coverage of Hank Aaron's next four home runs (numbers 712-715). If the Atlanta Braves slugger gets them, he will be the first baseball player to beat Babe Ruth's lifetime home-run record of 714. NBC Sports has sent a special tape crew to cover all remaining Braves games and will interrupt network programming to show home-runs 712 through 715. Fram agency is Kurtz, Kambanis Symon, New York. SFM Media Service Corp., New York, placed the order.

A new game plan for Food Fair

Broadcast campaign is designed to debunk shopper misconceptions

Food Fair Stores, Philadelphia, with 485 Food Fair and Pantry Pride stores from Connecticut to Florida, is getting into TV on a continuing basis for the first time beginning today (Sept. 24). Kelly, Nason is the agency and SFM Media Corp. is placing the advertising. Both are in New York.

A series of four 30-second spots with the theme, "You win because we don't play games," will run weekly in prime time on 26 stations in eight markets. Most markets will have 50-70 exposures weekly. Radio will also be used.

The advertising theme was decided upon after Kelly, Nason showed Food Fair Marketing Director Sheldon Sosna the results of a survey of shoppers' attitudes toward supermarkets. The findings were pretty grim. The survey revealed that most shoppers think supermarkets are playing games with them. They mentioned such games as prepackaging foods to hide imperfections and blemishes; hiding the bone and fatty portions of meats down in packages so the consumer can only see the best side; putting inferior merchandise in private, store-brand labels and three or four other basic ploys. The commercials literally translate these tricks into a board game and point out how Food Fair/Pantry Pride doesn't play such games.

Don Tennant opens own Chicago shop

Burnett-Frank alumnus admits no client but claims great potential

Chicago advertising and Don Tennant go together. But for the past three months there has been a missing link: Don Tennant. The link is back. Last week, Don Tennant opened his own full-service agency in Chicago: Don Tennant Co.

This creative chain was formed in 1950 when Mr. Tennant joined the Leo

If you operate an FM station with 3,000 watts E.R.P., there's one transmitter that's best for you.

The Gates FM-2.5H3

Unsurpassed for exceptional mono and stereo transmission, this two-tube, 2,500-watt transmitter features . . .
- Sophisticated broadband circuitry . . . assures maximum stereo separation, minimum crosstalk.
- Stable, easy output tuning.
- Built-in, motor-operated rheostat for adjusting power output. (Automatic output power control optional.)
- Automatic recycling.
- Remote control capability.
- Plug-in stereo and SCA generators.
- Gates-designed harmonic filter.
- Regulated and adjustable filament on IPA and PA.

Plus a lot more that makes the FM-2.5H3 the finest transmitter available for Class A stations. Write for more information.
Delta is an air line run by professionals. Like Larry Warnke, Passenger Service Agent.

He keeps things moving efficiently at the airport. He answers your questions quickly, gives the right directions, helps with tickets, bags, and all the et ceteras. He's ready with a hand when you need a hand.

Larry's the man in the red coat. And he's usually going like a blue streak.

Delta is ready when you are.

Burnett Co. as its first television writer. When he left Burnett in 1971 he held the title of creative services director. That year he joined Clinton E. Frank, Chicago, also as creative services director. He resigned last May due to “disagreement on management policies.” For three months nary a word was heard from Mr. Tennant.

Though the agency has opened its doors “without a single client commitment,” Don Tennant remains undaunted, recalling that “Leo [Burnett] started in 1935 in the middle of the Depression.” In the meantime, he reports, “We're putting together a team of six or seven with capability so we don't have to go scrambling after we start getting business.” Among the team members is Roland H. Waller, executive vice president and secretary-treasurer. Mr. Waller, formerly with Burnett, was more recently head of the R. H. Waller agency specializing in travel and leisure promotion.

Don Tennant Co. is at 500 North Michigan Ave., Chicago 60611. Phone is (312) 337-5332.

**Schick taken to court**

Schick Inc., Los Angeles, was sued last week over its TV commercials comparing the Schick Flexamatic razor with a rival Remington electric shaver.

Sperry Rand Corp., maker of Remington, filed a $6 million claim for damages in federal district court in Bridgeport, Conn. The suit alleges that Schick's ad-

**BAR reports television-network sales as of Sept. 2**

<table>
<thead>
<tr>
<th>CBS</th>
<th>NBC</th>
<th>ABC</th>
</tr>
</thead>
<tbody>
<tr>
<td>$429,315,200</td>
<td>$421,506,300</td>
<td>$379,077,000</td>
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**Day parts**

<table>
<thead>
<tr>
<th>Monday-Friday</th>
<th>Total minutes week ended Sept. 2</th>
<th>Total dollars week ended Sept. 2</th>
<th>1973 total minutes</th>
<th>1973 total dollars</th>
<th>1972 total dollars</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sign-on-10 a.m.</td>
<td>66</td>
<td>$424,500</td>
<td>2,513</td>
<td>$16,163,600</td>
<td>$15,463,300</td>
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<tr>
<td>10 a.m.-6 p.m.</td>
<td>1,008</td>
<td>7,143,200</td>
<td>32,206</td>
<td>256,690,700</td>
<td>240,038,100</td>
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<tr>
<td>Sign-on-6 p.m.</td>
<td>246</td>
<td>1,930,000</td>
<td>9,500</td>
<td>116,715,100</td>
<td>124,995,100</td>
</tr>
<tr>
<td>Sign-on-6 p.m.</td>
<td>6 p.m.-7:30 p.m.</td>
<td>96</td>
<td>1,370,200</td>
<td>3,304</td>
<td>62,712,600</td>
</tr>
<tr>
<td>6 p.m.-7:30 p.m.</td>
<td>14</td>
<td>150,800</td>
<td>475</td>
<td>10,279,900</td>
<td>10,018,200</td>
</tr>
<tr>
<td>Sunday</td>
<td>7:30 p.m.-11 p.m.</td>
<td>397</td>
<td>15,520,900</td>
<td>13,705</td>
<td>684,220,100</td>
</tr>
<tr>
<td>Monday-Sunday</td>
<td>11 p.m.-Sign-off</td>
<td>162</td>
<td>2,353,800</td>
<td>5,615</td>
<td>63,116,500</td>
</tr>
<tr>
<td>Total</td>
<td>1,989</td>
<td>$28,893,400</td>
<td>67,318</td>
<td>$1,229,898,500</td>
<td>$1,132,726,100</td>
</tr>
</tbody>
</table>

*Source: Broadcast Advertisers Reports network-TV dollar revenues estimates.*

Up, but not as much. Network TV billings for the month of August showed the smallest increase, 6.3%, of any month this over the corresponding month in 1972, the Television Bureau of Advertising reports. The August figure was $124.1 million, as against $116.7 million in August 1972. TVB said a combination of last year's Summer Olympics and a four-day weekend over Labor Day weekend caused the drop in ratings during the first two weeks of this past August contributed to the slowdown.

Nighttime TV showed the largest August gain, 9.1%, with investments of $83.1 million, up over last year's $76.2 million. Weekday daytime billings increased 5.1% over last August and weekend daytime showed an 11.8% decline.

On an eight-month basis, network television revenues increased 12.8% to $1.2 billion. Again, nighttime posted the greatest growth, 15.5%, to $835.3 million. Weekday and weekend daytime increases were 10.4% and 3.3%, respectively.

**Network-television time and program billing Estimates by day parts and by network (Add $100)**

<table>
<thead>
<tr>
<th>August</th>
<th>January-August</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>1972</td>
</tr>
<tr>
<td>Daytime</td>
<td>$40,675.2</td>
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<tr>
<td>Mon-Fri</td>
<td>$30,771.1</td>
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<tr>
<td>Sat-Sun</td>
<td>$9,494.1</td>
</tr>
<tr>
<td>Nighttime</td>
<td>$76,232.9</td>
</tr>
<tr>
<td>Total</td>
<td>$116,985.4</td>
</tr>
</tbody>
</table>

| Source: Broadcast Advertisers Reports as released by TVB. |

Broadcasting Sep 24 1973

64
supervising claims—comparing its product to Remington’s are false, misleading and deceptive. The suit also asks for an injunction against the ads.

According to Sperry Rand, the Schick advertising based its claim that the Flexamatic shaves closer than the Remington by showing the amount of beard left after a second shave by each the rival razors. In the commercials, Flexamatic gleaned the stubble left after a Remington shave, and the Remington took a second try at the stubble left by Flexamatic.

Edward I. Brown, president of Sperry Remington Electric Shaver Division, said tests show that “the Remington Mark III removes significantly more beard than the Schick Flexamatic in a first shave, which is the only important basis of comparison, since few men, if any, shave twice in succession.”

Schick had no immediate comment.

Cablecasting

Supreme Court asked to give guidance on cable copyright

Justice Department says grant of Teleprompter petition for review of March appeals-court decision would be first step in that direction

The Department of Justice has urged the U.S. Supreme Court to step into the copyright issue a second time, and to help define for the affected parties their respective rights and obligations.

The request came in a memorandum the solicitor general, Robert H. Bork, filed with the court, urging it to grant Teleprompter Corp.’s petition for review of an appeals-court decision holding that a cable-television system incurs copyright liability when it imports “distant” signals (Broadcasting, March 12).

That decision was issued in a case initiated by CBS and three program-production companies, and overturned a district court’s ruling on the question. CBS has filed with the high court a conditional petition for review if Teleprompter’s petition is granted; it cited several questions it wants aired.

The solicitor general said the appeals court’s decision raises important questions in light of the Supreme Court’s ruling in what had previously been the benchmark case in cable-copyright law, the Fortnightly case, decided in 1968.

In that decision, which involved a much less sophisticated cable system than those in the Teleprompter case, the high court held that the relay of broadcast signals that was at issue did not constitute “performance” within the law’s meaning.

“The extent to which CATV systems should incur copyright liability for distributing television signals beyond the usual range of reception for such signals has great practical significance for the CATV industry, television broadcasters, copyright owners, and, ultimately, the viewing public,” Mr. Bork said in his memorandum. “It will directly affect the

Business Briefs


Newcomer. St. Regis Paper Co., New York, makes its TV debut as cosponsor of series of specials by National Geographic on ABC-TV. Prepared by Cunningham & Walsh, 30- and 60-second spots focus on forest management and product capabilities. Journey to the Outer Limits on Jan. 10, 1974, will be followed by two more National Geographic specials during current season, all cosponsored by St. Regis.


Fram bucks NAD ruling

Fram Corp., Providence, R.I., became the first advertiser to ask the National Advertising Review Board panel to rule on an advertised claim challenged by the National Advertising Division (NAD) of the Council of Better Business Bureaus.

The NAB, which disagreed with an NAD ruling last month in which it was held that Fram had not adequately substantiated a claim made in a television commercial for its oil filters. Previously, all requests for an NAB review of advertising have been made by NAD or outside complainants but not by an advertiser.

NAD, in turn, referred to the review board the claim made in a television commercial for the Carte Blanche Corp., which NAD said was not substantiated.

During August, NAD reported it had resolved 10 challenges to national advertising and had ruled that substantiation provided by the advertisers involved had supported the questioned claims. The rulings involved seven print campaigns and radio commercials for P. R. Mallory & Co. (batteries), and television commercials for Procter & Gamble’s Comet Cleanser and Safeguard Deodorant Soap.

If you operate an FM station with 50,000 watts E.R.P., there’s one transmitter that’s best for you.

The Gates FM-10H3

Designed for exceptional fidelity and maximum reliability, this 10,000-watt transmitter features:

- Only two tubes in RF amplifiers and highly-efficient amplifier circuits.
- Long-life, ceramic-type amplifier tube.
- Dependable Gates "Vari-Line" silver-plated tank for greater reliability.
- HV silicon, three-phase power supply with excellent protection.
- Automatic recycling.
- Motor driven output control. (Automatic output power control optional.)
- Plug-in stereo and SCA generators.
- Gates solid-state TE-3 exciter that’s unsurpassed for stability and fidelity. Plus a lot more that makes the FM-10H3 the finest transmitter available for Class B FM stations. Write for more information.

HARRIS GATES DIVISION
Quincy, Illinois 62301, U.S.A.

Broadcasting Sep 24 1973
development of CATV and thus future competition among electronic media. It also bears directly on the nation’s copyright policy."

He noted that Congress is attempting to achieve "the comprehensive balancing" of the many different interests that are involved in the question of copyright liability for CATV systems. Senator John L. McClellan (D-Ark.), chairman of the Senate Subcommittee on Patents, Trademarks and Copyrights, is working to put cable-copyright legislation, which has been hanging fire since 1965, into shape for passage in the current Congress. However, Mr. Bork said that in view of the difficulty in resolving the conflicting interests, it is uncertain when or whether Congress will act. In the meantime, he said, the private interests involved as well as the public "are entitled to know where they stand under existing law, so that the development of CATV and its relation to the broadcasting industry can be accommodated to present requirements."

The high court gave important guidance in the Fortnightly case, Mr. Bork said, adding, "It should follow a similar course now."

## Money Available

Money for your CATV construction, expansion or working capital needs can be as near as your telephone.

- BCA was founded principally to supply money to the CATV industry.

- BCA has money available at competitive rates even during this current period of "tight" money.

- Let us help you:
  - Arrange long-term debt financing
  - Secure short-term funds
  - Plan your financial strategy for the future
  - Simply give BCA a call and review your plans with us. We are organized to give prompt service on your loan proposals.

For more information call Jim Ackerman at 317/923-2353.

---

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<thead>
<tr>
<th>States</th>
<th>Communities Served</th>
<th>Subscribers</th>
<th>Homes Passed</th>
<th>Miles covered</th>
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### Cable Briefs

Go in Des Moines. Construction will begin this month on Hawkeye Cablevision’s projected 300,000-subscriber system in Des Moines, Iowa. Construction arrangements were secured two weeks ago, Hawkeye reported, with building to be done by Myers-Oak Communications Construction Corp., Crystal Lake, Ill. System will have 800 miles of cable plant. Heritage Communications Corp., Des Moines, is principal owner of Hawkeye. Other stockholders include multiple-system operators Athena Communications Corp. and Cox Cable Communications.

Free. American Enterprise Institute for Public Policy Research, Washington, is offering free to cable systems series of one-hour public-affairs programs, Washington Debates for the Seventies. Programs, each 59 minutes with no time for commercial interruptions, deal with such topics as "The Role of Congress in Foreign Policy," "The Nixon Doctrine," and "Vietnam Settlement: Why 1973... Not 1969." Nineteen programs in series are completed and four more are planned.

Hugh McEvers, Broadcast News, 1428 Wisconsin Avenue, N.W., Washington 20007.

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Becker Communications Associates

1800 North Meridian Street, Suite 410, Indianapolis 46202 • 317/923-2353

Chicago: 312/786-6093 • New York: 212/747-4440 • Los Angeles: 213/553-6231
ATC expands. American Television & Communications, Denver, fourth largest multiple-system owner, says it has been awarded two additional cable franchises. Franchise grant for Goldsboro, N.C., brings ATC's total number of communities served in that state to 23. Company also won franchise for South Portland, Me. If already has operating system in Sanford, Me., and was earlier given franchise to build system in Biddeford, Me.

Aspen workshop holds up pay cable as medium for cultural programing

But problems of regulation, sources of programing and lack of networking are cited; nonprofit producer is recommended as possible solution

The Aspen Workshop on Uses of Cable has recommended that pay cable be explored as a vehicle to deliver high-quality but narrow-appeal cultural programing. The conference, which was held Aug. 15-19 in Aspen, Colo., and included representatives of the cable industry and public broadcasting, and attorneys and producers, also recommended the establishment of a national task force to promote cultural programing on cable. The conference found there are several major obstacles to the development of cultural programing on cable. These include the uncertainty of FCC regulations with respect to pay cable, problems of acquiring programing (the conference noted that there is not presently any established mechanism by which it can be located, let alone obtained), the diversity of interests with which a system must negotiate in the acquisition process and the present lack of cable interconnection.

The best way to deal with these problems, the conference determined, would be to establish a nonprofit enterprise that would acquire and perhaps produce cultural programs, and subsequently offer them to cable systems, probably on a pay arrangement.

Participants at the conference, which was funded by grants from the National Endowment for the Humanities and the John and Mary Markle Foundation, included Bruce Lovett, American Television and Communications; Richard Forister, Cablecom-General Inc.; Dore Schary, Thealevision Inc., and Donald Quayle, Corporation for Public Broadcasting. Its findings will be included in a report, part of the Aspen Notebooks series, to be published early next year. The first publication of that series, entitled "The Cable and Continuing Education," is due this month.

Payroll slashed at Teleprompter

After reporting decline in net, company lets 500 employees go

Teleprompter Corp., New York, acknowledged last week it had dismissed some 500 employees in the past three weeks, 400 at its cable systems in the field and 100 at corporate headquarters. An official in New York confirmed the cutbacks but was reluctant to discuss them.

Five hundred lay-offs would represent 13.5% of Teleprompter's estimated 3,700 employees.

The official indicated that the economic moves were prompted by the board of directors' concern with the company's declining net income. In the first six months of 1973, Teleprompter's net fell to about $4.7 million from $6 million in the comparable period of 1972.

The Securities and Exchange Commission has suspended all trading in the securities of Teleprompter (Broadcasting, Sep. 17). The SEC said the suspension was ordered to "explore fully the circumstances which gave rise to a release issued by the company Sept. 4 concerning rumors circulating about adverse corporate developments."

The Teleprompter release on Sept. 4 said the company was cutting its 1973 construction schedule by 20% but quoted Chairman Raymond P. Shafer as "categorically" denying there were any adverse developments concerning Teleprompter's business assets or earnings.

Included in the dismissals at Teleprompter headquarters in New York were virtually the entire program-development, advertising and public-relations departments.

If you operate an FM station with 100,000 watts E.R.P. there's one transmitter that's best for you.

The Gates FM-20H3

Designed for maximum efficiency and minimum operating cost, this three-tube, 20,000-watt transmitter features...

- Highly efficient amplifier circuits and conservatively-rated components for economy.
- Dependable Gates "Vari-Line" silver-plated tank.
- HV silicon power supplies.
- Automatic recycling.
- Full metering.
- Motor-driven output control. (Automatic output power control optional.)
- Plug-in stereo and SCA generators.
- Gates solid-state TE-3 exciter that's unsurpassed for fidelity and stability.

And a lot more that makes the FM-20H3 the finest transmitter available for Class C FM stations. Write for more information.
Broadcasting's index of 140 stocks allied with electronic media.

<table>
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<tr>
<th>Stock symbol</th>
<th>Exch.</th>
<th>Closing Wed, Sept 19</th>
<th>Closing Wed, Sept 12</th>
<th>Net change in week</th>
<th>% change in week</th>
<th>Approx. Shares outstanding (000)</th>
<th>P/E ratio</th>
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Broadcasting with other major interests

- ADAMS-RUSSELL
- AVCO
- BARTELL MEDIA
- CAMPBELL INDUSTRIES
- CHAPPELL
- COMBINED COMM.
- COWL
- DUN & BROADSTREET
- FAIRCHILD INDUSTRIES
- FORD
- GABLE INDUSTRIES
- GENERAL TIRE
- GENERAL Motors
- GIBSON
- HARRIS
- HART-MLING
- JEFFERSON-PILOT
- KISER INDUSTRIES
- KSI
- LABOR COMMUNICATIONS
- LEE ENTERPRISES
- LIBERTY
- MGRAW-HILL
- MEDIA GENERAL
- MERIDETH
- METROMEDIA
- MULLEN
- OUTLET CO.
- POST CORP.
- PSA
- RIVERS
- ROCKY MOUNTAIN
- ROLLINS
- RUSSELL
- SAN JUAN RACING
- SCHERING-PLUGH
- SONOMA
- TECHNICAL OPERATIONS
- TIMES MIRROR CO.
- TURNER
- WASHINGTON POST CO.
- WOMETCO

TOTAL: 81,220, 2,243,636

Cablecasting

- AMEXO
- ACD
- AMERICAN ELECT, LABS
- AELBA
- AMERICAN TV & COMM.
- AMTV
- ANTHEM COMM.
- BPS
- BURNUP & SIMS
- BSM
- CABLECOM-GENERAL
- CCA
- CABLE FUNDING CORP.
- CFUN
- CABLE INFO SYSTEMS
- CITIZEN'S FINANCIAL
- CNP
- COMMCAST
- COMMUNICATIONS PROP.
- COMM
- COX CABLE
- CR
- EMERSON
- ENT
- GENERAL INSTRUMENT
- GRL
- GENERAL TELECASTING
- GTC
- HERITAGE COMM.
- IHCO
- LVO CABLE
- LVOC
- SCIENTIFIC-ATLANTA
- SPA
- TELE-COMMUNICATIONS
- TCM
- TEMPLEMONT
- TEMPOM
- TIME INC.
- TNC
- TUCON
- UA-COLUMBIA CABLE
- UACC
- VA-CABLE
- VIA
- VICKA
- VIKA

TOTAL: 81,045, 1,082,495
Week's worth of earnings reports from stocks on Broadcasting's index

CURRENT AND CHANGE

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<td>Doyle Dane Bernbach</td>
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<td>245,803,000</td>
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<td>Sen Juan Racing Association Inc.</td>
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<td>The Outlet Co.</td>
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<td>Wells, Rich, Greene</td>
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<td>133,700,000</td>
<td>+51%</td>
<td>2,433,000</td>
<td>+ 9.8%</td>
<td>1.50</td>
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P/E ratios are based on earnings-per-share figures for the last 12 months as published by Standard & Poor's Corp. or as obtained through Broadcasting's own research. Earnings figures are exclusive of extraordinary gains/losses.

YEAR EARLIER

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<tr>
<th>Company</th>
<th>Revenues</th>
<th>Net Income</th>
<th>Per Share</th>
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<td>Collins Radio Co.</td>
<td>350,216,000</td>
<td>12,811,000</td>
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<tr>
<td>Doyle Dane Bernbach</td>
<td>245,380,000</td>
<td>3,656,000</td>
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<td>General Instrument Corp.</td>
<td>201,376,755</td>
<td>5,752,286</td>
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<td>Sen Juan Racing Association Inc.</td>
<td>5,418,304</td>
<td>775,487</td>
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<tr>
<td>Teleprompter Inc.</td>
<td>18,507,688</td>
<td>51,877,000</td>
<td>.05</td>
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<td>The Outlet Co.</td>
<td>59,388,992</td>
<td>909,237</td>
<td>.53</td>
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<td>Wells, Rich, Greene</td>
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<td>2,433,000</td>
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Broadcasting Sep 24 1973
Satellite service: matter of months

But at outset it promises little but occasional use for television

U.S. domestic-satellite systems could be in operation by the end of this year and should be by early 1974 and increasingly thereafter, according to timetables reported last week. But, though at least four will offer TV and cable-TV transmission service, they don't seem likely to have any big-scale television users for some years to come.

Occasional use of the satellites by TV broadcasters and CATV operators for specific programs and test purposes was the most that either the companies authorized to build the systems or potential users seemed to expect for the immediate future. The bulk of the traffic was expected to be in the telephone and telegraph, data and private-line fields.

The TV networks a few years ago were so concerned about CATV charges for distributing their programs that they commissioned a major engineering study of the feasibility of setting up their own distribution system. The study concluded that they could build and operate either a satellite system or a terrestrial system of their own for 25% to 35% less than the estimated $60 million to $70 million annual total they were then paying AT&T (Broadcasting, Aug. 10, 1970). In the end they decided to wait and see whether they couldn't buy adequate service from some other system operator, but reserved the right to apply for their own.

They're much less aggressive about it than they were then, however. For one thing, AT&T has moved to reduce their distribution rates by about one-third. For another, there are some common carriers in competition with AT&T more extensively now. In addition network sources note that none of the six satellite applications cleared by the FCC thus far calls for more than eight earth stations, whereas the networks estimate around 100 would be needed to meet their requirements, and their engineering feasibility study envisioned approximately 160.

"I can see us using a satellite on a very occasional basis, say to get a pickup from Dallas to New York," one network executive said. "But these companies now are just trying to get in and get their data service across the country. When they get going and are prepared to put in 70 or 80 ground stations—which could be in a couple of years—then we can get interested." Another network source was even more blunt: To him, large-scale TV use of satellites was "still very much pie in the sky." He could foresee "some occasional use" of satellites "here and there" in the next few years, but no extensive use for at least four or five years.

Of the six applicants to get FCC go-ahead thus far—Western Union Telegraph Co., last January and five others two weeks ago (Broadcasting, Sept. 17)—four plan to offer some TV/CATV service initially, but none appears to be expecting to get any substantial business in this field. The two others, Comsat General and AT&T, are in a single-project, with Comsat General, a Communications Satellite Corp. subsidiary, putting up four satellites and leasing them to AT&T, which will build five earth stations to go with them. The FCC barred the telephone company from providing TV service for at least three years, although AT&T sources said this does not apply to off-shore operation, meaning TV service to Alaska and Puerto Rico, if they choose to offer it.

Two subsidiaries of RCA were authorized to build earth stations to be used initially with satellite facilities leased from Telesat Canada's Anik II satellite. Officials of the subsidiaries, RCA Global Communications Inc. and RCA Alaska Communications Inc., say theirs will be this country's first domestic satellite system and that it could be operational in December of this year and will be by early next year at latest.

Until it gets its own satellites up, planned to start about mid-1975, RCA is leasing from Canadians one full-time transponder for various communications and occasional use of a second transponder capable of transmitting one TV channel or a high-speed data stream. An RCA source said last week he didn't know "how much television traffic we'll pick up." He said the RCA companies expect to offer CATV service but their initial capacity on the Canadian spacecraft won't permit them to offer cable facilities.

The RCA companies have awarded contracts for the construction of earth stations near New York, Los Angeles and San Francisco. An RCA earth station is already in place near Juneau, Alaska, and the system's fifth station will be located near Anchorage. RCA Globacom will offer private-line voice, data and TV service between the East and West Coasts and, later, specialized services such as CATV program transmission. RCA Alascom will provide long-distance message-telephone and private-line services within Alaska and between Alaska and the contiguous U.S., plus other services in Alaska such as TV transmission. Officials of Western Union Telegraph, which got the FCC go-ahead for its estimated $70-million system early this year (Broadcasting, Jan. 8), say the project is on schedule, with launch of the first satellite set for next April 11 and the second June 13, and should be operational by mid-July. Company sources, who have never expected a lot of TV traffic in the early stages, said last week that, as time goes on [the TV networks] look less likely.

National Satellite Service, a subsidiary of Hughes Aircraft Co., hopes to be in operation by about late 1975 with a system it was authorized to operate in conjunction with GTE Satellite Corp. The system could support one satellite and present up-rights to 10 in another would be leased to CATV, which won FCC authority to provide interstate toll-telephone service despite strong objections from
AT&T. The rest of the facilities would be used by NSS to provide interconnection service to public-broadcasting stations without charge, and to distribute CATV programming. The latter interest is a natural since NSS is a subsidiary of Hughes, which, aside from its deep involvement in satellite construction, is a major stockholder of Teleprompter Corp., the country's largest CATV operator.

The American Satellite Corp., owned 80% by Fairchild Industries and 20% by Western Union International, plans—like the RCA subsidiaries—to lease facilities from Telesat Canada until it gets its own satellites and hopes to be in service early in 1974. Conceivably it could be operational before then; the FCC, in authorizing it to construct four earth stations, specified that construction be completed by Dec. 1. ASC's arrangement with Telesat Canada is for the leasing of up to three full-time transponders for voice/data service and up to three occasional channels for TV, ASC officials said they had talked with both the networks and CATV interests and that TV service could become a fact during phase one of their program. That phase is due to last until ASC gets its own satellites, as it hopes to do by early 1975.

Hughes Aircraft, which is building three satellites for Western Union Tele- graph (one to be held in reserve) and has orders for three for American Satellite Corp., got another order last week: a $65.9-million contract from Comsat, for the four that Comsat General will lease to AT&T. Delivery of the first spacecraft was said to be due in late 1975. AT&T officials said they hoped to open the service in early 1976.

RCA officials meanwhile indicated they were still talking with spacecraft suppliers but hoped to reach a decision soon on a manufacturer for their own satellites.

Technical Briefs

Togetherness. Miniature TV system that operates in sync with motion-picture camera, eliminating black shutter bar that is apparent when TV set in use is being shown in theater scene, has been developed by Hal Landaker, production sound department chief of The Burbank Studios, Burbank, Calif. Reason for problem is that TV runs at 30 frames per second; motion pictures at 24 frames. Mr. Landaker's solution: drive TV set at 24 frames, locked to movie camera. Device is being used in two movie features: "The Exorcist" and "The Terminal Man."

RCA's $1.3-million order. Gilmore Broadcasting Corp., Harrisonburg, Va., has ordered RCA gear valued at $1.3 million for its four TV stations. RCA's TCR-100 video-tape cartridge recorders have been bought for KODE-TV Joplin, Mo.; WREX-TV Rockford, Ill., and WEHT-TV Evansville, Ind. RCA's TT-6EL transmitting equipment will be installed at WSYA-TV Harrisonburg, Va., and an RCA TT-25FH, 25-kwhigh-band -VHF transmitter at KODE-TV.

Reflector drive. Rank Precision Industries Inc., has developed motorized drive for front-surface reflectors used with TV cameras. Drive enables operator to remotely position field of view from fixed TV camera, 260 North Route 303, West Nyack, N.Y. 10994.

One small part for cameras

RCA Corp. demonstrated last week a solid-state image sensor it called "a key milestone" in the creation of a new generation of tubeless TV cameras for commercial, governmental and consumer use.

RCA claimed the new product is the largest solid-state image sensor yet and said it contains more than 120,000 electronic elements. It was developed at RCA Laboratories, Princeton, N.J., and was shown last Tuesday (Sept. 18) at the 1973 Electro Optical Systems Design-East conference in New York.

Dr. Karl H. Zaininger, head of solidstate device technology at RCA Laboratories, said possible future TV cameras employing a charge-coupled device (CCD) could be the size of a cigarette package or smaller and would be "rugged, highly reliable and potentially low in cost." He said it could be used in space extraspection, closed-circuit TV, military programs, surveillance systems, telephones systems transmitting TV pictures, in home video recorders, and, eventually, in broadcast-camera applications. Dr. Zaininger noted that further technical and cost improvements will be required to make the camera useful for broadcasting, home and closed-circuit TV.

CBS Laboratories Mark III Image Enhancer is preferred by most TV stations. Because it sharpens both vertical and horizontal detail automatically, and improves picture resolution as well as color fidelity. The Mark III, with unique "crispened-comb" filter, separates chrominance from luminance, providing sharper contrasts with more defined picture detail. Available for all monochrome and color cameras. From CBS Laboratories, of course.
work and simple melodies. Both are the makers of heart music.

"We May Never Pass This Way (Again)" is from the same album as Seals & Crofts' last hit, "Diamond Girl." And with another previous top-10 hit behind them ("Summer Breeze"), this new single is picking up momentum quickly.


**Extras.** The following new releases, listed alphabetically by title, are marking a mark in Broadcasting's "Playlist" reporting below the first 75:

- **CALICO**, Tommy James (Roulette).
- **ECSTASY**, Ohio Players (Westbound).
- **GOD KNOWS I LOVE YOU**, Tradewinds (AVCO).
- **HELLO IT'S ME**, Todd Rundgren (Bearsville).
- **HURTS SO GOOD**, Millie Jackson (Spring).
- **I'M COMING HOME**, Johnny Mathis (Columbia).
- **I'VE GOT SO MUCH TO GIVE**, Barry White (20th Century).
- **JUST YOU N' ME**, Chicago (Columbia).
- **MAKE MY LIFE A LITTLE BIT BIGGER**, Chester (Bell).
- **NEVER LET YOU GO**, Bloodstone (London).
- **OUTLAW MAN**, Eagles (Asylum).
- **REMEMBER WHEN YOU WERE A KID**, Silverbird (Columbia).
- **SPACE RACE**, Billy Preston (A & M).
- **SUCH A NIGHT**, Dr. John (Atco).
- **THIS TIME IT'S REAL**, Tower of Power (Warner Brothers).
- **TO KNOW YOU IS TO LOVE YOU**, B.B. King (ABC/Dunhill).
- **WALKING ON BACK**, Edward Bear (Capitol).

<table>
<thead>
<tr>
<th>Title (length)</th>
<th>Artist/label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Let's Get It On (3:58)</td>
<td>Marvin Gaye—Tamla</td>
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<tr>
<td>Delta Dawn (3:08)</td>
<td>Helen Reddy—Capitol</td>
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<tr>
<td>Loves Me Like a Rock (3:32)</td>
<td>Paul Simon—Columbia</td>
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<td>Half Breed (2:42)</td>
<td>Cher—MCA</td>
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<td>We're an American Band (3:25)</td>
<td>Grand Funk—Capitol</td>
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<td>Brother Louie (3:55)</td>
<td>Stories—Kama Sutra</td>
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<tr>
<td>My Sweet Gypsy Rose (2:51)</td>
<td>Dawn—Bell</td>
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<tr>
<td>Higher Ground (3:10)</td>
<td>Stevie Wonder—Tamla</td>
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<tr>
<td>Touch Me In the Morning (3:51)</td>
<td>Diana Ross—Motown</td>
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<tr>
<td>Ramblin' Man (3:36)</td>
<td>Allman Brothers—Capricorn</td>
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<tr>
<td>Live and Let Die (3:10)</td>
<td>Paul McCartney and Wings—Apple</td>
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<tr>
<td>Saturday Night's Alright for Fighting (4:55)</td>
<td>Elton John—MCA</td>
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<td>That Lady (3:09)</td>
<td>Isley Brothers—T-Neck</td>
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<tr>
<td>My MARIE (2:32)</td>
<td>B.W. Stevenson—RCA</td>
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<td>Free Ride (3:05)</td>
<td>Edgar Winter Group—Epic</td>
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<td>The Morning After (2:14)</td>
<td>Maureen McGovern—20th Century</td>
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<tr>
<td>Get Down (2:38)</td>
<td>Gilbert O'Sullivan—Mam</td>
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<td>3:32</td>
<td>Chicago—Columbia</td>
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<td>Jimmy Loves Maryann (3:25)</td>
<td>Looking Glass—Epic</td>
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<td>Monster Mash (3:00)</td>
<td>Bobby Boris Pickett—Parrot</td>
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<td>Gypsy Man (5:22)</td>
<td>War—United Artists</td>
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<td>In the Midnight Hour (3:14)</td>
<td>Charlie Daniels—Kama Sutra</td>
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<td>Sweet Charlie Babe (2:38)</td>
<td>Jackie Moore—Atlantic</td>
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<td>If You Want Me To Stay (2:58)</td>
<td>Sly and the Family Stone—Epic</td>
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<td>Here I Am (4:10)</td>
<td>Al Green—Epic</td>
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<td>I Believe In You (3:58)</td>
<td>Jackie Moore—Atlantic</td>
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<td>Let Me In (3:38)</td>
<td>Osmonds—MGM</td>
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<tr>
<td>All I Know (3:48)</td>
<td>Art Garfunkel—Columbia</td>
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</table>

These are the top songs in air-play popularity on U.S. radio, as reported to Broadcasting by a nationwide sample of stations that program contemporary, "top-40" formats. Each song has been "weighted" in terms of American Research Bureau audience ratings for the reporting station on which it is played and for the day part in which it appears.

- **Bullet** indicates upward movement of 10 or more chart positions over previous week.

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**Over-all rank**

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| 10        | 16        |
| 14        | 18        |
| 26        | 19        |
| 28        | 21        |
| 31        | 31        |

**Rank by day parts**

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<th>3-7p</th>
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Broadcasting Sep 24 1973
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<td>Yes We Can Can (3:55)</td>
<td>Pointer Sisters—Blue Thumb</td>
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<td>Midnight Train To Georgia (3:55)</td>
<td>Gladys Knight &amp; The Pips—Buddah</td>
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<td>Bad Bad Leroy Brown (3:02)</td>
<td>Jim Croce—ABC/Dunhill</td>
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<td>You Got Me Anyway (2:53)</td>
<td>Sutherland Brothers and Quiver—Capitol</td>
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<td>Ghetto Child (3:47)</td>
<td>Spinnners—Atlantic</td>
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<td>Heartbeat, It's a Love Beat (2:59)</td>
<td>DeFranco Family—20th Century</td>
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<td>Angel (3:34)</td>
<td>Aretha Franklin—Atlantic</td>
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<td>The Hurt (4:16)</td>
<td>Cat Stevens—A &amp; M</td>
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<td>Are You Man Enough (3:24)</td>
<td>Four Tops—ABC/Dunhill</td>
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<td>Summer (The First Time) (4:37)</td>
<td>Bobby Goldsboro—United Artists</td>
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<td>Rocky Mountain Way (3:39)</td>
<td>Joe Walsh—ABC/Dunhill</td>
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<td>Theme from Cleopatra Jones (3:45)</td>
<td>Joe Simon—Spring</td>
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<td>Keep on Truckin' (3:21)</td>
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<td>Freedom for the stallion (3:45)</td>
<td>Hues Corp.—RCA</td>
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<td>Knockin' on Heaven's Door (2:28)</td>
<td>Bob Dylan—Columbia</td>
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<td>Loving Arms (2:50)</td>
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<td>49</td>
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<td>69</td>
<td>49</td>
<td>We May Never Pass This Way (Again) (3:50)</td>
<td>Seals &amp; Crofts—Warner Bros.</td>
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<td>45</td>
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<td>You're Never Going To Get That Way (2:18)</td>
<td>Donny Osmond—MGM</td>
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<td>58</td>
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<td>Smoke on the Water (3:48)</td>
<td>Deep Purple—Warner Bros.</td>
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<td>64</td>
<td>52</td>
<td>Behind Closed Doors (2:55)</td>
<td>Charlie Rich—Epic</td>
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<td>Tonight (3:25)</td>
<td>Raspberries—Capitol</td>
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<td>Believe in Humanity (3:22)</td>
<td>Carole King—Ode</td>
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<td>49</td>
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<td>Muskrat Love (3:03)</td>
<td>America—Warner Brothers</td>
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<td>71</td>
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<td>Paper Roses (2:39)</td>
<td>Marie Osmond—MGM</td>
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<td>Diamond Girl (3:29)</td>
<td>Seals and Crofts—Warner Bros.</td>
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<td>58</td>
<td>Get It Together (2:47)</td>
<td>Jackson Five—Motown</td>
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<td>Raised on Rock (2:38)</td>
<td>Elvis Presley—RCA</td>
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<td>Sister James (2:53)</td>
<td>Nino Tempo &amp; the 5th Ave. Sax—A &amp; M</td>
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<td>51</td>
<td>61</td>
<td>Ashes to Ashes (3:30)</td>
<td>Fifth Dimension—Bell</td>
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<td>53</td>
<td>62</td>
<td>That's Why You Remember (2:12)</td>
<td>Kenny Karen—Big Tree</td>
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<td>How Can I Tell Her (3:59)</td>
<td>Lobo—Big Tree</td>
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<td>68</td>
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<td>You've Never Been This Far Before (2:56)</td>
<td>Conway Twitty—MCA</td>
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<td>Rhapsody In Blue (3:45)</td>
<td>Deodato—CTI</td>
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<td>A Million to One (2:38)</td>
<td>Donny Osmond—MGM</td>
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<td>67</td>
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<td>Jesse (4:00)</td>
<td>Roberta Flack—Atlantic</td>
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<td>73</td>
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<td>Rubber Bullets (3:50)</td>
<td>10 C.C.—U.K.</td>
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Continued on next page
Whitehead reaffirms objectives of OTP

Broadcast Journalism

Journalism conference told 'climate of suspicion' hampers moves for de-regulation

"The Media: Mirror or Torch," a retrospective look at the role of the media in the Watergate case, was discussed at the first fall conference of the Washington Journalism Center, held, appropriately enough, at the Watergate hotel. But while Watergate provided participants with a jumping board, those in attendance—some 20 professional journalists—displayed little desire to "wallow" in the Watergate pool, and, devoted considerable attention to other media questions of broadcast regulation, media access, news monitoring and developing communications technologies.

The regulation of broadcasting and cable television was the focus of Clay T. Whitehead, director of the White House Office of Telecommunications Policy. He expressed, as he has in the past, dissatisfaction with expanding government controls over broadcasting and increasing FCC influence on programming. But Watergate, along with administration criticism of journalistic performance has left its mark on OTP effectiveness, he said. A "climate of suspicion" hangs over OTP proposals, a climate, which he said has clouded OTP proposals for broadcast-license renewal, which were "purely de-regulatory" in intent.

One objective of the OTP-sponsored five-year license-renewal plan would be to let broadcasters turn their attention from FCC programming requirements to the communities they "are supposed to serve." It is "more healthy," he said, if the FCC would make judgments about how the licensees have met the needs of their specific communities rather than attempt to establish program standards on a national level. He also discussed the proposal, which the FCC seems to be revising, that would establish program-percentage requirements as one basis for license renewal. Such a proposal, he said, would "invite continual inflation of standards."

While Mr. Whitehead declined to offer specifics on proposals for the regulation of cable television—pending issuance of an OTP study to be released shortly—he did, at least, offer indications of the administration posture and enumerated key issues. Cable offers the potential for turning television from a medium of "federally enforced scarcity" to one governed instead by the laws of "supply and demand." The administration, "in keeping with the spirit of the First Amendment," leans toward fostering "greater diversity," he said. He suggested cable would be given a sort of common carrier status, with regulation of rates, he seemed to indicate, coming under state jurisdiction.

While OTP was one voice represented...
at the conference involved in the articulation and development of communications policy, another was that of the Committee for Economic Development, whose Subcommittee on the Economic and Social Impact of the New Broadcast- ing Media is currently preparing its assessment of public policies for emerging communications technologies. The committee study, not to be released for at least a year, will present the views of "enlightened businessmen" according to CED's vice president and director of information, Sol Hurwitz.

The study will attempt to develop a "comprehensive nationwide perspective" for communications policy, which, too often, has been governed by the "tyranny of small decisions," he said. The study will cover such issues as the role of the OTP in relation to independent regulatory commissions, impact of CATV on over-the-air broadcasters, role of public broadcasting in midst of other developing sources of program diversity, and programming content of new technologies.

While the regulation of cable was one issue taken up by the conference, the use of the medium was another. Thomas R. Asher, executive director of the Media Access Project, examined cable as a means of opening up the "power" to communicate to various segments within the community, a power which has been lost with the replacement of "community bulletin board and town crier" modes of expression. Inequities in the power to communicate could be ameliorated, if not solved, he suggested, by allowing for the purchase of advertising time by persons wishing to discuss a controversial issue (the Supreme Court has held in the BEM [Business Executives Move for Vietnam Peace] case that broadcasters may refuse to sell air time for the expression of controversial viewpoints). Public access channels also offer vehicles for expression of community concerns, but, he said, the question of their impact is similar to asking "Is there sound if a tree falls in the forest?" The community is not yet aware of the presence and potential for public-access channels, market penetration is not yet sufficiently great to open that avenue to substantial audience, and the nature of public access programming—plagued by unskilled production and its "pastiche" of offerings—is not such that it can create and sustain an audience loyalty.

**Journalism Briefs**

**Watergate ratings.** Analysis of Nielsen ratings of network TV coverage of first phase of Senate Watergate hearings by Television Information Office indicates average audience was about 12% higher than normal for entertainment that usually occupies those daytime periods. TIO said the average rating for all rated segments of common and rotated coverage, which spread over 37 days, was 7.9, as against about 7.0 for an average daytime program. Audience averaged 1.33 viewers per set and consisted of two women to every man, TIO reported.

**NPR set on Watergate.** National Public Radio will continue gavel-to-gavel coverage of Senate Watergate hearings when session convenes today (Sept. 24). Network said that if Watergate committee elects to break up into subcommittees to expedite work, it will choose one such body for full-time coverage; activities of others will be presented on NPR's evening news program, *All Things Considered*. NPR reports 80% of its 159 affiliates carried Watergate feed prior to congressional recess.

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**Fates & Fortunes.**

**Media**

Richard E. Oppenheimer, VP and general manager, Starr Broadcasting's KYK (AM) Houston, named senior VP, radio properties, Starr Broadcasting Inc., station group owner.

George A. Koehler, VP, Gateway Communications Inc., Cherry Hill, N.J., appointed executive VP. Named VP's were E. William Farneti, Gateway controller; George R. Dunham, general manager, WBNQ (TV) Binghamton, N.Y.; Ian Harrower, general manager, WTAT-TV Altoona, Pa., and Leo MacCourtney, general manager, WLYH-TV Lancaster, Pa. All stations are owned by Gateway.

Roy M. Schwartz, president of Sound Communications Inc., New York, named VP and general manager, WNYJ-AM-FM Newark, N.J.


Bill Thomas, VP and general manager, WHER(AM) Memphis, joins WNOE-AM-FM New Orleans in same capacity.

Robert Rossow, station manager, WOR-FM (FM) Boston, joins WQIK-FM there in same capacity.

Lee Blair, graduate of Purdue University, Purdue, Ind., named operations/production manager, noncommercial WMUB-TV Oxford and WOET-TV Dayton, both Ohio. Richard O. Hackney, graduate of Miami University, Miami, Ohio, appointed operations/production manager, WMUB-FM Oxford. John R. Davis, of University of South Carolina, Columbia, appointed head of promotion and special broadcast services, WMUB-FM-TV and WOET-TV.

**Mr. Oppenheimer**

Mr. Thomas

**Mr. Thomas**

**Mr. Blowers**

J. Garrett Blowers, director of corporate information, ABC Inc., New York, joins CBS there as associate director, investor relations. James T. MacGregor, with Wall Street Journal, named to staff, investor relations, CBS.

Luis Nogales, recent White House fellow in Washington, joins KTLA (TV) Los Angeles as director of business affairs.

Joe Seaver, with Partition Engineers Inc., San Francisco, joins KRON-FM-TV there as controller.

Frances E. Hession, press representative, CBS-TV, New York, named manager of news publicity, CBS-TV.

Richard L. Lehman, publicity director, Greater Miami Israel Bond Organization, named assistant director of public affairs, Wometco Enterprises Inc., Miami.

b burg, S.C., as promotion director.

Merrill Colegrove, with radio division, Storer Broadcasting, joins wxy(Am)-wokx(FM) Cleveland as promotion manager.

Jane Ann Breuer, graduate of University of Missouri at Kansas City, joins noncommercial KCKT-TV Kansas City, Mo., as director of public information.

Gwyneth G. Douchin, consultant, Pacific Broadcasting Corp., Guam, joins noncommercial KQED-FM-TV and KQEC(TV) San Francisco as director of development.

Phil Buchanan, with KSF(XFM) San Francisco, joins KSAN(FM) there as public-service director and on-air personality.

Pam Cleland, with wixz(Am) McKeensport, Pa., joins wdeve(FM) Pittsburgh as director of sales, marketing and promotion.

Lyle W. Mettler, director of television services, Portland (Ore.) State University, joins Washington State University's noncommercial kwsu-FM Pullman as station manager.

Richard E. Reed, VP and general manager, wlwt(TV) Cincinnati, elected president, Ohio Association of Broadcasters.

Pierre Boucher, Canadian actor, appointed special adviser to chairman, Canadian Radio-Television Commission, Ottawa.

Broadcast Advertising

William A. Cummings, national sales manager, wcbs-AM-FM New York, appointed VP and director of marketing, KRO Radio.


Scott Vaughan, with sales staff, koun-TV Tucson, Ariz., named general sales manager.


Marty Conn, sales manager, wgms-AM-FM Washington, named general sales manager.

Eric Anderson, VP and general manager, wcbs(Am) New York, named general sales manager, wnoe-AM-FM there.

Paul L. John, senior VP and assistant account director, Chevrolet account, Campbell-Ewald, Detroit, named executive VP and media director.

Eric Harkna and Robert Jackson, account supervisors, BBDO, New York, elected VP's.

John Ferrell and Dennis Powers, creative supervisors, Young & Rubicam, New York, elected VP's.

Colon Hanna, account executive, wcau-AM Philadelphia, appointed office manager, CBS Radio Spot Sales there.

Palmer L. Reed, senior VP and director of client services, Lewis & Gilman, Philadelphia agency, elected executive VP.

Theodas L. Heck, William E. Bergner and Ronald L. Richter, VP's, L&G, named senior VP's and management group supervisors. James A. Baar and Bernard Ostroff, VP's, appointed senior VP's and director of public relations and creative director, respectively, Frederick W. McQuilben, director of market research, elected VP.

Thomas R. Boyd, VP-account supervisor, McCann-Erickson, Detroit, joins Campbell-Ewald there as VP-management supervisor.

Charles Capuano and Charles Sabatino, art directors and TV producers, Compton Advertising, New York, elected VP's.

James Markham, account executive, kckc(Am) San Bernardino, Calif., appointed general sales manager.


Douglas G. Thompson, general sales manager, wkoz(FM) Myrtle Beach, S.C., joins wpix(FM) Charleston, S.C., as commercial manager.

Earl Cole, senior creative supervisor, Ted Bates, New York, joins Foote, Cone & Belding there as copy supervisor. Allan Gorman, with Grey Advertising, joins FC&B as art director. Edward Murphy, VP-radio and TV, Lois Holland Callaway, New York, named TV producer, FC&B.

W. B. Brenner, managing director, Vick- tory & Benson Ltd., Toronto-based agency, elected president. He succeeds Bryan Vaughan, appointed chairman.

Alan Broder, director of traffic and production, and Warren J. Osterwald, media director, Kameny Associates, New York-based agency, elected VP's.

Programing

Bo Donovan, director of sales and marketing, Programing db, Los Angeles, joins Sterling Broadcasting as director of group programing. Sterling owns kashi-(AM) Eugene, Ore.; kalem-AM Richland, kedo-AM Longview, and kfbw(AM) Longview, all Washington; kglx(AM) The Dalles, Ore., and, pending FCC approval of purchase, ktw-AM-FM Seattle and ksjo-FM San Jose, Calif.

Jeffrey C. Reiss, director of program planning, Cartridge Vision Inc., joins ABC Entertainment, New York, as director of feature films.

Kenneth Ladge, program director, wicd(TV) Danville, Ill., named to same post, wow-TV Omaha.

Gary Burbank, program director, waky-(AM) Louisville, Ky., joins wnde-AM-FM New Orleans in same capacity.

Jeffrey Rose, VP, Bernie Ilson public relations agency, New York, joins Paramount Television's newly-formed New York publicity department as manager.


Reginald A. Gehret, chief TV technician
with Elmira, N.Y. school system, appointed technical manager, Ashton Communications Systems Inc., Binghamton, N.Y.-based programing firm.

James V. Grann, with own production firm of Jim Grann Associates, named president of Boulevard Communication Group, new production division of Boulevard Corp., Detroit.

Charlie Jones, announcer for Cincinnati Reds baseball team and for NBC pro football games, joins WMAG-TV Chicago as sports commentator.

Jim Bouton, sports commentator on WABC-TV New York and former New York Yankees pitcher, has been dropped from station’s Eyewitness News staff. According to WABC-TV source, station survey of viewer attitudes “showed considerable drop in Bouton’s popularity.”

Andy Leopold, sports reporter, WGBS-(AM) Miami, joins WINS(AM) there as sports director.

**Broadcast Journalsm**

John Davenport, news director, KRFC-(AM) Houston, named to same post, KHOU-TV there.

John O’Day, with WXYH-(AM)-WDOK(FM) Cleveland, joins WGR(AM) there as news director.

Bob Foutz, news correspondent and producer, WTVJ(TV) Miami, joins WINS(AM) there as news director.

Gary A. Gunter, news director-anchorman, WFJTM-TV Youngstown, Ohio, named news director, WENY-TV Patchogue, N.Y.


Jack Paxton, NBC News correspondent based in London, joins NBC’s Cleveland bureau in similar capacity.

Tom Lawrence, co-anchorman, WTTI-TV Milwaukee, named to same position, KFMB(TV) San Diego.

Jim Hale, anchorman, KDFW-TV Dallas, named to same position, WJW-TV Cleveland.

Dave Layman, formerly with KSTP-TV St. Paul-Minneapolis, joins WJAR-TV Providence, R.I., as anchorman. Phil Buckman, special reports producer, WHEN-TV Syracuse, N.Y., named producer, evening news, WJAR-TV. Anne-Marie Rowan, with CBS-TV, New York, appointed producer-reporter, WJAR-TV.

Maurice Lewis, formerly reporter with WBZ-AM-FM-TV Boston, joins WNAC-TV there as anchorman for Black News and as urban-affairs reporter.

Doug Dudley, formerly with news staff, KJTV-Los Angeles, joins KGUN-TV Tucson, Ariz., as anchorman and reporter.

David Margulies and Fred Lozano, reporters, WGAU-TV San Antonio, Tex., appointed co-anchormen, evening news.

Garry Carter, film director, KXII(TV) Ardmore, Okla., named news correspondent.

Stan Reed, program director, WPFB(AM)-WPBF(FM) Middletown, Ohio, assumes additional post as anchorman, WPFB.

Thomas Borgerding, with WPBF, appointed news editor.

Carolyn Wean, producer, WBZ-TV Boston, joins news staff, WJZ-TV Baltimore as producer. Both stations are owned by Westinghouse Broadcasting Co.

Jon McClellan, producer, WMTV(TV) Madison, Wis., appointed assistant news director.

Ron Thomas, with WAEB(AM) Allenstown, Pa., joins WNOR(AM) Norfolk, Va., as news editor.


**Cablecasting**


**Equipment & Engineering**


Bruce F. Miller, associate director, CBS-TV engineering and development, appointed director of technical operations, WCBN-TV New York.

Wally Duda, assistant chief engineer, WBZ-TV Boston, appointed chief engineer.

Ronald S. Hymas, with Telemedia Inc., Denver, joins Laird Telemedia Inc., Salt Lake City, as national sales manager. Laird is manufacturer of optical multi-plexers, film projectors and other TV equipment.

**Allied Fields**

Mark Evans, VP-public affairs, Metromedia Inc., Washington, station group owner, named by President Nixon to U.S. delegation to the United Nations.

David M. Guerra, formerly with Brooklyn College Television Center, Brook-

**An invitation to apply**

for Cable Television Franchise, Incorporated Village of Bellport, Suffolk County, New York.

PLEASE TAKE NOTICE, That the Incorporated Village of Bellport, Suffolk County, New York, in compliance with the rules of the Commission on Cable Television of the State of New York, hereby invites interested persons to apply for the franchise to provide cable television to the Incorporated Village of Bellport, Suffolk County, New York.

The area sought to be served is the Incorporated Village of Bellport, Town of Brookhaven, Suffolk County, New York. The Incorporated Village of Bellport comprises approximately 1.2 square miles and has a population of 3,346 as per the 1970 census.

The Incorporated Village of Bellport requires a system that will provide a potential for two-way communications and will provide free installation for governmental agencies, fire houses, schools and recreation areas, and churches. And that will provide television reception for the following channels: numbers 2, 3, 4, 5, 7, 8, 9 and 11. Number 10 VHF to receive channel 21 and channel 30; number 12 VHF to receive channels 47 and 13.

Applications for the franchise must be submitted in writing to the clerk, Incorporated Village of Bellport, Bellport Village Hall, Main Street, Bellport, New York, no later than October 15, 1973. Any applications received by the municipality will be available for public inspection during normal business hours. 9 a.m. prevailing time to 4:00 p.m. prevailing time at the Village Hall, Main Street, Bellport, New York.

Robert L. Hawkins, Clerk of the Village of Bellport, Village Hall, Main Street, Bellport, New York, telephone (516) 286-0327 may be contacted by persons interested in additional information concerning the proposed award.

Broadcasting Sep 24 1973
As compiled by Broadcasting Sept. 11 through Sept. 17, and based on filings, authorizations and other FCC actions.

Abbreviations: Alt.—alternate, ann.—announced, ant.—antenna, aur.—auroral, aux.—auxiliary, CARS—community antenna relay station, CH—critical hours, CP—construction permit, D-day—directional antenna, ERP—effective radiated power, HAAT—height above average terrain, khz—kilohertz, kw—kilowatts, LS—local station, mhz—megahertz, mod.—modifications, N—night, PSA—preservice program service, SCA—subdivisional communications authorization, SH—specified hours, SSA—special service authorization, STA—special temporary authorization, trans.—transmitter, TPO—transmitter power output, U—unlimited hours, vis.—visual, w—watts, *—educational.

New TV stations

Final action
- Patchogue, N.Y.—FCC, on request of Suburban Broadcasting Corp., permittee of WSNL-TV Patchogue, waived rules to permit cable TV systems within WSNL-TV's 35-mile zone to carry its signal temporarily until certificates of compliance be obtained. Action Sept. 6.
- Chief, Broadcast Bureau, in Scottsbluff, Neb., on request of Wyneco Communications Inc., licensee of KSTF-TV Scottsbluff, extended from Sept. 10 to Sept. 17, time for filing responses to petitions for rulemaking by Key Channel Broadcasting Enterprises, proposing to reassign channel 4 from Hay Springs, Neb., to Hay Springs-Scottsbluff, amendment of TV table of assignments. (RM-2224).

Other action
- Review board in Dubuque, Iowa, TV proceeding, scheduled oral argument for Oct. 16 on exceptions filed in initial Notice of Hearing Jan. 17 proposing grant of application of Dubuque Communications Corp. for license for KDUB-TV Dubuque (Doc. 19339). Action Sept. 7.

Rulemaking action
- Wheeling, W. Va.—FCC, in rulemaking notice (RM-2214), proposed amendment of TV table of assignments by designation of chan. 41 at Wheeling as educational assignment. Change was requested by West Virginia Board of Regents, licensee of WTVU-TV Morgantown, W. Va., and holder of CP for high power translator on chan. 41 at Wheeling. Action Sept. 11.

Existing TV stations
Final actions
- WTOC-TV Savannah, Ga.—Broadcast Bureau granted CP to change trans. location to Fort Argyle Road, 5.3 miles northwest of I-95, 7.3 miles southwest of Pooler, Ga.; change type ant. and trans. elec. change in system; alt. height 1440 ft. (BPTC-4605). Action Sept. 11.
- WLS-TV Chicago—FCC notified Steven Slavin, candidate for Illinois state senate in 1972 election that WLS-TV Chicago did not violate political editorial rule when it broadcast editorial supporting proposal by opponent. Action Sept. 6.
- WPVI-TV Philadelphia—FCC granted waiver of prime time access rule and authorized WPVI-TV to carry ABC's The Reator Report at 7 p.m. E.T. on Saturdays without its coming toward permissible three hours of network programming on these even-
ings, provided program is presented and followed by half-hour local news or public affairs programming. 

**National Geographic** series during prime time without its counting toward permissible three hours of network material. 

**New AM stations**

**Applications**

- Statesboro, Ga.—Southeast Radio Inc. Seeks 850 kHz, 1 kw. P.O. address Box 886, Statesboro 30458. Estimated construction cost $156,536; first-year operating cost $197,580. Principals: T. H. McClain (15%) and Robert W. McLeod (85%). 

**FCC granted waiver of off-network provisions of ABC-AM license.** It was in connection with presentation of National Geographic series during prime time without its counting toward permissible three hours of network material. 

- Toledo, Ohio; WSOC-TV (95.9). 

- Pittsburgh, Pa.—WBFD(AM) -WAKM(FM) Enterprises. (12 kw, 2,600). Estimated construction cost $2,075; first-year operating cost $600; revenue none. Principals: Barkey Kibarian, president, and Mrs. Barbara Kibarian, secretary-treasurer.

**FCC granted waiver of prime time access rule for AM broadcast.** It was in connection with presentation of National Geographic series during prime time without its counting toward permissible three hours of network material. 

**Case of** Nashua, N.H. (Eastminster Broadcasting Corp.), AM 1361 Ridge Road, North Royalton, Ohio (BRC-3651). 

**Applications**

- Toledo, Ohio; WSOC-TV (95.9). "Seeks modification of license covering new AM; studio location and remote control point to 413 East Main Street, Medford; conditions (BP-1947)." Action Sept. 6.

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**Applications**

- Statesboro, Ga.—Southeast Radio Inc. Seeks 850 kHz, 1 kw. P.O. address Box 886, Statesboro 30458. Estimated construction cost $156,536; first-year operating cost $197,580. Principals: T. H. McClain (15%) and Robert W. McLeod (85%). 

**FCC granted waiver of off-network provisions of ABC-AM license.** It was in connection with presentation of National Geographic series during prime time without its counting toward permissible three hours of network material. 

**New AM stations**

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- Toledo, Ohio; WSOC-TV (95.9). "Seeks modification of license covering new AM; studio location and remote control point to 413 East Main Street, Medford; conditions (BP-1947)." Action Sept. 6.

- Toledo, Ohio; WBFD(AM) -WAKM(FM) Enterprises. (12 kw, 2,600). Estimated construction cost $2,075; first-year operating cost $600; revenue none. Principals: Barkey Kibarian, president, and Mrs. Barbara Kibarian, secretary-treasurer.

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<table>
<thead>
<tr>
<th>City</th>
<th>License</th>
<th>On air STA</th>
<th>On air CP</th>
<th>Total on air</th>
<th>Not on air CP</th>
<th>Total authorized</th>
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<td>0</td>
<td>18</td>
<td>228</td>
<td>8</td>
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* Special temporary authorization.


**Chief, Office of Opportunities and Review, in Little City and Goudes, both Fla. (Resort Broadcasting Co., and Fine Arts Broadcasting Co.), FM proceeding, granted request of Resort and extended through Sept. 20, 21 time in which to file reply to opposition of Fine Arts to Resort's application for review (Docs. 19856, 19858). Action Sept. 7.**

**Chief, Broadcast Bureau, on request of Frederick Bay Broadcasting Co. for amendment of certain issues against Gilroy Broadcasting Co. and terminated proceeding (Docs. 19981-2). Proceeding involving mutually exclusive applications of Gilroy and Bay for new FM station. Action Sept. 7.**

Review board in Battle Creek, Mich., FM proceeding, granted petitions by Michigan Broadcast- ing Co. to change assignment of licenses and petitions contesting proceeding involving applications of WVOC Inc. and Michigan for new FM at Battle Creek (Docs. 19972-7). Action Sept. 7.

### Rulemaking actions

- Sun Valley, Idaho—FCC, on request of Sun Valley Radio Inc., proposed amendment of FM table of assignments to substitute class D ch. 247 for ch. 288A at Sun Valley (RM-69). Action Sept. 11.
- Elkhorn City, Hindman, Jenkins and Neon, all Kentucky—FCC, amended FM table of assignments with assignment of ch. 276A to Elkhorn City, ch. 256A to Hindman and neon, ch. 261A for ch. 276A at Jenkins, and ch. 261A for ch. 296A at Neon. Application of Neon was proposed in rulemaking notice adopted May 9 in response to petition and notice of proposed rulemaking proceeding involving applications of WVOC Inc. and Michigan for new FM at Battle Creek (Docs. 19971-2). Action Sept. 7.

### Other actions

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To be seen by 120,000 engineers—among them, the decision making station owners and managers, chief engineers and technicians—applicants for AM FM TV and facsimile facilities.  
*A 1970 Readership Survey showing 3.2 readers per copy.

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Washington, D.C. 20036  
for availabilities  
Phone: (202) 638-1022
KBOSI Heber and Midway, both Utah—Broadcast Bureau granted CP for new VHF transmitter to operate on ch. 6 by rebroadcasting programs of KGTV, Salt Lake City (KBTV-411). Action Aug. 31.

Other action, all services

Chief, Broadcast Bureau, granted request by Action Aug. 31.

Ownership changes

Applications


WNIN(TV) Evansville, Ind.—Seeks assignment of license from Evansville-Vanderburgh School Corp. to make WTNIN(TV) a public educational station. Action Aug. 28.


KOSA(TV) Odessa, Tex.—Seeks assignment of license to Elt and Daniel Daniels d/b/a Heart of the Black Hills, to Midland Broadcasting Co. of South Dakota for $15,000. Sellers: Elt Daniels and Harry Daniels (together 100%). Notice Aug. 21.


KTSO-TV Austin, Texas—Seeks assignment of license to ABC Broadcasting Co. for $9 million. Applicants: Mr. and Mrs. John Johnson, Jr., and KXIC-FM Austin. Notice Aug. 21.

KXCV-FM Fort Worth, Texas—Seeks assignment of license to ABC Broadcasting Co. for $9 million. Applicants: Mr. and Mrs. John Johnson, Jr., and KXIC-FM Austin. Notice Aug. 21.

KCBS-KTVT Dallas and KDFW-FM Dallas—Seeks assignment of license to Continental Broadcasting Co. to operate KWTV(TV) and KDFW-FM Dallas. Notice Aug. 21.

Freeport Farms Ltd., 4500 Northwest Blitchon Road, Ocala, Fla., 32670 proposes for Ocala (CAC-420) to add WUFY and WCJB, both Gainesville, Fla. Action July 4.


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Trailer actions

W6BBN Allagash, Me.—Broadcast Bureau granted CP for new VHF service to Allagash, operating on ch. 4 by rebroadcasting programs of WHDH, Providence, R.I. (BPTV-274). Action Sept. 5.

KBOSI Heber and Midway, both Utah—Broadcast Bureau granted CP for new VHF transmitter to operate on ch. 6 by rebroadcasting programs of KGTV, Salt Lake City (KBTV-411). Action Aug. 31.

Authorized broadcast actions


WABY(AM) Allsvale, S.C.—Seeks assignment of license from Abibelle Broadcasting Co. to Abibelle Broadcasting Co. for $125,000. Applicants: Mr. and Mrs. Daniel K. Leck (together 100%). Notice Aug. 31.

KXCV-FM Kansas City, Mo.—Seeks assignment of license from KXCV-FM Kansas City, Mo. to BC Broadcasting Inc. Notice Aug. 31.

KXCV-FM Fort Worth, Texas—Seeks assignment of license to ABC Broadcasting Co. for $9 million. Applicants: Mr. and Mrs. John Johnson, Jr., and KXIC-FM Austin. Notice Aug. 21.

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Help Wanted Announcer Continued

Top money for clever, humorous, mature, morning man to make us Number 1 in a competitive Midwest Multi-Station Market. Work time and temperature man but a personality able to create audience in interest and participation by communicating directly with listeners, with established staff and arrange personal meeting. Box J-129, BROADCASTING.

Excellant opportunity at suburban New Jersey station for highly motivated salesperson. Tape, photo, and resume. Box J-130, BROADCASTING.

Wanted: Announcer who can read .. prefer experienced 1st class talent man. MOR operation in West. Experience, possibility of sales. Box J-163, BROADCASTING.

We need a good sounding announcer who knows how to use a production studio. He will be our morning man and will enjoy working with one of the most unusual automation systems in the country. Salary $36,000 to $40,000. Send photo and resume. E.O.E. Box J-166, BROADCASTING.

Experienced announcer with first ticket, Program Director and assistant to General Manager potential. AM-FM operation with opportunity for growth. Send complete resume, at once. Box J-166, BROADCASTING.

Now needed, experienced first phoner to run and program soil and music with automation and do some MOR, Women's favorite shows. No experience necessary. Send photo and resume. Equal Opportunity Employer.

Ready to move up to medium-size market? Number one MOR Mid-West and has the strongest, informative drive-time personality. Tape and resume to Box J-231, BROADCASTING.

Ritty Mountains: Fast growing medium market con-temporaries. Looking for an experienced man who can be warm, interesting, and humorous. A communication professional has a team attitude, and a stable record. E.O.E. Send air check, resume, and picture to Box J-235, BROADCASTING.

Wanted: Announcer. AM-FM stereo station. West most beautiful community, cool summers, mild winters. If you are now in New Mexico or an adjacent state, to grow in broadcasting and work with professional, call Darrell Burns, KRSN, Los Alamos, New Mexico.

WBBQ, Augusta Georgia, top rated adult rocker, has an opening for a personality announcer. Excellent working conditions at a team operation. Send non-returnable tape and resume to Harley Drew, Box 1443, 30903. Minority applications encouraged.

Personality plus morning man for Michigan Top 40, immediate opening on one of the most mature top, top pays, growth potential for responsible, community-minded individual. Rush tape, photo, resume to Rick Belcher, WIBZ, Box 1425, Jackson, Michigan 49004 or call 517-787-1450.

Needed yesterday morning personality pro. Production ability a must, adult voiced and approachable. Tape, radio, and resume to KKMK, 48503.

Announcer-Production Manager. Start $7,500, $10,000 guaranteed in first year. Must have AM experience in Southern Maryland with young, under 30 owners. Must be good, imaginative, versatile and flexible. If you are interested in the top of the dial and are interested in small city radio then this is the place to apply. Non-returnable tape and resume to KKMK-AM, Box 346, Leonardtown, Maryland 20650. Equal Opportunity Employer.

Major, bright sounding experienced announcer to work mid-day position. Must have top rated terrestrial and bright up-tempo MOR format. Call Gen. Mgr. 717-798-6538 or send resume & tapes to WKOK, Box 1706, Sunbury, Pennsylvania 7800.

Help Wanted Technical

Chief Engineer for 5Kw directional in border Mid-Atlantic State. Good equipment, Good salary and working conditions, E.O.E. Send resume and references, Box J-941, BROADCASTING.

Engineer/Announcer needed immediately for a clean AM-FM operation in South Carolina. Must be dependable and sober. We need someone who wants to settle and become a part of good personnel staff. Send resume to Box J-780, BROADCASTING.

Immediate opening, Chief Engineer at AM/FM Stereo in Major East Coast Market. A creative opportunity for someone with a small market background. Equal Salary and Security. Box J-188, BROADCASTING.

WJPS, Evansville, Indiana seeks experienced engineer for CE at 5k/1k. Good pay, benefits. E.O.E. 812-425-2221.


Wanted, good on maintenance. Does not have to have a ticket. Good salary. Call 606-886-2050. Make it personal for D. C. Stephen, owner.

Class four major market radio looking for chief engineer. Station is remote operated. Applicants must be well versed in a studio and transmitter maintenance. Tell all with your response to Box 1430 Miami Post Office, Florida. Station is located in Florida. Equal Opportunity Employer.

Engineer, First ticket. Immediate opening. EOE, Call Mike Michaels, 703-534-1390.

Wanted—Traffic or operations person to install BCS Computerized Traffic Systems in major stations throughout the country. Good pay. You must have experience with these systems. Membership in traffic group needed. E.O.E. 415-226-5893.

Help Wanted News

Major Midwest MOR station with strong local news operation needs an announcing position to fill. Needs an experienced disc-jockey who works on weekends. Also enjoys occasional disc-jockey work. Tape of both newscast and record show along with resume to Box J-222, BROADCASTING.

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Five former News director, ability to do all in the morning. Duties include daily studio management, producing morning TV show. Experience with news staff, writing, ability, and real desire to get involved in the community, rush tape, phone, tape, copy, job, Bill Huf, 201-269-0027, Equal Opportunity Employer. Some of our best references have worked for us.

Help Wanted Production
Creative copywriter with ability to announce. Large Northeastern station, No beginners. Box J-128 BROADCASTING.

Production Director needed for AM-FM in Midwestern medium market. Must be able to write, voice, and produce commercials and news. Send detailed resume, tape, copy, and resume. An Equal Opportunity Employer. Box J-170, BROADCASTING.

10,000 watt full time AM and FM in the Midwest looking for top flight Production Director. Must have mature voice, be thoroughly experienced in editing and recording techniques, continuity, and organization. You will work with a staff of two other people in preparation of all on air and spec commercials. Must be positive, solid position with a growing reliable company. Send tape sample of work, resumes, and references. First phone call to Larry King, WKBW, Box 1450, Buffalo, New York 14209, WKBW is an E.O.F.E.

Copywriter for busy station. Should know production. Send resume and copy samples with salary requirements to Gen. Mgr., WWKB, Box 1070, Sunbury, Pennsylvania. 17870. Or call 717-286-5636.

Situation Wanted Management
Very successful manager looking for bigger challenge in Top 25 market. Must have good corporate structure. Will consider GM position. Box G-275, BROADCASTING.

Is there an objectivist looking for a man experienced in GM, Sales Manager, News Director, Program Director, Engineering Manager, and such? Drop me a line. If interested, I will send you a detailed resume. Box J-138, BROADCASTING.

A Veteran General Manager in mid-30's wants new challenge. In current situation have increased sales 120% over past 5 years. In fact, operating profit 25% over past 5 years. Will consider any major market position. Box J-161, BROADCASTING.

Hire a Creative Pro who can sell and show others how. 25 years experience selling from the corner Drug Store to top dealers. Creative, innovative in sales, programming, management, creating. Box J-201, BROADCASTING.

Sales executive, 31, family, in Top 5 market. Has managed medium markets. Strong sales, programming plus leadership. Wants to manage or join group in executive capacity. Box J-204, BROADCASTING.

Looking for small market to manage. 20 years experience in all phases. Prefer southeast, will consider all offers. Let's get together. P.O. Box 10463, Panama City, Florida 32404-3119 after Jan 1st.

Wanted Sales Experienced
Four year air pro seeks sales + dj combination. 1st phone. Can't sell snow—move me south! 317-667-5217.

Wanted Sales Announcer
DJ, tight board, good news, commercials, 3rd phone. Can't get more. Willing to go anywhere. Box C-106, BROADCASTING.

Situation Wanted Announcer
Personnel Director with ten years top business background and prior Broadcast experience wishes to be of value to the field. Let's talk. Box H-187, BROADCASTING.

Professional personality Top-40 cooker, Four years, voice, production creativity. Can produce any show. Every show pre-prepared. Box J-56, BROADCASTING.

First phone. Up-tempo contemporary sound. 1/2 years experience in New York news market. Prefer on Top and able to relocate. Available immediately. Box J-105, BROADCASTING.

Black DJ—First ticket, soul, seeks large market New York, Baltimore, Washington, D.C. or Philadelphia. Family, relocate. Box J-122, BROADCASTING.

Country jock with six years and excellent references. Looking for station to go anywhere. Will go anywhere. Box J-147, BROADCASTING.


Eighteen years, solid references. Finest background. Veteran with college. Very strong on news, alitwork and covering beat. Third ticket with endorsement. Good production. Box J-189, BROADCASTING.

Do you have a versatile personality? I offer a bright, clean, interesting jock show, also one of Chicago's best programs. Good track record, strong production capabilities and a constant 200% output for your station. Let me get involved with your audience. Make me an offer. Box J-330.

Pro seeks challenge in warm climate. Happy, warm personality; telephone talk; good production; likes mornings. Varied 14 year experience. Box J-241, BROADCASTING.

First phone—9 years experience including music directing, FM stereo, automation, production engineer—wants announcing-rock, solid gold, MOR, C&W. Prefer other markets. Will relocate. Box J-83, BROADCASTING.

Jock seeks small to medium size rocker. 1 year experience, broadcasting, degree 3rd. I am 23, married and available immediately. Box J-243, BROADCASTING.


Medium tempo mature voice, currently at top rocker, South Bend, Indiana. Prefer anywhere, especially Midwest, with production offers. Available immediately, young, married, references, tape, resume. Larry Fox, Rural Radio Enterprises, Apartments 9, Breman, Indiana 46505-219-233-3114.


First phone DJ, two radio-TV background. Solid experience. Seeking position in Top 25 market in Ohio, Kentucky, Indiana or Pennsylvania. Indiana. 313-664-5502.

4½ years in the business... looking for a better chance to work up. Experienced on air, sales and production. Will consider small market and old rock formats. 3rd ticket, tight, bright and on time. Box J-215, BROADCASTING.

Little Jimmy Ray, 712 S. Cedar, Abilene, Kansas 67410.


Country DJ, Excellent 10 year track record. Mountain Time zone only. 605-624-8748.

Situated Wanted Technical
Contract maintenance engineers seeking stations in New York, New Jersey and Connecticut. Construction of new buildings, shops, and offices. Write Box J-83, BROADCASTING.

Engineer-experienced in new construction and rebuilding, understands management and programming problems. Available mid-October, Box J-143, BROADCASTING.

Engineering administrator available for anywhere in North America. Good knowledge of personnel and engineering of his station. Family. Box J-215, BROADCASTING.

Transmitter engineer, first phone, 26 years experience. With present station 21 years. Station gone remote. References. Box J-228, BROADCASTING.

Experienced first phone operator seeks studio technician or production position. No maintenance or announcing. William Bender, Box 49, Alton, N.Y. 13309. Large market.

Engineer with 1st class license, 45½ years experience in broadcasting, 8 years experience in electronic shop. Computer sav. Scott, 408 East Aldaena Dr., Aldaena, Calif. 91001.

Situated Wanted News
Studio newsman wants broader base of experience in other aspects of news reporting. Very responsible, eager to learn. Upper Midwest. Box J-135, BROADCASTING.

I've seen through two station sales and one budget cut.Looking for permanent job or position. Many awards. Heavy on actualities. Best references. Box J-280, BROADCASTING.

1973 grad with degree and experience in all areas. Has worked all areas, from news to production. Endorsed seeking position in news or sales area. Experienced with people. Will relocate. Resume available. Box J-197, BROADCASTING.

25 years old, innovative, dynamic, experienced in local news. Want position in medium market anywhere. College grad. Box J-205, BROADCASTING.


Authoritative Newscaster for 24 hour news station or Top 40 format—beginner, salary negotiable, Re- location. Box J-209, BROADCASTING.

Known capable sportscaster-newsmen available now. Three years p.b.p baseball, basketball, football, Broad- cast degree. Resume and tape available. Box J-214, BROADCASTING.

Sports Director: Experienced sports reporter and photographer currently working for mid-western net- work affiliate. Can write, edit and deliver copy. Send inquiries to Box 6481 Columbus, Ohio 43224.

Copywriter/Production Man—College grad, English major, good voice, strong producer, with heavy emphasis on creativity. Looking for solid East Coast opportunity with station with imagination. Tape, copy samples, and resume on request. Box J-91, BROADCASTING.

Copywriter/Production Man—College grad, English major, good voice, strong producer, with heavy emphasis on creativity. Looking for solid East Coast opportunity with station with imagination. Tape, copy samples, and resume on request. Box J-91, BROADCASTING.

Copywriter/Production Man—College grad, English major, good voice, strong producer, with heavy emphasis on creativity. Looking for solid East Coast opportunity with station with imagination. Tape, copy samples, and resume on request. Box J-91, BROADCASTING.
**Situation Wanted Programming Production Others Continued**

Engineer and Producer with 10 years experience looking for chance to program and engineer for station with high sights. Now in FL Market. Will consider any good offer. Reply Box J-190, BROADCASTING.

When you finally become disgusted with "gimmick" Radio, resulting in diminished advertiser acceptance and low bank balance, let me help you with "positive programming". Box J-219, BROADCASTING.

Announcer, five years experience, desires creative off-the-air career. Versatile, can write copy or news, do PR work in radio and TV. Also capable of working on the air. Ambitious, reliable, college grad. Write Box J-203, BROADCASTING.

Retired postal employee/disabled veteran holds FCC license, with special interest in hobby radio. Looking to work for right station. Prefer Kentucky area. Salary open. Box J-207, BROADCASTING.

Dynamite program director-rock, adult contemporary, or country, Box J-213, BROADCASTING.

14 year veteran all broadcasting phases, ready for MOR DD, OM in warm climate. Happy, friendly personality; great production; good rap with salesmen. Box J-242, BROADCASTING.

Jack Crawford has been with WXLO for five years as Assistant Program Director, Music Director, in research, and production. He is interested in moving up to top programmers. He's ready to program his own station and we're helping him find one. Need a top man? Call Ernie Guidugli or Walker Robin 502-587-4800.

**TELEVISION**

**Help Wanted Management**

Communications Analyst: For this you'll need a TV news background, an M.A., a creative imagination, the ability to think and work independently, and a personality that is personable, responsible, persuasive, flexible. Ambition comes in handy. So does a way with people and a flair for management. Write H-259, BROADCASTING.

Assistant Corporate Director of Marketing. Major group. Company desires self-starter. Must have sales experience. $30,000 plus profit sharing. Submit resume to Box J-191, BROADCASTING.

Sales Manager. Top 50 market. Local salesmen with limited national/regional experience considered. $40,000 plus. Please send career information. Sales Plus 1CC. 201-923-1454, Mrs. Sheer.

**Help Wanted Sales**

TV Time Sales. Exceptional opportunity for knowledgeable, Contact-Laden, Self-Staring Aggressive Pro with provable track record for excelling in new TV medium. Must have good creative ideas. Salary Plus PCC. 201-923-1454, Mrs. Sheer.

**Help Wanted Technical**

Wanted: technicians for Hollywood mobile unit, Latest equipment, limited travel. Send resumes to Box J-245, BROADCASTING.

Wanted: TV Engineer—to work in modern, full-color station in North East. Must have first phone and management experience. Box J-236, BROADCASTING.

**Help Wanted Technical Continued**

Chief Engineer for Northwestern Nebraska. VHF-Stereophonic, Microwave, 2.3 mile range, FM Radio/TV combination. Must have planning, installation and maintenance experience. $29,000 plus. Box J-222, BROADCASTING.


Chief Engineer for High School Broadcasting. Box J-195, BROADCASTING.

**Help Wanted Programming, Production, Others**

Station needs an experienced talent director/producer whose sole interest is producing high quality entertainment commercials. The person we are looking for must be an idea man, be able to write technical, commercial, and TV commercials, have experience with 16 mm and 35 mm film, and extended management experience. We are located in the Southeast in a market size of 300,000. Reply to Box J-195, BROADCASTING.

Maler market television looking for Executive Producer. Must have at least 20 years production experience. Must be familiar with the production process. Send your resume to Box J-195, BROADCASTING.

Live and work in beautiful Orlando, Florida. Must be technically experienced. Please send resume and work samples to Sun World Broadcasters, Inc., 11510 East Colonial Drive, Orlando, Florida 32807.

**Situation Wanted Management**

Preparation to computerize? I have 14 years experience in television. Last several in computer department of number one station in one of top thirty markets. Box J-185, BROADCASTING.

Production/Operations manager—Will consider producer-director position. Five years experience top 10 market. Desires challenge. Box J-233, BROADCASTING.


National Rep would like to return to station in small city interested in management/management experience. Prefer south or west. Resume, recommendations sent upon request. Box J-239, BROADCASTING.

**Situation Wanted Sales**


**Situation Wanted Announcers**


**Situation Wanted Technical**

Dir. of Eng. Considerable experience in managing, planning, purchasing, installing, and maintaining studio equipment, transmitter equipment, WTR. Able to take complete charge. Desires change, with good employment. Box H-255, BROADCASTING.

Engineer: First phone, experienced AM, FM, TV. Maintenance, installation. RCA grad. Box J-153, BROADCASTING.

Chief engineer 20 years experience Radio/TV. Eleven as chief. Will relocate. Box J-196, BROADCASTING.

**Situation Wanted News**

Sportscaster-newsman. . . . Experienced and hard-hitting especially with sports commentary, desires to join an effective news team. Write Box J-55, BROADCASTING.

Producer/director seeks a new challenge in a new home. Three years network experience. Heavy news and background, background. Must be available to travel. Looking for a future, not a figure. Box J-109, BROADCASTING.

Meteorological personality. A good solid meteorologi- cal weathercast doesn’t have to be boring, mine isn’t! still 32 years old and ready to move up. Box J-126, BROADCASTING.

Six years broadcast experience, major college sports background. Currently announcing at 1000 watts AM radio station. Masters degree Radio-TV, Michigan State University. Degree of WGR, Rochester. Play-by-play strongest point. Box J-155, BROADCASTING.

Medium market anchorman looking for move to ma- jors. Very professional and highly motivated. Box J-169, WGRV experienced. Please send resume and work samples to Sun World Broadcasters, Inc., 11510 East Colonial Drive, Orlando, Florida 32807.

**News Director**

News director documentary writer, producer, director. in large market. Notes: Have been in business for 10 years. Can be used to build a first rate television news, public service, documentary unit. Cost conscious. Box J-229, BROADCASTING.
Situations Wanted

**Production, Programming, Others**

Young Oriental with announcer-director experience medium sized market. BA, grad. work and service combined. Seek TV production position. West Coast. Box J-112, BROADCASTING.

Award-winning producer/director now in management position in top Southeastern station wants further challenge and advancement. Age 30; married; 10 years experience in all phases of TV production. Box J-118, BROADCASTING.

Recent TV grad, Northwestern U., seeks first broadcast position. Creative, C3PTV experience. Box J-186, BROADCASTING.

Television program planner and collaborator; program analyst; concepts, development, writing, directing and admin. MBA, MA, Ph.D. (ABD). Commercial net., public affairs, ETV programming experience. Available immediately. Resume, will relocate. 212-316-1250, Box J-212, BROADCASTING.

Ambitious, creative RCA institute graduate seeks employment in TV production with network affiliation. Have intensive musical training, strong background in some theatrical experience. Box J-217, BROADCASTING.

Young, ambitious radio professional seeks witch to TV production. Have major market credits and M.S. in television. 203-337-6075. Box J-218, BROADCASTING.

Experienced: Talented young man; BA in Broadcast Production, desiring position as producer/director or cameraman. Can relocate. Resume available. 312-355-2722 call after 5 pm.

Experienced, mature director in Top Ten market works Producer-Director position. Top references from fine, major broadcasting firm. Seven years experience. 310-460-1406.


**Cable**

Video Engineer wanted for top CATV operation. Must be familiar with CCTV or CATV Studio design and equipment. Please write Box J-206, BROADCASTING.

**Help Wanted**

Programing, Producers, Others

Producer-Director/Instructor for CATV local origination radio operation, part of new Communications Arts program at small college. Write Dr. Wallace Watson, CATV Coordinator, Park College, Kansas City, Missouri 64152.

**Wanted to Buy Equipment**

Remote unit complete. Color equipped four (4) cameras. Send information and best price to Box J-590, BROADCASTING.

Sarkas Tarsian TNT-1000 Solid State 2GHz Micro- wave transmitter. With receiver and without, 917-503-50 Air Dialectic Helix cable 1½ inch, several hundred feet. Doug Holy, Chief Engineer, KXME-TV 701-838-2104 or Box 1866, Minot, N.Dak. 58701.


CBS 411 or 410 Volumaxes, Trade up to the new model 410N or 410P. Top dollar offered. Call Betty Ebert collect, 305-776-4762 Broadcast Automation Assoc., 5199 NE 12th Ave., P. Lauderdale, Florida 33308.

**For Sale Equipment**

RCA 50,000 KW, model BTA-500 AM Transmitter. Immediate condition. Now tuned to 720 KHz. $3,500.00. Box J-62, BROADCASTING.

RCA Type A transmitter, channel 2 thru 6, air cooled modification, excellent condition. Box J-86, BROADCASTING.

**For Sale Equipment Continued**

Moseley ADP-120 Digital Automatic Logger, Tau-1 Tolerance Alarm Unit, Reasonably priced. Availability mid-October. Currently in service. Box J-221, BROADCASTING.

2-Beall & Howell Model 614 16mm TV Film Projectors, Meg/Jpt. sound, suitable for color operation, asking $7,500. Arnon Moline, Chief Engineer, KORT-TV, Mitchell, S.D. 57301.

Ampex Process $275.00, Contact Alex Rhig (KETH- TV, San Jose, 408-299-2710.


Programming changes dictate we sell our prized Gates stereo all car audio. Six car models, four criterion playbacks, automatic logging, IGM time announcements, (monos), remote controls, much more. Extremely versatile, well maintained system, well suited to format market. Cost $40,000 +. New, $20,000. Contact Craig Erickson, WJTO, 707-343-5542.

IVC 960C and Ampex 7900-16 Broadcast VTRs suitable to engineering needs. Top condition. Available optionally with Delta 44 TBC and Delta 7 VELCOR. Call for broadcast pricing—Television Microfine—Ken Kelley, 203-242-0761.

Martl-Used, Remote pickups/STV transmitter links in stock. Need sales, interchange, or new. Bestco, 8505 Stemmons, Dallas, Texas 75247, 214-630-3600.

Delta 7 VELCOR HSC rids odds of ugly blemishes caused by weak, enclosed, standalone, economical. Ask for brochure—Television Microfine, 1280 Blue Hills, Bloomfield, C.0. 06002, 203-242-0761.

Gates BC-50C 50,000 watt AM Transmitter, Installed new in 1967. Located in West Palm Beach, Florida. This transmitter is in A-1 condition and has spare final tubes and other parts. I am asking $25,000.

Contact Marshall W. Rowland, 819-251-1861.

**Comedy Material**

Desires: New, sure-fire comedy! 11,000 classified one-liners, 10 lines. Catalog free: Edmund Orn, 2706-8 West Roberts, Fresno, Calif. 93701.

**Instruction Continued**

Correspondence instruction leading to FCC license and electronics degree, O.I. Bill approved. Grantham, 1505 N. Western Ave., Hollywood, California 90027.

First Class FCC theory and laboratory training in six weeks. Be prepared, let the matters in the nation’s largest network of 1st class FCC licensing schools train you. Approved for veterans and accredited by the National Association of Trade and Technical Schools.** Write or phone the location most convenient to you. Eldkins Institute, Inc., Los Angeles, Calif., 213-347-4001.

Eldkins in Atlanta**, 51 Tenth St. at Spring, N.W.

Eldkins in Denver**, 420 S. Broadway.

Eldkins in East Hartford, 800 Silver Lane.

Eldkins in Houston**, 3518 Travis.

Eldkins in Memphis**, 1356 Union Ave.

Eldkins in Minneapolis**, 4103 E. Lake St.

Eldkins in Nashville**, 2105A 8th Ave. S.

Eldkins in New Orleans**, 2940 Canal.

Eldkins in Oklahoma City, 501 N.E. 27th St.

Eldkins in San Antonio**, 503 S. Main.


In Chicago, OMEGA Services has the best price for a First Class License. Day or evening. Guaranteed results. OMEGA Radio, 393 E. Ontario, 312-444-0927.

Licensed by New York State, veteran approved for FCC 1st Class License and associate/discount training. Contact A.T.S. Licensed Training Studios, 25 West 43 St., N.Y.C. (212) 5-9245.


**Attention, quality reps—Strong FM station in Northern California market seeks to change rep. Box 2755, Santa Rosa, Calif. 95403.**

Don't you wish BIA had a rewound button? Bumper stickers, $1.00. PowerPoint cards, $250. Dealer discount. Earthen Book, 205 Elm Street, Cambridge, Massachusetts 02139.


**Free** Catalog ... everything for the deejay! Catalog sent with proper deejay show. No price and no trade show, FCC, tests and more! Write: Command, Box 26346, San Francisco 94126.

**Radio**

**Help Wanted Announcer**

**#2 STATION IN TOP 10 MARKET WITH M.O.R. format needs super combination Production Director/Personality. We'll give the right man artistic freedom and a great working atmosphere. Send resume and tape to:** Box J-113, Broadcasting

**#2 STATION IN TOP 10 MARKET WITH M.O.R. format needs super mid-day personality to be #1 . . . want someone who can be warm, informative, creative, and fun. Must know music, production, and humor. Send resume and tape to:** Box J-114, Broadcasting

**Major Market**

Newsp/Play-by-Play man with first phone. Only experienced need apply. Tape, photo and resume to Tom Wynn—WLOL—730 Midwest Plaza—Minneapolis, Minnesota 55402.
Help Wanted Technical

KGMB AM-FM
Top-rated station in Honolulu, Hawaii needs a professional, take charge Chief Engineer. Good salary and working conditions. Send resume and salary requirements in confidence to William Clark, HefTel Broadcasting Corp., 3101 North Federal Highway, Fort Lauderdale, Fla. 33308.

Help Wanted, Programming, Production

A/V WRITER-DIRECTOR
The Chicago headquarters of our international service organization is now seeking an experienced writer-director to join our progressive Communications Department. Responsibilities include creating, planning and producing A/V instructional systems, sales promotion programs, documentaries, slide films, video tape productions and motion picture films. Qualified candidates should have a degree in Communications and at least two years related industrial or commercial audio-visual experience. If selected, you can expect an excellent starting salary and full benefits, including profit sharing. Please send your resume and salary requirements in confidence to:
An Equal Opportunity Employer
Box J-220, BROADCASTING.

Help Wanted, Management Continued

TV PROGRAM MANAGER
Top 10 market network affiliate. Salary minimum $35,000. Opportunity to become General Manager within 12 months.
Call Mike Walker 312-693-6171

Help Wanted Technical

ENGINEERS

Senior Design Engineers needed for video and digital circuitry. Better conditions and pay. Write or call
VITAL INDUSTRIES, INC.
3614 S.W. Archer Road
Gainesville, Florida 32601
Phone 904/378-1581

YOU BELONG IN

Broadcasting

Situation Wanted Management

"I AM THE MAN"
If your company needs an experienced Radio Executive, age 35, with a proven record of successful station management, who is profit oriented, then "I AM THAT MAN."
Box J-146, BROADCASTING

Situation Wanted News

BLACK MAN NEWS MAN COMMUNICATING MAN
Broadcaster with solid top 5 market news/talk background; radio and TV. Excellent command of language and outstanding journalistic skills. See anchor work, talk show and/or street reporting. Desire position with maximum visibility.
Box J-240, BROADCASTING.

Situation Wanted Technical

Strictly Engineering
Have worked Chicago network station covering remotes, news conferences, and board work on FM rocker. Experienced in AM-FM transmitter, automation, audio (top 40 and good music) and a fanatic for quality. Have recently gone to new station as Chief but situation does not suit. Looking for possible western location. Will send resume. Send to Box J-227, BROADCASTING.

Situation Wanted Announcer

Experienced, well seasoned, right hand man type, with ideas for making that extra buck, also an eye on future management, is now seeking position, early morning shift possibly in modern, clean, well established, M.O.R. Southwest station, medium to small market. Under present employer, 4 years. $140.00 to start . . . single . . . available, October. Air check will accompany in person interview only at this broadcaster's expense.
Box J-100, BROADCASTING.

Help Wanted, Programming, Production

Situation Wanted Management

"I AM THE MAN"
If your company needs an experienced Radio Executive, age 35, with a proven record of successful station management, who is profit oriented, then "I AM THAT MAN."
Box J-146, BROADCASTING

Situation Wanted News

Help Wanted Management

Growing Florida Station Needs Ass't. Business Manager
Equal Opportunity Employer
Box J-223, BROADCASTING

Help Wanted Technical

SALES/PROGRAMING/TALENT
These proven essential qualifications in one entity in top 20 major market; backed by extensive/impressive agency and industry references, ratings, sales results, and a '72 income well in excess of $40M. Five years with one of country's most prestigious operations.
Marital, financial, moral and community role aspects in excellent condition. Investigation most welcome. Still initiatively motivated and 'hungry' for management and mutual profit at 43 years. Also seeking ownership or participation.
Your national representative will know of the undersigned and qualifications.
Box J-219, BROADCASTING.
Help Wanted Sales

TV SALES & SERVICE OPPORTUNITIES!

TV BROADCAST SALES ENGINEER/WASH., D.C.

Our TV Sales Department is seeking a well trained and experienced sales engineer to handle TV Broadcast sales. Experience in TV station engineering and operations is essential. Sales experience helpful.

TV BROADCAST FIELD ENGINEERS/QUINCY

Our Service Department is seeking well trained and experienced Field Engineers. TV service should be in transmitters, antennas, or studio equipment. Extensive travel is required; expenses paid.

Salaries commensurate with experience, full company benefits, including hospitalization, life insurance, profit sharing, plus paid relocation expenses. Send resume and salary history in confidence (indicate position desired) to: TOM BEDFORD, Employment Supervisor, or Call 217-222-8200.

GATES DIVISION

An Equal Opportunity Employer M/F

HARRIS-INTERTYPE CORPORATION

125 HAMPSTEAD STREET • QUINCY, ILLINOIS 62301 U.S.A.

Wanted to Buy stations

Small-Med. Midwest AM or AM/FM


Box J-237, BROADCASTING.

For Sale Stations

Full time 5kw AM in medium market—south studio—trans. combination new equipment. History of consistent earnings. $400,000.

Box J-37, BROADCASTING.

CLASSIFIED RATES

Payable in advance. Check or money order only.

When placing an ad indicate the EXACT category desired. Television or Radio. Help Wanted or Situations Wanted, Management. Sales, etc. If this information is omitted we will determine, according to the copy enclosed, where the ad should be placed. No make goods will be run if all information is not included.

The Publisher is not responsible for errors in printing due to illegible copy. Type or print clearly all copy!

Copy: Deadline is MONDAY for the following Monday's issue. Copy must be submitted in writing.

No telephoned copy accepted.

Replies to ads with a box number should be addressed to Box Number, c/o BROADCASTING, 1735 DeSales St., N.W., Washington, D.C. 20036.

Applicants: If audio tapes or films are submitted, please send $1.00 to BROADCASTING for each package to cover handling charge. If VTR's are submitted send $5.00 to cover handling and forwarding. All VTR's forwarded by Parcel Post, Forwarding is not express. All transcriptions, photo, etc., addressed to box numbers are sent at owner's risk. BROADCASTING expressly repudiates any liability or responsibility for their custody or return.

Rates, classified listing ads:

—Help Wanted, 40¢ per word—$5.00 weekly minimum.
—(Billing charge to stations and firms: $1.00).
—Situations Wanted. 30¢ per word—$5.00 weekly minimum.
—All other classifications, 50¢ per word—$5.00 weekly minimum.
—Add $1.00 for Box Number per issue.

Rates, classified display ads:

—Situations Wanted (Personal ads) $25.00 per inch.
—Situations Wanted (Display ads) $25.00 per inch.
—All others $40.00 per inch.
—More than 4" billed at run-of-book rate.
—For Sale, Wanted to Buy Stations, Employment Agencies and Business Opportunity advertising requires display space.
—Agency Commission only on display space.

Word Count: Include name and address. Name of city (i.e., Des Moines) or state of city (New York) counts as two words. Zip Code or phone number including area code counts as one word. Publisher reserves the right to omit Zip Code and/or abbreviate words if space does not permit. Count each abbreviation, initial, single figure of group of figures or letters as a word. Symbols such as $5,000, C, D, G, etc. count as one word. Hyphenated words count as two words.

Mid Atlantic small profitable beaches golf hunting fishing. Ideal for owner operator. Responsible parties address

Box J-150, Broadcasting

We have several interesting major market FM's listed... all Class B's.

UnRue & McGuire Media Brokers, Inc.

341 Bayside Dr. • 116 Central Park South

Newport Beach, CA • New York, N.Y.

(714) 875-6585 • (212) 265-3430

Broadcasting Sep 24 1973

88
Dennis Stanfill: He put Fox back on its feet and it has ready to run

It almost sounds pat to refer to Dennis Stanfill as a country boy who made good. But it's true.

Son of a county extension agent who served the farmers of middle Tennessee, he is today chairman and chief executive officer of the multimillion-dollar 20th Century-Fox Film Corp., one of the giants of the motion-picture industry, whose roots go back to the early days of Hollywood and whose activities today are diversely spread through entertainment and real estate.

Mr. Stanfill's rise to prominence is like a Hollywood scenario: In high school, he was captain of the football team, president of the student body, and valedictorian of his senior class. At the U.S. Naval Academy, he was second in command of the brigade of midshipmen, academically in the upper 1% of his class and winner of the Class of 1897 Sword award for "officer-like quality and positive character." After graduation, he was a Rhodes scholar.

Those are the opening scenes. They are followed by roles as banker, corporate finance officer and now, at 46, chief executive of a $216-million firm that deals in motion-picture production, TV program production and distribution, TV commercial production, ownership of a TV station, theater ownership in Australia and New Zealand, the music and record business, film processing and real estate.

Mr. Stanfill took over the top post at Fox in 1971 after a bitter proxy fight that saw the Zanuck dynasty toppled. In that year, Fox was $125 million in debt; today under Mr. Stanfill's leadership it not only has wiped out this financial burden, it has $16 million in cash. The turnaround is the more impressive for occurring in a time of general trouble in the film business.

The steel-blue-eyed, wavy-haired Mr. Stanfill unquestionably is a corporation executive with a strong bent toward financial management. Maybe it was his years with Lehman Bros., when he learned about banking, or his years with the Times-Mirror Co., in Los Angeles, when he played a role, as he puts it, in that company's expansion into CATV and acquisition of the Dallas Times-Herald and that newspaper's KDFW-TV there. Whatever it was, it has produced results in a realm that until very recently was sacrosanct to those who were considered artistic managers, rather than business managers.

Some movie makers are critical of this "hard-nosed" (Mr. Stanfill's words) attitude toward studio creation. They note that when Fox's expenditures on the current success, "Poseidon Adventure," reached $2.4 million, Mr. Stanfill called a halt. The film's producer, however, raised another $2.4 million from private sources and was able to complete the picture as a joint venture. Its success at the box office has grossed over $50 million so far—and there are some in Hollywood who shake their heads in dismay that Fox doesn't own it all.

And large, however, his peers recognize his talents and are impressed. "It's what the movie business needs," one said recently, "particularly Fox."

Recent annual reports have brought smiles to the faces of Fox stockholders, who haven't received a dividend since 1969. In those reports Mr. Stanfill repeatedly has stressed the need for the company to diversify. Those moves principally have been in the realm of real estate, but entertainment diversification also has played a part.

One of the things that Mr. Stanfill would like to do, and he's made no secret of it, is to acquire more TV and radio stations for the company's portfolio. Fox owns KMPR-TV Minneapolis-St. Paul, which it bought in 1959 for $3.5 million. That station, Mr. Stanfill says, is one of the larger contributors to Fox's net profits. In the last three or four months, he said recently, he has carefully studied at least six other station properties. "And I don't mean we just were told about them," he says, "we took long, hard looks at them."

But to the hard-nosed Mr. Stanfill prices are out of line today. Still he's ready, he says, to take an initial plunge of as much as $25 million for expansion in that field, "and that will be only the beginning. If it turns out well, there's more."

For a while, Mr. Stanfill was bullish about CATV ownership. But he has tempered this enthusiasm in recent months. The time just doesn't seem right, he says. But he continues sanguine about the potential of cable TV as a market for Fox's movies and TV production—particularly in the pay areas of CATV and hotel closed-circuit operations. Fox, he notes, is cooperating in experiments in both those areas and, he adds, they look promising.

TV production and distribution are important to the company's revenues, he says, but candidly adds the profit margin "is very thin, very thin." Fox's TV activities this year underwent a resurgence after a slim 1972-73 season that saw only two half-hour series on the networks. For the new TV season, Fox is responsible for four series, making up two and a half hours of network programming. These are M*A*S*H and Room 222, both renewed, and the new Perry Mason Show and Roll Out. It is also the distributor of such nationally syndicated series as Return to Peyton Place, Orson Welles' Great Mystery Theater, Family Classics, Starlost, and the six-part Jack the Ripper. It is also producing four full-length movies for TV.

That the Stanfill regime at Fox is producing results is obvious. For the six months that ended June 30, total revenues were $126.1 million and net profits, $8.5 million. That's a healthy improvement over the 1972 six-month figures of $94.7 million in revenues and $5.3 million in profits. Wall Street analysts are now talking of the possible resumption of dividends in 1974. Perhaps the best indication of Mr. Stanfill's stewardship came not long ago from the man he succeeded as chairman of Fox, Darryl Zanuck.

Asked for his comment on the Stanfill administration, Mr. Zanuck replied: "Very good."
The greening of FM

FM broadcasting has come a very long way—in, it must be added, a very long time. The longer memories among us may recall that the advantages of Major Edwin H. Armstrong's invention were described in detail to the FCC as long ago as 1935. Its repeatedly promised "breakthrough," like that of color TV, won't be in coming.

There can be no doubt, however, that in many markets today FM is a highly competitive service. Elsewhere in this issue a special report measures that service.

P.S.: There may be a lesson here for those who fear that every new development portends instant doom for the old. There was a lot of talk, way back there, about FM replacing AM. What the intervening years have shown is that, by dint of much hard work, they can co-exist and serve their respective audiences successfully.

Only the beginning

FCC Chairman Dean Burch may have found the starter button on legislation for license-renewal relief. But unless he extends his tenure well beyond its expected termination, he will be firmly re-established in private life before legislative action and associated FCC rulemaking are completed.

The proposal he offered the House Communications Subcommittee last week looks simple. Congress is to pass a bill extending license terms from three years to five and protecting licensees against challenges on a showing of substantial programming performance and an absence of serious operational deficiencies. The bill would be passed with the understanding that the FCC would set standards against which substantial performance by television stations would be measured. Fair enough. The complications set in when the talk turns to what those standards should be.

As he had first announced five days earlier in a speech to the International Radio and Television Society in New York (Broadcasting, Sept. 17), Mr. Burch wants to set quotas on local, news, and public-affairs programming. He says a majority of his colleagues share that view. The problem will come, he recognizes, when they begin to decide what the miracle figure is for "substantial" local programming: 10% of the schedule, 15%, 22.1%? Indeed the problem will be additionally complicated by the choice of categories to measure. Should they be local, news, public affairs or something more, or less?

The farther the commission pushes its way toward the establishment of quotas, the more evident it is likely to become that the expedition leads into a swamp. Mr. Burch has already indicated the difficulties of arranging national standards by suggesting that they may have to be varied by market size or by station revenues or audience. He has already decided that UHF independents would be exempt because they cannot afford substantial programming, which says something about an FCC allocations system that encourages inferior performance.

This publication remains persuaded that the FCC has no business issuing program regulations that contain explicit quotas on explicit program categories. Apart from the disagreeable principle involved, the practical establishment of standards that presume to reflect real-world service can only degenerate into an Orwellian exercise.

There are broadcasters who will not resist the Burch principle, and indeed some are already on record in its support. The pragmatists will be willing to settle for livable standards in exchange for more security at renewal time.

But despite the practical attractions of the Burch formula, broadcasters would be well advised to think it into the future. How can radio be wholly exempt from FCC standards of some kind if television must live under an explicit quota system? If 10% news is appropriate today, will 15% be more appropriate next year? What is to stop a less benign FCC from extending the quota principle throughout broadcast schedules?

Good questions which, with others that will come to mind, must be answered in the forthcoming rulemaking.

Check-off: the way out

Of all the proposals advanced for financing general elections—in the wake of Watergate and before—some variation of the tax-return check-off appears the most equitable and the least corruptible.

Watergate, perhaps more than any other single development, has given impetus to legislation to displace the unconscionable and, in many instances, illegal contributions from corporate entities and individuals.

Before Watergate, most incumbents seeking re-election made no bones about encouraging contributions from business entities, through subscriptions to "receptions," over-priced dinners or rallies. Implied were the benefits that might accrue, favors and possible patronage.

Political contributions always have been a sensitive area for broadcasters. Because of the licensing process they must be alert to any activity that might be wrongly construed. Several years ago the National Cable Television Association caused to be established a political-action committee to build a war chest for members of Senate and House important to cable operators in cable-broadcast-copyright legislation. Last year, under the aegis of the National Association of Broadcasters, a political-action unit was activated for the same basic reason but with diematically opposite objectives.

There's nothing legally wrong, unique or oblique about this activity, as the law stands. It is the norm in all lobbying. But it should not be.

A uniform public check-off law of a few dollars on a joint return should be the nucleus of a public financing plan, possibly with limitations on what any individual might contribute to candidates of his choice or what Congress could appropriate to balance the electioneering books.

"Let's have another look at that money-saving offer in that last commercial. Here's an instant replay."

Said Mx
to serve you better...

Not everyone can have a summer of '74. It takes a lot of success and a mighty strong desire to serve your community in the best way possible. WSOC-AM-FM-TV in Charlotte decided to do it...to double its operating space...to have the ultimate in facilities for radio and television in the southeast...a showplace for Charlotte and the Carolinas.

We're going to be finished in 1974. We're going to be ready for the needs of a booming city...Charlotte...and a booming area, Carolina...the finest place we can think of to have a summer of '74.

WSOC TV9/WSOC RADIO 93 FM STEREO 103.7
Time for age.

With so much emphasis on youth in today's programming, the Fetzer television station in Lincoln decided to consult the Nebraska Commission on Aging about a weekly program for their listeners over 65.

The resulting programs had special interest news events and guest speakers on such topics as Social Security, travel, housing and post-retirement education. The executive director of the Commission was quoted as saying it was: "... to my knowledge, the first undertaking of this type of program by a commercial outlet."

Another example of Fetzer total community involvement.

The Fetzer Stations

WKZO Kalamazoo
WKZO-TV Kalamazoo
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WWUP-TV Sault Ste. Marie
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WWAM Cadillac
KMEG-TV Sioux City