January 17, 1972: Our 41st Year. $1.00

Broadcasting
THE BUSINESSWEEKLY OF TELEVISION AND RADIO

Hot pace in Hollywood: 70 pilots readied for network sweepstakes
Surgeon general's report acquits TV on violence charges, pins tails elsewhere
Decision time at ABC: who's to succeed Goldenson-Siegel as 1-2 team
Special report: Whatever else '71 was, it was station trading's biggest year

The tall one is now available

VOLUME 17

30 motion pictures 24 in color

from Warner Bros. Television
A Kinney Company
Introducing a new cast from the TCG-1425A Character Generator

To the station manager:
The TCG-1425A is TeleMation’s cost-effective answer to your titling problems. It lets you get more mileage out of fewer people. And, with its colorized and edged characters, it puts you miles ahead of your competition. Your promos get more mileage, too, because the 1425A automatically synchronizes itself to the video source—lets you run promos and credits over remote or network feeds without gen-locking.

Worried about how to edge out the competition with your election coverage? Let the 1425A do it for you with its random access, 50,000-character disc memory—backed up by the limitless capacity of our upcoming audio cassette storage device.

We give you more features, more sophistication, more flexibility and more attractive characters than you can get with our chief competitor’s equipment—at a saving of more than $5000.

Beef up your image—buy a TCG-1425A.

To the production manager:
The TCG-1425A gives you a perfect program of production values. Two accessory storage systems ensure maximum versatility. The TDM-1425 random access disc memory, for example, offers you an unmatched 2000-line storage capability, 1/60 second access time and the ability to split out a full-page display in just 1/4 second. More than 142 full “pages” of information can be stored with line-by-line random access. A cassette memory system for archival storage, soon to be available, will let you put statistical information, such as election returns or sports data, on audio cassette for replay through the disc whenever desired. Keyboard control buttons are color coded and grouped for easy operation by untrained personnel.

With its built-in video switcher and automatic color synchronization to the selected source, a single TCG-1425A can serve both operations and production departments, producing eye-appealing matted, colorized and edged letters to spice up your taped commercials and on-air presentations. Horizontal crawl, vertical wipe, vertical roll and flash are all standard features with the TCG-1425A.

We give you more features, more sophistication, more flexibility and more attractive characters than you can get with our chief competitor’s equipment—at a saving of more than $5000.

Beef up your image—buy a TCG-1425A.

To the chief engineer:
Our new TCG-1425A character generator and its many options have been engineered as a system. You get complete system integrity and single-source re-
Built into the TCG-1425A is a solid-state switcher which permits selection between two video sources. The source selected is routed through the matting amplifier while the other source is bypassed through an equivalent delay circuit. One of the sources even has a fail-safe metallic-contact bypass. Options include edging, colorizing, 1000- or 2000-line random access disc memory, and an operator’s control panel for on-air presentation of stored data. The all-around edging is accomplished electronically. Synchronization is automatic and instantaneous when operator switches between video sources. The subcarrier regenerator and burst logic let you colorize over either color or monochrome sources, with hue, saturation and luminance all operator-controlled. TeleMation-designed-and-built, the disc memory can be random-accessed line-by-line either from the keyboard or the operator control panel. It uses flying heads for wear-free, clog-free, trouble-free operation.

Beef up your picture—buy a TCG-1425A.

To the news director:
What could be more convenient than a keyboard right in the news room? You can compose copy, correct it, edit it, delete it, transpose it, update it, store it and even air it. And you can use the 1425A’s vertical-roll mode as an electronic prompter. This keyboard calls your edited copy out of the disc memory and presents it in highly legible form. (Our easy writer is an easy reader, too.)

Beef up your ratings—buy a TCG-1425A.

For information or demonstration, write or call today.

TeleMation systems/sales offices: Albuquerque Atlanta Burlingame (Cal.) Chicago Dallas Denver Houston Indianapolis Las Vegas Little Rock Los Angeles Milwaukee Needham heights (Boston area) New York City Norwalk (Conn.) Phoenix St. Louis Salt Lake City San Diego Tulsa Washington, D.C.
Winning personalities.

Andy, Barney and Gomer!
Always a winning combination on network tv night and day.

Now “The Andy Griffith Show” is winning all over again in syndication.

First in its time period in its first year:
with a 21% share on KTTV, Los Angeles;
a 35% share on WGN-TV, Chicago;
a 28% share on WTIC-TV, Hartford-NewHaven;
a 35% share on WHIO-TV, Dayton;
a 45% share on WTAR-TV, Norfolk;
and a 42% share on WFMY-TV, Greensboro.

Put your money on “The Andy Griffith Show.”
To win!

Another great situation comedy from Viacom

Source: NSI. Dec. 6-10, 1971 Instantaneous Audimeter for Los Angeles. Nov. 1971 reports for other markets. Audience estimates are Mon.-Fri. averages and are subject to qualifications available on request.
Emphasis is shifting to the spin-off as a vehicle for testing new television programs as the three networks develop prime-time programming for the 1972-73 season. Program production costs remain a major obstacle. See . . .

The program menu for 1972-73 . . . 14

Two years and a million dollars have been spent on a study of the relationship between the violence on television and aggressive actions on the part of children. Conclusion: no direct causal relation. See . . .

Violence on air and in life . . . 22

Under the cloud of established or proposed FCC regulations governing multimedia ownership, station transfers in 1971 reached an all-time high in dollar volume—nearly $400 million. Diverse ownership is growing. See . . .

Two big ones make a record year . . . 26

A Supreme Court agreement to review an appeals court decision is the basis for cautious optimism on the part of the FCC that the commission can move toward final action on its proposed CATV rules. See . . .

Cable rules are imminent—sort of . . . 30

It's ABC's turn to do the corporate shuffle as Simon B. Siegel gives up daily duties. Leonard Goldenson anticipated to become chairman, Elton Rule and Everett Erlick to move up. See . . .

Who's to succeed Goldenson-Siegel? . . . 32

Washington's nonprofit Urban Institute has spawned the Cable Television Information Center, designed to provide expert advice to city and state governments that are considering awarding cable franchises. See . . .

Cable-information center born . . . 39

The Federal Trade Commission has provoked the ire of broadcasters and advertisers with its proposal for compulsory counteradvertising on radio and TV. Comments to the FCC term the proposal 'destructive.' See . . .

A backbreaker for advertising . . . 43

The Canadian Radio-Television Commission requirement protecting domestic record production is resulting in a boon for Canadian artists—in the United States. Detroit is serving as the port of entry. See . . .

Canadian restriction fosters U.S. success . . . 46

Bankruptcy is over for Visual Electronics Corp., New York, as a result of a court order. The company—at one time faced with a $20 million outstanding debt—resumes normal operations under repayment plan. See . . .

Visual emerges from bankrupt status . . . 57

He came up through the ranks, this quiet professional, and he has seen it all. With an air of competence, he goes about his tasks at Universal Television with quiet style. George Santoro is profiled. See . . .

The quiet style in tinsel town . . . 63
variety of projects adds spice to WGAL-TV community series

Demonstration by volunteer members of the Manheim Township, Pa., Ambulance Association.

York, Pa., Archers recently returned from competition in York, England.

Bethel No. 8 Drill Team, Job's Daughters, Millersville, Pennsylvania.

The fast-moving daily, half-hour show, "Noonday on Eight," places strong accent on public service. Its resourceful programming and reporting produces features which uniquely match widely varied community needs. This daily presentation is one of the continuing segments of WGAL-TV public affairs telecasting.

WGAL-TV
Channel 8 • Lancaster, Pa.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco
Mr. Outside, Mr. Inside

Probably biggest news out of board sessions of National Association of Broadcasters in Florida this week will be ratification of restructuring, to be recommended by executive committee, enabling Vincent T. Wasilewski, president, to delegate administrative controls to Grover C. Cobb as newly designated senior executive vice president. Mr. Wasilewski thus will concentrate on outside policy matters in Washington and field.

Along with reassignments will be termination of vice presidencies for television and radio as expired categories. William Carlisle, TV vice president now working on emergency legislative program on licensing, will head all station-service activities. Emerging from radio reorganization will be new Radio Information Office (with budget of $87,000 equaling that of Television Information Office), to be headed by officer to be selected. Charles Stone, now radio VP, will be reassigned.

Movement

What could be harbinger of recovery for ailing spot-TV business is reported by station reps. Advertiser-agency requests for availabilitys shot up soon after Jan. 1 and could portend business upswing if, say reps, avail calls are sustained and if advertisers are buying, not just shopping. Business over all has much ground to cover: This quarter was slow starter in main, though stations in some markets report strong action.

Out in open?

Should Howard Hughes, billionaire recluse, return to business scene in person—as he indicated when he broke long public silence in telephone interview Jan. 9—odds are it will be in television, and in grandiose style. Forgotten by most is expressed desire of Mr. Hughes to get into “modern” show business (as distinguished from motion-picture field in which he figured prominently generation ago).

Mr. Hughes quietly purchased Sports Network (now Hughes Sports Network) in 1968 and has expanded it to handle special network presentations tailored for individual advertisers. Moreover, he is TV licensee, having purchased channel-8 KLAS-TV Las Vegas for about $4 million four years ago. Mr. Hughes earlier had made tender offer for ABC Inc. stock, but this was dropped when it became evident that FCC wouldn’t approve transfer without full-dress hearing. It was well established among Mr. Hughes’s associates of that time that although he proposed to remain in hiding, he wanted to become big factor in TV.

Mr. Clean

Next chairman of National Association of Broadcasters’ Television Code Review Board is expected to be Max H. Bice, KTNT-TV Tacoma-Seattle, now serving third consecutive year on panel. He will succeed Robert Ferguson, WTRF-AM-FM-TV Wheeling, W. Va., who completes his tenure April 1 and is therefore ineligible to succeed himself after two terms.

Place of his own?

Dr. Peter C. Goldmark, who retired at end of 1971 as president of CBS Labs and set up shop for himself (Broadcasting, Jan. 10), may go back again—as one of labs’ owners. Reports circulated last week that he would like to buy labs from CBS, presumably with backing of Kinney Services Inc., majority owners of his new Goldmark Communications Corp. CBS sources say they have not been approached, but presumably would listen if asked to. It’s known CBS officials have intermittently questioned place of CBS Labs in context of company’s other interests, especially since CBS networks and Columbia Records have technical departments of their own that engage in development work, but thus far decision has been to keep labs or at least not initiate sales effort.

Import-export

Los Angeles radio-station licensees would find interference from Mexican station—or any other station, for that matter—annoying all by itself. And several promptly notified FCC when they detected what they thought was interference resulting from improper transmitter operation at XEGM Tijuana. But what adds to annoyance, in this case, is that XEGM originates much of its programming in Los Angeles studio and feeds it back across border in competition with southern California stations’ fare.

FCC within past month notified Mexican authorities of U.S. broadcasters’ complaints. But there is no indication of response. Commission notified Mexico in June 1970 that studies indicated proposed power increase by XEGM, which would otherwise be permitted under new Mexico-U.S. agreement, would result in interference to several stations in southern California. So far no acknowledgment.

Phase II

FCC Chairman Dean Burch has put in word at Price Commission for broadcasters who feel price guidelines under Phase II of Nixon economic plan are unfair. Government ties broadcast rates to audience size. However, few broadcasters have used so simple a relationship in past to arrive at rate adjustments and hence have no formula on books to match government standard. Mr. Burch now suggests that broadcasters who can point to increase in audience resulting from change in facilities or programing be allowed to raise rates to level of those employed by other stations with audiences of comparable size.

Price questions have imposed new burden on FCC, which took it upon itself to act as go-between with Price Commission. Volume of broadcast inquiries to FCC on subject is running at 600 telephone calls and 150 letters a month.

Dusting one off

Cognizant that familiar, syndicated versions of old network shows have been rating well in 7:30-8 p.m. prime-access period this season (story, page 14), Screen Gems is understood to be reviving one of its old network favorites, Father Knows Best, for release to stations next fall. Screen Gems is expected to unveil pilot of syndicated version of Father at National Association of Broadcasters convention this spring for sale during 1972-73. SG produced no original syndicated series for 7:30-8 p.m. slot this season.

Staying home

Thinking of administration policy makers on noncommercial broadcasting definitely has hardened in favor of preponderantly local rather than national program emphasis on ETV outlets if full-scale funding is to be forthcoming. If this entails move away from nationwide news and commentary (“Closed Circuit,” Jan. 3), that’s what will be decreed, according to reliable sources. Action is scheduled at Jan. 21 meeting of 15-man board of Corporation for Public Broadcasting, at top of ETV establishment.
Past record, ownership win ch. 9 Orlando

Mid-Florida Television Corp., which originally won FCC authorization to operate WETF(TV) Orlando, Fla., channel 9 in 1957, has now received FCC review board's nod in renewed contest for that frequency.

Mid-Florida was declared winner over four other applicants for construction permit, on grounds of integration of management and ownership and "an unusually good past broadcast record.

Joseph Brechner and his wife, Marion, own 62% of Mid-Florida and intend to work full time at station; and significance of integration preference, review board said, is enhanced by Brechners' long-term local residence and extensive participation in city's civic affairs. Preference for past experience is based on Mr. Brechner's record as manager of WGY(AM) (now WQMR(AM) Silver Spring, Md.), of which he was 30% owner, from 1946 to 1957.

In granting Mid-Florida's application, review board denied competing applications of Central Nine Corp., Florida Heartland Television Inc., Comint Corp., and TV 9 Inc. All five applicants have been operating WFTV(TV) jointly since 1969, after U.S. Court of Appeals in Washington ruled FCC erred in refusing to permit such joint operation while comparative hearing for channel was underway. Mid-Florida had been operating station since 1958.

However, commission's 1957 order granting construction permit was one of several commission actions later found to have been tainted by ex-parte contacts involving FCC commissioners in 1950's. As result, court vacated order, and right to occupy channel 9 has been subject of litigation ever since. Commission in 1964 decided Mid-Florida had not been responsible for ex-parte contact with FCC commissioner, and affirmed award. But court, on appeal, declared that order also, and directed commission to hold new hearings. Commission in November 1965 invited new applications for grant, but in meantime authorized Mid-Florida to continue operating on channel.

Review board's decision upheld initial decision of Hearing Examiner Herbert Sharfman. But it overturned his ruling admitting evidence of Mid-Florida's operation on channel 9 from 1958 to 1969. Board said it would "basically unfair" to other applicants to permit Mid-Florida to rely on past performance on channel "for which it never received a valid license."

However, board said that its differences with examiner on that and some other issues "do not in any way affect our ultimate conclusions that, on a comparative basis . . . grant of Mid-Florida's application," would best serve public interest.

Review board's action does not end case. Decision is subject to appeal to commission and, finally, to courts.

Another appeal on cigarettes

Broadcast factions last week sought Supreme Court review of U.S. Court of Appeals decision last October upholding congressional ban on cigarette advertising from broadcasting (Broadcasting, Oct. 25).

Filing separate requests for high-court review were National Association of Broadcasters and six individual licensees headed by Capital Broadcasting Co. (WNAV(AM) Annapolis, Md.). Both briefs argued that ban on cigarette commercials on radio and television was unconstitutional because of "discriminatory" nature of law—fact that it is applicable to broadcast but not other communications media. As expected, arguments pointed to dissenting statement of Court of Appeals Judge J. Skelly Wright, who contended that since court had already extended fairness doctrine to cigarette advertising, government is not entitled to monopolize smoking debate.

Still looking

With at least five candidates still under consideration—only two from cable industry—National Cable Television Association presidential selection committee is trying to wind up its work by end of month, chairman Robert (Hank) Symons of Teleprompter Corp. said Friday (Jan. 14).

Two candidates are openly running for job—Bruce Lovett of American Television & Communications Corp. and NCTA Chairman John Gwin of Cox Cable Communications Inc. and about three others, some from allied fields but none from industry itself. Selection committee is working to have something ready for NCTA board meeting in Washington next week, but it appears doubtful they'll make it: Mr. Symons raised possibility of special board meeting shortly thereafter. He also continued to leave open possibility that committee may send up two names, leaving final decision to board.

Eaton station goes dark

Richard Eaton's WMET(TV) (ch. 24) Baltimore went off air last Friday (Jan. 14). Station is one of five TV outlets owned by Mr. Eaton's United Broadcasting Co., whose licenses were designated for hearing by FCC last November (Broadcasting, Nov. 8 et seq.).

Station officially confirmed WMET went dark following recommendation by FCC's Broadcast Bureau that it be authorized to remain silent for 60 days. Previous United filing requested that WMET be authorized to remain off air until proposed transfer of station to Christian Broadcasting Network Inc. is finalized. United stressed that "staggering losses" in station's operation (it said WMET is losing $7,000 a month) makes termination necessary. Broadcast Bureau, however, suggested shorter period, expressing fear that Baltimore could be without service on channel 24 for "period of years." Sixty-day authorization, it said, would allow commission to act on United petition for stay of hearing order and permission to sell its stations.

In another development, Carmine Patti, former ABC-TV employee whose consultancy agreement with Mr. Eaton was basis for hearing order, petitioned

Preparing for Peking

Extensive TV coverage—including live color coverage via satellite—is in prospect for President Nixon's historic visit to Communist China next month.

White House news secretary disclosed last week that Peoples Republic of China has agreed to pay for use of Western Union International's transportable satellite earth station in Peking.

Station will relay live broadcast as well as film, telephone press and telegraph coverage by way of Pacific satellite that Mr. Ziegler said will be available 24 hours daily. Mr. Nixon will be in China from Feb. 21 to 28.

Networks are making arrangements for heavy coverage and are expected to account for substantial number—reportedly as many as 30—of approximately 80 places that will be available for American newsmen covering trip. Decision on who will be permitted to accompany President is expected in "several weeks," Mr. Ziegler said. Some 2,000 representatives of American media have applied.
Soon to be reality?

Wayne L. Hays (D-Ohio), House manager of political-spending bill, said Friday (Jan. 14) he expects measure will pass House on Wednesday, despite efforts by National Association of Broadcasters to alter it.

In letters two weeks ago, NAB President Vincent Wasilewski urged House members to remove provisions he said discriminate against broadcasters and asked broadcasters to put pressure on congressmen (Broadcasting, Jan. 10).

Only way to alter bill, according to Mr. Hays, is to send it back to Senate-House conference. But, he vowed not to let that happen. "I've been through that before," he said. "I'm not going to let it happen again."

Senate passed campaign-spending measure shortly before adjourning last year (Broadcasting, Dec. 20, 1971).

If House passes bill, it will go to President, who is expected to sign it.

Something to say

National Association of Educational Broadcasters is preparing "educational" campaign of its own—"for the people, the Congress and the administration"—on public broadcasting.

Beginning this week, concerted effort will be made to tell medium's story—primarily through position papers, brochures and other printed material—and to justify course it has followed over past four years.

Plan of action reflects growing feeling among noncommercial broadcasters and their representatives that public broadcasting's current problems stem in part from fact that too many people are unaware of what it's doing and why—and that industry has helped create problem by failing to give coherent, persuasive public account of itself.

Campaign has been talked about in general terms since Clay T. Whitehead, director of Office of Telecommunications Policy, unloaded criticism of "centralization" late last year at NABE convention (Broadcasting, Oct. 25, 1971). It was more-or-less officially launched Friday (Jan. 14), when NAB President William G. Harley referred to plan during dedication speech for new Mississippi ETV Network. "So that there can be no misunderstanding of what we are about, we plan [during week of Jan. 17] to begin to tell our story in print," he said.

Cable angel: NSF

National Science Foundation, federally-sponsored agency that hands out funds to aid scientific research, has announced another in series of grants on CATV. This one, for $50,000, is to Corporation for Public Broadcasting and is for purpose of making film about cable TV, for use by local government officials and interested citizen groups.

CPB grant follows by two weeks major NSF grant of $247,000 to Rand Corp. to study cable-TV franchise decision-making by local municipalities.

Other NSF grants in CATV area in recent months: Center for Policy Research, New York, $124,000, to study use of CATV as medium for citizen participation in local affairs; New York Metropolitan Regional Council, consisting of representatives of 17 municipalities in New York area, $120,000, to study use of cable TV to aid in intercommunications among localities in metropolitan area.

Under consideration are projects that would study use of CATV for public polling on issues, with specific interest in whether technology influences citizen participation and judgments, and concepts and social implications of "wired city."

NSF is planning to undertake such cable-TV projects to tune of about $800,000 this year.

For the conventions

Independent television and radio stations seeking information on pool coverage of the Republican and Democratic national conventions were advised last Friday (Jan. 14) to submit their requests before April 1 to the appropriate office. For the Democratic convention letters should be directed to TV-Audio Pool, ABC, 36 West 66th Street, New York 10023, attention of Mr. William Seams; for the Republican convention, to the TV-Audio Pool, NBC, 30 Rockefeller Plaza, New York 10020, attention of Mr. Robert Priauil.

Week's Headliners

Mr. Swafford

Mr. Grant

Thomas J. Swafford, VP and assistant to president of CBS/Broadcast Group, named VP, program practices, CBS-TV network, effective Jan. 31. He will succeed William H. Tankersley, who leaves to become executive VP, Council of Better Business Bureaus (Broadcasting, Jan. 10).

Bruce R. Bryant, VP and general manager of CBS-owned WCAU-TV Philadelphia, named VP and director of affiliate relations of CBS-TV network, reporting to Carl S. Ward, affiliate relations VP. He will be succeeded at WCAU-TV by Gordon French, VP and general manager of CBS's KMOV-TV St. Louis. Thomas M. Battista, CBS Television Stations National Sales Eastern sales manager for WBBM-TV Chicago, will succeed Mr. French at KMOV-TV. Other changes include: John McKay, director of sales for WCBS-TV New York, becomes VP and general manager of CBS Television Stations National Sales, which is rep organization for CBS-owned TV stations. He succeeds Robert Perez, who becomes director of national sales, West. Mr. McKay is succeeded as director of WCBS-TV sales by Gene Jankowski. WCBS-TV general sales manager.

B. Donald (Bud) Grant, national director of daytime programs, NBC-TV, New York, joins CBS-TV there as VP, daytime programs. Irma Phillips, veteran writer-producer and former head writer of CBS-TV daytime series, As the World Turns, returns to that position after three-year absence. Both appointments are seen as efforts to shore up declining audiences for CBS-TV daytime fare. Mr. Grant is succeeded at NBC-TV by Clare L. Simpson, director of radio and TV department, Young & Rubicam, New York.

Louis Fisher, senior VP and media director, Dancer-Fitzgerald-Sample, New York, named to head newly consolidated TV and media departments of D-F-S. Louis Dorkin, media VP, named senior VP and director of network programming; Ave Butensky, VP and senior associate director, named senior VP and director of media operations.

For other industry developments see "Fates & Fortunes," page 49
We’ll share your exposure to Broadcasters Liability losses

You probably know how much you could afford to pay if you lost a suit for libel, slander, piracy, invasion of privacy or copyright violation. Here’s how to handle a bigger judgment: insure the excess with Employers. We have the experience and the personnel to help you set up a program and to assist in time of trouble. Write for details. Our nearest office will contact you at once.


Books for Broadcasters

The Technique of Television Production
Revised Edition by Gerald Millerson

Now revised and updated throughout, and within a new section on color television, thisencyclopedic textbook on the basics of TV production consolidates its place as the standard in its field.

440 pages, profusely illustrated $13.50

ORDER FROM
Broadcasting Book Division
1755 DeSales St., N.W.
Washington, D.C. 20036

Send me the books I’ve checked below. My payment for the full amount is enclosed.
☐ 113. The Technique of Television Production, $13.50
☐ 104. 1972 Broadcasting Yearbook, $14.50

Name

Address

City State Zip

Datebook: A calendar of important meetings and events in communications

IN BROADCASTING, Jan. 17, 1972

Room 5110, New Senate Office building, Washington.

Feb. 3-4—Annual winter meeting, Virginia Association of Broadcasters. Featured will be Howard Hayes, wtmj-mtv (Am) and wxxa-ftw (Turner) Alexandria, Va.; John Summers, general counsel of National Association of Broadcasters, and Henry Howell, state lieutenant governor, Marriott Twin Bridges hotel, Arlington.

Feb. 4-5—Annual winter television conference. Society of Motion Picture and Television Engineers. Program includes: Eastman Kodak Co., Dallas; SHERATON Dallas hotel.

Feb. 4-6—Retail Advertising. Agenda covers all phases of advertising including radio and TV sessions on the best commercials of 1971. Further information from RAC, 32 West Randolph Street, Chicago 60601.


Feb. 8—Deadline for filing comments on FCC’s proposed rule amendment concerning inclusion of “The Best Is Yet to Come” in radio and TV transmissions (Doc. 1914).

Feb. 8, 9—Hearings by Senate Constitutional Rights Subcommitte on application of First Amendment to broadcast and print media. Washington.

Feb. 8-10—Winter convention, South Carolina Broadcasters Association. Featured speakers will be Herb Klein, White House директор of communications, and Walter Johnson, chief, Broadcast and News Service.

Feb. 10-11—Third annual Abe Lincoln Awards honoring broadcasters chosen nationally for outstanding community service. Awards are presented by Southern Baptist Radio and Television Commission. Speaker at awards dinner will be William Meric, President of ABC News. Fort Worth hotel, Fort Worth.

Feb. 10—Annual meeting of stockholders of Kinney Services Inc. Americana hotel, New York, 2:30 p.m.


SOUL SEARCHING

There's a lot of talk about it. How many of us do it?

Soul searching is what happens when we try to figure out the ratings. Why are we No. 1 in our market, or as the case may be, sometimes No. 3 or 4?

Soul searching is the business of M & H, and we search out the heart, soul, affection and defec-
tion of audiences toward stations. The audience knows why it likes your station and why it doesn't, person by person, program by program. Since the viewers and listeners spend far more time with the stations than anyone in management, they are amazingly hon-

We find out why through the use of the social scientist and in-
home, in-person interviewing. But we do a lot more during the course of the year—we work for you. We make specific recommenda-
tions for change, monitoring you and your competitors on a regu-
lar basis. We're sure that constructive change occurs to get things going in the right di-
rection—and keep it that way. We literally harass you into improving.

There is a lot more to it, and it doesn't fit in an ad. Give us a call for a presentation, with absolutely no obligation on your part.
Moved by music

EDITOR: Your special report on the music business ["it's a family affair," Broadcasting, Dec. 27-Jan. 3] was one of the most intelligent and informative pieces I've read on the subject. Congratulations on a fine reporting job.—Joseph Fusco Jr., director of advertising, publicity and promotion. 20th Century-Fox Television, New York.

EDITOR: The extended article is very well done and you are indeed off to a fine start. We'll all stay very tuned in to your future issues.—Bruce G. Lundall, vice president, marketing. CBS Records Division. New York.

EDITOR: "It's a family affair" certainly was a winner. I felt so strongly about this piece that I sent a special alert memorandum to the total Columbia Records field force, including personnel in England and Canada, to insure no one in our organization would miss it.

I congratulate Broadcasting on this excellent report and am very pleased to know that [you will] pursue this subject in future issues. Today, more than ever, it imperative that the recording industry and radio communicate and bring our so-called "marriage by proxy" to a more meaningful working relationship. Accolades to Michael Shain and keep up the great work.—Steve Popovich, director, national promotion, Columbia Records. New York.

EDITOR: You did a first-rate job and the only places where I would differ would (with one exception) be on points of opinion. The exception is Big Bill [Brunozy], who whatever else he may have been was not an electric guitarist, he having it all down.

But that's a minor point, really, and for musicologists only. The rest of it is fine. Congratulations.—Ralph Gleason, senior editor, Rolling Stone, San Francisco.

EDITOR: I thought your survey article on the record business was quite excellent. I would like to make one correction. It was Elektra which owned WCWC-AM-FM Hartford, Conn. We purchased the station around 1967 and divested in 1970. Personally, I have been in the music business 21 years and am just not old enough to have run a radio station prior to my running a record company.

It's a minor point, but I'm a Virgo.—Jen Holzman, president, Elektra Corp., Los Angeles.

EDITOR: [a] fine article on the music business. I wish you good luck and success in 1972.—Neil Bogart, president, Buddah Records, Los Angeles.

EDITOR: Congratulations on your fine music article . . . It was a beautiful piece.—Dick Clark, Dick Clark Productions, Los Angeles.

EDITOR: I feel I must correct one small error in your special report. Jerry Schoenbaum, president of Polydor Inc., alludes to "Wagner's Zarathustra." I'm afraid he is referring to the wrong Richard. "Also Sprach Zarathustra" was composed by Richard Strauss.—William M. Kardelj, wsH(FM) Philadelphia.

(Mr. Kardelj is correct, but the error was Broadcasting, not Mr. Schoenbaum.)

EDITOR: Enjoyed your "family affair" report. It signalled a solid beginning for Broadcasting's coverage of the music scene.—Bob Levinson, Levinson & Ross, Beverly Hills.

Antiwaver stance

EDITOR: The NCAA takes exception to a statement in your article, "Bid To Lift Blackout Fails" (Broadcasting, Dec. 13, 1971), which implies that the federal antitrust law protecting high school and college games from pro football telecasts within 75 miles of the game site can be waived.

There is no provision in the statute which permits waiver of its requirements. The NCAA is advised by counsel that any such attempted waiver would be ineffective, as a direct contravention of the legislative policy which this and other antitrust laws were designed to effectuate: The statute protects all high schools and colleges; even if one institution were to say that it waives the protection of the statute, its act would be legally void as an attempt to thwart the rights and benefits flowing to all of the others under the statute.

This law protects high school and college athletic programs which depend on football gate receipts for support. Those who continue to try to bring intolerable pressures to bear upon scheduled high school and college football games to allow telecasting of a conflicting pro game have no basis in law for attempting to induce a so-called waiver of this or any other antitrust law.—Thomas C. Hansen, assistant executive director, National Collegiate Athletic Assn., Kansas City, Mo.

All-channel advocate

EDITOR: For years a proposed all-channel radio bill has been on the drawing board. Unfortunately, it is still on the drawing board. Our company is prepared to coordinate a new national effort to have an all-channel bill passed by Congress.

We need the help of interested broadcasters in effecting this legislation. Eventually we will want their time and some money; but right now we want their ideas. We ask that you write to us, detailing their interest and giving us some indication why they think an all-channel bill should (or should not) be passed.

This letter is our first step toward realizing this legislation. We hope that there are other broadcasters willing to take this step with us.—Bruce Ied, president, Lifestyle '72, 299 Madison Ave., New York.

Purist

EDITOR: I cannot hold it in any longer. For several weeks now I have been watching the Norelco Christmas spots—the ones that end by saying "Norelco—even our name means Merry Christmas . . ." Those of us who use products with the Norelco name are fully aware that this spelling is different from the one on our tape recorder and electric razor.

Although the idea may be clever, I can still envision this same spot next year when stricter "truth in advertising" guidelines prevail: "Norelco—even our name, when misspelled, says Merry Christmas . . ."—Larry M. Moore, Spencer, N.C.

Calling all ex-KILE'ers

EDITOR: KILE(AM) Galveston will be 50 years old in 1972. In commemoration of this anniversary we are attempting to chronicle the past history of this pioneer broadcasting station on Galveston Island. To accomplish this, we are interested in corresponding with anyone who owned or worked at this station prior to 1960. It was formerly KLUF and was most certainly operated under at least one other set of call letters during its existence.—Dick Fletcher, chief engineer, KILE Galveston.
Media planning—the creative way

There can be little doubt in our business that those of us who make decisions or recommendations to clients want to be regarded as creative. Media planners and buyers are no different—and that's the way it should be. But it seems to me that creativity in a media plan is rarely evident on the surface or apparent to the casual observer of advertising campaigns. More than likely the most creative of media plans go undetected except (we hope) by their target audience. And that's the way it should be.

(1) Is the plan based on, and does its supporting rationale reflect, the product marketing plan?

(2) Is the plan based on a defined customer and/or prospect target group selection, and if more than one target is defined does it establish priorities?

(3) Is the plan defining the target group realistically—are we attempting to do too much?

(4) Does the plan make major use of the medium and vehicles which are most efficient in reaching the target group? If not, why not?

(5) Does the plan provide for enough frequency, or size, to compete successfully with major competition in each medium or media vehicle used? Is the plan using too many different media to accomplish this?

(6) Does the plan consider the editorial environment and physical attributes of the medium or vehicle in terms of its expected ability to enhance or distract from the intended communication.

(7) Does the plan take advantage of any new or unique media techniques that can help call attention to the advertising?

(8) Will the plan, when presented to the sales force, dealers, etc., help create enthusiasm for the client's advertising program?

(9) Is the plan free of decisions based on "tradition" or "bias" which cannot be supported by quantitative analysis or the subjective rationale of the media strategy?

(10) Have media plans been developed and final decisions made with knowledge and understanding of alternative creative executions of the advertising strategy?

The challenge inherent in these questions makes demands on media planners and buyers that are greater than at any other time in advertising's history and these demands will continue to increase. To meet the challenge, future planners will have to be the best-trained ever. They will have to be life-time students of marketing and have the confidence in their-recommendations which stem from their knowledge of media creatively applied to marketing problems.

Gerald N. Moody, vice president and director of media services at D'Arcy-MacManus-Intermarco, Bloomfield Hills, Mich., began his media career in 1954 with MacManus, John & Adams (one of the principals in the 1970 merger forming D'Arcy-MacManus-Intermarco), where he rose to the position of media supervisor. Mr. Moody moved in 1965 to D'Arcy Advertising in St. Louis (also a principal in the merger) as vice president and director of media before returning to M&I in 1967 as associate media director. He was named to his current post in 1970.
The program menu for 1972-73

Seventy series are in the running as producers, networks come down to the wire on TV schedules

The three television networks have some 70 program projects in development for the 1972-73 prime-time season. Virtually all are out of the talking stage and in active development. Most have gone to film or tape, or are awaiting the imminent word to go.

This is one development season in which what’s being produced isn’t nearly as significant as how. NBC President Julian Goodman said as much in a speech to the Hollywood production community last week (see page 18). Reduce program costs, he urged. The series-within-a-series may be the coming thing, was his supposition.

Mr. Goodman, of course, was whistling a familiar tune. The production economy is grim. The FCC’s prime-time access rule has been tried for fit and found pinching. William Self, president of 20th Century-Fox Television, describes the rule as a matter of “vital concern.” It has increased the crapshoot odds for studios and networks which face high losses from unsold pilots.

The result, this development season, has been a landslide shift to the spinoff as a device for sampling new shows. The trend is taking a bewildering variety of turns. “We Love Annie,” to be shown as a segment of ABC-TV’s The Courtship of Eddie’s Father series, is the traditional made-for-a-series pilot showcased in an on-the-air program. The same network’s The Twentieth Century Follies also follows conventional lines—a special that serves as a pilot.

But then there are the added flexibilities engineered by NBC-TV. The two-hour World Premiere TV movies NBC started in 1966 have already given birth to 12 series. NBC currently has more than 20 other TV movies that are potential series spinoffs. Now, too, NBC is taking what are essentially half-hour pilots—such as Topper Returns, The Bear and I, and Going Places—all out of 20th Century—and showing them as back-to-back-to-back presentations in a two-hour Premiere: Triple Play time period. The network also is taking the option of playing one-hour pilots back-to-back as Premiere: Double Play. The idea behind all such moves is to give pilots attractive showcases while finding means to recoup investments from production development.

In still another variation, some of NBC’s World Premieres are showcases for potential so-called mini-series, or as Mr. Goodman noted, series within a series. Savage, for example, with Martin

Probable programs and pilots now in development for the networks

<table>
<thead>
<tr>
<th>ABC-TV</th>
<th>CBS-TV</th>
<th>NBC-TV</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
<td><strong>Title</strong></td>
<td><strong>Title</strong></td>
</tr>
<tr>
<td>Barbara Eden Show</td>
<td>My Sister Hank</td>
<td>Ozzie’s Girls</td>
</tr>
<tr>
<td>Here We Go Again</td>
<td>The Singles</td>
<td>Call Holme</td>
</tr>
<tr>
<td>We Love Annie</td>
<td>Keep The Faith</td>
<td>Wednesday Night Out</td>
</tr>
<tr>
<td>The März Feldman Comedy Machine</td>
<td>Start</td>
<td>Keeping Up with the Jonses</td>
</tr>
<tr>
<td>Help Inc.</td>
<td>The Living End</td>
<td>The Bear and I</td>
</tr>
<tr>
<td>The Paul Lynde Show</td>
<td>Miss Stewart, Sr</td>
<td>Going Places</td>
</tr>
<tr>
<td>Temperatures Rising</td>
<td>The Bob Newhart Show</td>
<td>Topper Returns</td>
</tr>
<tr>
<td>Class of ’55</td>
<td>The Councillman</td>
<td>The Little People</td>
</tr>
<tr>
<td>Love and the Private Eye</td>
<td>Bobby Jo and the Big Apple</td>
<td>Father On Trial</td>
</tr>
<tr>
<td>Love and the Old Fashioned Father</td>
<td>Goodtime Band</td>
<td>A New Kind of Love</td>
</tr>
<tr>
<td>The 20th Century Follies</td>
<td>Bridget Loves Bernie</td>
<td>Ghost Story</td>
</tr>
<tr>
<td>Munich Project</td>
<td>Anna and the King of Siam</td>
<td>Movin’ On</td>
</tr>
<tr>
<td>Fireball Forward</td>
<td>M<em>A</em>S*H</td>
<td>Brock</td>
</tr>
<tr>
<td>Nick Carter</td>
<td>Oh, Nurse</td>
<td>The Snoopy Sisters</td>
</tr>
<tr>
<td>The Delphi Bureau</td>
<td>The Bill Cosby Show</td>
<td>Lights Out</td>
</tr>
<tr>
<td>Biography</td>
<td>Homecoming</td>
<td>The Young Prosecutors</td>
</tr>
<tr>
<td>The Rookies</td>
<td>Fitzgerald and Pride</td>
<td>Banacek</td>
</tr>
<tr>
<td>Murdoch and Wheeler</td>
<td>Man on a String</td>
<td>Cool Million</td>
</tr>
<tr>
<td>King Fu</td>
<td>Diamond Head</td>
<td>Cutter</td>
</tr>
<tr>
<td>The Eyes of Charles Sand</td>
<td>The Cable Car Murders</td>
<td>Evil Roy Slade</td>
</tr>
<tr>
<td>The ABC Magazine</td>
<td>Family Practitioner</td>
<td>Heck</td>
</tr>
<tr>
<td><strong>Length</strong></td>
<td><strong>Length</strong></td>
<td>The Judge and Jake Wyler</td>
</tr>
<tr>
<td>half-hour</td>
<td>half-hour</td>
<td>The Three Faces of Love</td>
</tr>
<tr>
<td>half-hour</td>
<td>half-hour</td>
<td>Banyon</td>
</tr>
<tr>
<td>half-hour</td>
<td>half-hour</td>
<td>Climb An Angry Mountain</td>
</tr>
<tr>
<td>half-hour</td>
<td>half-hour</td>
<td>The Dark Side</td>
</tr>
<tr>
<td>half-hour</td>
<td>half-hour</td>
<td>Amanda Falcon</td>
</tr>
<tr>
<td>hour</td>
<td>half-hour</td>
<td>Battle</td>
</tr>
<tr>
<td>hour</td>
<td>hour</td>
<td>WweP</td>
</tr>
<tr>
<td>hour</td>
<td>hour</td>
<td>Hitched</td>
</tr>
<tr>
<td>hour</td>
<td>hour or 90 minutes</td>
<td>Probe</td>
</tr>
</tbody>
</table>

Text continues on page 18
### Play-by-play on 1972-73 program development

<table>
<thead>
<tr>
<th>Production Company</th>
<th>Title &amp; Remarks</th>
<th>Type</th>
<th>Length</th>
<th>Network</th>
<th>Stars</th>
<th>Key creative people</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Filmways Television</strong></td>
<td>Ozzie's Girl</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>Ozzie and Harriet Nelson, Brenda Sykes, Sue Ann Sennett, Parley Baer</td>
<td>Ozzie Nelson, David Nelson</td>
</tr>
<tr>
<td><strong>Greg Garrison Productions</strong></td>
<td>The Many Feldman</td>
<td>comedy-variety</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>Marty Feldman</td>
<td>Greg Garrison</td>
</tr>
<tr>
<td><strong>Hanna-Barbera Productions</strong></td>
<td>Love and the Private Eye</td>
<td>animation-comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>Billy Hama, Joe Barbera</td>
<td>Billy Hama, Joe Barbera</td>
</tr>
<tr>
<td></td>
<td>Love and the Old-Fashioned Father</td>
<td>animation-comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>Billy Hama, Joe Barbera</td>
<td>Billy Hama, Joe Barbera</td>
</tr>
<tr>
<td><strong>Ilson-Chambers Productions</strong></td>
<td>The Twentieth Century Follies</td>
<td>topical-variety</td>
<td>hour</td>
<td>ABC-TV</td>
<td>host or rotating host to be chosen</td>
<td>Saul Ilson, Ernest Chambers</td>
</tr>
<tr>
<td></td>
<td>The Living End</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>Lou Gossett, Diana Sand</td>
<td>Saul Ilson, Ernest Chambers</td>
</tr>
<tr>
<td><strong>Lorimer Productions</strong></td>
<td>Homecoming</td>
<td>family drama</td>
<td>hour</td>
<td>CBS-TV</td>
<td>cast not as yet selected</td>
<td>Earl Hammer, Lee Rich</td>
</tr>
<tr>
<td><strong>MGM Television</strong></td>
<td>Munich Project</td>
<td>dramatic intrigue</td>
<td>hour</td>
<td>ABC-TV</td>
<td>Richard Basehart, Roy Schaider</td>
<td>Eric Bercovici, Jerry Ludwig</td>
</tr>
<tr>
<td></td>
<td>Miss Stewart, Sir</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>Joanna Pettit</td>
<td>A. J. Carothers, Peter Tewksbury</td>
</tr>
<tr>
<td></td>
<td>We Love Annie (spin-off from</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>Anne Meara</td>
<td>James Komeck</td>
</tr>
<tr>
<td></td>
<td>Courtship of Eddie's Father)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Family Practitioner</td>
<td>medical drama</td>
<td>hour</td>
<td>CBS-TV</td>
<td>Monte Markham</td>
<td>Frank Glickman, Al C. Ward</td>
</tr>
<tr>
<td><strong>Metromedia Producers Corp.</strong></td>
<td>Here We Go Again (in association</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>Larry Hagman, Dianne Baker, Dick Gautier, Nina Talbot</td>
<td>Bob Kaufman</td>
</tr>
<tr>
<td></td>
<td>with Bobka Productions)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fitzgerald and Pride</td>
<td>legal drama</td>
<td>hour</td>
<td>CBS-TV</td>
<td>Susan Hayward, James Stacey</td>
<td>Dick Berg, Fay Kanin</td>
</tr>
<tr>
<td><strong>Mi-Bar Productions</strong></td>
<td>Barbara Eden Show</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>Barbara Eden</td>
<td>creative staff not as yet selected</td>
</tr>
<tr>
<td><strong>MTM Enterprises Inc.</strong></td>
<td>The Bob Newhart Show</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>Bob Newhart, Susan Rishette</td>
<td>Grant Tinker, David Davis, Lorenzo Music</td>
</tr>
<tr>
<td></td>
<td>The Councilman (spin-off from Mary</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>Bill Daly, Janet MacLachlan, Willy Taylor, Carol Andrews</td>
<td>James L. Brooks, Allen Burns, Arnold Margolin, Jim Parker</td>
</tr>
<tr>
<td></td>
<td>Tyler Moore Show)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Paramount Television</strong></td>
<td>A New Kind of Love (World Premiere</td>
<td>love-story anthology</td>
<td>hour</td>
<td>NBC-TV</td>
<td>various</td>
<td>Stirling Silliphant, George Schaefer, Joseph Sargent</td>
</tr>
<tr>
<td></td>
<td>movie consisting of two separate</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>love stories is pilot)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Murdoch and Wheeler</td>
<td>detective drama</td>
<td>hour</td>
<td>ABC-TV</td>
<td>Jack Ward, Chris Stone</td>
<td>Eric Bercovici, Jerry Ludwig</td>
</tr>
<tr>
<td><strong>Screen Gems</strong></td>
<td>Bobby Jo and the Big Apple Goodtime</td>
<td>musical-comedy</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>Forrest Tucker, Season Hubley</td>
<td>Paul Witt, Bernard Slade</td>
</tr>
<tr>
<td></td>
<td>Band (in association with William</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Castle Productions)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bridget Loves Bernie (in association</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>David Birney, Meredith Bader</td>
<td>Bernard Slade</td>
</tr>
<tr>
<td></td>
<td>with Douglas S. Cramer Co.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Call Holme (pilot is segment of World</td>
<td>comedy-mystery</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>Arte Johnson, Ariene Golonka</td>
<td>Gerald Gardner, Dae Caruso, Gary Neison, Doug Cramer,</td>
</tr>
<tr>
<td></td>
<td>Premiere; Triple Play; In association</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>W. L. Baumes</td>
</tr>
<tr>
<td></td>
<td>with Douglas S. Cramer Co.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ghost Story (pilot is segment of</td>
<td>ghost-story</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Sebastian Cabot</td>
<td>Richard Matheson, John Llewelyn Moxey</td>
</tr>
<tr>
<td></td>
<td>World Premiere; Double Play; In</td>
<td>anthology</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>association with William Castle</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Productions)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

continued
<table>
<thead>
<tr>
<th>Production Company</th>
<th>Title &amp; Remarks</th>
<th>Type</th>
<th>Length</th>
<th>Network</th>
<th>Stars</th>
<th>Key creative people</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Screen Gems continued</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Help Inc. (in association with</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>Avery</td>
<td>Schreiber, Tony Holland, Pam Rogers, Ken Gilman</td>
<td>Doug Cramer</td>
</tr>
<tr>
<td>Douglas S. Cramer Co.)</td>
<td></td>
<td></td>
<td></td>
<td>George</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Man on a String</td>
<td>action-adventure</td>
<td>hour</td>
<td>CBS-TV</td>
<td>Chris</td>
<td>George</td>
<td>Doug Cramer, Ben Maddow,</td>
</tr>
<tr>
<td>(pilot is 90-minute CBS New</td>
<td></td>
<td></td>
<td></td>
<td>George</td>
<td>Joseph Sargent</td>
<td>E. W. Swackhammer</td>
</tr>
<tr>
<td>Friday Night Movie; in</td>
<td></td>
<td></td>
<td></td>
<td>George</td>
<td>association with Douglas S. Cramer Co.)</td>
<td></td>
</tr>
<tr>
<td>association with Douglas S.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Cramer Co.)</td>
<td></td>
</tr>
<tr>
<td>Movin' On. (pilot is segment of</td>
<td>contemporary drama</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Geoffrey</td>
<td>Geuel, Patrick Wayne</td>
<td>Stirling Silliphant</td>
</tr>
<tr>
<td>World Premiere Double Play; in</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>association with Douglas S. Cramer Co. and Eiding Productions)</td>
<td></td>
</tr>
<tr>
<td>association with Douglas S.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Cramer Co.)</td>
<td></td>
</tr>
<tr>
<td>Crand Co.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td></td>
</tr>
<tr>
<td>The Paul Lynde Show</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>Paul</td>
<td>Lynde, Elizabeth Allen, John Calvin, Jane Actman</td>
<td>Harry Ackerman,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Actman</td>
<td>Bill Asher</td>
</tr>
<tr>
<td>Temperatures Rising</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>Joan van</td>
<td>Ark, Reva Rose, Cleavon Little, David Bailey, James Whitmore,</td>
<td>Harry Ackerman,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Nancy Fox</td>
<td>Bill Asher</td>
</tr>
<tr>
<td>Wednesday Night Out</td>
<td>contemporary comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>Jim</td>
<td>Hutton, Pat Harrington, Mara Staasman, Brenda Benet</td>
<td>Garry Marshall,</td>
</tr>
<tr>
<td>(using three-camera</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Manlansky, Brenda Benet</td>
<td>Jerry Paris</td>
</tr>
<tr>
<td>film technique; with Gary</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Marshall and Douglas S. Cramer)</td>
<td></td>
</tr>
<tr>
<td>Marshall and Douglas S. Cramer)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td></td>
</tr>
<tr>
<td>Diamond Head</td>
<td>family drama</td>
<td>hour</td>
<td>CBS-TV</td>
<td>cast</td>
<td>not as selected as yet</td>
<td>RITA LAKIN</td>
</tr>
<tr>
<td>(with Douglas S. Cramer Co.)</td>
<td></td>
<td></td>
<td></td>
<td>not as</td>
<td>selected as yet</td>
<td></td>
</tr>
<tr>
<td>Keeping Up with the Joneses</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>John</td>
<td>Amos, Teresa Graves, Warren Berlinger, Pat Finlay</td>
<td>not selected as yet</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td></td>
</tr>
<tr>
<td>**Talent Associates/Norton Simon</td>
<td>murder mystery</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Richard</td>
<td>Widmark</td>
<td>Leonard Stern,</td>
</tr>
<tr>
<td>Inc.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>Roland Kibbee,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>Don Marksiewicz,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>Gordon Cotter</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td></td>
</tr>
<tr>
<td><strong>20th Century-Fox Television</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anna and the King of Slamar</td>
<td>drama-comedy</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>Yul</td>
<td>Brynner, Samantha Eggar</td>
<td>Gene Reynolds,</td>
</tr>
<tr>
<td>(based on the theatrical</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>Bill Nelson, Harvey Miller</td>
</tr>
<tr>
<td>dramatic version of same</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td></td>
</tr>
<tr>
<td>title and musical stage's</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td></td>
</tr>
<tr>
<td>The King and I</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td></td>
</tr>
<tr>
<td>The Bear and I</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>Soupy</td>
<td>Sales, Joe Flynn</td>
<td>Bruce Bilson,</td>
</tr>
<tr>
<td>(pilot part of three-segment</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>A. J. Carothers,</td>
</tr>
<tr>
<td>World Premiers; with Apjac TV and</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>Alan Byra, Chris Sedel,</td>
</tr>
<tr>
<td>Bye Beard Productions)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>Arthur Jacobs</td>
</tr>
<tr>
<td>Class of '55</td>
<td>social comedy anthology</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>various</td>
<td></td>
<td>James L. Brooks,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>David Seltzer</td>
</tr>
<tr>
<td>Fireball Forward</td>
<td>war drama</td>
<td>hour</td>
<td>ABC-TV</td>
<td>Ben Gazerra (in feature-pilot but studio has no hold on him for series)</td>
<td>Frank McCarthy,</td>
<td></td>
</tr>
<tr>
<td>(two-hour movie will serve as</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>EDMUND NORTH</td>
</tr>
<tr>
<td>pilot)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td></td>
</tr>
<tr>
<td>Going Places</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>Todd</td>
<td>Sussman, Jill Clayburg, Jill Allen, Norman Fell</td>
<td>Grant Tinker,</td>
</tr>
<tr>
<td>(pilot part of three-segment</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>Arnold Margolin,</td>
</tr>
<tr>
<td>World Premiers)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>James L. Brooks,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>Michael Zager,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>Jim Parker</td>
</tr>
<tr>
<td>Lights Out</td>
<td>suspense-mystery anthology</td>
<td>hour</td>
<td>NBC-TV</td>
<td>various</td>
<td></td>
<td>Herb Brodkin,</td>
</tr>
<tr>
<td>(reprise of one-time radio and</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>Robert Berger,</td>
</tr>
<tr>
<td>TV series scheduled for sneak</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>Alvin Boratz, Red Kutchell</td>
</tr>
<tr>
<td>preview Jan. 15; with Titus</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td></td>
</tr>
<tr>
<td>Productions)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td></td>
</tr>
<tr>
<td>M<em>A</em>S<em>H</em> (based on novel and</td>
<td>comedy-drama</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>Alan</td>
<td>Alida, Wayne Rogers, Medelean Stevenson</td>
<td>Gene Reynolds,</td>
</tr>
<tr>
<td>theatrical feature of same title</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>Larry Gelbart</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td></td>
</tr>
<tr>
<td>Oh, Nurse</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>Susan</td>
<td>Foster, Judy Pace, Heather Young, Lori Saunders, Pat Carroll</td>
<td>David Gerber, Charles B.</td>
</tr>
<tr>
<td>(based on novel and theatrical</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>Fitzsimmons, Stan Hart,</td>
</tr>
<tr>
<td>feature of same title)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>Larry Siegel, Trevor Silverman</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td></td>
</tr>
<tr>
<td>Topper Returns</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>Roddy</td>
<td>McDowell, Stefanie Powers, John Fink</td>
<td>A. J. Carothers,</td>
</tr>
<tr>
<td>(based on novels, motion</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>Hy Ayerbach, Walter Blum,</td>
</tr>
<tr>
<td>pictures and TV series of</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td>Arthur Jacobs</td>
</tr>
<tr>
<td>similar title; pilot part of</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td></td>
</tr>
<tr>
<td>three-segment World Premiers;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td></td>
</tr>
<tr>
<td>with Apjac TV)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>176566</td>
<td></td>
</tr>
</tbody>
</table>

16 PROGRAMING
<table>
<thead>
<tr>
<th>Production Company</th>
<th>Title &amp; Remarks</th>
<th>Type</th>
<th>Length</th>
<th>Network</th>
<th>Stars</th>
<th>Key creative people</th>
</tr>
</thead>
<tbody>
<tr>
<td>Universal Television</td>
<td><strong>The Young Prosecutors</strong> (World Premiere will serve as pilot; with title being changed)</td>
<td>legal drama</td>
<td>hour</td>
<td>NBC-TV</td>
<td>David Canary, Robert Pine, James Olson</td>
<td>Buzz Kullf, E. Jack Neuman, David Gerber</td>
</tr>
<tr>
<td></td>
<td><strong>Banacek</strong> (World Premiere serves as pilot)</td>
<td>contemporary action-drama</td>
<td>hour</td>
<td>NBC-TV</td>
<td>George Peppard</td>
<td>Tony Wilson, Jack Smight, George Eckstein</td>
</tr>
<tr>
<td></td>
<td><strong>Cool Million</strong> (World Premiere serves as pilot)</td>
<td>investigative drama</td>
<td>hour</td>
<td>NBC-TV</td>
<td>James Parenting, Christine Belford</td>
<td>David O'Connell</td>
</tr>
<tr>
<td></td>
<td><strong>Cutter</strong> (90-minute feature for NBC Mystery Movie serves as pilot)</td>
<td>black private investigator</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Peter de Anda</td>
<td>Dean Hargrove, Richard Irving</td>
</tr>
<tr>
<td></td>
<td><strong>Evil Roy Slade</strong> (World Premiere serves as pilot)</td>
<td>comedy-western</td>
<td>hour</td>
<td>NBC-TV</td>
<td>John Astin</td>
<td>Jerry Belson, Garry Marshall, Jerry Paris</td>
</tr>
<tr>
<td></td>
<td><strong>Heck</strong> (World Premiere serves as pilot)</td>
<td>western criminologist</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Richard Boone, Rick Lenz</td>
<td>Jack Webb, Harold Jack Bloom, William Finnegar, Dan Petrie</td>
</tr>
<tr>
<td></td>
<td><strong>Hitch</strong> (90-minute movie shown as part of World Premiere: Double Feature serves as pilot)</td>
<td>comedy-western</td>
<td>hour or half-hour</td>
<td>NBC-TV</td>
<td>Sally Field, Tim Matheson</td>
<td>Richard Alan Simmons, Boris Segal</td>
</tr>
<tr>
<td></td>
<td><strong>The Judge and Jake Wyler</strong> (World Premiere serves as pilot)</td>
<td>investigative crime comedy</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Bette Davis, Doug McClure</td>
<td>Richard Levinson, William Link</td>
</tr>
<tr>
<td></td>
<td><strong>Nick Carter</strong> (90-minute movie serves as pilot)</td>
<td>private detective</td>
<td>hour</td>
<td>ABC-TV</td>
<td>Robert Conrad</td>
<td>Stan Kallis, Ken Pettus, Paul Kessny</td>
</tr>
<tr>
<td></td>
<td><strong>Savage</strong> (90-minute movie shown as part of World Premiere: Double Feature serves as pilot)</td>
<td>contemporary drama</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Barbara Bain, Martin Landau</td>
<td>Richard Levinson, William Link, Paul Meson</td>
</tr>
<tr>
<td></td>
<td><strong>Three Faces of Love</strong> (three-part, two-hour movie serves as pilot)</td>
<td>short-story anthology</td>
<td>hour</td>
<td>NBC-TV</td>
<td>various</td>
<td>Herbert Hirschman, William Sackenheim</td>
</tr>
<tr>
<td></td>
<td><strong>Amanda Fallon</strong> (spin-off from The Bold Ones)</td>
<td>medical drama</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Jane Wyman</td>
<td>Roy Huggins</td>
</tr>
<tr>
<td></td>
<td><strong>Biography</strong></td>
<td>factual anthology</td>
<td>hour</td>
<td>ABC-TV</td>
<td>historic figures</td>
<td>David Victor, David O'Connell</td>
</tr>
<tr>
<td>Warner Bros. Television</td>
<td><strong>Banyon</strong> (committee for next season based on two-hour movie shown last season: with Quinn Martin Productions)</td>
<td>1930's-style private eye</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Robert Forster</td>
<td>Quinn Martin, Ed Adamson</td>
</tr>
<tr>
<td></td>
<td><strong>The Cable Car Murders</strong> (under consideration with new casting based on 90-minute movie shown under same title)</td>
<td>black detective</td>
<td>hour</td>
<td>CBS-TV</td>
<td>new lead being chosen for</td>
<td>to be selected</td>
</tr>
<tr>
<td></td>
<td><strong>The Delphi Bureau</strong> (two-hour movie serves as pilot)</td>
<td>action-adventure</td>
<td>hour</td>
<td>ABC-TV</td>
<td>Laurence Luckinbill, Celeste Holme</td>
<td>Sam Rolfe</td>
</tr>
<tr>
<td></td>
<td><strong>Climb an Angry Mountain</strong> (two-hour movie serves as pilot)</td>
<td>contemporary western</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Fess Parker, Arthur Hunnicut</td>
<td>Herb Solow, Leonard Horn, Joseph Calvetti, Sam Rolfe</td>
</tr>
<tr>
<td></td>
<td><strong>Father on Trial</strong> (network prefers title, Here Comes the Judge)</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>Darren McGavin, Barbara Feldon</td>
<td>Mel Sheavelson</td>
</tr>
<tr>
<td></td>
<td><strong>The Little People</strong> (filmed in Hawaii)</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>Brian Keith</td>
<td>Garry Marshall</td>
</tr>
<tr>
<td></td>
<td><strong>Probe</strong> (two-hour movie serves as pilot: with Leslie Stevens Productions)</td>
<td>action-adventure</td>
<td>90-minute of hour</td>
<td>NBC-TV</td>
<td>Hugh O'Brien, Burgess Meredith</td>
<td>Leslie Stevens</td>
</tr>
<tr>
<td></td>
<td><strong>King Fu</strong> (pilot is 90-minute Movie of the Week)</td>
<td>western-adventure</td>
<td>hour</td>
<td>ABC-TV</td>
<td>David Carridine</td>
<td>Jerry Thorpe, Herman Miller</td>
</tr>
<tr>
<td></td>
<td><strong>The Eyes of Charles Sand</strong> (pilot is 90-minute Movie of the Weekend)</td>
<td>suspense-drama</td>
<td>hour</td>
<td>ABC-TV</td>
<td>Peter Haskell, Barbara Rush</td>
<td>Hugh Benson, Stanford Whitmore, Henry Farrell</td>
</tr>
</tbody>
</table>

CONTINUED
Landau as a crusading Edward R. Murrow-type broadcast journalist, could wind up as an element of the existing The Bold Ones series. It seems apparent that this potential for mini-series is why NBC has 30 projects in development, while CBS and ABC have 20 each.

Still, ABC and CBS both have embraced the spinoff technique, if not as ardently as NBC. ABC is using its Movie of the Week as a spinoff vehicle. CBS has spinoffs of possible new series out of Medical Center and The Mary Tyler Moore Show as well as from its Friday-night movie anthology.

Anthologies themselves are certainly in this development season. NBC is doing three: a ghost anthology, a romance anthology and a short-story anthology. (The last follows another pronounced format trend at NBC-TV, spurred by the success of the Night Gallery series. Young, bright, well-heelied audiences seem to dig the occult, the supernatural, so NBC is coming in with Ghost Story, Lights Out, The Dark Side and Baffled.) ABC is preparing a nonfiction anthology about famous people.

So, too, does blackness remain an in commodity for programing. Custer is a black private investigator out of Universal for NBC. The San Francisco detective lieutenant in The Cable Car Murders out of Warner Bros. could be CBS's black law-enforcement officer for next season.

Law-enforcement programing itself is a subject of controversy in Hollywood production circles these days. There are some who concede that the swing to law and order has gone overboard. But Herbert S. Schlosser, NBC-TV's vice president, programs, West Coast, feels that only programs portraying the work of law-enforcement officers in realistic terms are true to the game. He would agree that Adam 12, The FBI and Hawaii Five-O fall in this category. But he doesn't think the industry needs to feel self-conscious about developing shows that are essentially escape detective fiction, such as McMillan and Wife or Columbo.

Still, whether to counterbalance past emphasis on law enforcement-type programing or not, there now seems to be renewed interest in the half-hour comedy program. Of the 70-odd programs in development, almost half are in the short form, most of them situation comedies. The swing seems most apparent at CBS, which has 13 half-hours in development. "We have very few police shows and very few private eyes," confirms Alan Wagner, vice president, program development, CBS-TV-Hollywood, adding that "there were a mess of them around last year." Mr. Wagner says that his network has consciously steered away from any kind of enforcement program and turned back to comedy.

"We were never an action-oriented network," he explains. "When we got rid of all our hillbilly shows in a rush, it worked in terms of helping our O&O's and our urban and young market. But now we'd like to get some more comedy back in and create more balance."

Evaluating his network's development objectives, William Brademan, vice president, programing, ABC-TV West Coast, said: "We're not going to more half-hours. We're not going to law and order. We're going to upgrade, upgrade, upgrade—little by little."

Hold that (bottom) line, says Goodman

Make them good but make them cheap, NBC president tells Hollywood producers

Julian Goodman, seemingly troubled and weary, went to sunny Hollywood last week with anything but a sunny message for the production and programing community: Hold down program production costs. Exercise "self-restraint, discipline and efficiency," he said; the need is "imperative."

NBC's president told a luncheon meeting of the Hollywood Radio and Television Society that network-TV program costs have been far outpacing network billings or audience growth (there being a one-third increase in production costs during his some six years in office). "Simple arithmetic says that this negative balance cannot be maintained," Mr. Goodman said. "Common sense says that any business facing such a condition must take the most energetic steps to overcome it."

The problem is basic, Mr. Goodman said, and those who rise to the challenge will survive and flourish, while those who cannot will fail. The challenge, as he sees it, is to develop wide-appeal programs on a cost basis that can be afforded.

"We must have a balance between program costs and sales that lets us take the huge risks built into program development and innovation, and the risks of large expenditures for news and sports coverage that responsible broad-
We're bringing new thinking about color recording to broadcast television (and more stations every month are helping us prove our point)

It's happening in broadcast markets from the West Coast to New York. From Canada to Mexico. For the first time broadcasters have a realistic alternative to high-cost quadruplex color recording. It's the versatile IVC-900 Series Broadcast Color Videotape Recorder with Time Base Corrector. A natural for network delay, sports programming (3½ hour recording time), locally produced origination or commercials, including both remote vans and studio production work (playback synchronously through switcher/fader, special effects generator)—even dub to quad if required. Initial investment far less than for quad machines. Head replacement costs are reduced by a factor of five. Tape costs are one-third of quad in normal use. It all adds up!

the 900 from...

International Video Corporation

IVC SALES AND SERVICE OFFICES

650 North Broadway
White Plains, N.Y. 10603
(914) 761-7820

690 North Broadway
Atlanta, Ga. 30329
(404) 633-1462

35 Executive Park Dr., N.E.
ATLANTA, GA. 30329
(404) 633-1462

Dennis Christensen

1920 Waukegan Rd.
Glenview, Ill. 60025
(312) 729-5160

Coyle Dillon

30 Baywood Rd.
Rexdale, Ontario, Canada
(416) 749-7539

Emil Adamyk

675 Almanor Ave.
Sunnyvale, CA 94086
(408) 750-3900

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539

Bob Henson

(914) 761-7820

Dennis Christensen

(404) 633-1462

Coyle Dillon

(312) 729-5160

Emil Adamyk

(416) 749-7539
Presenting the first broadcast camera to see reds as they really are—while dramatically reducing studio and remote lighting requirements.

The IVC-500 Color Camera is casting teleproductions in a new light. The secret is the new one-inch silicon diode tube in the camera's red channel. It's the tube most other cameras wish they had but don't (because they are designed for the older 30 millimeter tubes). For the first time ever all the elusive shades of red can be captured.

And we've kept Plumbicon* tubes where they perform best—in the green and blue channels. The supersensitive silicon diode tube lets the IVC-500 operate in 100 foot candle settings rather than the normal 200, producing beautiful pictures. Light and air conditioning bills drop while performers' comfort increases in the cooler environment. Strong on remotes, the IVC-500's outdoor or arena colorimetry looks like studio quality even at 10 foot candles. It's compact and highly portable.

In comparative demos against more expensive broadcast cameras, chief engineers invariably identify the IVC-500 as having superior colorimetry. A true broadcast camera at a price you can afford. Write or call to arrange for a demonstration.

*Trademark of N. V. Phillips

the 500 from...
casters want and which the public—and the public interest—demand," Mr. Goodman said.

Still, Mr. Goodman wanted it to be understood he wasn't calling for "cheap shows." Instead, he asked for "more quality, more diversity and more innovation on the screen at lower costs." Development of new production technology, he indicated, was the way to achieve this aim.

Fielding questions from the audience after his prepared remarks, Mr. Goodman noted that he personally would like to see the prime-time access rule abolished, saying that this was an impossibility for the 1972-73 season. Maybe, he said, an aggressive effort could overturn the rule by the 1973-74 season. Yet he sees no solid evidence that this could be accomplished by 1973 and his experience tells him that it is difficult to get the workings of bureaucracy turned around.

 Asked his opinion of Clay T. Whitehead, director of the Office of Telecommunications Policy, Mr. Goodman described him as a "young man eager to get things accomplished quickly." And Mr. Goodman quickly decided that Mr. Whitehead "will get done what he says he'll get done."

But for the most part, in the question-and-answer session, Mr. Goodman stuck closely to the message he brought to Hollywood: Each TV program must be done for less than it costs now. Advertisers can't keep pace with rising production costs.

CPB picks recipients of programing awards

The Corporation for Public Broadcasting has named WGBH-TV Boston and WETA-FM Washington as winners of its first local programing awards.

The television award went to WGBH-TV for a half-hour "film essay" entitled The Double Reed. It explored communication between the oboe and bassoon in a symphony orchestra.

The radio award to WETA-FM was given for an hour-long program on voluntary sterilization. Its execution was presumably more original than its title—Everything You've Always Wanted to Know About Voluntary Sterilization (But Were Afraid to Ask).

Individual awards went to William Cosel, producer and director, and Boyd Estus, cameraman, for The Double Reed, and to Fred Flaxman, producer, writer, David Allen, associate producer, and Tony Riggs, producer, for the WETA-FM entry.

The competition was established by CPB last year to honor creativity and superior execution in local programing by public broadcasting stations. A total of up to six television and three radio awards may be given each year. Judging takes place approximately every two months.

CBS sees sunshine in late-night movies

Cites numerous clearances for 'Griffin' successor; releases list of films

CBS-TV executives report impressive station clearances one month in advance of the network's move late-night talk show to motion pictures.

Metro-Goldwyn-Mayer's "Patch of Blue" replaces Merv Griffin Show on Feb. 14 in the 11:30 p.m. EST spot, launching CBS's drive to obtain a bigger share of the late-night audience (Broadcasting, Dec. 13, 1971).

To buttress its efforts on clearances and sales, the network last week released titles of MGM and Warner Bros. features, covering the first week of programing, and a sampling of other films that will follow.

Fred Silverman, CBS-TV vice president in charge of programs, said that current clearances prompt the network to anticipate that potentially CBS could double the share of audience now obtained by Griffin. Griffin now averages between 15% and 16% of the audience, half that accorded NBC's The Tonight Show Starring Johnny Carson.

As of mid-week, clearances for The CBS Late Movie were at 145, exceeding Griffin average clearance by about 10 outlets. (At one point, CBS put Griffin coverage at approximately 84%). Officials look to clearances building additionally to a 90% coverage level, or better, by air time.

Mr. Silverman noted that 15 CBS affiliates in the top-50 markets that had failed to clear Griffin live will clear movies. He said CBS would have programed feature films three years ago had the "conditions been right" and clearances then would have exceeded those for Griffin, but that the availability of films, price structure and other factors militated against such a move (cost to CBS now of running a movie in late-night will be about $30,000 a run, about what it costs for the 90-minute Griffin show).

The network's sales executives meanwhile said that 60% of time available to network advertisers in the late-night movies for the remainder of the first quarter has been sold, but that the release of titles and harder numbers on clearances have stirred a new "flurry of interest."

CBS has purchased about 100 MGM features and also a package from Warner Bros. to start its late-night switch-over, and is now negotiating with other major studios for additional buys. The network has mixed "first-runs" with off-network features, "first-runs," identified as "world television premieres" and shown "new" in the following list:

After the showing of "Patch of Blue," Warner's "Anniversary" (new) will be run on Feb. 15; MGM's "Twilight of Honor" (new) on Feb. 16; MGM's "The Glass Bottom Boat" on Feb. 17, and MGM's "The Fearless Vampire Killers" (new) on Feb. 18.


NBC tops Fast Nielsens during holiday week

NBC-TV for the second time this season has led the Fast Nielsen Report. It took the lead in prime-time averages for the holiday week ended Jan. 2 (NBC 22.5, CBS 19.3 and ABC 16.9).

Of interest in that week: NBC's Ironside, in a new time period (it moved earlier in the season from Tuesday, 7:30-8:30 to Thursday, 9-10) was second in the rankings, close behind first-place All in the Family (CBS) and outstanding third-place Flip Wilson (NBC); college football—the Orange Bowl game on ABC—was fifth in the Nielsen's, and a replacement show, Sonny and Cher on CBS, was 12th. That week's Marcus Welby on ABC was dislodged from the top-10 to 19th position.

Sampling stations

Timebuyers will be able to sample the format, personality appeal and general sound of a radio station by using a new service, Dialasound. The service is to be started March 1 by Bottom Line Associates, Brookline, Mass. Media buyers, by calling a national toll-free phone number, may listen to a five-minute example of a "typical day" on subscribing stations. Cost to stations will be based on their rate cards similar in structure to the fee system used by the National Association of Broadcasters. Bottom Line Associates Inc. is at 229 Freeman Street in Brookline (02146).
Violence on air and in life: no clear link

Million-dollar study, at last complete, identifies stronger influences behind hostile acts of the young

A blue-ribbon committee of social scientists has concluded that there is no causal relationship between television programs that depict violence and aggressive behavior by the majority of children.

However, the committee said, TV violence can trigger aggression in children who are predisposed to it.

The report to be issued today (Jan. 17) by Surgeon General Jesse L. Steinfeld, is the result of a two-year, $1-million study initiated at the prodding of Senate Communications Subcommittee Chairman John O. Pastore (D-R.I.).

The study was conducted under the direction of a 12-member Scientific Committee on Television and Social Behavior, appointed by the surgeon general in early 1970. Many others participated in the numerous projects involved in the work. In a 19-page summary of its findings, which in total occupy 279 pages of a book to be made available by the Government Printing Office at $2.25 a copy, the committee says that however pervasive the television medium, there are other elements of larger influence in a child's environment; parents, siblings, playmates, school associations and the general mores of the community.

Even before the report had officially been released, a New York Democrat, Representative John M. Murphy, fired what sounded like a first gun in efforts to discredit the study.

Mr. Murphy, who is a member of the House Commerce Committee and was at one time a member of its Communications Subcommittee, revived charges that broadcasting had been permitted to exercise a veto on prospective candidates for the 12-man advisory committee.

Charges that the TV networks were given the opportunity to challenge members of a panel of 40 scientists under consideration for appointment to the advisory committee were publicized in mid-1970. At one point, one member of the advisory committee threatened to resign, but did not do so. He was Dr. Anthony F. C. Wallace of the University of Pennsylvania. He and the other 11 members wound up by rendering an unanimous endorsement of the report due out today.

Dr. Steinfeld, in a letter dated June 18, 1970, to the late Senator Thomas J. Dodd (D-Conn.), who was then chairman of a Senate Committee on Juvenile Delinquency, stressed that in no way did broadcasters assist in the selection of the advisory committee members.

A 12-man advisory committee of psychiatrists, sociologists, psychologists, and other professionals was named to supervise the violence study and to determine results. Members of that committee are:

Ira H. Cisin, George Washington University; Thomas H. Coffin, NBC; Irving L. Janis, Yale University; Joseph T. Klapper, CBS; Harold Mendelsohn, University of Denver; Eveline Ornake, University of Connecticut; Charles A. Pinderhughes, Tufts University; Ithiel de Sola Pool, Massachusetts Institute of Technology; Alberta E. Siegel, Stanford University; Andrew S. Watson, University of Michigan; Gerhart D. Wiebe, Boston University, and Dr. Wallace.

Directing the study was Dr. Eli A. Rubenstein, at that time assistant director for extramural programs and behavioral sciences, National Institute of Mental Health, who retired Dec. 31, 1971, and is now with the medical school of the University of the State of New York at Stony Brook, N.Y.

Richard A. Moore, former president and general manager of KTTV(TV) Los Angeles, also was a member of the committee as special consultant to the secretary of health, education and welfare.

Mr. Moore is now a special counsel to the President. He did not participate in the decisions of the committee.

The committee authorized 23 research projects, and its conclusions are based on the results of this research.

In its summary to be released today the committee addressed itself to what it said was the "real issue"—how much contribution to "the violence of our society" is made by the extensive viewing of violent television by the young.

Said the committee: "The evidence (or, more accurately, the difficulty of finding evidence) suggests that the effect is small compared with many other possible causes, such as parental attitudes or knowledge of and experience with the real violence in our society."

"The sheer amount of television violence may be unimportant compared with such subtle matters as what the medium says about it: Is it approved or disapproved, committed by sympathetic or unsympathetic characters, shown to be effective or not, punished or unpunished?"

"Social science today cannot say which aspects of the portrayal of violence make a major difference or in what way. It is entirely possible that some types of extensive portrayals of violence could reduce the propensity to violence in society and that some types might increase it. In our present state of knowledge, we are not able to specify what kinds of violence portrayal will have what net result on society."

Nor, said the committee, can it be proved whether a toning down of television programming would be beneficial. "If broadcasters simply changed the quantitative balance between violence and other kinds of shows, it is not clear what the net effect would be," the committee said. "People hunt and choose the kinds of stimulus material they want. Violent material is popular. If our society changed in no other way than changing the balance of television offerings, people, to some degree, would still seek out violent material. How much effect a modest quantitative change in television schedules would have is now quite unanswerable. More drastic changes, such as general censorship,
would have wide effects, but of many kinds, and some of them distinctly undesirable."

As part of its extensive work the committee commissioned research intended to "provide more precise and extensive evidence (than earlier laboratory experiments had adduced) on the capacity of televised violence to instigate aggressive behavior in children," the report said. "The studies variously involve whole television programs, rather than brief excerpts; the ability of making constructive or helping, as well as aggressive, responses after viewing; and the measurement of effects in the real-life environment of a nursery school. Taken as a group, they represent an effort to take into account more of the circumstances that pertain in real life, and for that reason they have considerable cogency.

"In sum," said the committee, "the experimental studies bearing on the effects of aggressive television entertainment content on children support certain conclusions. First, violence depicted on television can immediately or shortly thereafter induce mimicking or copying by children. Second, under certain circumstances television violence can instigate an increase in aggressive acts. The accumulated evidence, however, does not warrant the conclusion that televised violence has a uniformly adverse effect nor the conclusion that it has an adverse effect on the majority of children. It cannot even be said that the majority of the children in the various studies we have reviewed showed an increase in aggressive behavior in response to the violent fare to which they were exposed.

"The evidence does indicate that televised violence may lead to increased aggressive behavior in certain subgroups of children, who might constitute a small portion or a substantial proportion of the total population of young television viewers. We cannot estimate the size of the fraction, however, since the available evidence does not come from cross-section samples of the entire American population of children."

The experimental studies we have reviewed tell us something about the characteristics of those children who are most likely to display an increase in aggressive behavior after exposure to televised violence. There is evidence that among young children (ages 4 to 6) those most responsive to television violence are those who are highly aggressive to start with—who are prone to engage in spontaneous aggressive actions against their playmates and, in the case of boys, the physical violence depicted on television being inflicted upon others.

"The very young have difficulty comprehending the contextual setting in which violent acts are depicted and do not grasp the meaning of cues or labels concerning the make-believe characters of violence episodes in fictional programs. For older children, one study has found that labeling violence on a television program as make-believe rather than as real reduces the incidence of induced aggressive behavior. Contextual cues to the motivation of the aggressor and to the consequences of acts of violence might also modify the impact of televised violence, but evidence on this is inconclusive."

"Since a considerable number of experimental studies on the effects of televised violence have now been carried out, it seems improbable that the next generation of studies will bring many great surprises, particularly with regard to broad generalizations not supported by the evidence currently at hand. It does not seem worthwhile to continue to carry out studies designed primarily to test the broad generalization that most or all children react to televised violence in a uniform way. The lack of uniformity in the extensive data now at hand is much too impressive to warrant the expectation that better measures of aggression or other methodological refinements will suddenly allow us to see a uniform effect."

In its summary the committee made a quantitative measurement of the incidence of violence in the air.

"Studies of media content show that violence is and has been a prominent component of all mass media in the United States," the report said. "Television is no exception, and there can be no doubt that violence figures prominently in television entertainment ... In regard to dramatic entertainment on television, and with violence defined as 'the overt expression of physical force against others or self, or the compelling of action against one's will on pain of being hurt or killed,' an extensive analysis of content found that the general prevalence of violence did not change markedly between 1957 and 1969. The rate of violent episodes remained constant at about eight per hour.

"The nature of violence did change. Fatalities declined, and the proportion of leading characters engaged in violence or killing declined. The former dropped from 73% to 64%; the latter, from 19% to 5%. The consequence is that as many violent incidents occurred in 1969 as in 1967, but a smaller proportion of characters were involved, and the violence was far less lethal."

"Violence increased from 1967 to 1969 in cartoons and in comedies, a category that includes cartoons. Cartoons top the most violent type of program in these years."

"Another study concluded that in 1971 Saturday morning programming, which includes both cartoons and materia

Murphy remarks spark flap from Klapper

Politicians are the ones who usually claim that they have been misquoted, but the shoe was on the other foot last week. The politician in question was Representative John M. Murphy (D-N.Y.), and the angry respondent was Dr. Joseph T. Klapper, director of social research for CBS.

In his statement on the forthcoming surgeon general's TV and violence report (see opposite page), Representative Murphy said that years ago, before Dr. Klapper joined CBS, he wrote that if only one percent of the children watching violent TV shows were adversely influenced by these shows, that was enough reason to ban them. He also impugned Dr. Klapper's integrity by commenting that the CBS official had "prostituted himself to the profit motive [by joining CBS]," and added: "... could we really expect him to do anything on that committee except whitewash the industry?"

Dr. Klapper replied: "Mr. Murphy misquotes me as well as insults me. What I actually said in a book published in 1960, "The Effects of Mass Communications," was: 'If depictions of crime and violence have an unhealthy effect upon even one percent of the nation's children, it becomes socially important to inquire whether and how the situation can be rectified."

"That question will not be discussed in this volume, which is essentially a report of research findings. The findings themselves indicate, however, that the mass media are by no means the sole nor the basic cause of the problem, and that therefore, although their cooperation may legitimately be sought in any campaign designed to ameliorate the situation, the problem as a whole must be attacked on more basic levels. Remedies, if they can be defined at all, seem likely to involve the family, the school, and virtually all institutions and forces that are active in the socialization of the American child.'"
Comic book series slated for radio

Lemburg organization to market Marvel strips; 'Thor' set for starter

Although comic books still deal with fantasy and adventure, there has been a noticeable trend in the last few years toward relevancy and social comment in a medium previously considered just "kid's stuff." Archie now worries about pollution and his relationships with black schoolmates; Sgt. Rock, of the war comics, has had to deal with civilian massacres; there have even been intimations that Superman is responsible for Wonder Woman's recent pregnancy.

Most of the credit for this development is generally given to Stan Lee, chief editor of Marvel comics. It is estimated that almost half of all Marvel comics sold—the line includes Spiderman, Captain America, The Fantastic Four, Hulk, Thor and Conan the Barbarian—are sold to people over the age of 21. Among college students and disk jockeys "Marveldom" has become a synonym for the most sophisticated humor and fantasy going in comic books today. That Marveldom will soon be available to radio in a new series produced by Steve Lemberg, whose National Copacetic Ltd., New York, owns the performance rights to all Marvel titles to date.

"I think the time is coming when radio has to concern itself with more than just music. This [type of programing] can give a station a real identity, above and beyond its playlist," Mr. Lemberg says, adding that "I have tried to produce each episode as if it were a single. That way the stories can be easily worked into all types of music formats without much disruption."

The first series is based on the adventures of "The Mighty Thor," with 65 five-minute episodes in all. The dramatizations utilize actors and music to translate the printed art and dialogue into sound. Production cost is $1,500 to $2,000 an episode.

Mr. Lemberg hopes to have the series on 120 to 150 AM and FM stations, and about 250 college stations, by mid-March. Because of the cost for each series—Thor alone will cost more than $100,000—Mr. Lemberg is attempting to sell the entire package to a single sponsor, which will get a one-minute spot in the middle and its name in the logo at head and tail, and then provide the series to stations free of charge.

"I choose Thor for the first series for a couple of reasons," Mr. Lemberg says. "First of all, Thor is probably the prettiest of all the Marvel characters. And there is a lot of love interest that runs through the comic [Thor has a beautiful, raven-haired girl friend named Sif]. The language in the strip also lends itself well to dramatization [all the characters speak in a pseudo-Elizabethan, poetic prose]. And because it all takes place in space [Azgard is the planet that Thor and his people inhabit], that lends itself to the use of electronic music and the like for backgrounds."

Mr. Lemberg plans to use "T'Challa, the Black Panther" for the next radio series. "Because T'Challa is black and lives in Harlem, that will give me a chance to use some R&B for the music," he says. And beyond that, he also plans to produce a feature film with Marvel characters using video animation, as well as an arena show where "Spiderman will really climb buildings and Thor will really fly." But he adds, "I still have to figure out how to do that."

Youngsters shun educational shows

Bay Area children say they'd rather watch 'Flintstones'

The favorite television programs of children in the San Francisco Bay area are not those that their parents and teachers believe they should be watching.

This dichotomy was revealed by an independent survey commissioned by KTVU(TV) Oakland-San Francisco to "ascertain the needs and interests of children in grades one through six."

Children in the five-county San Francisco metropolitan area view television primarily as an entertainment medium. They do not watch educational and informational programming to any significant degree, according to the study.

Of the 15 programs directed at children over Bay Area television stations, the favorites were The Flintstones, I Dream of Jeannie and Gilligan's Island. Five educational/informational programs received the lowest votes from the children—Captain Kangaroo, Romper Room, National Geographic, Sesame Street and Misteroeger's Neighborhood.

Parental and teacher preference for children's viewing was just the reverse, with educational/informational receiving the top votes and the cartoon and situation comedy shows lowest valued.

The children, when asked what kind of TV programing they would like to see more, indicated that there are not enough cartoons and situation comedies on TV. Parents and teachers would like to see more of their favorites for children's viewing, too—that is, more educational/informational shows.

A high awareness of community prob-
problems was indicated by the children's responses. Air pollution, drugs and water pollution were seen by more than 80% of the children as serious problems facing their communities. More than 65% of the children said their information about serious community problems came from watching television, as opposed to school instruction or parents.

Some 60% of parents and 64% of teachers agreed that the children's chief source of information about community problems was television, which was just about the only area of agreement between the children and the adults in their lives.

KTVU said the information obtained in the study would be used when formulating future children's programing. But, one finding in the study casts doubt on the validity of the results. Parents, teachers and children all listed the problem of least concern as the generation gap.

KCIM will play only to a prison audience

The California Institution for Men at Chino in Southern California is establishing a broadcasting school and a radio station for inmates. The station is to operate within prison walls as KCIM and the school as KCIM Broadcast Workshop. Harvey Miller, former disk jockey for KNJF(AM) Los Angeles, where he was known to the station's audience as "Humble Harvey," and currently an inmate of the prison at Chino, is organizing both the workshop and station as program director.

The workshop will train inmates in various broadcasting skills, in hopes of turning out qualified announcers, newsmen, salesmen and engineers. Ultimate objective of the project is for graduates of the workshop to obtain jobs in the outside commercial broadcast industry when released from prison. The station is to provide diversion and entertainment for the inmate population through in-prison broadcasts, likely to start at 4 p.m. when the institution's normal work day ends.

Mr. Miller has turned to former outside associates and contacts for record albums and all types of broadcast equipment, including console, microphones, tape recorders, cartridge machines, turntables, speakers and ear phones. Among those supporting Mr. Miller are the Columbia School of Broadcasting, Southern California Broadcasters Association, and Reb Foster Associates, Beverly Hills, a personal-management firm.

Mr. Miller is serving a five-years-to-life sentence for the shooting of his wife (Broadcasting, Aug. 30, 1971).

Not exactly off to a roaring start

Two analyses of prime-time rule show decreases in viewing in freed periods and little innovative programing

Two separate progress reports issued last week on the effects of the FCC prime-time access rule reach virtually the same conclusions: The regulation resulted in a decrease in viewers in the local prime-time half-hour (7:30-8 p.m.), and it led to rating superiority by long-running, familiar programs and to reduced viewing of newly created series.

An analysis by Telecom Associates Inc., New York, was based on American Research Bureau surveys in 33 top markets in both October and November, 1971 versus 1970, for the 7:30-8 p.m. period on Monday and on Wednesday through Saturday. A second evaluation, by Foote, Cone & Belding, was based on the October ARB surveys only and restricted itself to the 7:30-8 p.m., Monday, Wednesday, Thursday and Friday segments. (On Tuesday all three networks program the 7:30-8 p.m. period.)

Both Telecom, a buying-marketing-consultancy firm in New York for more than 100 stations, and FC&B departed from their basic reliance on ARB figures to cite that nationwide viewing of the 7:30-8 p.m. period in October and November 1971 dropped by about 5% as reflected by Nielsen national figures.

Telecom classified the programing carried in the 7:30-8 p.m. slot in seven categories. It emphasized that the ARB figures for both October and November were significantly similar.

Telecom's analysis shows that the programs fitting into four classifications it labels as "familiar" were in first place in most of the time periods, while shows that were entirely new were in first place in a minority of time periods.

The categories that were considered "winners" were re-makes of first-run network shows, such as Circus, Let's Make a Deal, Truth or Consequences and What's My Line?: first-run traded-out imitative shows, such as Lassie, Hee-Haw and Lawrence Welk; off-network re-runs, such as I Dream of Jeannie and Hogan's Heroes, and delayed broadcasts of network programs.

The classifications regarded as "losers" by Telecom were new first-run syndicated programs, such as Primitus, Story Theater, Street People and Norman Corwin Presents; new first-run traded-out programs, such as Rollin' on the River, Dr. Simon Locke and Sports Illustrated and locally originated shows.

Tabbed as "marginal" by Telecom were the David Frost Revue, Johnny Mann and This Is Your Life.

"This shows that competitively the known quantities are succeeding while the new programs tend to finish third or worse in the early returned time," observed Herb Jacobs, president of Telecom.

Foote, Cone & Belding came to the same general conclusion when it said: "The only shows to come close to being legitimate hits are Lawrence Welk, Hee Haw, Let's Make a Deal, Lassie and National Geographic specials. None of them can be termed new or innovative. What are the hits? The old familiar faces of network TV, consisting of new editions of quiz shows like What's My Line?, To Tell the Truth and re-runs of past network hits like Jeannie, Hogan's Heroes, Dragnet and Dick Van Dyke." FC&B noted that stations attempting to "follow the spirit of the FCC ruling took the worst beating." It cited Westinghouse Broadcasting Co., an advocate of the prime-access rule, which produced the David Frost Revue, Norman Corwin, Electric Impressions and Street People and said all of the shows "took a beating" with the exception of the Frost program.

Foote, Cone & Belding said that its analysis of ARB figures showed that the average independent station increased its share of audience in the 7:30-8 p.m. period by 149% in October 1970 versus October 1970 ("Closed Circuit," Jan. 10). The agency said the average CBS affiliate's share of audience was down 5% and the average NBC affiliate was off 24%. There was no change for the average ABC affiliate, according to FC&B.

The agency commented that for the most part the producers failed to supply "fresh, new, innovative" programs but stressed that stations did not follow the spirit of the FCC rule.

Based on the 33 markets studied, FC&B said that only 36% of the programs selected by stations were new and different, while 14% were new episodes of former network series; 30% were stripping of network re-runs; 9% were single usage of network re-runs; 7% were local news and 4% were local movies.

"Beyond the top-15 markets," Foote, Cone & Belding concluded, "the time vacated by the networks by the FCC edict is much more likely to be programed with some form of network rerun. Conversely, network stations in the top markets have been much more inclined to experiment with new programing."
An FCC caution on fairness replies

It warns licensees not to place too many 'conditions' on respondents

A broadcaster who offers time for the presentation of contrasting views on a controversial issue of public importance is not meeting his fairness-doctrine obligations if he so circumscribes the spokesman's presentation as to inhibit the presentation of the opposing view.

The FCC made that point last week in disposing of a complaint alleging that Metromedia Inc.'s KMBC-TV Kansas City, Mo., violated the fairness doctrine and the personal-attack rules in connection with a 17-part series on Criminals and the Court.

The complaint was filed by two Kansas City attorneys, who said the series contained attacks on the honesty, character, integrity and personal qualities of certain judges. They also said the station violated the fairness doctrine in imposing conditions on an offer of response time that prevented a reasonable opportunity for the presentation of contrasting views.

Metromedia denied any violations. And the commission, noting that the parties who presented a response to the series have not complained, said no further action was warranted.

At the same time, however, the FCC indicated concern over conditions placed on the responses, despite Metromedia's contention that they were offered as suggestions "in the interest of accuracy," not as "inflexible demands."

The commission said that a licensee condition that a response not include defamatory, scandalous or obscene material contrary to law was not unreasonable. However, in granting time for a response on condition that it does not subject the station or any individual to ridicule or public censure: does not contain any "personal attack" as defined by the FCC, and does not contain material that would invoke a subsequent fairness obligation by the station, the commission said, the licensee "unduly" restricts the presentation of contrasting views.

The reason for offering responsible spokesmen time to respond to previously expressed views on controversial issues, the commission said, "is to give the public an opportunity to hear the other side of the issue." The public's interest in "robust, uninhibited debate," it added, "is clearly hindered by the advance imposition of conditions which steer discussion away from relevant responsive material."

The commission expressed its views in a letter to Metromedia that was adopted unanimously by the four commissioners participating—Chairman Dean Burch and Commissioners Robert T. Bartley and Robert E. Lee, with Commissioner Nicholas Johnson concurring in the result. Commissioner Richard E. Wiley did not participate, and Commissioners Charlotte Reid and H. Rex Lee were absent.

---

Special Report

Two big ones make a record year

Recap '71 puts station sales near $400 million as trend toward shifting ownership gains strength

In broadcast-station trading, 1971 was an anomalous year. The FCC cleared the biggest dollar volume of station transfers in its history while both (1) considering new regulations that would have outlawed much of what it approved and (2) according institutional recognition to third-party obstruction as a device to effect changes in programming or operations.

The total dollar volume of transactions receiving FCC approval in 1971, according to calculations based on Broadcasting news accounts, was $393,547,924—nearly twice the total of the year before ($203,785,442). The number of station units authorized to change hands also rose, but not as sharply—from 268 in 1970 to last year's 298.

Two extraordinary packages of transfers contributed heavily to the conspicuous rise in monetary volume in the 1971 period: without them trading for the year would have fallen below the 1970 level. Those were the $147-million Triangle Publications-Capital Cities Broadcasting transaction, including associated spin-offs, and the $137-million Corinthian-Dun & Bradstreet merger.

Through its authorization of the Cap Cities and Corinthian deals, the commission indicated that it is not averse to large, multmarket transfers—under the proper conditions. Defining those conditions, however, was a job to cloud any Washington lawyer's crystal ball.

In effect or pending before the FCC were a number of radical changes in its rules governing multimedia ownerships. One action already taken was a mandate for the breakup of crossownerships of co-located television stations and cable systems by Aug. 10, 1973. Another action proposed was the breakup of newspaper-broadcast crossownerships in the same market.

Media brokers look upon those developments as bullish signs for their specialty. They see multimedia owners jumping the gun on divestitures, already ordered or merely feared, in order to sell out before the market is glutted. And there has been some movement that lends status to that speculation.

Time-Life Broadcast filed an application in early 1971 for the $69.3-million sale of its five television stations to McGraw-Hill Inc., the publishing company. (The application is still pending and has been challenged by citizen groups.) Time-Life is also selling off its radio stations to other buyers. It is retaining and expanding its ownerships in cable television.

CBS took the opposite route. Responding to an FCC order divesting networks of cable ownerships, CBS in 1971 effected the spinoff of its cable holdings to a new company, Viacom International Inc., in which all CBS stockholders were given proportional holdings.

The role of third parties in transfer cases was given new standing in February 1971 when the FCC approved the Cap Cities acquisition of the Triangle stations—nine months after the application had been filed and only days before the sales contract was to expire. As a condition of the transfer Cap Cities had made a settlement with Albert H. Kramer of the Citizens Communications Center, Washington, and a group of law students who had objected to the transfer on the grounds of inadequate promise of programming for minorities.

BROADCASTING, Jan. 17, 1972
An 18-year record of station trading

<table>
<thead>
<tr>
<th>Year</th>
<th>Combined Radio-TV</th>
<th>TV only</th>
</tr>
</thead>
<tbody>
<tr>
<td>1954</td>
<td>187</td>
<td>18</td>
</tr>
<tr>
<td>1955</td>
<td>242</td>
<td>11</td>
</tr>
<tr>
<td>1956</td>
<td>318</td>
<td>24</td>
</tr>
<tr>
<td>1957</td>
<td>357</td>
<td>20</td>
</tr>
<tr>
<td>1960</td>
<td>470</td>
<td>17</td>
</tr>
<tr>
<td>1961</td>
<td>407</td>
<td>17</td>
</tr>
<tr>
<td>1962</td>
<td>436</td>
<td>15</td>
</tr>
<tr>
<td>1964</td>
<td>430</td>
<td>20</td>
</tr>
<tr>
<td>1965</td>
<td>389</td>
<td>15</td>
</tr>
<tr>
<td>1966</td>
<td>367</td>
<td>11</td>
</tr>
<tr>
<td>1967</td>
<td>316</td>
<td>9</td>
</tr>
<tr>
<td>1968</td>
<td>316</td>
<td>9</td>
</tr>
<tr>
<td>1969</td>
<td>343</td>
<td>5</td>
</tr>
<tr>
<td>1970</td>
<td>268</td>
<td>3</td>
</tr>
<tr>
<td>1971</td>
<td>270</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>5,882</td>
<td>231</td>
</tr>
</tbody>
</table>

*Note: Includes single properties consisting of radio and TV stations.

Capcities committed a million dollars for development of minority-oriented shows. The deal cleared the FCC.

The Capcities transaction broke down as follows:

- **Triangle sold to Capcities WFIL-AM-FM-TV Philadelphia; WNHC-AM-FM-TV New Haven, Conn.; KFRE-AM-FM-TV Fresno, Calif., and the Triangle syndication business for $110 million.**

- Capcities then spun off the Triangle radio properties: **WFIL (AM) went to LIN Broadcasting for $15.5 million; WNHC (AM) was sold to Westerly Broadcasting Co. for $850,000; WNHC-FM went to its manager, Robert Herpe, for $125,000; WFIL-FM was sold for $1 million to its manager, John L. Richer; KFRE-FM went to Stereo Broadcasting Corp. for $105,000; KFRE (AM) went to Walter Lake of McGaevern-Guild-PGW for $875,000.**

- Capcities sold three of its previously owned television stations: WSAZ-TV Huntington, W. Va., to Lee Enterprises for $18 million; WTN (TV) Albany, N.Y., and satellite, WDCV (TV) Adams, Mass., to Poole Broadcasting for $19 million.

The FCC grant, in April 1971, of the Corinthian-Dun & Bradstreet merger was another cliff hanger. The commission considered the case, filed in December 1969, for a year without action, forcing the principals to extend their sale contract to May 1, 1971. The commission finally voted its approval, by a margin of 4-to-3, with the then new member, Thomas Houser (who later left), casting the decisive vote, only two weeks before the contract extension was due to expire.

The Corinthian string absorbed by Dun & Bradstreet, a diversified publishing and data-services firm, included KTVY (TV) Tulsa, Okla.; KTV (TV) Sacramento, Calif.; KHOU-TV Houston; WISH-TV Indianapolis, and WANE-TV Fort Wayne, Ind.

Thus the commission in 1971 cleared its record of two of the three largest sales pending before it. The remaining transaction—the Time-Life television sale to McGraw-Hill—is having its problems. As was the case with the Capcities transaction, the Time deal has run into stiff opposition from citizen groups who contend McGraw-Hill has failed to take adequate notice of their problems in planning its operation of the Time television properties.

That objection was one of two main types that took clear form in opposition to transfers filed with the FCC in 1971. The other type was the widespread protest against significant changes proposed in station formats by proposed buyers.

Some of the transfer challenges yet to be resolved are:

- The San Diego chapter of the National Business League has petitioned to deny the transfer of KOGO-FM San Diego from Time-Life to Kelly Broadcasting. The petitioner objected to Kelly's plan to abandon the station's classical format.
- The licensee of KLAK (AM) Lake-wood, Colo., and a Denver minority coalition are seeking to block Mullins Broadcasting Co.'s sale of KBT (AM) Denver to Mission Broadcasting Co., on account of Mission's planned reduction of the station's "all news" programming.
- The Democratic party of Arizona has challenged the Dairyland Managers' acquisition of KPHO (AM) Phoenix from Meredith Corp. The party is concerned about a proposed abandonment of a news format.
- A challenge to the sale of WONO-FM Syracuse, N.Y., by area classical-music fans over Houston Broadcasting Co.'s plan to eliminate a classical format, subsequently thrown out by the FCC, was remanded to the commission by the U.S. Court of Appeals— an action raising doubts that the FCC is entirely free to reject protests over format changes.
- And in one of the longest transfer disputes now pending before the commission, Starr Broadcasting's purchase of WCAM (AM) Camden, N.J., a city-owned station, is being contested by a local priest and his followers. The protest is based on the assertion that programming under commercial ownership will be inferior to that under municipal control.

While 1971 saw the departure—accomplished or intended—of some major interests, Triangle and Time-Life, from broadcasting, it also heralded the arrival of several entries. McGraw-Hill was one. Another was Fairchild Industries, a respected factor in aerospace and satellite communications, which purchased the McLendon Corp.'s KLIF (AM) Dallas for $10.5 million and is said to have more acquisitions on the way.

The FCC in 1971 authorized the transfer of 270 radio properties (AM-FM combinations count as one unit in this total) and 27 television stations. As was the case in 1970, the sale of radio-televison combinations was practically eliminated due to the commis-

**Note:** Dollar volume figures represent total considerations reported for all transactions, whether majority or minority interests were involved. In many transactions involving joint radio-televison properties, individual amounts were not assigned to the radio and televison stations. All sales are reported in the column headed "Combined Radio-TV." All sales have been approved by the FCC.
sion's rule barring such transfers. (Significantly, the commission last year also abandoned the portion of its one-to-a-market rule that would have prohibited the acquisition of AM-FM combinations.)

The agency has made it clear that applications for the transfer of a radio-television combination will be granted only under waiver, and in such instances on a case-by-case basis. Only one such case was granted last year—the $750,000 transfer of WARD-AM-TV Johnstown, Pa., from commonly owned Rivoli Realty Co. and Central Broadcasting Co. to the Ben Werk Group of Canton, Ohio. The sellers emphasized severe economic hardship as the basic reason for their requesting the waiver. The commission last year also affirmed several previous grants of combination sales that had been conditioned on the outcome of the one-to-a-market proceeding.

Following is a listing, in chronological order, of some of the largest transfers authorized by the commission during 1971:

* Pacific and Southern Broadcasting Co. was much in the news at the inception of 1971. In the first week of January, FCC authorizations cleared the way for the company's acquisitions of four radio properties. PSS picked up KIMO(AM) Denver and KYXI(AM) Oregon City, Ore., from a group including Kenneth E. Palmer, John C. Hunter, Robert Donner Jr. and others for $6,493,500. In a $6.1-million transaction, it purchased WJRZ(AM) Hackensack, N.J., from Lazar Emanuel and associates. And KHRM(FM) Los Angeles came into its fold from Robert E. Smith and Francis E. Ryan for $850,000.

* The Booth newspaper group purchased WTOV-TV Terre Haute, Ind., from J. R. Livesay and others for $5 million.

* Al Lapin Jr. and his associates sold WAJA-TV Miami (ch. 23) to Spanish International Communications Corp. for $1,440,000.

* KEDX-TV Wichita Falls, Tex., was acquired by Clay Broadcasting Corp. of Texas from D. A. Cannon Sr. and Jr. and Howard Fry for $5,050,000.

* Susquehanna Broadcasting Co. purchased WKIS(AM) Orlando, Fla., from Kis Inc. for $1,475 million. It also picked up WSPD-FM Toledo, Ohio, for $275,000 from Storer Broadcasting Co.

* John W. Bolter and others sold KXMB-TV Bismarck, N.D., to Chester Reiten, Lloyd Amoo and William Harley for a total of $1.2 million.

* Storer Broadcasting's FM holdings decreased to only one property (KGBS-FM Los Angeles) as Bartell Media acquired its WJHR(FM) Miami and WDEE-FM Detroit for $1,225,000, and San Juan Racing Association bought WCJW(FM) Cleveland and WPNM(FM) Philadelphia for $1.4 million.

* WKJG-TV Fort Wayne, Ind., was sold by John F. Dille, Walter R. Beardsley and others to Television Communications Corp. for stock valued at $6.1 million.

* Connie B. Gay exited from the broadcasting business through his sale of WTDR(AM) Ashland, Ky.; WWQM(FM) Huntington, W.Va.; WQMR(FM) Silver Spring, Md., and WGAY(FM) Washington to Greater New York Media Inc. Price was $3,165,000.

* Burnell Small sold WRLV-TV Peoria, Ill., to Forward Communications for $2,750,000.

* Doubleday Broadcasting, in a $1-million deal, picked up KQZ(AM) Phoenix from John S. Wheeler and James Manning.

* WABR(AM) Winter Park, Fla., was bought by Robert W. Rounsaville from Louis and John Petersen for $1,075,000.

* The New York Times Co. acquired several of Cowles Communications' properties, including WREC-TV Memphis and various publishing interests, for $62,380 shares of Times stock valued at $10,966,410.

* Globetrotter Communications Inc., the broadcast arm of the Harlem Globetrotters exhibition basketball team, bought WIKY(AM)-WDOK-FM Cleveland from Westchester Corp. for $14.5-million worth of Globetrotter stock.

* Group broadcaster Media General Inc. sold its WRNL-AM-FM Richmond, Va., to William F. Rust Jr. and others for $1 million.

* KIXI-AM-FM Seattle were sold by Marion O. McCaw, Leroy Backup, Rose M. Morici and others to Wally Nelskog, Marc Petersen and Bjorn Lih for $1.8 million.

* WEC(AM) Buffalo, N.Y., was sold by the Buffalo Courier-Express to Queen City Radio Corp., a new company with 27 local principals, for $1.75 million.

* Gannett Co., once a major station group owner, reduced its broadcast holdings to WHEC-TV Rochester, N.Y., when it sold WHEC(AM) there. John L. Nichols, Paul R. Dean, John T. Sayre and Peter N. Paris bought the station for $1.5 million.

* KOGO(AM) San Diego became one of the first of the spin-off radio properties connected with the Time/McGraw-Hill deal to clear the FCC, as Retlaw Enterprises picked up the Time station for $2.9 million. Retlaw Enterprises is composed of members of the Walt Disney family.

* Control of Connecticut Radio Foundation, licensee of WELI(AM) New Haven, Conn., changed hands from a group consisting of Richard Davies, Grace Chapman, Edwin Schweitzer and others to a group consisting of Richard L. Geismar, Fred E. Walker and William M. Bauce. Consideration was $2.9 million.

How do things shape up for station trading in 1972? Brokers canvassed by Broadcasting offered a variety of opinions. Some expect a lively year; others see basically no change from 1971. There seemed to be a general consensus that the availability of financing, and a corresponding fall in interest rates, will continue and possibly improve this year.

Some also emphasized that the volume of stations traded will depend largely on the attitude of multimedia owners toward divestiture.

Ed Wetter, of Edwin Tornberg Co., New York, expects things to pick up again in 1972, following a relatively "quiet" year. He looks for an increase in the number of FM's sold, particularly in larger markets. He also sees an increase in FM prices, although he thinks AM prices will remain basically stable. Mr. Wetter emphasized that the
newspaper-broadcast divestiture issue will be a major part of the 1972 transfer story. Even if the FCC rules in this area are not made final, he said, some newspaper interests might sell anyway to "beat the FCC to the punch" and get better prices.

Dick Crisler, of R. C. Crisler Co., Cincinnati, echoed Mr. Wetter's optimism: "We look forward to good business in 1972," he said. One factor contributing to this, he feels, is the lack of a final FCC decision on divestiture procedures. "This situation is constantly being reviewed. There is always a temptation on the part of some of the multiple owners to consider selling AM radio if they want to keep television, or vice versa," Mr. Crisler said.

Paul Chapman, of Chapman Associates, Atlanta, reported that his firm experienced a drop in broadcast revenues last year, but a 20% increase from CATV sales. "We're very bullish on CATV," he said. "We're going to see strong CATV activity. . . . There were several TV properties on the market last year that usually would have been snapped up but weren't, basically due to the presence of CATV in the market." Nevertheless, he anticipates "a little increase" in broadcast trading volume, mostly due to the greater number of stations in existence.

Ray Hamilton, Hamilton-Landis & Association, Washington, is convinced that 1972 will be a banner year in station trading. "As far as we're concerned," he said, "we think it will be the biggest year we've ever had." He points specifically to the newspaper-divestiture issue as a primary reason for this optimism. Although newspaper owners will fight divestiture, he feels, they are not averse to selling on their own accord.

Jim Blackburn, Blackburn & Co., Washington, also projects a good year. He disagrees, however, on the divestiture question. Mr. Blackburn feels that forced newspaper/broadcast divestiture will not come, basically because most newspaper-operated stations are well run, and this will be eventually realized. Nor does Mr. Blackburn feel that CATV will have much effect on television sales. Admittedly, he said, some people are frightened about cable, but their fears have as yet remained unjustified.

Bruce Stoll, of Jack Stoll & Associates, Los Angeles, says buyers are being forced harder. The "unrestrained, almost irrational optimism" characteristic of several years ago has disappeared, Mr. Stoll said. Buyers' attitudes are no longer based on projections of the viability of the property, but rather on things that can be documented. Instead of reasoning that billings may indeed have reached a plateau.

George Romano, of the Howard E. Stark firm, New York, agrees. Sellers aren't getting the prices they were a few years ago, he said, generally because there is not as much "reaching" going on.

No matter what the shape of the market, the FCC already has before it a number of major transfer applications for consideration this year. Foremost among these is the Time/McGraw-Hill transactions. The five television stations McGraw-Hill will be getting, if the commission approves, are: wood-tv Grand Rapids, Mich.; WFBM-tv Indianapolis; kogo-tv San Diego; klz-tv Denver, and kero-tv Bakersfield, Calif. As a condition to the television sale, Time is spinning off all eight of its radio properties. All but three of these have recently been granted by the commission. Still awaiting approval are the $3.05-million sale of WFBM-AM-FM to group owner Rfahill Communications Inc., and the $250,000 transfer of Kogo-FM to Kelly Broadcasting. Kogo (AM) went to Relaw Enterprises for $2.9 million; klz-AM-FM to Group One Broadcasting for $2.75 million, and wood-AM-FM, to Wood Broadcasting, a new firm including Willard Schroeder, the stations' gen-

Sidering that billings may indeed have reached a plateau.

George Romano, of the Howard E. Stark firm, New York, agrees. Sellers aren't getting the prices they were a few years ago, he said, generally because there is not as much "reaching" going on.

No matter what the shape of the market, the FCC already has before it a number of major transfer applications for consideration this year. Foremost among these is the Time/McGraw-Hill transactions. The five television stations McGraw-Hill will be getting, if the commission approves, are: wood-tv Grand Rapids, Mich.; WFBM-tv Indianapolis; kogo-tv San Diego; klz-tv Denver, and kero-tv Bakersfield, Calif. As a condition to the television sale, Time is spinning off all eight of its radio properties. All but three of these have recently been granted by the commission. Still awaiting approval are the $3.05-million sale of WFBM-AM-FM to group owner Rfahill Communications Inc., and the $250,000 transfer of Kogo-FM to Kelly Broadcasting. Kogo (AM) went to Relaw Enterprises for $2.9 million; klz-AM-FM to Group One Broadcasting for $2.75 million, and wood-AM-FM, to Wood Broadcasting, a new firm including Willard Schroeder, the stations' gen-
Cable rules are imminent—sort of

Regulations and report are in final stages, but roadblocks may lie ahead for FCC

The government, in a petition prepared by the Justice Department and the commission, said the decision suggests that the commission's CATV regulations must be limited to preventing harmful competitive effects on broad-
casting. On the contrary, the government contended, the Supreme Court held that the Communications Act confers on the commission essentially the same jurisdiction over CATV that it does over broadcasting.

The commission's program-origination rule had been appealed by Microwave Video Corp., a major CATV operator of cable systems in Missouri, New Mexico and Texas, which contended that the commission could not compel CATV systems to go into the business of originating programming. In opposing the government's petition for review, it said that was the only issue involved in the lower court's decision; it could not have the "disastrous effects" upon the commission's regulatory authority claimed by the commission.

The government was not alone in seeking review. The state of Illinois urged the high court to consider the case in light of the question of federal versus state jurisdiction over CATV. It hopes for an indication of where one stops and the other begins.

It was not certain last week whether the high court will hear arguments in the case in time to permit it to issue a decision before it recesses in June. As a result, a cloud could hang over the extent of the commission's authority over CATV until next fall.

But of more immediate interest to the various parties concerned about CATV regulation is the fate of the now-pending CATV rules package, which embodies a compromise agreement among representatives of the broadcast and CATV industries and of copyright owners. The compromise was engineered by Clay T. Whitehead, director of the Office of Telecommunications Policy, with Chairman Burch's support, after the White House became alarmed over the possibility of a bitter battle in Congress over the CATV issue.

The broadcast operators and cable operators, claiming their respective trade organizations, the National Association of Broadcasters and the National Cable Television Association, were not speaking for them in accepting the compromise, are continuing to call on members of the commission to complain about various aspects of the package.

A definitive head count of the commissioners is yet to be made. However, Commissioner Nicholas Johnson has indicated he will vote against the package if it implements the compromise agreement, some of whose provisions he feels would unduly inhibit CATV development (Broadcasting, Dec. 20, 1971). And Commissioner Robert E. Lee contends that the compromise goes too far in the opposite direction—that it would strip from UHF broadcasters some of the protection that had been contained in the commission's proposals as presented in the "letter of intent" to Congress in August. Commissioner H. Rex Lee has also expressed some misgivings about the compromise, but he is recovering from a heart attack and is not due back in his office until mid-March.

However, the fate of the package might well be decided not on an up-or-down vote on it but on a proposal Commissioner Robert E. Lee intends to offer—that the commission give interested parties 30 days to comment on the proposed rules. He will argue that the commission will be on shaky legal ground if it does not, since the compromise agreement, as well as some of the proposals in the "letter of intent," were not part of the notice of proposed rulemaking that was offered for comment.

However, some commission officials feel that opening the proceeding for further comment would be fatal to the package, even if the time limit could be held to 30 days, which seems doubtful. They note that the commission could not invite comments without conceding a willingness to alter the package, including the rules implementing the compromise. And since the parties to the compromise accepted it only on the condition that the rules finally adopted faithfully reflected it, the agreement could well come unstuck—with broadcasters, CATV operators and copyright owners turning to their friends in Congress for legislative help.

Another indication of trouble ahead for the CATV package is CBS Vice Chairman Frank Stanton's letter two weeks ago to the chairman of the Senate and House communications and copyright subcommittees (Broadcasting, Jan. 10). A commission official said the letter, which criticized the commission's proposals for their lack of safeguards against siphoning of "major attractions" from broadcasting to cable and for prohibiting cable operators from exercising content control over public-access or leased channels, as well as the copyright-legislation proposal contained in the compromise agreement, raised "no fresh issues." He indicated it would have no impact on the commission.

However, a CBS spokesman said last week, "We don't think the fight is over. We're not accustomed to entering objections in lost causes. We expect Congress to be concerned with the copyright and regulatory aspects of the compromise." He said he expects Congress to hold hearings.

A predictably sharp reaction to the Stanton letter came last week from John Gwin, NCTA chairman. He called the letter "shocking in the sense that one of the largest television networks in the nation, and owner of one of the largest groups of VHF broadcasting stations, should resurrect old and discredited theories about cable television in a brazen attempt to scuttle the OTP/FCC compromise and prevent the public from receiving more signals via cable than the network leadership would allow. Apparently, Mr. Stanton would continue network control of the media by stifling competition.

"The letter was also surprising," Mr. Gwin said, "when you note that the compromise has been in effect since Nov. 1. The timing of the letter, on the day when the FCC commissioners finally received a draft of the rules can only mean that the statement was issued with more regard to shock value than to logic."

Double buy for ATC

Group system owner American Television and Communications has acquired four cable operations in Pennsylvania and Tennessee. ATC said it has bought remaining two-thirds interest in Reading CATV, which owns Berks CATV in Reading, Pa. The system has more than 18,000 subscribers. ATC already had one-third interest. The company has also acquired the remaining 50% of Milex Co., which operates three systems in Milam, Lexington and Henderson, all Tennessee. Both sales are for an undisclosed amount of cash.

Broadcasting, Jan. 17, 1972
Who's to succeed Goldenson-Siegel?  

ABC board to consider top two executive slots; Rule, Erlick are prominent contenders for upward move  

Changes in the top echelons of management at ABC were initiated last week with the announcement that Simon B. Siegel, executive vice president and long-time second in command to President Leonard H. Goldenson, will relinquish his daily duties as of April 7.  

More changes may come today (Jan. 17) at a special meeting of the ABC board of directors, called for 4 p.m.  

Speculation mounted last week that Mr. Goldenson would move up to the currently vacant post of chairman and that Elton H. Rule, president of the ABC broadcasting division, would be named to succeed him as president of the parent company.  

Everett H. Erlick, group vice president and general counsel of the parent company, and Samuel H. Clark, group vice president for nonbroadcast operations, would also get new titles and broader responsibilities, according to the dominant line of speculation.  

Mr. Rule and Mr. Erlick long have been considered the principal contenders for succession to top management. If last week's speculation is confirmed by the board of directors, Mr. Rule will be the winner, at least for the present, although insiders stressed that the new titles and broader responsibilities said to be in store for Messrs. Erlick and Clark would establish them as "key members of the management team."  

They also emphasized that Mr. Goldenson "is showing no signs of slowing down" or of any intention to phase himself out of top management, despite his age (66 last month) and a mild heart attack last year. They noted that he is in the second year of a contract running to Dec. 31, 1975, unless cancel-

led by ABC on six months' notice.  

Mr. Goldenson emphasized in announcing Mr. Siegel's decision to give up his daily duties, that he would not have accepted it if Mr. Siegel had not also agreed—at his request and also at the request of the board—to continue on the board and its executive committee.  

In those capacities, he said, Mr. Siegel—"my dear friend of many years and my invaluable second in command"—would "continue to contribute, as he always has over so many years, his uncanny ability to analyze a problem, present the facts and recommend a solution, simply and lucidly, in a manner unmatched in our company."  

Mr. Siegel, who will be 66 on March 16 and who has been associated with ABC and its predecessor companies for 43 years, said the financial strength of ABC and its competitive position—both of which are stronger than they have ever been—"made him confident that it was "the right time to turn over my daily responsibilities to our highly competent younger associates."  

He said the changes would enable him to exercise his commitment to ABC through his board posts and also give him more time for "the civic and philanthropic activities."  

Mr. Siegel has been an ABC board member since 1958, an executive committee member since 1959 and executive vice president of the company since 1961. In that capacity, the corporate group vice presidents, the financial vice president of the parent company and the president of the broadcasting division reported to him.  

He started in the communications-entertainment-industrial complex in 1929 as a junior auditor for Famous Players-Lasky Corp., which later became Paramount Pictures. In 1941 he was named assistant controller of Paramount's theater division (where his association with Mr. Goldenson began a year earlier) and in 1949 was made controller of the division.  

When the theaters were spun off into United Paramount Theaters in 1950, he went with the new company and when UPT merged with ABC in 1953 he became treasurer of the resultant company and, subsequently, financial vice president and executive vice president.
National Association of Television Program Executives

Ninth Annual
Program Conference
February 9-11, 1972
Fairmont Hotel, San Francisco

Don't Miss These Sessions—
- What's new in local children's programming
- Year One of three-hour rule
- Screening and discussion of local shows which won NATPE's Program Excellence Awards
- Pros and cons of barter programming
- Assessing community needs
- What's ahead for program directors

Conference Events
- Announcement of winners of NATPE Program Excellence Awards
- NATPE Scholarship announcement
- Man of the Year Award
- Reception at the "Top of the Mark" hosted by Associate Members

Registration Form - 1972 NATPE Program Conference

Name .................................................
Station or Firm .....................................
Address ..............................................
City .................................................... State ..........................

Advance Registration: Member $70; Non-member $85
(Registration at conference: Member $75; Non-member $90)
☐ Check enclosed ☐ Send membership application

National Association of Television Program Executives
670 Valley Road, Lancaster, Pa. 17601 Phone (717) 569-0181

Contact Fairmont Hotel, San Francisco, for room reservations
Here are eight problems that cost you money

- No control track
- Bad electronic edit
- Control track out of phase
- Head not locked to video
- Unstable capstan
- Non-synchronous switches
- 60 cycle drum error
- Low-band color played in hi-band
Protect your profits automatically with the AVR-1

Make-goods are no good for anyone. Clients scream. Agencies drop their schedules. Profits from your precious air time go down with the make-good.

Today, eight major production errors that can cause you to lose profits are corrected automatically with the AVR-1... and save operator time, too. Your VTR man hits the playback button and unplayable tapes are playable.

The automatic AVR-1 not only corrects mistakes of others, but also frees personnel for added profit opportunities. Spots, new program development, promos. The AVR-1 saves money there, too. Easy-to-use controls and advanced automatic features cut operator and set-up time.

And these same automatic error correcting features are also built into the new ACR-25 Cassette Recorder, companion to the AVR-1.

Our seemingly boastful claims were proved to television executives and engineers across the country when they viewed our “World’s Worst Videotape Recording” demonstration tape. First we ran the world’s most unplayable tape recording on a second generation VTR... without success. Then, we took the same tape and showed perfect pictures corrected automatically on the third-generation AVR-1.

It’s everything a third-generation VTR should be. Created with Ampex expertise. Designed to meet your record and playback requirements as you have expressed them. There’s no doubt, you need the third-generation AVR-1.

Contact your Ampex representative or write: National Sales Manager, Video Products Division, Ampex Corporation, 401 Broadway, Redwood City, CA 94063.

AMPEX

The monitor picture shown below is an unretouched photo taken directly from a color monitor; shown here on a standard AVR-1. A color monitor is available as an option.
Books for Broadcasters

Broadcast Management
by Ward L. Quaal and Leo A. Martin
Explores, in detail, all management problems in American radio and television... including audience, radio and television programming, engineering and technical factors, national and local sales, profit management, personnel matters, and government regulations.
272 pages, charts, tables, notes, index $8.95

Case Studies in Broadcast Management
by Howard W. Coleman
This helpful book gives solutions to such problems as—
the radio audience: where is it and how to enlarge it... station revenue and economy... programming... sales and promotion policy in new UHF stations... late evening news-weather-sports programming... how to be independent in a four-station market. A must for all who aspire to—and hold—management positions.
95 pages, illustrated $4.95

Radio Broadcasting, an Introduction to the Sound Medium
edited by Robert L. Hilliard
An up-to-date, basic text on the principles and techniques of modern radio broadcasting, combine their talents to bring you a "how-to" course on 1) Management and programming... 2) Operating and studio facilities... 3) Producing and directing... 4) Writing... 5) Performing. 192 pages, 20 illustrations, sample scripts, notes, index $6.95

Teach with Television
A Guide to Instructional TV
2nd Edition
by Lawrence F. Costello and George N. Gordon
This practical manual shows how to produce and use televised instruction most effectively on all educational levels from the elementary school through the university. It is about instructional television—how, when and where to use it.
192 pages, illustrated, glossary, index $5.95

Writing for Television and Radio, 2nd Edition
by Robert L. Hilliard
Used as a text in over 100 colleges and universities, this practical guide is valuable for home study. Covers commercials, public service announcements, news, features, sports, special events, documentaries, interviews, games and quiz programs, music and variety shows, women's and children's programs. With the addition of sample scripts, this workbook will aid you in developing your own technique and style. 320 pages, sample scripts and excerpts, index $7.95

The Technique of Documentary Film Production
Revised Edition
by Gerald Millerson
Now revised and updated throughout, and with a new section on color television, this encyclopedia textbook on the basics of TV production consolidates its position as the standard in its field.
440 pages, profusely illustrated $13.50

ORDER FROM
Broadcasting Book Division
1735 DeSales St., N.W.
Washington, D. C. 20036

Send me the books I've checked below. My payment for the full amount is enclosed.

☐ 101. Broadcast Management, $8.95
☐ 102. Radio Broadcasting, $6.95
☐ 103. Writing for Television and Radio, $7.95
☐ 104. 1972 Broadcasting Yearbook, $14.95
☐ 107. The Technique of Documentary Film Production, $10.50
☐ 111. Color Television, $8.95
☐ 113. The Technique of Television Production, $13.95
☐ 114. Case Studies in Broadcast Management, $4.95
☐ 115. Teach with Television, $5.95

Name ____________________________
Address ____________________________
City ____________________________ State __________ Zip __________

$2.00 handling cost added to each order.
CBS may drop its movie making

It's sizing up losses in Hollywood, as epilogue to EVR phase-out last month

CBS Inc. is "taking a hard look" at its theatrical motion-picture division with a view toward terminating the operation of the unprofitable Cinema Center Films in Hollywood.

Wall Street analysts estimate that the center's 1971 loss will be at least $10 million and may run as high as $15 million.

CBS would not confirm or deny that it would end its theatrical production activities but in a statement last week noted: "To what extent and on what scale theatrical motion-picture production will be carried on in the future will be based on our evaluation of the business."

The center has been in operation for more than three years and has produced more than 25 films.

A CBS spokesman who could not say if or when Cinema Center operations would be discontinued, said the company is taking "a hard-headed approach" toward unprofitable operations. Foreshadowing this stance was CBS's decision last month to phase out the marketing operations of its electronic video recording (EVR) system, he noted (Broadcasting, Dec. 27, 1971-Jan. 3, 1972).

CBS owns the physical plant of the Old Republic Pictures studio used for Cinema Center features, but a spokesman pointed out these facilities are utilized primarily by the CBS-TV network and outside TV producers.

A CBS employee involved with Cinema Center operations, who requested anonymity, said that plans to close Cinema Center's Los Angeles and West Coast operations are under consideration.


CBS is planning to expand its cable-TV operations, according to a CBS official who requested anonymity. The official said the company, which last year bought out the CATV system in Eugene, Ore., plans to expand its cable-TV station in the San Francisco area.

CBS is expected to consider today (Jan. 17) the question of whether to order WDHU-TV Boston off the air and authorize Boston Broadcasters Inc.'s WCVB-TV to begin operating on Boston channel 5.

The staff has prepared such an order. And commission officials generally appear to feel that the commission has no alternative to adopting it.

The solicitor general's office has indicated, at least informally, a lack of interest in seeking Supreme Court review of the decision of the U.S. Court of Appeals in Washington rejecting the commission's request for a remand of the case. The commission wanted to determine what steps, if any, it should take in light of the civil suit the Securities and Exchange Commission has brought against BBI principal Nathan David.

The orderdrafted by the staff would allow WCVB-TV to begin program tests—which would permit it to go into full operation—on condition that Mr. David is separated from the operation of the station. The order, reportedly, would prohibit BBI from seeking a license to cover its construction permit until the SEC matter is concluded.

Mr. David was an important factor in the commission's January 1969 decision to deny WDHU Inc.'s renewal application for WDHU-TV and to grant BBI's competing application. The two principal grounds for the decision were diversification of control of media and integration of ownership and media. Mr. David owns more than 6% of BBI and is a director and executive vice president.

Liberty TV becoming national CATV entity

General Telephone & Electronics Corp. has agreed to sell the common stock of GTE Communications Inc., its CATV subsidiary, to Liberty Television Inc., Eugene, Ore., for an undisclosed amount of cash. The deal is expected to be consummated late next month.

GTE Communications operates 20 CATV systems serving 50,000 subscribers in 32 suburban and rural communities. Liberty Television has five CATV systems serving 12 communities in Oregon and Alabama, and is operator of KEZI-TV Eugene Ore.

Wenton F. Stewart, VP and general manager of GTE Communications, said that the CATV properties sale results from the FCC order in February 1970 restricting ownership and operation of cable systems by telephone companies and affiliates.

Liberty Television said that the acquisition will move it from a regional to a national CATV operator and place it among the top-15 companies in CATV.

The systems involved are Novato, San Bernardino and Sun City, all California; Athens, Eastman, Fitzgerald, Hazlehurst, McRae, Sandersville, Toccoa and Vidalia, all Georgia; Charleston and Maccomb, both Illinois; Angola and Winchester, both Indiana; Adrian, Tecumseh and South Haven, both Michigan; Kiski Valley, Pa., and Edmonds and Arlington-Marysville, both Washington.

FCC to consider BBI authorization

The FCC is expected to consider today (Jan. 17) the question of whether to order WDHU-TV Boston off the air and authorize Boston Broadcasters Inc.'s WCVB-TV to begin operating on Boston channel 5.

The staff has prepared such an order. And commission officials generally appear to feel that the commission has no alternative to adopting it.

The solicitor general's office has indicated, at least informally, a lack of interest in seeking Supreme Court review of the decision of the U.S. Court of Appeals in Washington rejecting the commission's request for a remand of the case. The commission wanted to determine what steps, if any, it should take in light of the civil suit the Securities and Exchange Commission has brought against BBI principal Nathan David.

The orderdrafted by the staff would authorize WCVB-TV to begin program tests—which would permit it to go into full operation—on condition that Mr. David is separated from the operation of the station. The order, reportedly, would prohibit BBI from seeking a license to cover its construction permit until the SEC matter is concluded.

Mr. David was an important factor in the commission's January 1969 decision to deny WDHU Inc.'s renewal application for WDHU-TV and to grant BBI's competing application. The two principal grounds for the decision were diversification of control of media and integration of ownership and media. Mr. David owns more than 6% of BBI and is a director and executive vice president.

Liberty TV becoming national CATV entity

General Telephone & Electronics Corp. has agreed to sell the common stock of GTE Communications Inc., its CATV subsidiary, to Liberty Television Inc., Eugene, Ore., for an undisclosed amount of cash. The deal is expected to be consummated late next month.

GTE Communications operates 20 CATV systems serving 50,000 subscribers in 32 suburban and rural communities. Liberty Television has five CATV systems serving 12 communities in Oregon and Alabama, and is operator of KEZI-TV Eugene Ore.

Wenton F. Stewart, VP and general manager of GTE Communications, said that the CATV properties sale results from the FCC order in February 1970 restricting ownership and operation of cable systems by telephone companies and affiliates.

Liberty Television said that the acquisition will move it from a regional to a national CATV operator and place it among the top-15 companies in CATV.

The systems involved are Novato, San Bernardino and Sun City, all California; Athens, Eastman, Fitzgerald, Hazlehurst, McRae, Sandersville, Toccoa and Vidalia, all Georgia; Charleston and Maccomb, both Illinois; Angola and Winchester, both Indiana; Adrian, Tecumseh and South Haven, both Michigan; Kiski Valley, Pa., and Edmonds and Arlington-Marysville, both Washington.

Teleprompter will go international

Along with $55 million domestic build-up, firm plans to go to Europe

Teleprompter Corp., New York, last week announced that it intends to spend approximately $55 million to expand its cable-TV systems in the U.S. and that it also plans to develop CATV installations in Europe.

These disclosures were made last week at the company's resumed annual meeting in New York, called to elect the company's board of directors. The regular annual meeting adjourned last October without acting on the selection of directors.

The $55-million expansion domestically would include about $5 million for the development of CATV systems in New York and Los Angeles, and about $50 million for systems elsewhere in the country, according to Leonard H. Tow, vice president for administration. He told the meeting that financing for these projects probably would come from outside borrowing.

Hubert J. Schlafly, Teleprompter president, said the firm has about 620,000 paying subscribers, about 110,000 more than a year ago. He said that the company expects to add about 3,000 new subscribers each week during 1972.

He also said the company plans to develop systems in Belgium, Luxembourg, Switzerland and West Germany, but gave no other details.

Shareholders elected a slate of four incumbent and 10 new directors, resulting from the settlement of a proxy battle between the company management and dissident forces led by Jack Kent Cooke, West Coast sports promoter.

The incumbent directors are Mr. Schlafly and T. Newman Lawlor, New York attorney, and Jack D. Wrather Jr. and Monte E. Livingston, chairman-president and executive vice president, respectively, of The Wrather Corp.

The new directors are: Mr. Cooke, who is Teleprompter's largest stockholder; Berle Adams, president of Bac Inc.; Marlyn Carton, executive vice president of Allen & Co., New York investment banker; Philip L. Lowe, a management consultant; Charles Luckman, president of Ogden Development Corp.; Ralph L. Lewis, editor and publisher of Harvard Business Review; Maurice B. Mitchell, chancellor of the University of Denver and a former broadcast executive; Raymond P. Shafer, former governor of Pennsylvania, and Allen E. Puckett and John H. Richardson, executive vice presi-
First NBC radio properties go

WKYC-AM-FM are sold to Mileti-Kettering alliance; talks continue on others

The first sale in NBC’s group of owned radio stations came last week with the announcement that WKYC-AM-FM Cleveland had been purchased by Nick J. Mileti, prominent Cleveland sports figure, and associates. The sale price was put unofficially at $5.5 million. The transaction is subject to FCC approval.

Mr. Mileti is president of the Cleveland Arena and of the Cleveland Barons of the American Hockey League and the Cleveland Cavaliers of the National Basketball Association. His “associates” in the deal are C. F. Kettering, Inc., a Dayton, Ohio investment firm which is also associated with Mr. Mileti in a number of other ventures.

Mr. Mileti reportedly will own 51% of WKYC-AM-FM and the Kettering firm 49%. This is also said to be their ratio in a number of other joint undertakings, including the Cleveland Arena and the Barons.

The transaction was announced jointly by Mr. Mileti and Robert L. Stone, president of the NBC radio division, after the NBC board at a special meeting on Wednesday (Jan. 12) approved the agreement, which had been reached the night before. Both Mr. Stone and Mr. Mileti stressed that the stations would be under Cleveland ownership. “Being a lifelong Clevelander,” Mr. Mileti said, “I feel this is a real opportunity for us to help fill needs in the community, provide a real job of service to our listening area and promote northeast Ohio all over the country.”

Howard Stark, New York broker, participated in the Cleveland negotiations as a consultant to NBC. He is also assisting in negotiations with prospective purchasers of other NBC radio outlets.

There have been scores of inquiries since NBC first let it be known more than a year ago that it would listen to offers for some or all of its six AM and six FM stations (Broadcasting, Nov. 30, 1970), et seq.). Talks concerning the others are currently said to be in varying stages.

WKYC-AM is on 1100 kHz with 50 kw. WKYC-FM is on 105.7 mhz with 27 kw and an antenna 900 feet above average terrain.

Countercommercial by the RAB

‘Most trustworthy’ claim by newspapers is answered by Radio Advertising Bureau

The Radio Advertising Bureau replied forcefully with its own and others’ facts and figures last week to a newspaper-industry survey that claims Americans rely on the papers for trustworthy news and advertising.

RAB took exception to the findings of an Opinion Research Corp. survey last March, commissioned by the Bureau of Advertising and reproduced under the heading, “Important News about the News Media for Advertisers,” in an estimated 80 newspapers throughout the country in recent months.

RAB’s research report, which will be distributed to radio stations and retailers, considers four claims made by the Opinion Research study as evidence of newspaper superiority over other media, and offers rebuttal at each point. The newspaper study said 50% of respondents said they would turn to the papers to find out about some news in which they are “very much interested.” RAB replied the question implies that people already know about the news and are seeking additional information. RAB cited several studies showing that radio leads newspapers by a large margin when people were asked how they obtained specific information on a major news event.

The newspaper study claimed that 34% of those surveyed said they found in newspapers the kind of advertising they needed when they were ready to buy something. RAB’s answer was that numerous studies have indicated newspaper ads are noted and not read completely, with the average ad being looked at for six seconds.

“Compare this to the full 30 or 60...
Most urban areas will want cable television service within the next several years, but few city and state governments possess the expertise to cope with it. A $3-million effort to bridge that information and analysis gap was formally launched last week.

The Cable Television Information Center, a service of Washington's nonprofit Urban Institute, came into being with a $2.5-million grant from the Ford Foundation and a $500,000 grant from the Markle Foundation. Its principal aim is "to provide policy makers in local and state governments with the information and analytical tools required to make franchising decisions for cable television," according to William Gorham, president of the Urban Institute.

Named executive director of the new center was W. Bowman Cutter, a 29-year-old management specialist with degrees from Harvard, Oxford and Princeton's Woodrow Wilson School of International Affairs. Since May 1968, Mr. Cutter has been special assistant to the president of Northwest Industries Inc.

In 1970 he took a nine-month leave of absence from the post to serve as director of research and staff director of Adlai E. Stevenson III's successful campaign for the U.S. Senate.

At a news conference last week, Mr. Cutter said the center will try to provide hard, practical, unbiased information, emphasizing alternatives rather than advocating solutions.

"Its intellectual biases will be on the side of what is effective for a city," he said, "not on the side of any particular point of view on cable TV."

He said the center will probably have a staff of 25 to 30, of whom 18 to 20 will be professionals.

Lloyd N. Morrisett, president of the Markle Foundation, said at the news conference that capital investment in cable during the next several years will far outdistance that made at a comparable stage of conventional television's development. "The quality of that investment will guide the course of the industry," he said. And the decisions that hundreds of individual municipali-

### Cable-information center born

Nonprofit service will aid governments in making CATV franchising decisions

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

- WKYC-AM-FM Cleveland: Sold by NBC to Nick J. Mileti and associates for approximately $5.5 million (see page 38).
- WPAL(AM) Charleston, S.C.: Sold by Joe Speidel to Arnold S. Goodstein for $425,000. Mr. Goodstein is a local attorney and member of the South Carolina legislature. WPAL operates on 1340 khz with 1 kw daytime. Broker: Blackburn & Co.

The following transfer of station ownership was approved by the FCC last week (for other FCC activities see "For the Record," page 57):

- WLM(AM) Laurel, Md.: Sold by J. Lewis and Carita Sandler to Alexander W. Sheftell and William A. Lemer for $325,000. Mr. Sheftell was formerly with Evening Star Broadcasting's WMA-L(AM)-FM-TV Washington. Mr. Lemer was formerly president and 52% owner of Lemer-Goldberg Advertising Inc., Washington agency. WLM is on 900 khz with 1 kw day.

### Changing Hands

Announced

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

- WKYC-AM-FM Cleveland: Sold by NBC to Nick J. Mileti and associates for approximately $5.5 million (see page 38).
- WPAL(AM) Charleston, S.C.: Sold by Joe Speidel to Arnold S. Goodstein for $425,000. Mr. Goodstein is a local attorney and member of the South Carolina legislature. WPAL operates on 1340 khz with 1 kw daytime. Broker: Blackburn & Co.

Approved

The following transfer of station ownership was approved by the FCC last week (for other FCC activities see "For the Record," page 57):

- WLM(AM) Laurel, Md.: Sold by J. Lewis and Carita Sandler to Alexander W. Sheftell and William A. Lemer for $325,000. Mr. Sheftell was formerly with Evening Star Broadcasting's WMA-L(AM)-FM-TV Washington. Mr. Lemer was formerly president and 52% owner of Lemer-Goldberg Advertising Inc., Washington agency. WLM is on 900 khz with 1 kw day.
ties make to guide the investment will determine whether cable enjoys orderly growth or becomes a "patchwork, incompatible" system. "That's the real reason for the formation of this center," Mr. Morrisett said.

Among the services the center might provide are model ordinances and case studies for governments that request them; studies of a particular city's franchise options (with the city picking up part of the tab), and alternative courses of action in specific areas, such as the kinds of free public services a system might reasonably be asked to provide.

As an example of how the center might tackle a problem, Mr. Cutter said one city had already contacted him to discuss the relative merits of building its own municipally operated system or choosing one of several private applicants. The center's first function in such situations, Mr. Cutter said, is to point out the "many other alternatives" that actually exist—for example, establishing high public-service standards for private operators.

He said the center is prepared to handle some requests now but will not be fully operative for three months.

The $3-million grant, which covers three years, does not mean that either Ford or Markle plans to lessen its considerable backing of other cable projects, according to the two foundation presidents, McGeorge Bundy of Ford and Lloyd Morrisett of Markle. Both foundations have exhibited extensive interest in communications generally and cable in particular.

For example, Ford—which over the past two decades has pumped over $200 million into communications, principally public broadcasting—is currently contributing to a Rand Corp. study of how Dayton, Ohio, and its suburbs might be served by a comprehensive cable system; Markle, which specializes in communications, has devoted a sizable percentage of its $2-million annual budget to cable studies by the Rand Corp. and others. Its most ambitious undertaking in this area is a Mitre Corp. study, now in process, of the possibilities for an elaborate cable operation in the city of Washington (Broadcasting, Dec. 6, 1971).

OTP fairness stance misunderstood—Scalia

"I hope that our suggestion will no longer be described as a proposal to 'eliminate the fairness doctrine'; it goes rather to the manner of its enforcement."

The speaker was Antonin Scalia, general counsel of the Office of Telecommunications Policy. He was addressing a luncheon meeting of the Federal Communications Bar Association in Washington, and he was seeking to clear up what he said was a misunderstanding surrounding the proposals of OTP's director, Clay T. Whitehead, concerning the fairness doctrine and the matter of access to the media.

Mr. Whitehead in a speech in October startled broadcasters and members of Congress with proposals for a major overhaul of the regulatory scheme under which broadcasting operates. One proposal was to "eliminate the fairness doctrine and replace it with a statutory right or paid access" (Broadcasting, Oct. 11, 1971).

But Mr. Scalia said OTP's interest is in a change in the direction of enforcement of fairness—away from the present case-by-case approach to an over-all assessment of a broadcaster's journalistic responsibility at license-renewal time.

The enormous increase in fairness complaints over the past decade, he said, has led the government, "with inappropriate frequency," to inject itself "into the business of making journalistic judgments. This, I believe, is dangerous."

However, he also suggested that the case-by-case approach need not be entirely abandoned. The commission, he said, would not be precluded from taking up a particular fairness issue during the license period. Furthermore, he said, Congress might want to expand the equal-time law to cover certain matters—such as issues appearing on a state or local ballot—on which "equal opportunity" must be given.

And he prefers paid rather than free access because he feels a statutory right of free access would result in an imposition on the viewer. "To subject me to 'private spots' by self-selected spokesmen . . . frankly is more than I feel inclined to accept."

ABC Radio's family now 1,326 affiliates


The American Entertainment Network has picked up five stations, bringing its total to 342: WQSN(AM) Charleston, S.C.; KENQ(AM) Paradise, Calif.; KCMN(AM) Victorville, Calif.; KANE(AM) New Iberia, La., and WELV(AM) Ellenville, N.Y.

The largest service of ABC Radio, the American Information Network, with a new total of 476 affiliates, has picked up WCX(AM) Fort Wayne, Ind.; WDME(AM) Dover-Foxcroft, Me.; WLKN(AM) Lincoln, Me.; and WBB-FM Bridgeport, N.C.

Joining the American FM Network are KAPX(AM) San Clemente, Calif.; WMFB-FM Monroeville, Ala.; KCBM(AM) Chico, Calif.; and WIFQ(AM) Jesup, Ga. The FM network now has 201 affiliates.

Policy group to assess Rand's Dayton study

More than 400 representatives of government, the media and equipment manufacturers will gather in Dayton, Ohio, late this month to hear and discuss the Rand Corp.'s proposal for a metropolitan cable system to serve Dayton and its suburbs.

The conference is being sponsored
Spreading NAB renewal-bill gospel

TVB president cites economic benefits as NAB steps up drive for support

Broadcasters heard a hitherto unmentionable argument publicly made last week in a continuation of the drive to persuade Congress to pass license-renewal legislation: It would be good for business.

The economic approach was made by Norman E. (Pete) Cash, president of the Television Bureau of Advertising. In a letter to all TVB members, Mr. Cash called on them to see their congressmen and senators to urge support for H.R. 12018, the license-renewal bill backed by the National Association of Broadcasters.

Unless broadcasting has stability, he noted, adverse effects will be felt by broadcast companies with public stock. This instability could cause advertisers to question spending in such a medium, he added.

Mr. Cash's letter to his members was one of a half-dozen that have gone out to broadcasters calling for pressure on congressmen and senators in behalf of H.R. 12018, introduced by Representative James T. Broyhill (R-N.C.). It also urges that congressmen and senators be asked to call for public hearings on this bill and others as soon as possible.

The bill would increase license periods from the present three years to five, and would virtually assure renewals for licensees who had lived up to program promises notwithstanding competing applications. It would also assure that a broadcaster, up for renewal, automatically would be a party in any hearing that was scheduled by the FCC.

As part of its program in behalf of the renewal legislation, the NAB's James H. Hulbert, executive vice president for public relations, has written all state broadcast associations asking them to seek to get their governors to endorse H.R. 12018. Or at least, Mr. Hulbert said, get the governors to issue a general statement on the need for license-renewal stabilization.

And William Carlisle, NAB vice president for television who is the staff coordinator on the license-renewal campaign, plans to hold a series of meetings in Washington with congressional and snatorial administrative assistants to explain the need for the legislation.

Others who have written during the past week to various elements in broadcasting urging help in contacting their congressmen in behalf of the license-renewal bill are Miles David, president of Radio Advertising Bureau; Roy Danish, president of the Television Information Office and Clint Formby, KPHW-AM-FM Hereford, Tex., chairman of the NAB Small Market Radio Committee, who noted that although it seems to be a large-market problem, the threat "penetrates to the smallest markets in the country."

Black Caucus examines 'white media's failures'

The Congressional Black Caucus announced last week that it will conduct a series of ad hoc hearings in March on the relationship of the mass media and the black community.

Representative William L. Clay (Mo.), one of the 12 black House Democrats, will preside at the hearings scheduled for March 6 and 7.

Mr. Clay said the hearings were prompted by "numerous instances of the white mass media's failure to properly interpret the black movement and the issues affecting the black community, their unwillingness to adequately increase minority employment on their staffs, and the insidious method of firing a number of highly competent black journalists."

Samuel F. Yette, fired correspondent of Newsweek magazine's Washington bureau, is one of about 20 individuals invited to testify. In a statement announcing the hearings, the caucus said it was "unthinkable that Newsweek... would fire its first and only black correspondent in the magazine's Washington bureau." Mr. Yette's record as a journalist and author the caucus said, "contradicts all basis for incompetence, therefore suggesting a cloaking of the true reasons for his dismissal."

Mr. Yette, who was fired two weeks ago, charged Newsweek dismissed him because of his race. Newsweek said he was fired "purely on professional grounds."

The agenda will be announced later when witnesses are confirmed, a caucus spokesman said.

MediaNotes

Crossownership report released * The FCC reports 231 daily newspapers are jointly owned with broadcast stations in the same market. That fact is included in the commission's updated report on commonly owned print/broadcast facilities, issued annually at the request of the Antitrust and Monopoly Subcommittee of the Senate Judiciary Commit-
Eight to MBS * Mutual Broadcasting System has announced the addition of eight affiliates. They are: KVEG-AM-FM Las Vegas, WAYE(AM) Baltimore, WGEE-FM Indianapolis, KIBL(AM) Beeville, TX, WAKO-FM Lawtenceville, Ill., KGLA-AM-FM New Orleans, KOLI-(AM) Coalinga, Calif., and KMTY-FM Clowis, N.M.

CBS switch in Reno * KTVN(TV) Reno and its satellite, KEKO-TV Elko, Nev., will join CBS-TV as interconnected affiliates about May 10, 1972, replacing KOLO-TV Reno in the CBS-TV lineup. KTVN is on ch. 2 and its satellite, which is under construction, will use ch. 10.

Catholicism awards for three * The Catholic Communications Foundation has presented its distinguished service certificate to William T. Hamilton, vice president and general manager, WINDU-TV South Bend, Ind.; Arthur Hull Hayes, retired president of the CBS Radio Network, and Donald H. McGannon, president and board chairman of Westinghouse Broadcasting Co. They were cited for their "many contributions to the Broadcasting Apostolate of the Catholic Church in the U.S."

Two insiders go to work for the outside

For Neal Edwards and James J. (Steve) Crane, two former broadcasters, life has surely changed. No crisis to solve every hour—an antenna on fire, a John stopped up, a union threatening to walk out. In fact, their telephones seldom ring. Instead, they spend their days in stark, windowless offices in Washington, reading, cramming themselves with information on matters currently before the FCC—the commission's fairness doctrine in the case of Mr. Edwards; radio de-regulation in the case of Mr. Crane.

Neal Edwards, formerly general manager of wmal-TV Washington, and Steve Crane, formerly general manager of wube-AM-FM Cincinnati, are now consultants to the commission ("Closed Circuit," Jan. 10). Each had decided that his career was due for a change, and the commission had decided that what it needed was a leavening of practical experience in bureaucratic theorizing about broadcast matters.

Messrs. Edwards and Crane arrived on the scene less than two weeks ago, so no final decision has been made on the areas in which they will concentrate. But officials speak of them as all-purpose help. Besides fairness and radio de-regulation, proceedings in which they could be used include the inquiry into children's programing and the rule-making looking to changes in license-renewal procedures.

Presumably, they will respond with a "Good lord, not that!" if the commission appears likely to adopt a measure that, from their operating experience, they know would be a disaster to broadcasters. Both know what it is like to get, and respond to, fairness complaints, or complaints about programing generally. And filling out license-renewal applications is more than an academic exercise to them. So is the over-all problem of determining and meeting the public interest.

Mr. Edwards, for that matter, has had the chilling experience of being confronted with a petition to deny a station's license-renewal application. He led a WMAL-TV task force that worked with station attorneys in responding to a petition filed by 15 Washington-area blocks in September 1969. The commission ultimately denied the petition, but the blacks are appealing.

Mr. Edwards and Mr. Crane represent a continuing trend at the commission under Chairman Dean Burch to hire a new breed of personnel as consultants—individuals who have something other than training as lawyers or engineers or economists to recommend to them. The consultant part is forced on the commission by the government-wide freeze on new hiring of full-time employees. But there is Dr. Barry Cole, of the University of Indiana's radio-televison department, who is a consultant on (and, largely, instigator of) the proceeding aimed at revising the commission's license-renewal procedures, and Elizabeth Roberts, who has experience in public radio and was on the staff of the 1970 White House Conference on Children, and Dr. Alan Pearce, a former journalist from Great Britain who did his doctoral dissertation on broadcast economics, who are consultants on the inquiry into children's programing.

Mr. Edwards is working on a consultancy of only three months; however, it could be renewed. Mr. Crane, who is relocating his family, has a one-year consultancy, the longest available. Presumably, if the freeze is lifted, permanent positions will be offered.

How did two nice broadcasters find themselves in a place like the FCC? Mr. Edwards, who was at WMAL-TV for more than 17 years, the last five as general manager, finds himself in a new line of work as a result of a change in top management at the station, a not unusual experience for general managers. He wanted to remain in Washington, where he had grown up; but there were not many station general-managerships around. So he looked for a position with the city's largest employer, the federal government, as well as in private industry, where qualifications as a seasoned manager of a multimillion-dollar operation and top experience in marketing would be helpful.

Mr. Crane, on the other hand, wanted to make a change in career, even if it meant pulling up roots. He had been in broadcasting in Cincinnati for 24 years; his record includes 15 years with Avco Broadcasting's WLW(AM) and WLWT-TV, both of which he managed, as well as president of WRIE(AM) Erie, Pa., from June 1967 to April 1969 (during which time he continued to live in Cincinnati). He left WRIE to run the WUBE stations, which he left last month. And Mr. Crane had decided he wanted to move into a university, a "mature" industry (like a public utility) or a government post.

Both men were still too new to their jobs last week to offer any reaction to them. But Mr. Edwards noted that after his second day his wife asked him what he had done. "Well," he said he told her, "I read and read, and I made outlines." In time, no doubt, the self-briefing will be behind them, and they will find themselves subjected to the same pressures and demands others on the commission feel when they are asked to submit and defend reports and opinions in areas of their expertise. But for now, obviously, their jobs do not make the same demands on their adrenalin supply as did running a station.
A backbreaker for advertising

Counteradvertising proposals of FTC draw fire as potentially destructive

Broadcasters and advertisers reacted angrily to the proposal made by the Federal Trade Commission two weeks ago that counteradvertising be imposed on TV and radio by the FCC (Broadcasting, Jan. 10).

Vincent T. Wasilewski, president of the National Association of Broadcasters, termed the proposal "misguided in concept and destructive in effect." An NBC spokesman disagreed with the FTC position and repeated the point NBC already had made with the FCC: "We believe there is no basis for applying the fairness doctrine to product commercials."

The American Association of Advertising Agencies, also calling attention to its filings with the FCC, expressed fear that enlargement of the fairness doctrine to cover product commercials on TV and radio could lead to a situation where the mere broadcast of a commercial would trigger a counter message. This would not only make a battleground of the airwaves, but it would threaten to drive business away from the broadcast media, an AAAA spokesman said.

In its filings with the FCC last October, the AAAA contended that the fairness policy should apply only to commercials that promote controversial views in an explicit manner.

Peter W. Allport, president of the Association of National Advertisers, said adoption of the FTC proposal might well force advertisers to reconsider their use of broadcast media, since the FTC's proposal undoubtedly would serve to reduce the effectiveness of broadcast commercials. "If they [FTC] wish to deprive the public of free television, they're on the right track," he said.

As of late last week, there were no comments from CBS or ABC.

Mr. Wasilewski's statement charged that the FTC seemed to be seeking to punish American business corporations that are trying to find solutions to ecological problems.

Furthermore, the NAB president said, if the ecological claims are true, they should be publicized widely, but if they are false or misleading, then the FTC, as the policing agency, should proceed against offending companies.

"The FTC is certainly aware that the sole economic base of broadcasting is advertising revenues," Mr. Wasilewski commented. "Yet it advances proposals which, if implemented, would tremendously weaken, if not effectively destroy, America's present free television and radio system."

He concluded his statement with these words: "We sincerely hope the FCC will consign the FTC petition to the pile of eccentric mail which it regularly receives."

The FTC's proposal was submitted as a comment in the FCC's inquiry into various aspects of the fairness doctrine, one of which relates to imposition of the fairness policy to commercial advertising.

The FTC called on the FCC to require broadcasters to accept counter-advertising to rebut claims that could be considered to have two sides. It also suggested that the FCC require broadcasters to devote some free time (five minutes weekly was suggested as a start) where opponents of alleged controversial advertising would be permitted to appear.

Business Briefly

American Express Co., New York; Menley & James Laboratories, Philadelphia; HERSHEY FOODS CORP., Hershey, Pa., and SHELL OIL CORP., Houston, all through Ogilvy & Mather, New York, are participating sponsors in CBS-TV's new sports series, NFL Action. Series of seven half-hour programs will be presented on various Sundays starting Jan. 23 (4:30-5 p.m., EST) and running through April 2.


AMF INC., through Fuller & Smith & Ross, both New York, will sponsor its second Bob Hope special on NBC-TV Wednesday, April 5 (10-11 p.m., NYT). AMF marked its return as a network-TV advertiser with broadcast of a Hope special Dec. 9, 1971. Also, CHRYSLER CORP., Detroit (through BBDO); GOOD-
CBS will fight children's ad plan

Wood wants NAB board to reject cutbacks confined to weekends

CBS-TV last week advised its affiliates that it will oppose a proposal to cut back commercial time permitted in weekend children's programming when the matter comes before the TV board at the National Association of Broadcasters board meeting in Florida this week.

An advisory was sent to stations by Robert D. Wood, CBS-TV president, to explain CBS's position and to take note of its intended stand. William Tankersley, CBS vice president, program practices, cast the sole vote against the proposal that was approved by the NAB's television code review board at a special session in Washington on Jan. 6 (Broadcasting, Jan. 10).

The review board's proposal would reduce from 16 minutes to 11 minutes the amount of time devoted to non-program material during any given hour on weekend children's fare. It would affect children's programming broadcast from 7 a.m. to 2 p.m. on Saturdays and Sundays. It would also cut by half the number of commercial interruptions to no more than two within any 30-minute program and no more than four in any one-hour show. The provisions, if approved by the TV board, would become effective Jan. 1, 1973.

ABC had initiated the action in proposing last month that such limitations should apply to new programs. That proposal was subsequently revised to encompass all weekend children's programs.

A counterproposal by CBS—voted down by review board members—would have reduced time standards for all children's programming, not just weekend shows, from 16 minutes to 12 minutes.

In his advisory, Mr. Wood said he wished to clear up any misunderstanding of CBS's position. He said the CBS counterproposal would have applied identical reductions to all daytime children's programs regardless of time period or broadcast day. CBS, he said, believed that any cutback had merit, it was then "illogical" to limit its application to specified time periods on two days "while totally ignoring children's programming during the rest of the week."

Mr. Wood said CBS's proposal was not "self-serving from a competitive standpoint," and in reality would have resulted in a "cutback of more time on CBS than on any other network." He noted that CBS's Captain Kangaroo morning program is the only regularly scheduled weekday children's series presented by the commercial networks.

The CBS proposal, he said, would have also resulted in a reduction of "substantially more" commercial material in children's programs than would be possible under the adopted review board proposal—40% more in the case of CBS (a reduction of 48 minutes, compared to a cut of 35 minutes under the adopted proposal).

Under CBS's proposal, he noted, non-program time would have reduced in all children's programs between 7 a.m. and 6 p.m. This would have resulted in a 25% reduction achieved in two stages, first by cutting back from 16 to 14 minutes starting next October and then by an additional two minutes effective a year later.

Mr. Wood admitted that while he was able to emphasize the differences between CBS's and the review-board adopted proposals, "I must confess . . . to grave reservations about both plans. These stem from the danger that both seem to imply that the industry accepts the notion that advertising is bad, [that] the less the better—and the best of all, no advertising whatsoever."

“For the record,” he continued, “CBS rejects this concept as unwarranted, which is why we originally urged that the entire matter be tabled by the code review board.” He said that premature publicity in advance of the review board meeting had “foreclosed the possibility of free and open discussion, reasoned deliberation and the formulation of a long-range plan.”

No case for air-bag fairness complaint

FCC tells Nader group that ABC and NBC covered issue in other programing

The FCC's essentially consistent policy of declining to apply the fairness doctrine to product commercials was reaffirmed last week when the head of the commission's Complaints and Compliance Division found that further agency action is unwarranted against NBC, ABC and their Washington TV outlets in connection with a complaint about their advertising critical of auto safety air bags.

Complaints and Compliance Chief William B. Ray notified the Center for Auto Safety, a nonprofit organization founded in 1968 by consumer advocate Ralph Nader, that the commission would not act on its complaint against the two networks, NBC-owned WRC-TV, and ABC affiliate, WMAL-TV. While acknowledging that two-minute commercials critical of the air bag placed by Ford Motor Co. on the networks apparently raised a controversial issue subject to fairness review, Mr. Ray told the center that information supplied by the licensees indicated that Ford's criticism of the safety device was offset by other programing.

The center filed a fairness complaint against the four parties last July (Broadcasting, July 19, 1971), contending that the Ford commercials presented a "one-sided, controversial and inaccurate" picture of the air bag. It asked that they be required to air program presenting the opposite view.

The Ford commercials cited in the complaint alleged that the air bag is a "complicated and costly device" that is basically lacking in reliability. The air-bag reference was made in a general discussion of auto safety.

The center charged that, in addition to being misleading, Ford's contention was contradictory to the findings of independent and federal government research. The Department of Transportation has made air bags, which are designed to inflate in an automobile crash to protect front-seat occupants, compulsory for all passenger cars that are
TV introductions down

New-product introduction, in which TV advertising usually gets the starring role, declined in 1971 for the second consecutive year, according to a survey released last week by Dancer-Fitzgerald-Sample's New Product News newsletter, distributed to agency executives and clients. New-product introductions fell 4.9% to a total 736, as compared to a 1970 total of 774, a 9.2% decrease from 1969.

and Surgeon General Jesse L. Steinfield have been invited to testify.

An investigation of Winchester cigars was prompted last October when Action on Smoking and Health—the antismoking organization headed by John F. Banzhaf III—filed a petition with Justice accusing R. J. Reynolds of violating the cigarette ad ban and seeking a court order to prohibit TV promotion of Winchesters (BROADCASTING, Oct. 11, 1971).

Justice has asked the FTC for its opinion on whether R. J. Reynolds is violating the law, and has solicited the opinion of the Department of Health, Education and Welfare regarding the health hazards of Winchesters.

Test to substitute ads on CATV OK'd

Adtel, Ltd., a market-research firm, has been given a go-ahead by the FCC to test a research project in which broadcast commercials intended to be carried by a CATV system will be deleted and test commercials substituted.

The commission last week granted Adtel a one-year waiver of the CATV rules to permit it to conduct the experiment in Harrisburg, Pa. The company's request for permission had been opposed by the National Association of Broadcasters as well as by licensees of two of the stations that would be affected, WGAL-TV Television Inc. (WGAL-TV Lancaster, Pa.) and Newhouse Broadcasting Corp. (WTPA-TV Harrisburg). WHP Inc., licensee of another station that would be involved, WHP-TV Harrisburg, supported the proposal.

Under its plan, Adtel deletes the commercials being carried by a station and substitutes commercials for them after contracting with a CATV system for permission to operate a "cut-in" facility along the system's trunk line. The effectiveness of the substitute commercials are tested by normal market-research techniques.

The commission said a waiver of the rules to permit Adtel to develop its new research techniques is warranted. It granted the waiver subject to the condition that Adtel inform the CATV system subscribers by mail that test advertisements may be carried by the system and that they are being inserted by Adtel and the system, not by the broadcasters.

Adtel had asked the commission either to issue a ruling that the CATV rules do not apply or, if it finds that they do, to waive them. The commission ruled that the process violates "an implicit" requirement in the rule requiring CATV systems to carry local signals that systems "refrain from deleting or altering any portion" of the signals they carry.

NAB, WGAL-TV and WTPA had argued that the plan not only violates the rules but goes beyond the bounds of permissible CATV operation and raises a question of CATV copyright liability.

RepAppointments

* WNCI-FM Columbus, Ohio: ABC-FM Spot Sales, New York.

BROADCASTING, Jan. 17, 1972
Canadian restriction fosters U.S. success

Detroit port of entry for above-border music rising on charts here

During January of last year, the Canadian Radio-Television Commission, fearing that the glut of American records would soon muscle out domestic product, required Canadian stations that program music to devote 30% of their playlists to Canadian recordings. A backlash effect of that decision—emanating from Detroit, where the top-rated station in the market operates from Windsor, Ont.—is now being felt in the U.S. Several new Canadian artists “broken” there have scaled the American charts with quite notable success.

CKLW(AM) Windsor is the top rocker in the Detroit market. Prodded by the Canadian requirement, cklw has broken several records that went on to become big hits in the States. Among Canadian artists who reached the U.S. market via this route in 1971 were the Five-Man Electrical Band, The Bell's, Ocean, and The Stampeders.

Ocean’s hit, “Put Your Hand in the Hand,” was on the American charts for 14 weeks, and climbed to number two. The Bell's “Stay Awhile” stayed just as long and climbed to number seven. The Stampeders and their skiffle-song “Sweet City Woman” was on the Billboard “Hot 100,” also for 14 weeks, and went to number eight. while “Signs,” by the Five-Man Electrical Band, stayed on the charts for 18 weeks and rose to number three.

The CRTC’s guidelines for determining a Canadian song contained four stipulations: (1) a song recorded by a Canadian artist, (2) a song whose music was written by a Canadian, (3) a song whose lyrics were written by a Canadian or (4) a song recorded in a Canadian studio.

In 1971, a record had to comply with only one of those requirements to qualify. As of Jan. 18 this year, a record must comply with two.

Alden Dean, program director of cklw, says he had little trouble finding acceptable Canadian product to program last year, and that he foresees no squeeze in the future.

(CKLW was owned for many years by RKO General, but was sold to Baton Corp. in August 1970 under a divestiture order from the CRTC.)

While the impact of the Canadian rule has worked to boost the stock of that country’s artists, it has not done serious damage to American recording companies. All four of the hits cited above—each of which met all four of the Canadian requirements—were recorded by American companies (Ocean by Kama Sutra, The Bell's by Polydor, the Five-Man Electrical Band by Lionel distributed by M-G-M, and The Stampeders by Bell).

But some heated words may be forthcoming from the American Federation of Musicians, according to a spokesman for that union, whose members don’t get the call when a record is made above the border. American recording studios, too—which in 1971 found themselves with more unbooked studio time than in years past—may lose still more business from Canadian artists who are staying home to record this year.

Liberalized policy strengthens SESAC list

SESAC, the performing rights company that for 40 years has contracted with publishing firms exclusively, announced last week that it has begun to offer direct affiliation to composers and writers on an individual basis. In addition, SESAC has boosted the payments made to composers and publishers “to a competitive level in the industry” retroactive to Jan. 1.

In recent weeks, SESAC has signed a rash of new and established writers because of this new policy. Joining SESAC are Raymond A. Smith, writer of a Conway Twitty country hit called “15 Years Ago”; Glenn Ray, writer of “Wait for Sunday” recorded by Eddie Arnold, and Eddie Noack, writer of “A Day in the Life of a Fool” and “No Blues is Good News,” both recorded by George Jones. Among the new writers are Peggy Forman and Jeremiah Stone.

Most of the songwriters signed in the past several weeks have contributed to SESAC’s already extensive country catalogue, but the firm hopes to enlarge its repertory in other forms of music.

Promotion group formed for Hawaiian music

A new music organization has been organized to enhance the production, promotion and servicing of Hawaiian music for radio stations on the mainland. Called the Association for Hawaiian Music, it is headed by a former music director for NBC-TV in Hollywood, Charles Dant.

The group has been organized along much the same lines as the Country Music Association in Nashville. It is supported by record manufacturers and will serve as an information center for stations that program Hawaiian music. The AHM will help stations to get both old and new product. A monthly tape service of unrecorded product is available at a “minimum cost”; holiday and special-occasion tapes and a monthly newsletter are also available.

Interim financing is being supplied by the Hawaii Corp., an island-based, diversified firm whose president, Ralph Crossley, also serves as chairman of AHM. AHM is now running a talent search with the help of KCCN(AM) Honolulu in an attempt to promote the new association and get more Hawaiian music on records.
Visual emerges from bankrupt status

N.Y. court lifts Chapter 11 restrictions, approves repayment plan

Visual Electronics Corp., New York, which has been operating under Chapter 11 of the Federal Bankruptcy Act since July 1970, was restored to normal corporate operations.

As a prerequisite to the order by the U.S. Southern District Court in New York, Visual made a cash deposit of approximately $3,060,000 to cover funds needed to discharge all prior indebtedness provided by the plan of arrangement, and for payment of all costs and administrative expenses.

Emerging also from Chapter 11 is Visual Electronics Laboratories, the broadcast equipment subsidiary that filed its bankruptcy petition at the same time as the parent company. Other subsidiaries continued to operate normally.

Visual Electronics said that in connection with its borrowing of a portion of its deposit, it issued a new five-year warrant to J. P. Maguire & Co. for the purchase of up to 50,000 shares of the Visual stock at 10 cents per share.

The court confirmed Visual's second amended plan of arrangement, which provided that priority creditors and administration claims be paid in full; unsecured creditors (other than holders of the company's 5½% convertible subordinated debentures) be paid 25% of their claims in cash, and debenture holders receive a new 6% convertible subordinated debenture for each 5½% convertible subordinated debenture held.

Visual had an outstanding debt at one time of about $20 million.

Loss of $40 million expected by Ampex

Ampex Corp., Redwood City, Calif., which plunged $12 million into the red last fiscal year, announced last week that it expects a record loss of $40 million during the current fiscal year ending April 29. Ampex, producer of recording equipment and magnetic tape, indicated that about $27 million of the projected loss will come from current operations. The remainder is expected to result from both the lowering of the value in some inventories, royalties and equipment, and the establishment of financial reserves.

Arthur H. Hausman, who in a surprise move two months ago succeeded William E. Roberts as president and chief executive officer (Broadcasting, Nov. 15, 1971) of the troubled company, said Ampex is in the process of consolidating several operating divisions in a major expense-reduction program.

He also indicated that some product lines, would be discontinued.

"We have undertaken a thorough division-by-division reassessment of Ampex and are restructuring the company to concentrate in the areas where the company has a proven record of profitability and technological leadership," Mr. Hausman noted in his statement.

Just prior to Mr. Hausman taking his current office, two divisions of Ampex, the video productions division and the videofile Information systems division, were consolidated for more efficient management (Broadcasting, Nov. 8, 1971). Reportedly now video, videofile, closed-circuit and professional audio may be combined into one operation.

Personnel cutbacks are expected.

For the fiscal year ended May 2, Ampex reported a net loss of $12 million as compared with restated net earnings of $11.26 million for fiscal 1970. Sales for fiscal 1971 were down 7% compared with a year earlier. In the six months of the current fiscal year ended Oct. 30, Ampex had a loss of $3.4 million on sales of $155.3 million.

ABC places $50 million in notes to investors

An agreement in principle under which ABC will place privately $50 million of 20-year 7% subordinated notes with a group of institutional investors was announced last week by Leonard H. Goldenson, ABC president.

The notes carry 10-year warrants entitling the holders to buy 416,667 shares of ABC common stock at $48 each ($20,000,016 total). The $48 was said to relate to the market price of ABC common shares when discussions with the prospective purchasers were under way. Last Monday (Jan. 10), the day the agreement was announced, ABC shares closed at $53.25 on the New York Stock Exchange.

Mr. Goldenson said the proceeds will be used in part to pay $32.5 million of outstanding bank loans, with the rest to be added to general corporate funds.

Correction

In computing the difference between 1970 and 1969 FCC radio financial figures, wrong "time sales to local advertisers" data was picked up for 1969 for the markets Texarkana, Tex., through Worcester, Mass. (Broadcasting, Jan. 10, page 7R). The following should be substituted:

<table>
<thead>
<tr>
<th>Metropolitan Area</th>
<th>1969</th>
<th>Gain or (Loss)</th>
<th>1970</th>
</tr>
</thead>
<tbody>
<tr>
<td>Texarkana, Tex.-Ark.</td>
<td>543,630</td>
<td>56,613</td>
<td></td>
</tr>
<tr>
<td>Toledo, Ohio-Mich.</td>
<td>3,071,440</td>
<td>(96,473)</td>
<td></td>
</tr>
<tr>
<td>Toppen, Kan.</td>
<td>1,055,354</td>
<td>13,440</td>
<td></td>
</tr>
<tr>
<td>Trenton, N.J.</td>
<td>1,076,343</td>
<td>71,668</td>
<td></td>
</tr>
<tr>
<td>Tucson, Ariz.</td>
<td>1,497,589</td>
<td>230,617</td>
<td></td>
</tr>
<tr>
<td>Tulsa</td>
<td>2,141,191</td>
<td>336,563</td>
<td></td>
</tr>
<tr>
<td>Tuscaloosa, Ala.</td>
<td>644,616</td>
<td>34,301</td>
<td></td>
</tr>
<tr>
<td>Tyler, Tex.</td>
<td>555,907</td>
<td>67,794</td>
<td></td>
</tr>
<tr>
<td>Utica-Rome, N.Y.</td>
<td>1,377,788</td>
<td>125,860</td>
<td></td>
</tr>
<tr>
<td>Vallejo-Napa, Calif.</td>
<td>722,350</td>
<td>23,772</td>
<td></td>
</tr>
<tr>
<td>Waco, Tex.</td>
<td>1,081,422</td>
<td>915,515</td>
<td></td>
</tr>
<tr>
<td>Washington, D.C.-Md.-Va.</td>
<td>534,135</td>
<td>5,062</td>
<td></td>
</tr>
<tr>
<td>Wheeling, Pa.</td>
<td>2,534,101</td>
<td>84,041</td>
<td></td>
</tr>
<tr>
<td>West Palm Beach, Fla.</td>
<td>1,891,224</td>
<td>(264,471)</td>
<td></td>
</tr>
<tr>
<td>Wheeling, Wyo.</td>
<td>1,318,709</td>
<td>235,245</td>
<td></td>
</tr>
<tr>
<td>Wichita, Kan.</td>
<td>2,834,101</td>
<td>39,295</td>
<td></td>
</tr>
<tr>
<td>Wichita Falls, Tex.</td>
<td>625,559</td>
<td>24,594</td>
<td></td>
</tr>
<tr>
<td>Wilkes-Barre-Hazleton, Pa.</td>
<td>1,023,562</td>
<td>65,788</td>
<td></td>
</tr>
<tr>
<td>Wilmington, Del.-N.J.-Md.</td>
<td>1,972,471</td>
<td>(171,223)</td>
<td></td>
</tr>
<tr>
<td>Wilmington, N.C.</td>
<td>466,740</td>
<td>7,337</td>
<td></td>
</tr>
<tr>
<td>Worcester, Mass.</td>
<td>992,993</td>
<td>(20,735)</td>
<td></td>
</tr>
</tbody>
</table>
# Broadcasting Stock Index

A weekly summary of market activity in the shares of 113 companies associated with broadcasting.

<table>
<thead>
<tr>
<th>Stock symbol</th>
<th>Ex-change</th>
<th>Closing Jan. 12</th>
<th>Closing Jan. 5</th>
<th>Net change in week</th>
<th>High</th>
<th>Low</th>
<th>Approx. shares outstanding</th>
<th>Total market capitalization</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC</td>
<td>A</td>
<td>$52.34</td>
<td>$52.36</td>
<td>1/4</td>
<td>52.34</td>
<td>25</td>
<td>7,085</td>
<td>$375,113</td>
</tr>
<tr>
<td>ASI Communications</td>
<td>ASIC</td>
<td>3%</td>
<td>3%</td>
<td>1/2</td>
<td>0.3</td>
<td>2%</td>
<td>1,815</td>
<td>2,509</td>
</tr>
<tr>
<td>Capital Cities</td>
<td>CSS</td>
<td>45%</td>
<td>44%</td>
<td>1/2</td>
<td>44%</td>
<td>5%</td>
<td>6,236</td>
<td>299,326</td>
</tr>
<tr>
<td>CBS</td>
<td>CBSN</td>
<td>49%</td>
<td>47%</td>
<td>1/4</td>
<td>47%</td>
<td>3%</td>
<td>27,558</td>
<td>1,312,689</td>
</tr>
<tr>
<td>Cox</td>
<td>COX</td>
<td>34%</td>
<td>31%</td>
<td>1/2</td>
<td>31%</td>
<td>3%</td>
<td>5,802</td>
<td>214,674</td>
</tr>
<tr>
<td>Grass Telecasting</td>
<td>GGG</td>
<td>14%</td>
<td>14%</td>
<td>1/2</td>
<td>14%</td>
<td>1%</td>
<td>1,007</td>
<td>11,400</td>
</tr>
<tr>
<td>LIN</td>
<td>LINB</td>
<td>15%</td>
<td>16%</td>
<td>1/2</td>
<td>16%</td>
<td>1%</td>
<td>2,294</td>
<td>36,671</td>
</tr>
<tr>
<td>Mooney</td>
<td>MONN</td>
<td>9%</td>
<td>8%</td>
<td>1/2</td>
<td>8%</td>
<td>1%</td>
<td>250</td>
<td>2,118</td>
</tr>
<tr>
<td>Pacific &amp; Southern</td>
<td>PSTD</td>
<td>11%</td>
<td>10%</td>
<td>1/2</td>
<td>10%</td>
<td>2%</td>
<td>1,930</td>
<td>20,014</td>
</tr>
<tr>
<td>Rahall Communications</td>
<td>RAHL</td>
<td>13%</td>
<td>13%</td>
<td>1/2</td>
<td>13%</td>
<td>1%</td>
<td>1,037</td>
<td>14,000</td>
</tr>
<tr>
<td>Scripps-Howard</td>
<td>SCRP</td>
<td>21%</td>
<td>20%</td>
<td>1/2</td>
<td>20%</td>
<td>1%</td>
<td>2,589</td>
<td>53,722</td>
</tr>
<tr>
<td>Sterling</td>
<td>SDB</td>
<td>26%</td>
<td>25%</td>
<td>1/2</td>
<td>25%</td>
<td>1%</td>
<td>997</td>
<td>25,792</td>
</tr>
<tr>
<td>Stere</td>
<td>SBB</td>
<td>17%</td>
<td>15%</td>
<td>1/2</td>
<td>15%</td>
<td>2%</td>
<td>691</td>
<td>10,966</td>
</tr>
<tr>
<td>Talt</td>
<td>TFB</td>
<td>45%</td>
<td>42%</td>
<td>1/2</td>
<td>43%</td>
<td>3%</td>
<td>3,707</td>
<td>156,139</td>
</tr>
</tbody>
</table>

Total 63,161 $5,238,233

<table>
<thead>
<tr>
<th>Broadcasting with other major interests</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arco</td>
</tr>
<tr>
<td>Barite Media</td>
</tr>
<tr>
<td>Boston Herald-Traveler</td>
</tr>
<tr>
<td>Chris Craft</td>
</tr>
<tr>
<td>Combined Communications</td>
</tr>
<tr>
<td>Cowles Communications</td>
</tr>
<tr>
<td>Dun &amp; Bradstreet</td>
</tr>
<tr>
<td>Fuqua</td>
</tr>
<tr>
<td>Gable Industries</td>
</tr>
<tr>
<td>General Electric</td>
</tr>
<tr>
<td>General Tire</td>
</tr>
<tr>
<td>ISD Industries</td>
</tr>
<tr>
<td>Kansas State Network Inc.</td>
</tr>
<tr>
<td>Lamb Communications</td>
</tr>
<tr>
<td>Lee Enterprises</td>
</tr>
<tr>
<td>Liberty Corp</td>
</tr>
<tr>
<td>Meredith Corp</td>
</tr>
<tr>
<td>Metromedia</td>
</tr>
<tr>
<td>Multimedia Inc.</td>
</tr>
<tr>
<td>Outlet Co.</td>
</tr>
<tr>
<td>Post Corp.</td>
</tr>
<tr>
<td>Publishers Broadcasting Corp.</td>
</tr>
<tr>
<td>Reeves Telecom</td>
</tr>
<tr>
<td>Rollins</td>
</tr>
<tr>
<td>Rust Craft</td>
</tr>
<tr>
<td>Schering-Plough</td>
</tr>
<tr>
<td>Storer</td>
</tr>
<tr>
<td>Time Inc.</td>
</tr>
<tr>
<td>Turner Communications</td>
</tr>
<tr>
<td>Washington Post Co.</td>
</tr>
<tr>
<td>Wometco</td>
</tr>
</tbody>
</table>

Total 174,858 $8,254,839

<table>
<thead>
<tr>
<th>CATV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amoco</td>
</tr>
<tr>
<td>American Electronic Labs</td>
</tr>
<tr>
<td>American TV &amp; Communications</td>
</tr>
<tr>
<td>Burnup &amp; Sims</td>
</tr>
<tr>
<td>Cabicomm-General</td>
</tr>
<tr>
<td>Cable Information Systems</td>
</tr>
<tr>
<td>Citizens Fin Corp.</td>
</tr>
<tr>
<td>Columbia Cable</td>
</tr>
<tr>
<td>Communications Properties</td>
</tr>
<tr>
<td>Cox Cable Communications</td>
</tr>
<tr>
<td>Cypress Communications</td>
</tr>
<tr>
<td>Edson</td>
</tr>
<tr>
<td>General Instrument Corp.</td>
</tr>
<tr>
<td>LVO Cable Inc.</td>
</tr>
<tr>
<td>Sterling Communications</td>
</tr>
<tr>
<td>Tele-Communications</td>
</tr>
<tr>
<td>Telepromoter</td>
</tr>
<tr>
<td>Television Communications</td>
</tr>
<tr>
<td>Vacom</td>
</tr>
<tr>
<td>Viko</td>
</tr>
</tbody>
</table>

Total 49,526 $1,121,348

<table>
<thead>
<tr>
<th>Programing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Columbia Pictures</td>
</tr>
<tr>
<td>Disney</td>
</tr>
<tr>
<td>Filmways</td>
</tr>
<tr>
<td>Four Star International</td>
</tr>
<tr>
<td>Gulf &amp; Western</td>
</tr>
<tr>
<td>Kinney Services</td>
</tr>
<tr>
<td>MCA</td>
</tr>
<tr>
<td>MGM</td>
</tr>
<tr>
<td>Music Makers</td>
</tr>
<tr>
<td>Tele-Tape Productions</td>
</tr>
<tr>
<td>Transamericans</td>
</tr>
<tr>
<td>Trans America</td>
</tr>
<tr>
<td>Weather Corp.</td>
</tr>
</tbody>
</table>

Total 143,658 $5,382,216

FOCUS ON FINANCE

BROADCASTING, Jan. 17, 1972
Broadcast Advertising

Peter A. Dow, advertising manager, Chrysler-Plymouth Division, Chrysler Motors Corp., Detroit, appointed director of advertising for Chrysler's U.S. automotive sales and service which includes Chrysler-Plymouth and Dodge Divisions as well as corporate account. Arnold C. Thomson, advertising manager for Dodge, succeeds Mr. Dow as Chrysler-Plymouth Division advertising manager. Robert F. Henry, advertising manager for Chrysler and Imperial, succeeds Mr. Thomson.

Sherman R. Shale, senior VP and manager, Los Angeles office, Honig-Cooper & Harrington, San Francisco-based agency, elected president. He succeeds Louis Honig, who continues as chairman and chief executive officer.

Robert J. Duffy and Gerald J. Schubert, VPs for Robert E. Eastman & Co. in New York and Chicago respectively, named senior VPs. Mr. Duffy, in charge of Eastern sales and Mr. Schubert, manager of Chicago office, will also assist William K. Burton, newly appointed executive VP (Broadcasting, Jan. 3), who is in charge of Midwest with his office in Detroit. David Recher, Eastman sales account executive in Chicago, also is to serve as assistant manager of that office.

Vincent J. Rafii, media director, McCann-Erickson, New York, elected VP. Allen Hundley, director of Detroit sales office, Radio Advertising Bureau, named VP-Detroit.

John Martin, VP and account supervisor for Ogilvy & Mather, New York, joins Carson/Roberts division of Ogilvy & Mather, Los Angeles, as VP, account supervisor.

William Grimes, New York sales manager, CBS Radio Spot Sales, named VP of CBS Radio Division and general manager of CBS Radio Spot Sales there.

Douglas E. Ashmore, account executive, Campbell-Ewald, Detroit, joins Ralph Jones Advertising, Cincinnati, as account supervisor.


Robert Kresser, manager and supervisor of advertising material produced by Los Angeles office, Cunningham & Walsh, named VP. Loren R. Tate, as associate director of PR, western region of C&W, elected VP. Billie Brown, manager of broadcast services and special events, C&W, appointed to additional post of director of corporate communications.

Frank J. Byrne, advertising manager, CBA Agrochemical Co., Summit, N.J., joins Lewis & Gilman, Philadelphia-based advertising and PR firm as account supervisor.

Ray Rasner, former senior VP-administration, Lennen & Newell, New York,

BROADCASTING. Jan. 17, 1972
George Wallace, station manager, licensee. Terry Palm, Robert Indianapolis, named president. VP of director Buckley’s assuming tinues named executive VP mager, Stan Warwick, regional manager. Mr. Pierce remains and CATV systems. G. ning and signed development, general manager of munications Inc., Atlanta, appointed Corp., subsidiaries Cox Cablevision Corp. and Telesystems local sales Sidney director, Patten sales. WMAQ -AM Representatives, New York, named VP. Mitici Jerry sales as Providence, R.I., joins manager, administrative John D. Kiley, VP, wife-AM-FM Indianapolis, named president. Robert E. Gruno, CATV division manager, Burnup & Sims of Florida, West Palm Beach, elected VP. Florida division is largest subsidiary of firm. Terry K. Shockley, general sales manager, WKOW-TV Madison, Wis., named VP of Wisconsin TV Network, station’s licensee. George Wallace, station manager, H. R. Baukhage, veteran of nearly 60 years in the news business—20 of those years spent as an NBC newsmen and commentator—celebrated his 83rd birthday Jan. 7 with friends at the National Press Club in Washington. In a 300-word telegram read at the luncheon held in his honor, Julian Goodman, NBC president, said that Mr. Baukhage “... brought wit and just the right amount of irreverence to a broadcast- ing age that was not nated for it....” Among those long-time friends of Mr. Baukhage (far left) who pitched in to help cut the cake were (l-r): Robert McCormick, NBC; Eric Severeid, CBS, and Miles Hughey, host.

The Media

William Pitney, general manager of Cox Cablevision Corp. and Telesystems Corp., subsidiaries of Cox Cable Communications Inc., Atlanta, appointed general manager of Cox Cable Development, newly formed division designed to coordinate and supervise planning and construction of new Cox CATV systems. G. L. Davenport, VP and Northwest regional manager, Cox Cable, Astoria, Ore., succeeds Mr. Pitney. Roger Pierce, local manager of Cox’s Aberdeen, Wash., system, succeeds Mr. Davenport as Northwest regional manager. Mr. Pierce remains in Aberdeen where regional offices will be relocated. Also named to positions with new cable development division are: Dick Hickman who becomes VP of engineering, and Craig Magher who becomes assistant secretary and treasurer. Stan Warwick, VP and general manager, KGIL(AM) San Fernando, Calif., named executive VP of Buckley Broadcasting Corp., station’s licensee. He continues as general manager of KGIL, while assuming responsibilities in operation of Buckley’s KKHJ-AM-FM San Francisco and KOL-AM-FM Seattle. Alvin D. Ostrin, director of sales for KGIL, promoted to VP of parent.

Robert D. Riley, VP, wife-AM-FM Indianapolis, named president.

Robert E. Gruno, CATV division manager, Burnup & Sims of Florida, West Palm Beach, elected VP. Florida division is largest subsidiary of firm.

Terry K. Shockley, general sales manager, WKOW-TV Madison, Wis., named VP of Wisconsin TV Network, station’s licensee.


Charles Renwick, program manager, WJW(AM) Cleveland, appointed general manager. He succeeds Jules Blum, who becomes station manager, newly created position.

Richard R. Cook, news director and executive program director, KWH(AM) Honolulu, appointed general manager.

Dan O’Shea, with WCAR-AM-FM Detroit, joins WMFX(AM) Midland, Mich., as general manager.

Joel J. Plavin, assistant to the general manager, WYND-AM-FM New York, appointed general manager. He succeeds Norman Furman, who retires.

Jerry L. Gabert, former senior auditor, Ernst & Ernst, Boston, joins Corinthian Broadcasting Corp., New York, as secretary and treasurer.

Programing

Leonard Goldberg, VP in charge of production for Screen Gems, Hollywood, resigns, effective April 14. Mr. Goldberg, with Screen Gems since April 1969, will form independent production company on West Coast. Prior to joining Screen Gems, Mr. Goldberg spent six years at ABC-TV, New York, leaving as VP in charge of network TV programming in 1969. John H. Mitchell, president of Screen Gems division of Columbia Pictures Industries Inc., currently is evaluating candidates to succeed Mr. Goldberg.

Ken Israel, VP and general manager, National General Television, New York, named president of company which distributes TV series and feature films.

John D. Ryan, account executive, central division, ABC Films, Chicago, appointed central division manager.

Robert Stolfi, VP, daytime sales and sports sales, CBS-TV, New York, joins International Famous Agency there, as VP of TV sales. Mr. Stolfi will be involved in network, syndicated, overseas and CATV activities at IFA, which operates, packages and sells series and specials.

Jack Flax, former Eastern sales manager, United Artists Television, New York, joins Telemation Program Serv-
ices there as director of programming. TPS is film buyer for 42 CATV systems in U.S. and Canada.

Deanne Barkley, producer of The Virginia Graham Show, syndicated series for RKO General, New York, appointed director, Moviel of the Weeked, for ABC Circle Entertainment, unit of ABC-TV. She will be based in Hollywood.

Malcolm D. Potter, promotion manager, wtnh-tv New Haven, Conn., appointed program manager.

Robert V. Whitney, creator and producer of syndicated tv program, The New Explosion, joins were(AM) Cleveland, as program and operations manager.

Dennis S. Hazzard, operations manager, wche(AM) West Chester, Pa., joins wthd(AM) Milford, Del., as program director.

Broadcast Journalism

Martin Carr, award-winning tv documentarian, resigned from NBC News last week. It was his second network walk-out; he left CBS News in 1969 after 12 years there. Mr. Carr's NBC contract still had 20 months to run. He did not reveal future plans.

Breck Harris, wgap-am-fm-tv Fort Worth, named chairman, audio committee, to assist Associated Press Broadcasters Association to expand and improve its audio services. Also named to committee: Ken Booth, keel-am-fm Shreveport, La.; Jack Brown, wlon(AM) Lincoln, N.C.; Tony DeHaro, wncb-fm New York, and Don Keough, wdaf-am-fm-tv Kansas City, Mo.


Glenda Wina, tv newswriter for government-owned station in Republic of Zambia, Africa, joins kfmt(tv) Los Angeles as general assignment news reporter, with emphasis on health and medicine reporting.

Reid Leath, director of advertising and sales promotion for Shoney's Big Boy Inc., drive-in restaurant, Nashville, appointed to newly created post of director of public affairs for kgb(AM) Los Angeles.

Jack Rossotti, anchorman, wnyt-tv Syracuse, N.Y., joins wtop-tv Washington, as news producer.

Mark Van Brooks, former news editor, wqxi-am-fm Atlanta, appointed anchor- man of wqxi-tv.

Richard Rosenthal, with news staff, wtop-fm Washington, joins whsq-am-fm Chicago as newsmen.

Equipment & Engineering

Kari H. Horn, VP for engineering and research, Zenith Radio Corp., Chicago, elected senior VP. He succeeds J. E. Brown, who retires.

Robert J. Wickhem, director of engineering, wkow-tv, Madison, Wis., named VP of Wisconsin TV Network, station's licensee.

Joseph J. Santer, division manager of All Channel Cablevision Systems, Evansville, Ind.-based CATV group owner, joins Jerrold Electronics, DSD/ECSD division, Philadelphia, as district sales engineer. Mr. Santer will be responsible for sales and technical backup on Jerrold line of antennas, preamplifiers, accessories and master antenna TV systems. He will cover Minnesota, North and South Dakota, and western sector of Wisconsin.

Robert Gutreuter, director of his own management consulting firm, joins Jerrold as manager of turnkey systems division, manufacturer of CATV equipment.

John Findlater, VP of MCA Inc., North Hollywood, elected president and chief executive officer of MCA Technology Inc., also North Hollywood, company in which MCA Inc. owns controlling interest. Mr. Findlater, also elected to board of directors of MCA Technology, assumes his new positions in addition to his regular corporate executive responsibilities with MCA Inc. MCA Technology develops, manufactures and sells high-speed magnetic tape duplicating systems and recording systems, as well as precision magnetic heads and electronic components for manufacturers and users of video, audio, instrumentation and digital magnetic recording devices.

Thornton F. Bradshaw, president of Atlantic Richfield Co., New York, since 1964, elected to board of directors of RCA there. Retiring from board are Lewis L. Strauss and Mrs. Everett N. Case.

Charles M. Edwards, VP, United Geophysical Corp., Pasadena, Calif., elected chairman of board of directors of 1972 Western Electronic Show and Convention. J. Rudy Hummes, marketing VP, Bell Industries, Los Angeles, elected chairman of WESCON executive committee.

Lauritz Jessen, with Radiant Laboratories, New York, film processing laboratory, joins Capital Film Laboratories, Washington, as technical director.

William J. Horn, with merchandising and marketing staff, Teledyne Packard-Bell, Los Angeles-based radio-TV manufacturer, joins Cartridge Television, Palo Alto, Calif., as director of merchandising for Cartridgevision color video-tape cartridge system.

John Runice, with noncommercial whvs(tv) Detroit, appointed engineering supervisor.

Elmer Smalling III, director of engineering, Columbia Pictures-Pictronics, New York, joins Rosner Television Systems, Plainview, N.Y., equipment manufacturer, as director of engineering.

Promotion

Charles Mathieu, chairman and president, Garlley & Mathieu, New York-based financial PR firm, joins Robert S. Taplinger Associates, there, as executive VP.

Arthur Poultten, with PR staff, Bo Bern- stein & Co., Providence, R.I., agency, appointed to newly created position of director of PR.

Jeff Douglas, with whai-am-fm Louisville, Ky., appointed radio promotion director.

Stephen DiLullo, assistant to director, Playhouse Square Association, Cleveland, joins wncr(fm) there as promotion director.

James P. Behling, promotion manager,
witi–tv Milwaukee, joins KMOX-TV St. Louis as director of information services responsible for station’s advertising and promotion.

Allied Fields

Richard I. Abrams, VP of CBS Educational International, division of CBS/Education & Publishing Group, New York, named president. His early positions with CBS were with CBS-TV where he served as business manager of facilities operations and assistant administrative manager of recording operations. Mr. Abrams joined Holt, Rinehart & Winston, publishing house, in 1963. It later merged with CBS and became what is now known as CBS/Education & Publishing Group. John H. Douglas, general manager CBS Schools, in charge of expanding proprietary instructional operation including Franklin School of Science and Arts, Philadelphia, and other schools nationwide, named to additional responsibilities as VP, CBS/Education & Publishing Group, New York.


Richard B. Belkin, VP and general manager, General Electric Broadcasting’s WGY (AM)-WGB(TV)-WGFM (FM), Schenectady, N.Y., joins Command Performance Network, closed-circuit TV system there as general manager.

Deaths
Phyllis Davidson, 41, public service co-ordinator for KNBC(TV) Los Angeles, died Jan. 5 in automobile accident in Hollywood. Miss Davidson, 12-year veteran in radio and TV, had been with KNBC since April, 1968. She is survived by her mother and one sister.

John M. Elliott, 57, TV and film producer, songwriter, screenwriter and TV executive, died of heart attack in Los Angeles Jan. 3. At time of his death, Mr. Elliott was managing director of Irish International Television Ltd., Dublin. He was composer of such songs as “It’s So Nice to Have a Man Around the House” and “Sam’s Song.” Mr. Elliott is survived by his wife, Vicki, and one son.

Gordon Clarke, 65, actor featured in TV commercials, died of heart attack Jan. 11 at Polyclinic hospital, New York. Mr. Clarke was in commercials for McDonald's hamburger chain and Benson & Hedges cigarettes. He is survived by his wife, Leona.

Sada Yazell, 48, with WSGY (FM) Peru, Ill., died Dec. 25 of cancer. In 1950's she was hostess of programs on WOAY-TV Oak Hill-Beckley, W. Va., and WHAW (AM) Weston, W. Va. She is survived by her husband, George, owner of WSGY and three sons.

Al Goodman, 81, orchestra leader featured on Fred Allen Show, Show Boat, Hit Parade and other network radio programs of 1930's and 1940's, died in New York Jan. 10 after lengthy illness. Survivors include one daughter.

ForTheRecord®

The combination of MUZAK® and TELEPrompter CORPORATION has become effective

The undersigned assisted the parties in this transaction

EDWIN TORNBERG & COMPANY, INC.

Negotiators For The Purchase And Sale Of Radio And TV Stations And CATV

As compiled by Broadcasting, Jan. 5 through Jan. 11, and based on filings, authorizations and other FCC actions.

Abbreviations: Alt.—alternate. ann.—announced. ant.—antenna. aur.—aural. aux.—auxiliary. CATV—community antenna television. CH—critical hours. CP—construction permit. D—day. DA—direction antenna. ERP—effective radiated power. khr.—kilohertz. kw—kilowatts. 12—local sunset. mb—megahertz. mod.—modification. N.—eight. PSA—prescriptive service authority. SCA—subsidary communications authorization. SH—specified hours. SSTA—station special service authorization. STA—special temporary authorization. trans.—transmitter. UHF—ultra high frequency. Un.—unlimited hours. VHF—very high frequency. vis.—visual. w.—watts. x—educational. HAAT—height of antenna above average terrain. CARS—community antenna relay station.

New TV stations
Action on motion
- Deputy Chief, Office of Opinions and Review, in Rapid City and Lead, both South Dakota (The Heart of the Black Hills Stations), TV proceeding, granted motion by applicant and extended through Jan. 6, time to file response to Broadcast Bureau’s opposition to petitions for reconsideration and to reopen and update record (Docs. 18358-9). Action Dec. 30.

Rulemaking actions
- Naples, Fla.—FCC in rulemaking notice proposed assignment of UHF ch. 46 to Naples, Fla. Action Jan. 5.
- Corpus Christi, Tex.—FCC proposed amendment of TV table of assignments by assign ch. 16 to Corpus Christi as second reserved educational assignment. Action Jan. 5.

Call letter application
- Ohio Educational Television Commission. Alli-
**Existing TV stations**

**Final actions**

- **KETV**(TV) Omaha, Neb.--Broadcast Bureau granted mod. of CP to change channel ERP to 162 kw, change type trans., and ant.; height, 1,850 ft.; condition. Action Dec. 20.
- **WHO-TV** Des Moines, Iowa--Broadcast Bureau granted mod. of CP to change ERP to 162 kw; change type trans., and ant.; height, 1,850 ft.; condition. Action Dec. 25.
- **KDKA**(TV) Pittsburgh, Pa.--Broadcast Bureau granted mod. of CP to change ERP to 162 kw; change type trans., and ant. Action Dec. 27.
- **WMPB**(TV) Baltimore, Md.--Broadcast Bureau granted mod. of CP to change ERP to 162 kw; change type trans., and ant. Action Dec. 27.

**New AM stations**

**Applications**

- **Kotzebue, Alaska**--Kotzebue Broadcasting Inc. (Kent Braverman 100%). Mr. Kent Braverman has advised the FCC of his intent to operate and file application at Kotzebue, Alaska, for a new radio station. Action Jan. 3.

**Final Action**

- **Calhoun, Ga.--**FCC dismissed application by John C. Roach for interim authority to operate AM station WYAT at Calhoun, Ga. Mr. Roach's application was mutually exclusive with renewal applications of a number of radio stations in the Calhoun area. The FCC denied the application by WGA's renewal application was affirmed by Court of Appeals on Dec. 29, 1971, and Gordon County Broadcasting Co., former licensee of station, was advised that its authority to operate WGA would expire Dec. 16, 1971. Gordon County's request for STA to operate station was denied on Dec. 29, 1971. FCC informed Mr. Roach that it could not make statutory finding that he has requisite qualifications to reciprocate grant of his application since his qualifications are at issue in evidentiary hearing proceeding in Doc. 17699. Action Jan. 5.

**Other action**

- **Review board in Galveston, Ala., scheduled oral argument in DTV on Jan. 17 on initial decision, exceptions, and briefs, involving applications of Alabama Microwave Inc. and Newboume Alabama Microwave Inc. for construction of 2,000-mile microwave service to provide video relay to television outlets at Montgomery, Ala. Action Dec. 20.

**Rulemaking actions**

- **KXAZ**(TV) Nogales, Ariz.--FCC amended TV table of assignment to designate channel 6 for Nogales and to permit KXAZ-TV to be assigned to hyphenated basis to Tucson-Nogales, Ariz. (Doc. 18705). Action Jan. 5.
Summary of broadcasting

Complied by FCC Jan. 1, 1971

**New FM stations**

**Applications**

- Portland, Maine—Good Time Broadcasting Co., licensee on Main St., 250, 190 ft., address 202 Forestdale Road, Falmouth, Maine. (Does. 1971-17) by the Secretary of State of Maine. (Does. 1971-17) by the Secretary of State of Maine.

**Final actions**

- Albuquerque, N.M., and Sun City, Ariz.—FCC consolidated proceeding involving applications of Zia Tele-Communications Inc. and Alvin L. Kernold for CP for new FM at Albuquerque (Doc. 1971-17) with proceeding involving applications of Kornold and Sun City Broadcasting Corp. for new FM in Sun City (Doc. 1971-86) by the FCC. Action Jan. 5.

- Hamden, Conn.—FCC set for hearing mutually exclusive applications of Connecticut College, Hamden; St. Thomas Seminary, Hartford, Conn.; and University of New Haven Inc., West Haven, Conn. Quinnipiac proposes operation in Hamden on Channel 7, 10 kw; total operating cost $4,600; nonreserved channels. Action Jan. 5.


**Rulemaking actions**


**Call letter application**

- WWUW Gainesville, Fla.—Seeks WAKA.

**Call letter action**

- KCAC Phoenix—FCC granted KHCS.


- WJLS Hartford, Ky.—Broade Bureau granted CP to increase tower height and side mount on three FM antennas on nonreserved channels. Action Dec. 15.


- WJNR Newark, N.J.—FCC granted WJNR Radio Co. authority to continue operation of the facility for the station at intercarrier basis, beginning at midnight, Dec. 31, unless continued on hearing of applications for permanent authority. Action Dec. 15.

- WAGY Forest City, N.C.—Broade Bureau granted operating use of former main trans. for aux. purposes. Action Dec. 29.


**Fines**

- KAOK Lake Charles, La.—FCC notified E.J.P., Inc., licensee of station KAOK, that it has incurred apparent liability of $500 for willful and repeated violation of rules by operating station with power in excess of its licensed power, on days April 30 through May 31, 1971. Action Jan. 5.

- WTHB Mineola, N.Y.—FCC notified Burst Communications Corp., licensee of station WTHB, that it has incurred apparent liability of $1,000 for willful and repeated violation of terms of its station authority by failing to reduce power level of its station during CH from 1,000 w. to 250 w. on Jan. 22, 1971. Action Jan. 5.

- KACU The Dalles, Ore.—FCC notified Radio KACU Inc., licensee of KACU, that it has incurred apparent liability of $2,000 for willful and repeated violation of terms of its license and for operating during pre-sunrise hours with power in excess of that authorized. Action Jan. 5.

**Rulemaking actions**

- FCC proposed to Bowditch Bureau for extension of time through Jan. 7 to file exceptions to supplemental initial December, 1971, Action Dec. 27.

- FCC proposed, in response to requests for assignment of class A stations to air communities which do not have FM table of assignments. Action Jan. 5.


**Existing FM stations**


- KOVA(FM) Qiai, Calif.—Broadcast Bureau proposed for SCA on sub-carrier frequency of 175.2 KC. Action Dec. 27, 1971.


- WSFG-FM Savannah, Ga.—Broadcast Bureau granted CP to change trans. to 2.5 Mhz; station control changes in ant. system; ERP 100 kw; ant. height 300 ft. Action Jan. 1.

- KBBR(FM) Wichita, Kan.—Broadcast Bureau granted license covering changes; studio and re-
PROFESSIONAL CARDS

JANSKY & BAILEY
Atlantic Research Corporation
Shirley Hwy., at Edsall Rd.
Alexandria, Va. 22314
(703) 354-2400
Member AFCCE

JAMES C. McNARY
Consulting Engineer
Suite 402, Park Building
6600 Goldsboro Road
Bethesda, Md. 20034
(301) 229-6600
Member AFCCE

—Established 1926—
PAUL GODLEY CO.
CONSULTING ENGINEERS
Box 798, Upper Montclair, N.J. 07043
Phone: (201) 746-3000
Member AFCCE

EDWARD F. LORENTZ & ASSOCIATES
Consulting Engineers
(formerly Commercial Radio)
1234 G St., N.W., Suite 500
20005
Washington, D. C. 20005
Member AFCCE

A. D. Ring & Associates
CONSULTING RADIO ENGINEERS
1771 N St., N.W. 202-2315
WASHINGTON, D. C. 20036
Member AFCCE

GAUTNEY & JONES
CONSULTING RADIO ENGINEERS
2922 Telestar Ct. (703) 506-6900
Falls Church, Va. 22042
Member AFCCE

EDWARD J. KEAR & KENNEDY
1302 18th St., N.W., 785-2200
WASHINGTON, D. C. 20036
Member AFCCE

A. EARL CULLUM, JR.
CONSULTING ENGINEERS
INWOOD POST OFFICE
BOX 7004
DALLAS, TEXAS 75209
(214) 631-8340
Member AFCCE

SILLIMAN, MOFFET & KOWALSKI
711 14th St., N.W.
Republic 7-6996
Washington, D. C. 20005
Member AFCCE

HAMILTON & EDISON
CONSULTING ENGINEERS
Box 68, International Airport
San Francisco, California 94128
(415) 941-5208
Member AFCCE

JOHN H. HEFFELFINGER
9208 Wyoming Pl. Hiland 4-7010
KANSAS CITY, MISSOURI 64114

JULES COHEN & ASSOCIATES
Suite 716, Associations Bldg.
1145 19th St., N.W., 659-3707
Washington, D. C. 20036
Member AFCCE

CARL E. SMITH
CONSULTING RADIO ENGINEERS
8200 Snowville Road
Cleveland, Ohio 44141
Phone: (216) 526-4986
Member AFCCE

VIR N. JAMES
CONSULTING RADIO ENGINEERS
Applications & Field Engineering
Computerized Frequency Surveys
345 Colorado Blvd.—80206
(303) 333-5562
DENVER, COLORADO
Member AFCCE

E. HAROLD MUNN, JR.
BROADCAST ENGINEERING
CONSULTANT
Box 220
Coldwater, Michigan—49036
Phone: 517—278-6733

ROSNER TELEVISION SYSTEMS
ENGINEERS—CONTRACTORS
29 South Mall
Plainview, N.Y. 11803
(516) 694-1903

JOHN H. MULLANEY
CONSULTING RADIO ENGINEER
9616 Pinkney Court
Potomac, Maryland 20854
(301) 299-8272
Member AFCCE

MERL SAXON
CONSULTING RADIO ENGINEER
622 Hawkins Street
Lufkin, Texas 75901
634-9558
632-2821

William E. Benns, Jr.
Consulting Radio Engineer
Station WFLI
Chattanooga, Tenn. 37419
Member AFCCE

SERVICE DIRECTORY

COMMERCIAL RADIO MONITORING CO.
PRECISION FREQUENCY MEASUREMENTS, AM-FM-TV
Monitors Repaired & Certified
105 5. Market St.
Lee's Summit, Mo. 64063
Phone (816) 224-0777

CAMBRIDGE CRYSTALS
PRECISION FREQUENCY MEASURING SERVICE
SPECIALISTS FOR AM-FM-TV
445 Concord Ave.
Cambridge, Mass. 02138
Phone (617) 876-2810

SPOT YOUR FIRM'S NAME HERE
To be seen by 120,000* readers—among them, the decision-making sta-
tion owners and managers, chief engi-
ners and technicians—applicants for
am fm tv and facsimile facilities.
*1970 Readership Survey showing 3.2
readers per copy.

William E. Benns, Jr.
Consulting Radio Engineer
Station WFLI
Chattanooga, Tenn. 37419
Member AFCCE
mote control redesigned as Suite 1025, Wichita Plaza, North Market St., ERPs 85 kw; ant. height 370 ft. Action Dec. 29.

- WQXE(FM) Elizabethtown, Ky.—Broadcast Bureau accepted data files Nov. 26, 1972, in accordance with commission's second report and order on reduction of height from 1,370 ft. to 1,360 ft., Dec. 30, 1972, in Doc. 18467, seeking proposed operation on frequency of 100.1 mhz. 261 Act. Jan. 31.

- WFTM-FM Mayville, Ky.—Broadcast Bureau granted CP to change trans. and ant.; make change in ERP from 300 kw; ant. height 300 ft.; remote control permitted. Action Jan. 31.


- WEAE(FM) Cincinnati—Broadcast Bureau authorized a change of location of tower from old site to new site to be used for main purpose of covering Cincinnati area; ERC filed Dec. 30, 1971, ant. height 679 ft. Action Dec. 30.


Radio Help Wanted
Management

Full charge management opportunity, midwest metro, AM/FM. Successful stations under present ownership for over 20 years. Can you follow policies and bring in new ideas? The name of the game is sales. Are you ready for your final move? Subsequent participation possible. May we please have complete information in your first letter? It will be answered promptly. Box M 100, BROADCASTING.

Top rated station in large western market seeks sales oriented general manager. Must be capable of organizing and directing effective local sales staff and handle national sales. Excellent opportunity for intelligent, aggressive sales manager. Send full details to Box A 128, BROADCASTING.

Sales manager who will prove his sales ability can advance to general manager and possible all or part ownership prosperous Southwestern radio network affiliate. Box A 143, BROADCASTING.

Sales

Excellent money for hard working, professional salesman, preferably RAB trained, with the opportunity of becoming sales manager. Salary, bonuses, incentives. EOE/M.F. Box A 36, BROADCASTING.

College town daytimer selling over $200,000 needs additional salesman. Send complete resume. Box A 109, BROADCASTING.

Sales manager and salesmen for a rapidly growing station in the Northeast section. Excellent future for an aggressive personality willing to work. Send resume immediately. Box A 115, BROADCASTING.

Salesman proving unusual production can become sales manager and part owner successful intermountain network radio affiliate. Box A 142, BROADCASTING.

Midwestern top 40 station looking for young, eager salesman to step up to local sales manager of our four man sales department. Exceptional opportunity in our station group. Your reply need confidential, major market station. Box A 163, BROADCASTING.

Manufacturer of nationally distributed broadcast studio equipment and audio accessories seeks sales technical-marketing man, able to wear many hats including working with and selling to commercial stations. Must be willing to re-locate to West Coast and be able to travel. Send resume and salary requirements to Box A 176, BROADCASTING.

I need a salesman with potential for management. We are a contemporary station and are in the #1 market. If you are eager and willing to work, you have a future with us. The opening is immediate for the right person. Send me your resume, sales record and salary requirements. Joe Tourtelot, KDES Radio, Palm Springs, California 92262.

We'll look till we find the right mature salesman eager to learn a new, powerful sales concept. Continuous sales training. Will guarantee what you are worth. Midwest background only. Furnish resume. No phone calls. Dale Low, KLSJ/5/KMAN, Mason City, Iowa.

Aggressive pros in sales wanted now at number one station in Michigan market of 150,000. Only ambitious, experienced network pro should apply. Great opportunity with group broadcaster. Contact Wayne Blackmon, WIBM, Box 1450, Jackson, Michigan 49204.

Prove yourself and move into sales manager's job. AM is modern country—FM (10,000 watt stereo) is progressive market. The market is exciting and lucrative! Join us! WNRs-WNRZ, P.O. Box 5, Ann Arbor, Michigan.

Display ads. Situations Wanted (Personal ads) $25.00 per inch. All others—$40.00 per inch. 5" or over billed at run-of-house rate. Stations for Sale. Wanted to Buy Stations, Employment Agencies, and Business Opportunity advertising require display space. Immediate Agency commission only on display space.

Applicants: if tapes or films are submitted, please send $1.00 or each package to cover handling charge. Forward remittance separately. All transcriptions, photos, etc., addressed to box numbers are sent at owner's risk. BROADCASTING expressly repudiates any liability or responsibility for their existence or return. Address replies: c/o BROADCASTING, 1735 DeSales St., N.W., Washington, D.C. 20036.

Radio Help Wanted

Local sales manager. Florida AM in excellent growth market. Excellent opportunity for advancement. Salary commission, override. Send resume to manager, P.O. Box 1024, Gainesville, Fla. 32601.

Two soul jacks morning man and mid morning man must be pro rasps or rappers. Modern station, fringe benefits—send resume (including references) tape, and availability to Box M 149, BROADCASTING.

Time is of the essence! 5,000 watt, mid-western radio station in the top 25 markets. Looking for a young man, well-informed man, Black or white, that can wear two hats—both music and talk, and dig people. If you think you answer that description, please send tape, resume and photo to: Box A 164, BROADCASTING.

Top rated station, Florida AM looking for experienced morning man, preferably in fresh ideas? The name of the game is sales. Are you ready for your final move? Subsequent participation possible. May we please have complete information in your first letter? It will be answered promptly. Box M 100, BROADCASTING.

Top rated station, Florida AM looking for experienced morning man, preferably in fresh ideas? The name of the game is sales. Are you ready for your final move? Subsequent participation possible. May we please have complete information in your first letter? It will be answered promptly. Box M 100, BROADCASTING.

Top rated station, Florida AM looking for experienced morning man, preferably in fresh ideas? The name of the game is sales. Are you ready for your final move? Subsequent participation possible. May we please have complete information in your first letter? It will be answered promptly. Box M 100, BROADCASTING.

Top rated station, Florida AM looking for experienced morning man, preferably in fresh ideas? The name of the game is sales. Are you ready for your final move? Subsequent participation possible. May we please have complete information in your first letter? It will be answered promptly. Box M 100, BROADCASTING.

Top rated station, Florida AM looking for experienced morning man, preferably in fresh ideas? The name of the game is sales. Are you ready for your final move? Subsequent participation possible. May we please have complete information in your first letter? It will be answered promptly. Box M 100, BROADCASTING.

Top rated station, Florida AM looking for experienced morning man, preferably in fresh ideas? The name of the game is sales. Are you ready for your final move? Subsequent participation possible. May we please have complete information in your first letter? It will be answered promptly. Box M 100, BROADCASTING.

Top rated station, Florida AM looking for experienced morning man, preferably in fresh ideas? The name of the game is sales. Are you ready for your final move? Subsequent participation possible. May we please have complete information in your first letter? It will be answered promptly. Box M 100, BROADCASTING.
Programing, Production, Others

Program director who wants to bring family up in beautiful Mountain View, California where there are no big city problems. Must have five or more years in radio and be willing to accept responsibility for station sound. Aggressive successful station. Send air check only. No audition tapes. Box A-73, BROADCASTING.

Experienced 1st phone contemporary MGR announcer ready to move up to Program Director. Excellent opportunity within top rated station. Send recent air check resume with references to Christopher Young, WCVH, Box 631, Charlotte, Va. 22902.


Commercial copywriter and TV experience current production techniques. Resume to Program Director, W.EAT, P.O. Box 70, West Palm Beach, Florida 33402.

Sales

Professional broadcaster. 19 years experience. Sales, production, and music experience. Eight years of TV experience. Can do it all well, including on air radio or TV. Phone: (303) 663-1943.

Sales Continued

Want sales or management opportunity...small market. Community minded station. 15 years experience all phases...excellent references. White on copy...believe in "person to person" sales. I've studied what I sell. Prefer adult programming. No screamers please. Offer aggressive work for decent pay. Box A-195, BROADCASTING.

Young, aggressive major market salesman with management experience desires position as selling manager where creativity and success are essential. Box A-159, BROADCASTING.

Announcers

First phone—pro seeking medium major market or community. Mall. Collapse/grade reaches Box A-28, BROADCASTING.

DJ, tight band, good news, commercial, 3rd phone. Box A-57, BROADCASTING.

You always outgrow your clothes, if you don't get too big for your shoes. I'm ready for a new suit! 1st phone, motoring pro, voice, experienced, employed. Box A-84, BROADCASTING.


Experienced DJ, PD looking for contemporary or solo 1st phone. Box A-91, BROADCASTING.

One and one half year radio and limited television experience. Third phone, will relocate. Box A-118, BROADCASTING.

First phone announcer does top forty position in Carolinas or Virginia. Two years experience. Box A-145, BROADCASTING.

Disc jockey—newspaper experienced, dependable, creative-veteran. 2nd phone. Aggressive 3rd. Box A-145, BROADCASTING.

Looking for big voice for radio or television? This is it. Twenty years experience radio and television; including top ten market. Third class with endorsement. Box A-153, BROADCASTING.


Competent, young, (25) in need of a steady job. Four years experience (progressive rock, rock, MOR and news). Box A-161, BROADCASTING.

Young announcer needs a break! Institute of broadcast arts graduate, high. Ken, 3rd working for first, 1st phone. Book K. 14305 Kennewick, Southgate, Michigan 48195.

Master's degrees in broadcasting urban studies; national broadcast experience; wide public service background (including overseas); desires return to broadcast with innovative talk format. Box A-165, BROADCASTING.


Kids show host. Experienced, proven success, new approach to sale with promotional material. Try it, you'll like it. Write Box A-169, BROADCASTING.

I'm young but I've been the route, looking for competiti ve experience. Have people who aren't. 5 yrs MOR, news and net announcig. Will relocate in or out of U.S.A. Box A-172, BROADCASTING.


Experienced. Soul DJ, with good voice, modern sound, available. Box A-175, BROADCASTING.


Announcers Continued

Number one rated morning and afternoon drive personality. 11 years...major midwest MOR...also TV personality. Desires position in major market. Currenty working contemporary. Box A-191, BROADCASTING.

Career minded rookie announcer, some board experience. Name salary, (904) 771-7386 or Box A-195, BROADCASTING.

Announcer—3, 3 years part/full time San Diego market. B.S., married, 25, vet seeking medium-large market. Lyle Kriegel, Phone: (715) 842-1470.

Progressive or jazz stations: serious about music and broadcasting? I've experience as production manager, chief announcer, music director. 3rd phone—will go anywhere! gene Rusco, blochton. Iowa 50826. (515) 786-2606.


Experience dj/newsman, tight band. 3rd endorse, versatile, dependable. Broadcast school graduate. Call Lou Gregg, (212) 893-6765.


Had it with a lemon—ready for real radio. C/W Jock, 3rd endorsed, professionally trained, dedicated, some experience. Prefer S.E. George Felows, 214 South St., N.E., Ft. Walton Beach, Fla. 32545 (904) 242-6943.


Ohio nearby midwestern states. Young, married, reliable first phone with experience in MOR. No nights. Minimum $125. Randy Swiglet, (614) 396-5093.

Ambitious young man, age 22, looking for position as a staff announcer. Interested in sports, popular music and MOR. Have associate degree in radio sales. One major broadcasting experience. Working. Will relocate. Call David Oliver, in marquette, Michigan at 1-606-226-3865.

First phone, nine years radio, want position as DJ, production engineer or union station board operator, Don Neumann, 1813 Yale Avenue, Metairie, Louisiana 70003. Get the new improved Ken Bay for your station. Now equipped with a 1st phone, over a years experience and 24 years old. For details write Ken Bay, 4205 N. Ham from Chicago, Ill. 60668.


Send today for the Chubby Barnett bad radio audition tape, including mistakes, one's experiences, so act accordingly, rock only. Anywhere, third, Box 1022, Fresno, Calif. 93714.

First phone/professionally trained hard worker guarantees one year of dedicated radio/versatile, mature and digs progressive-top 40-contemporary AM or FM, Single/23rd draft free and ready to travel. Jim Sumpter, 24216 Island Ave., Carson, Calif. 90745.

Broadcasting: 3 d. 3 years part/full time San Diego market. B.S., married, 25, vet seeking medium-large market. Lyle Kriegel, Phone: (715) 842-1470.

Career minded rookie announcer, some board experience. Name salary, (904) 771-7386 or Box A-195, BROADCASTING.
Situations Wanted

Technical

First phone from top NYC broadcast school, college radio experience as studio and transmission technician. Looking for a start. Anthony Dodd, 1730 Parker St., J.C., Berkeley, Calif. 94703.

Chief engineer and maintenance, 10 years experience. AM & FM & TV. Available Jan. 18th, Phone Don. (614) 494-2478.

Chief or supervisor, 20 years radio-TV experience. Strong on maintenance, call (614) 247-3827.

News

Spectacular play-play-man and or sportscaster, copywriter, seeking position with radio or TV station. Quality audio and video tapes, single, will relocate, call or write with some experience. Box A-124, BROADCASTING.

Reliable, dependable, hard working 1st phone newsman looking for good news operation... good digger—heavy on local news... Vist vet. Box A-132, BROADCASTING.

For a deep-voiced staffer to read wire copy maybe you should look elsewhere. But for a college grad with authoritative delivery and full-time suburban market and part-time top local market experience at network Q&O who'll bring actualities and community involvement to your news, maybe you’re my man. Box A-157, BROADCASTING.

Seasoned Washington newscaster seeks challenging news directorship. Has sure-fire format ideas. Seven years experience. Degree. Box A-177, BROADCASTING.

Top anchor-reporter, now on Podesta Award newscast in top ten market/heavy investigative reporting/reporting/10 years experience/top references/ready for new challenge. Box A-179, BROADCASTING.

Member top rated Washington news department looking for exciting new position. Box A-185, BROADCASTING.

Morning man or news director or newsman. First phone. Ten years experience. Production work specialist, published author. Married, three children. Box A-189, BROADCASTING.

More than a voice, a newsmen who can dig, report and write—3/4 years experience, Master’s degree in R-TV—Ron Coig. 3460 Dawn Dr., North Olmsted, Ohio (216) 777-7712.

Experienced sports director all play-play-play, news, dj, 3rd class, will relocate. Call collect (615) MA 1-3635.

Experienced, dependable college grad, 23, will relocate preferably north U.S. or Canada. Full details contact Mark Ackerman, 4032 Verona, Cleveland, Ohio 44112.


Writer-reporter, Journalist degree, northwesterner, 26, vet, married, one child, experienced basketball play-play-play, will relocate anywhere, Joe Redfield, 1714 V.Wayne Terrace, Chicago, Ill. 60626 (312) 737-0381 collect.


Beginning college grad, 26, 4 years government service. Wishes position broadcasting sports, news, etc. Will work for subsistence or less. Stephen Edelmann, 4000 Tunlaw Rd., N.W., Washington, D.C. 20007.

Programing, Production, Others

Experienced 1st phone on-air PD seeks top 100 market challenge. Strong on music, versatile, creative, responsible. Good programming ideas! Box A-106, BROADCASTING.

Programing, Production, Others

Production director, B.S., first phone, 3 years major market production experience. Box A-158, BROADCASTING.

I'm being held captive in my hometown. Send help. Send inquiries. Contact local/area jock/character-voice. References glow in the dark. Looking for agency of station work with amusing people. Bert Thomas, Box A-159, BROADCASTING.

Black P.D. looking. Call R. J. 515-244-5008.

Third phone jock was P.D. country in radio station market. Also has worked in rock and MOR. Will relocate. (815) 968-2708, Jeff Kopp.

Television

Help Wanted Management

Group owned network VHF in medium north central market desires experienced, take-charge operation manager. Full knowledge of nets, film, heavy on production. Secure future for right man. Reply Box A-72, BROADCASTING.

Wanted—manager for Cable System of 3,000 In Texas. Spanish language essential. Microwave experience and license necessary. Box A-150, BROADCASTING.

Established 147-mile cable system in northeastern fli ti ng with 10,000-plus subscribers. Fully computerized bookkeeping operation. Good, solid, experienced, will have immediate opening for experienced cable manager with sales experience. Excellent opportunity. Salesman will enjoy many fringe benefits. Ust age, education, references, detailed experience. Write Robert Hawkins, Kankakee TV Cable Co., 150 S. Dearborn, Kankakee, Ill., 60901.

Announcers

You think you’re the greatest TV talk show host. We think we have the best local daytime talk show in the east. Let’s talk. Major market. Group owned. Box A-130, BROADCASTING.

Announcer, on-air experience preferred but will consider good booth man. Successful southeastern VHF, CBS affiliate, Send tape, resume, salary required. Box A-155, BROADCASTING.

Two announcers wanted, one for AM top 40 nighttime, one for 1st network. Prefer two years commercial experience. Send air check, complete resume and pic asap to WTRC-WSJV TV, Box 699, Elkhart, Ind.

Technical

Maintenance supervisor for top five market all color television station located in Midwest. Send resume to Box M-9, BROADCASTING.

Engineering supervisor, production center Alabama ETV network. No drillers. Equal opportunity employer. UMTV University of Montevallo, Montevallo, Al. 35115, Immediate.

News

News director-expanding news operation top 50 VHF. Aggressive, imaginative leader with ability to direct and administer news team and heavy on news schedule. Good job, money, future. Send qualifications to Box A-5, BROADCASTING.

Assignment editor at major Ohio VHF. Group owned. You must know TV news operations, and wad the challenge of leadership. Box A-131, BROADCASTING.

Female—hard news reporter for interviews and stand-up field reports—Florida station. Journalism background required. TV news experience helpful. Equal opportunity employer. Send resume & letter, Box A-135, BROADCASTING.

Anchor for TV news. Broadcast journalist with some experience who knows 15mm. Bruce Cunningham, WHP-TV, Charleston, S.C. 29407, (803) 724-3211, E.O.

Weatherman, 8 & 11 P.M. newscasts, M-F for CBS affiliate. Experience necessary. Send VTR, resume to Don Hess, WTOL-TV, P.O. Box 715, Toledo, Ohio 43601. An equal opportunity employer.

News Continued

On-air/writer for university film-TV unit. Ability to write and deliver documentary films for commercial TV use. Film production experience preferred but not necessary. Salary based upon qualifications. BA required. Send resume Air Mail to Ken Haines, Motion Picture/TV Unit, Virginia Tech, Blacksburg, Va. 24061. An equal opportunity employer.

Programing, Production, Others

Commercial copywriter and radio and TV experienced current production techniques. Resume to Program Director, WEAT, P.O. Box 70, West Palm Beach, Florida 33402.

TELEVISION

Situations Wanted Management


Sales

Ambitious, aggressive, nonstop broadcaster, wants television sales manager or sales opportunity. Presently employed. Married with family. Check my broadcast background, then decide. Minimum—$18M. Box A-122, BROADCASTING.

Technical

First phone, married, age 26, studio operations background video tape, switching, etc. Four years experience, desires permanent relocation, growth potential. East Coast or Midwest. Consider all. Character references. Box A-98, BROADCASTING.

FCC 1st class licenc. Engineer or production. Box A-137, BROADCASTING.

616 years experience all phases radio & Television. Have done everything technical and clerical from construction of a complete UHF TV stations to production. Have done all types of on air work also. 28 years old. 2 years college, Ampex VTR school. First phone. Currently in VTR operations with Ampex 2000 & AVR-1. Box A-148, BROADCASTING.

First phone: AM-TV, strong on maintenance, east. Box A-149, BROADCASTING.

Studio supervisor or assistant chief—25 years broadcast experience—21 in TV. All phases of technical operation. First phone. Prefer western or southwestern location. Box A-167, BROADCASTING.


Experienced chief, large and small market. U and V, available now. Walt Bundy, Box 90202 Atlanta, Ga. 30344

News

3 year newspaper reporter-photographer with TV stringing seeks TV reporter slot. Good credentials and references. I'm 24 with B.A. Box A-95, BROADCASTING.

Anchorman experienced, master's degree, 30, Desires position in North Carolina, South Carolina or Georgia. Minimum $12,000. Box A-106, BROADCASTING.

Not "Walter Cronkite," but a dependable, versatile pro. Box A-144, BROADCASTING.


Radio man with 4 years experience would like to relocate, preferably in T.V. Currently operations manager and studio director, Search for new and production. Married. Box A-183, BROADCASTING.

Programing, Production, Others

Producer/director in top 50 full color affiliate doing new blocks, commercials specials...everything. Creatively innovative. Great potential, impressive track record. Credentials and audition tape. Box A-63, BROADCASTING.
Programing Production, Others

For Sale Equipment

RCA T72 sound amplifier channel 5 can be modified to picture. RCA T75A television channel 5 water cooled. Now in standby service. TV and film production ... included studio, news (local and network), documentaries, and switching and mixing equipment employed with respect to top live major market. Desire to relocate in small, medium or major market. Alert, dependable, young, college grad ... relevant references. All replies answered. Box A-156, BROADCASTING.

Production position desired. In 5 years I’ll be a network president. I’m creative, energetic and all the other cliches. Some experience, need more. For independent thinking, creative tox man, contact Bob Smith, 516-666, BROADCASTING. Personal attention to all replies.

Experienced: Talented young man; BA, degree in television management and production, desire position as producer/director or cameraman. Can locate anywhere. (312) LU 5-7252.

Programmer/director: Five years solid experience in major market television, now in film production ... include studio, news (local and network), documentaries, and switching and mixing equipment employed with respect to top live major market. Desire to relocate in small, medium or major market. Alert, dependable, young, college graduate, military veteran. Excellent references. All replies answered. Box A-156, BROADCASTING.

We need used 250, 500, 1 kw & 10 kw AM and FM transmitters. No junk. Guarantee Radio Supply Corp., 1314 Hurbide St., Laredo, Texas 78040.

Need Glass-based 43500A tubes, used or new. KTV. Box 2200, Anchorage, Alaska 99510.

Wanted: Channel 8 antenna. Please advise price and condition. B. O. Box 4190, Fort Smith, Arkansas, 72901, Phone 501-783-4105.

For Sale Equipment

Heli-syntrols; large stock-i-gain prices tested and certified in perfect working order, contact lots. S. I. Western Electric, Box 23672, Oakland, Calif. 94623, Phone (415) 832-3527.

Television Transmitter—Ampex UHF TA15-B bought new and used for tests only. Modify to your channel and heighten gain for your station. With color and in perfect working condition. Newsvision Company, 1015 Broad St., Bridgeport, Conn. 06603 or call evenings 203-378-6242.

14V-50 OHM Gas Filled Line, Complete w/7"N connec tors; equipped for pressurization Brand New, Phelps Dodge Corp., 160 Battery St., New York, N.Y. 10038. One length 6’ 1000 ft, 3/4” OD, $1.60 per foot. All Action Electric Sales 312-225-2650.

Need Core; bare copper, power cable?

35 mm RCA Telecine motion picture projector, remote, sound, like new $185.00 16 mm JAN projector set up with TV chain shaver, has magnetic/optical. Good condition $1195.00. JAN projector for preview purposes optional - $450.00. Rebuilt, straight optical $450.00. Brand new rewinds 16 or 35 mm $37.50 pair. Griswold 16mm splicers brand new $25.00, Harald Hot Splicers Model B used $99.50. Free list. DK Film Equipment Co., Inc., 254 Firthal Avenue, Coral Gables, Florida.


For rent: 2- factory reconditioned Spotmaster model 505 playback units and 1 - factory reconditioned Spotmaster model 500 record/playlist unit, at $35.00 per month. For rent: 1 - McIntclarin SCA modulation monitor, TBM-4000, at $47.50 per month. Address inquiries to: Chas. W. Leasing Co., Inc., 5 Main Street. Natick, Mass. 01760. Tel. 655-5360.

Cohu vertical inter-switching switch system with Riker mist mist amplifier. Parallel control of program buses. Very flexible for routing, VTR, etc. Box A-87, Broadcasting.

Miscellaneous

Mike Sullivan says, "Longshoremen arrested for crimes are tried by their peers. For their free camera work, write Sullivan’s Comedy Tonight, 4301-7th Avenue, South, Birmingham, Alabama 35204.

Warm-up lines—Comedy for live pre-broadcast audiences. Special $3.00—free broadcast comedy catalog on request. Show-Biz Comedy Service (Dept B) 1735 East 26 St., Brooklyn, N.Y. 11229.

INSTRUCTIONS


First Class FCC License theory and laboratory training in six weeks. Be prepared to set the masters in the nation’s largest network of first class FCC licensing schools. Earn your license for $400. Approved for veterans* and accredited member National Association of Trade and Technical Schools. Write or phone the location most convenient to you. Elkies Institute in Dallas**; 2603 Inwood Rd. 357-4001.

Elkies in Ft. Worth, 1705 W. 7th St.

Elkies in Houston**; 1351 Travis.

Elkies in San Antonio**, 503 S. Main.

Elkies in San Francisco**; 160 S. Van Ness.

Elkies in Hartford, 800 Silver Lane.

Elkies in Denver**, 420 S. Broadway.

Elkies in Miami**; 1380 Purdy Ave.

Elkies in Atlanta**, 51 Tenth St. at Spring, N.W.

Elkies in Chicago**; 3443 N. Central.

Elkies in New Orleans**; 2940 Canal

Elkies in Minneapolis**; 4103 E. Lake St.

Elkies in St. Louis, 4655 Hampton Ave.

Elkies in Cincinnati, 1175 Chesterdale.

Elkies in Oklahoma City, 501 N.E. 27th.

Elkies in Memphis**; 1362 Union Ave.

Elkies in Nashville**; 2106-A 8th Ave. S.

Elkies in El Paso; 6801 VisOUNT.

Elkies in Seattle*; 4011 Aurora Ave. N.

Elkies in Milwaukee, 611 N. Mayfair Rd.

Elkies in Colorado Springs*; 323 South Nevada Ave.


Zero to first phone in 5 weeks. R.E.I.’s classes begin Feb. 7, Mar. 13 and April 7. Rooms $15-20 per week, call toll free; 1-800-237-2551 for more information or write: R.E.I., 1336 Main Street, Sarasota, Florida 33577. V.A. approved.

R.E.I., 3123 Gihland Road, Kansas City, Missouri 64109, (816) 931-5444.

R.E.I., 609 Caroline St., Fredericksburg, Virginia 22401. Call Ray Gill (703) 373-1441.


Licensed by New York State, veteran approved for FCC 1st Class license and announcer-disc-jockey training. Contact A.T.S. Announcer Training Studios, 25 West 43 St., New York, N.Y. (212) 6X 5924.
Radio Help Wanted News

news organization in # 1 market needs
ANCHORMAN / REPORTER

With All The Skills
Top Money For Top Individual
Bright, up-beat, solid delivery
All replies confidential
Send tapes and resume to:
Box B 1626, 810 7th Ave., N.Y. 10019
An Equal Opportunity Employer—M/F

WCAU-CBS Philadelphia needs an overnight news man. Must be able to creatively write and deliver newscasts, work a telephone and spot news, and enjoy overnight work. Equal opportunity employer. Mail tape, resume and salary requirements to:
WCAU Radio
City Line Avenue and Monument Road
Philadelphia, Pa. 19131

PD-TORONTO Dynamic program man needed immediately to take charge of our MOR sound on AM and FM. The successful candidate is probably in his late 20's or early 30's, has a solid academic background, minimum 5 years experience in a major market, with a record for innovation and administrative ability.

Television Help Wanted Technical

T.V. field service engineers

We have immediate openings in the Field Service Department of our leading commercial broadcast equipment manufacturing company for Service Engineers. You will be responsible for handling customer technical problems involving field service trips and telephone/correspondence contacts. We require 3-5 years technical broadcast station experience (TV and/or FM) and formal electronics schooling. Extensive travel is required. Salary is competitive with background and responsibilities plus full range of benefits including relocation expenses.

For further information, send your resume, in confidence to or call:
Robert T. Fluent, Assistant Personnel Manager. (215) 322-8230

Television Help Wanted

For Best Results You Can’t Top A CLASSIFIED AD in Broadcasting

NEWS DIRECTOR RADIO/TV
Want a “take-chARGE” guy, good administrator who can live within a budget and PRODUCE. dedicated, no clock-watcher. Send resume, VTR, picture and salary requirements to:
BOX A-146, BROADCASTING

Television Help Wanted

WANTED:
Experienced young television account executive with proven billing record, two to four years experience, 25 to 30 years of age. Submit full details on personal and business background and snapshot. We are an equal opportunity employer.
All replies will be held in strictest confidence. No inquiries or investigations will be conducted without applicant’s approval.
Starting salary commensurate with experience. Excellent future. Inquiring station is located in a top forty market.

Television Help Wanted

Sales

WANTED: Experienced young television account executive with proven billing record, two to four years experience, 25 to 30 years of age. Submit full details on personal and business background and snapshot. We are an equal opportunity employer.
All replies will be held in strictest confidence. No inquiries or investigations will be conducted without applicant’s approval.
Starting salary commensurate with experience. Excellent future. Inquiring station is located in a top forty market.

Miscellaneous

"THE BETTER MUSIC SPECIALISTS" Program top-rated stations. Demo & Brochure on request.
Wally Nelskog & Associates
1200 Stewart Street
Seattle, WA 98101
206-623-5934

FOR SALE

We have immediate openings in the Field Service Department of our leading commercial broadcast equipment manufacturing company for Service Engineers. You will be responsible for handling customer technical problems involving field service trips and telephone/correspondence contacts. We require 3-5 years technical broadcast station experience (TV and/or FM) and formal electronics schooling. Extensive travel is required. Salary is competitive with background and responsibilities plus full range of benefits including relocation expenses.

For further information, send your resume, in confidence to or call:
Robert T. Fluent, Assistant Personnel Manager. (215) 322-8230

GATES RADIO COMPANY
A Division of Harris-Intertype Corporation
123 Hampshire St., Quincy, Illinois 62301
An Equal Opportunity Employer—M/F

Television Help Wanted

For Best Results You Can’t Top A CLASSIFIED AD in Broadcasting

NEWS DIRECTOR RADIO/TV
Want a “take-chARGE” guy, good administrator who can live within a budget and PRODUCE. dedicated, no clock-watcher. Send resume, VTR, picture and salary requirements to:
BOX A-146, BROADCASTING

BROADCASTING, Jan. 17, 1972
NEED HELP?
Your ad here...

gives you nationwide display.
For Rates Contact:


STATIONS FOR SALE

1. TOP THIRTY MARKET. AM-FM. $1,000,000. Terms.
2. EAST NORTH CENTRAL. Serves market of half-million plus. $300,000. Terms.
3. WEST NORTH CENTRAL. Exclusive to market. Profitable. $250,000. Terms.
4. SOUTHWEST. Requires experienced owner-operator. $125,000. $25,000 down. Negotiable.

Jack L. Stoll
and ASSOCIATES
8430 Sunset Blvd., Suite 1113
P.O. Box 530
Los Angeles, California 90026
Area Code 213-464-7279

FOR SALE Equipment

F O R S A L E
COMPLET E O P E R A T I O N A L C O L O R T E L E V I S I O N E Q U I P M E N T
FROM
WKTR-TV—DAYTON, OHIO IN BANKRUPTCY
AVAILABLE AS TOTAL PACKAGE OR INDIVIDUAL ITEM BASIS INCLUDING:

2 RCA TK-62 Color Cameras with TD-9 Pedestals
1 RCA TK-60 Camera with TD-3 Pedestal
4 RCA TK-31 Camera with Tripods
1 RCA TK-37 Camera with Film Chain Camera with 2 TP-66 Film Projectors and TP-7 Slide Projector
1 RCA TK-22C Color Video Tape Recorder with Editing
1 RCA TK-5 Color Video Tape Recorder
1 RCA TK-4 High Band Color Video Tape Recorder
1 RCA TK-31 Monochrome Video Tape Recorder
1 RCA TK-40 Switcher with Special Effects
PLUS—Audio, Terminal, Film, Monitoring and Lighting Equipment.

GENERAL TELEVISION NETWORK
500 W. EIGHT MILE ROAD
FERNDALE, MICHIGAN 48220
313/548-2500
ATTENTION: MR. R. RANDOLPH HIPPLER

For Sale Stations continued

LARSON/WALKER & COMPANY
Brokers, Consultants, & Appraisers
Los Angeles, Calif. 90007
Wash., D.C. 20006
1901 Ave. of the Stars
Century City, Suite 501
213/217-1967

CATV
RCA TR-4
RCA TR-22C
RCA TK-31

AVAILABLE

For LARSON

Angeles, Brokers, Consultants, & Appraisers

COMPLETE OPERATIONAL

and Jack

SOUTHWEST. Profitable.

Half

million

STATIONS

FOR SALE

5,300

Med

Metro Daytime

280M
terms

Small

Full

175M

29%

Fla.

Small

Full

150M

29%

Middlewest

Small

Full

550M

29%

N.Y.

Metro

Daytime

280M
terms

SE

Med

Full

250M

29%

S. CATV

5,300 Sub 12,463 Pot 2,000M

500M

SE

Small

AM/FM

45M

Sold

Fla.

Med

UHF/CBS

525M

Cash

East

Metro

Full

275M

100M

Pa.

Metro

Full

565M

Negotiable

Pin. CATV

5,000 Sub 20,000 Pot 2,000M

Cash

HOPE
is More
Than a
Bandaid

Project HOPE goes where her medical teams can teach and heal...shore to shore...village to village...at home and abroad...wherever people are willing to learn...wherever there is sickness and hopelessness...wherever HOPE can leave the precious cargo of medical knowledge that will endure and grow...wherever the generosity of the American people makes HOPE's next mission possible. The world needs more than a bandaid. The world needs HOPE.

Help Keep HOPE Alive.

Your contributions are tax deductible

PROJECT
HOPE

Dept. A, Washington, D.C. 20007

HOPE is More Than a Bandaid

Broadcasting, Jan. 17, 1972

62
George Santoro—it is not a name that evokes instant recognition. Trade publications don’t seek his opinions. Rona Barrett doesn’t reveal his social comings and goings; even his own people don’t make a big publicity fuss over him. And at 58, he is an elder in a business where young lions roar.

Still, he can’t be written off. It is this kind of individual who gives sinew to an industry—the quiet professional who knows how to get the job done.

George Santoro has been in the picture-making business for 37 years. Starting as a prop man for 20th Century-Fox, he has come up through the ranks to the executive floor in the looming black tower that is Universal TV’s administrative headquarters in the San Fernando valley.

A friendly, unpretentious man, George Santoro is not out to film-flam or dazzle. He points to his ample waistline and says, “See, just like the smile on the ‘Happy Day’ buttons.” Yet there’s the look of competence about him. He’s seen it all, knows a good many of the reasons why, is not likely to leap over tall buildings in a single bound. In a competition where lean and hungry is the way all the Sammys run, George Santoro’s patient, persevering style is an obvious, but refreshing, anomaly.

His big thing is attitude. “The attitude you take in doing a project is the key,” he says. He means accepting a job for what it is and not shooting for the moon or embarking on ego trips.

His job these days is supervising the making of World Premiere TV movies for NBC. There are strict boundary lines. Time is money, and expenditures are necessarily limited if there is to be any eventual return from these deficit days—24 at the most. Keep that budget around the $1-million mark. Don’t rail against the rules. Work with them, trying to do the best show possible.

It’s an attitude born out of picture-making’s equivalent of the baseball farm team or boxing’s neighborhood area. George Santoro spent some 20 years at Republic Pictures where turning out 50 feature films a year on budgets far less than $1 million was standard operating procedure. Consider one random month of feature releases from Republic—July 1955: “Deadline Alley,” “Magic Fire,” “Lay That Rifle Down,” “Mystery of the Black Jungle.”

Product such as that kept spilling out of Republic, seemingly without undue effort, quickly, efficiently. It was B-stuff, double-bill filler, yet often capable of entertaining audiences. And when television came in, Republic took to making product for syndication.

George Santoro and others on Repub-

BROADCASTING, Jan. 17, 1972

Week's Profile


George Santoro and his savvy production-line men, with a know-how that comes from doing—began pumping out last half-hours: Stories of the Century, Codebreaker Cody, Dr. Fu Manchu. Forget about the $80,000-per-half-hour budgets and six-day shooting schedules of today. They turned out their half-hours in two days on $12,500 per episode.

Maybe here’s the secret to World Premiere’s success. Revue Productions, then the syndication production arm of MCA Inc., went to the Republic lot to rent space and wound up taking over in 1958 when Republic bowed out of television production. Into the fold went George Santoro's patient, persevering hungry bound. In administrative headquarters Fox, knows how to people George Joseph Santoro July of feature procedure. Consider than George Santoro spent some team or making's equivalent in around for NBC. making of World Premiere TV movies or embarking in 1955: "Deadline Fire," "Lay that Riffle Down," "Mystery of the Black Jungle." The techniques used were the same as those for making low-budget feature films or even serials for theaters. These production people—who with Republic and Universal were responsible for as many as 80 features a year—were a considerable resource, and MCA discovered a way to put them to the best use for television. The idea was conceived that Universal pictures could make better features for television than the old grade B movies the television industry was buying in package lots.

When George Santoro joined this movies-for-TV project in 1966 it already had been tried two years previously as Project 120, with three productions turned out by Universal for NBC (only two got on the air). Universal learned from the experience, became convinced that there is very little difference between pictures shown on television or in theaters first. World Premiere was the natural outgrowth, with "Dragnet 1967" the first to be produced (starting in February 1966), and "Fame is the Name of the Game" the first to go on the air (shown on Nov. 26, 1966). Significant- ly, both served as pilots for subsequent series. In the five ensuing years, a total now of 82 World Premiere features have been produced or are in the process of being produced for NBC-TV, with 15 being spun off into series.

Excluding a brief time-out to serve as associate producer for Paul Newman's $4-million theatrical vehicle "Winning," George Santoro has been prominently involved with World Premiere throughout its run. The impact of the project has surprised even him.

Indeed, audience acceptance of World Premiere has led to other studios and networks joining the act. Warner Bros. Television, among others, is now making features for World Premiere (Universal doesn't own the title) and George Santoro's co-workers, Richard Irving and Frank Price, are supervising the production of 90-minute movies on the same Universal lot for ABC-TV.

"We're not in competition," explains the apparently unperturbed George Santoro. He seems to enjoy his work, to feel satisfaction when objectives are achieved. It's usually that way with round pegs in round holes.
Editorials

What the doctor ordered
The report of the surgeon general's special study of television and violence is beginning to surface. Although a final evaluation must await its complete release, enough is indicated in the summary to suggest that the government's money, all million dollars of it, was well spent.

Absent a discovery of booby traps in the still unpublicized parts of the voluminous work, this may be judged as a valuable contribution—certainly the first of its kind—for which its originator, Senator John O. Pastore, and its participants deserve much credit. It substitutes responsible research and realistic analysis for the insubstantial and largely emotional discussions that have been had about the subject up to now.

A little history is in order. This project was commissioned in early 1969, when memories of political assassinations and ghetto uprisings were still fresh with horror. There had been more and more talk of a connection between television's portrayal of violence and the real thing. At that point, Senator Pastore (D-R.I.), chairman of the Communications Subcommittee, stepped in. What was needed, he said, was an impartial study to substitute for the suppositional conclusions that were then being leaped at from every direction. The senator, it now appears, has been obliged.

The report will disappoint those who wanted easy solutions to the intricate problems of racial hatreds, rising crime rates, urban ugliness, the dislocations of modern life. And indeed it has already been marked for discreditation by the seekers of simplistic answers.

The report says that television portrayal of violence may trigger aggressive behavior in children who are already disposed to it but cannot be considered a primary activator. It does not absolve television programers of responsibility for the social consequences that may attend their work. Neither does it absolve all the other persons and conditions that exert larger influences.

No matter how viciously it may be attacked by those who wanted television set up as the fat target, the report stands as precisely the kind of dispassionate and thorough work that Senator Pastore solicited. It is entitled to be read as objectively as it was prepared.

Handing off the axe
The Federal Trade Commission's latest venture into advertising regulation by proxy—urging the Federal Communications Commission to include all broadcast advertising within its fairness doctrine—raises a serious question about the FTC's sense of responsibility. The agency was frank to say that its suggested procedure would eliminate advertising that is now beyond its own capacity to police. That is another way of saying that the FTC is asking the FCC to act as headsman at executions that the FTC lacks the legal authority to carry out.

The examples of advertising that the FTC cited as fair game for counteradvertising—in paid time or free—were broad enough to cover just about any commercial that is apt to be found on the air. Peter Allport, president of the Association of National Advertisers, may have identified the real motive behind all of this. "If they wish to deprive the public of free television," he said, "they're on the right track."

There is an undeniable need for an FTC to police fraud and harmful misrepresentation in advertising of all media, as has been its function since it was created. On its present course, however, the agency is bent on eliminating all advertising that it deemed to fall short of performing a social benefit—as defined by whatever bureaucrats happen at the moment to be in power. In that direction lies destruction of the whole advertising apparatus.

The FCC contains its own cell of like-minded civil servants who would reshape the broadcast structure to their private desires. Left to their decision, the FTC's proposal would be instantly adopted by the FCC. Hopefully there are not enough FCC members with larger views to turn back this altogether dangerous request.

Everything in its place
Once again radio and television have been marked for second-class treatment in the current budget allocated to the Army for recruitment. As reported here a week ago, Congress gave the Army $22 million. It explicitly instructed that not a cent of it was to be spent on broadcast advertising.

The theory is, of course, that the Army can get a free ride for its recruitment commercials on any stations to which it holds out a thumb.

Perhaps the radio and television answer to this is the journalistic answer: to cover legitimate news of Army recruitment (not to mention desertions and evasions of the draft) and to reserve advertising positions for paid advertising.

Goodbye to all that
The 44-member board of the National Association of Broadcasters meeting at Marco Island, Fla., this week has to agree that the "good old days" are gone forever. New technology and ways of doing business have provoked vexing regulatory problems that could affect long-range survival.

Trade-association work is a hazardous pursuit, not unlike holding elective office. Not all of the broadcasters' new troubles can be laid at the marble doorstep of the NAB's sumptuous quarters. Whatever the staff shortcomings, the futility of attempting to be all things to diverse membership interests always provokes crises in times of stress.

Board members know that current conditions cry out for correction. To achieve this, the need is for lowered voices and wise judgments.

"A bit part! What good is a bit part? The whole commercial lasts only 15 seconds!"

Drawn for Broadcasting by Sidney Harris

64 BROADCASTING, Jan. 17, 1972
Someday you may discover that the building you thought was fireproof is really escapeproof.

The trouble with many fireproof buildings is that they aren't fireproof at all. But they're designed as if they were. Without sprinklers and with inadequate exits and sealed windows. All of which makes a "fireproof" building about the worst place you can be in a fire.

In fact, modern technology has presented us with a whole new set of fire hazards, not only in high rise buildings, but in our homes as well. Hazards of which most of us are unaware.

In its latest one-hour documentary, "Firetrap", Group W's Urban America Unit has examined the worst of them.

Like the polyurethane foam commonly used in chair cushions and pillows. It's not only highly flammable, it also gives off a deadly gas when it burns.

And the new synthetic fabrics that are wrinkleproof, fadeproof and almost as combustible as a book of matches.

You'll also see how firefighting techniques are becoming increasingly obsolete as fires become increasingly hazardous.

"Firetrap" is a program that's sure to cause alarm.

But learning about fire hazards from a TV program is a lot better than learning from a fire.
RON CURTIS & COMPANY

FORMERLY
NATIONWIDE BROADCAST PERSONNEL CONSULTANTS

IS PLEASED TO ANNOUNCE OUR MOVE
TO NEW AND LARGER QUARTERS:

O'HARE PLAZA
5725 EAST RIVER ROAD
CHICAGO, ILLINOIS 60631
TELEPHONE 312-693-6171

Our new location near O'Hare Airport
will permit us to serve the broadcast industry more effectively
as management consultants specializing in executive search.