Looking ahead: program prospects for the '73-'74 season
Going up: performer-union prices for commercials

Bargain!

"The New Price Is Right" wins the highest average share of audience of all prime-time access series starting in syndication in Fall 1972.

Buy now!

Viacom

Source: Oct. 1972 ARB 33-market survey. Audience estimates are subject to qualifications available on request.
stands for energy, excitement, excellence, entertainment and other good things.

E stands for the new big E in Cleveland, WWE Radio. And E stands for eleven hundred on the dial, with 50,000 watts, clear channel. It’s the former WKYC, and in addition to the new call letters, WWE has a new station representative: CBS Radio Spot Sales. We’re glad to be associated with Cleveland’s only locally-owned radio station serving Northeastern Ohio, and the Sports Voice of Cleveland. So E now stands for a new emphasis on radio in one of the nation’s major markets.

CBS Radio Spot Sales.
Representing America’s Most Influential Radio Stations
The Gates TE-201...
A 40 lb. color camera that's uncomplicated and economical.

The Gates TE-201 is a unique combination of long-term operational stability, superior low light level lag performance, and complete broadcast quality in a small, lightweight color camera that can be used in a wide variety of broadcast applications.

The TE-201 features unsurpassed signal-to-noise ratio. A unique AGC system between preamplifiers and processor that maintains highly stable color balance. A single knob, three position sensitivity switch that provides low-light operation without loss of color balance.

Easy set-up. 10 to 1 zoom. Virtually all controls are remotely located from the camera head. And the combined weight of the camera head and detachable viewfinder is only 40 lbs.!

HARRIS
GATES DIVISION
Quincy, Illinois 62301, U.S.A
Fire engines chase kids.

It's normal enough to have kids follow the fire engines, but it was the other way around during Fire Prevention week in Sioux City. Following a suggestion from 2 Fetzer television station newsmen, officials took fire equipment right into the school yards. Hundreds of children got a close look at equipment and lessons in using breathing devices. Then the station followed through with news film reports of the visits, spreading the word on fire prevention to adults. It's an example on how a television station can contribute through ideas as well as air time.

The Fetzer Stations

WKZO  WKZO-TV  KOLN-TV  KGin-TV  WJEF
Kalamazoo  Kalamazoo  Lincoln  Grand Island  Grand Rapids
WWTV  WWUP-TV  WJFM  WWTV-FM  WWAM  KMED-TV
Cadillac  St. Maries  Grand Rapids  Cadillac  Cadillac  Sioux City
At last: Nixon to push license-renewal package.

How Bassett uses barter and access time to make a name for itself on TV.

It's getting close-to-the-wire time for the 1973-74 TV network season. Situation comedies with a 'relevant' bent are dominant among 81 pilot hopefuls on the three-network menu.

Screen Actors Guild spells out its gains in new commercials contract.

FCC makes it official, goes after fees to recover a proposed $42-million budget—with a $12.7-million bite on broadcasters.

Court staves off AFTRA walkout at CBS until at least mid-January.

Nixon names Keogh to succeed Shakespeare as head of the USIA.

Long-simmering question of minority-audience measurement comes to a boil in letter to FCC.

Viacom makes peace with Justice Department; suit settlement proposed.

Newsmen's-privilege legislation slated for priority in new Congress.

Kenny Gamble and Leon Huff: music's dynamic duo from Philadelphia.

NCTA board comes to grips with an answer on copyright—and then lets go again.

Raised eyebrows at the FCC over that Cox-ATC-minorities pact.

MCA makes its move toward the market for video-disks.

Arthur Robert Taylor: the man for the future at CBS.
The distinctive coloring of its tail provides easy identification for Pennsylvania's State Animal, the Whitetail Deer.

No other station in its area provides advertisers with its unique benefits. WGAL-TV has the distinction of providing reach and penetration of the entire market. No other station is quite like it when you want to sell effectively in this great multi-city plus-market Lancaster-Harrisburg-York-Lebanon.

**WGAL-TV**

Channel 8 • Lancaster, Pa.

Representative:

THE MEEKER COMPANY

New York • Chicago • Los Angeles • San Francisco

STEINMAN TELEVISION STATIONS • Clair McCollough, Pres.

Closed Circuit.

Mutual assistance
International Brotherhood of Electrical Workers, on strike at CBS for past six weeks, has found unusual ally in rival National Association of Broadcast Employees and Technicians. New York Local 11 of NABET, which represents technicians at NBC, has contributed $2,000 from its treasury to New York Local 1212 of IBEW: each member of Local 11 has also donated $10 to IBEW local and has approved assessment of 1% of weekly salary to be given to striking IBEW union. Each member of Local 16 of NABET, which represents technicians at ABC in New York, thus far has contributed $10 for “Christmas turkeys” for Local 1212 strikers and later may emulate generosity of NBC counterparts. Members of both NABET locals have begun to walk IBEW picket lines—on their own time—at CBS installations in New York.

In past, IBEW and NABET have been bitter rivals, enmeshed in numerous jurisdictional disputes. But common strike is likely to make strange bedfellows: In early March NABET begins negotiations with ABC and NBC on new contract to replace one that expires on March 31.

Brownie points
TV and radio stations may expect soon to be asked to carry 30- and 60-second spots from inaugural committee in Washington stressing national unity and bipartisan nature of inaugural ceremonies that run Jan. 18-20 when President Nixon is sworn in for second term. Some spots will feature Senator Hubert H. Humphrey (D-Minn.) and probably other leading Democrats. Spots will also sell commemorative objects of occasion, such as special license plates and medallions. Campaign is brainchild of Mark Evans, Metromedia vice president and vice chairman of inaugural committee, who said spots, being produced by Metromedia’s WTTG-TV Washington, have been cleared by FCC as public-service announcements.

The in thing
First Amendment is suddenly becoming fashionable in academic circles, which have paid it little mind in recent years. Center for Study of Democratic Institutions, Santa Barbara, Calif., has scheduled conference on First Amendment’s application to broadcasting Jan. 30-31. Participants will include Richard Salant, CBS News president, who is said to have encouraged Harry S. Ashmore, center president, to set conference up; Reuben Frank, NBC News president; Paul A. Porter and Newton Minow, former FCC chairman; Eric Sevareid, CBS News, and Professor Harry Kalven of University of Chicago Law School. Robert Hutchins, originator of center and now fellow in residence, will also participate. He headed post-World War II Hutchins Committee on Freedom of the Press—which advocated less freedom for broadcasting.

Three months later, Washington Journalism Center will hold conference on First Amendment, including session on its application to broadcasting in connection with dedication of Henry R. Luce Hall of Reporting at Washington’s Smithsoninan Institution. Participants are yet to be selected. Dates are April 30-May 1.

Morning line
Present intention of Peter B. Storer (Storer Broadcasting, Miami), chairman of television board of National Association of Broadcasters, is to run for chairmanship of NAB’s joint board next spring. He expects to announce intention at board meeting Jan. 8-12 at Palm Springs, Calif. Joint-board chairmanship usually alternates, by custom, between radio and TV board chairman, and, since incumbent is former radio board chairman, Richard Chapin, Stuart Stations, Lincoln, Neb., Mr. Storer would be in line of succession.

There has been speculation that Mr. Storer, for undisclosed reasons, would not seek top elective post after four years on TV board. This, however, is now attributed to politicking, with Storer cable and pay-TV activities as factors. Andrew M. Ockershausen (Evening Star Broadcasting Co., Washington), enterprising chairman of NAB radio board, is active candidate too.

Tier below
Chairmen and vice chairmen of NAB radio and television boards will also be selected at same June meeting that picks joint-board chairman (see above). Robert F. Wright, WTKO-TV Meridian, Miss., now vice chairman, is expected to seek top job. Wilson Wearn, Multimedia Broadcasting, Greenville, S.C., is considering running for TV vice chairmanship. Contending for radio chairmanship are Dan Kops, Kops-Monahan stations, New Haven, Conn., and Clint Formby, KFAM(AM) Hereford, Tex. Philip Spencer, WCBS-AM-FM Amsterdam, N.Y., has eye on radio-board vice chairmanship.

A woman scorned
Equal-employment-opportunity question with new twist is confronting FCC. Pennsylvania’s Human Relations Commission has asked committee to defer renewals of 15 stations, all but one in Pittsburgh, and two of them noncommercial, pending result of investigation of complaint filed against them. Complainant is woman who says stations discriminated against her in connection with employment because she is woman, past 40 and black. Request of Pennsylvania is first of its kind commission has received.

FCC staff is recommending that commission renew licenses, but without prejudice to any action it feels necessary when Pennsylvania completes its inquiry. Stations involved are WAMO-AM-FM, KQV (AM), WJAS-AM-FM, WTAE-AM-FM-TV, WQED-TV and WQEX-TV, and non-commercial WQED(TV) and WQEX(TV), all Pittsburgh, and WEDO(AM) McKeesport.

Out, maybe...
Will Clay T. Whitehead, director of White House Office of Telecommunications Policy, stay on in executive-branch reorganization? Though no word has been forthcoming, report is that he will return to academia or enter telecommunications industry. It’s no secret that Mr. Whitehead, 34, and FCC Chairman Dean Burch have not always hit it off on areas of responsibility. Moreover, Mr. Whitehead isn’t popular with key members of Democratically controlled Congress because of his policy pronouncements during his two years at key White House post.

... And in
Alvin A. Snyder, White House TV-radio specialist, will continue on staff in same or upgraded capacity. Mr. Snyder, 36, has been deputy to Communications Director Herbert G. Klein for past three years. He joined staff after 11 years at CBS, lastly as executive news producer at WCBS-TV New York. Precise structure of Mr. Klein’s communications office won’t be decided until after his return to private sector within next few weeks (BROADCASTING, Dec. 11).

Still talking
FCC hashed over two elements in license-renewal package at some length last week, but reached no conclusions. Under discussion were percentage guidelines for determining when television station’s service has earned licensee advantage over competitor at license-renewal time, and proposed revisions of renewal procedures. Discussion was reportedly spirited, but there was no indication when commission will return to project.

The hard part
MCA Inc., in demonstrating Disco-Vision video playback system (see story, page 49), downplayed problem of who’s to make and sell hardware. Company insiders confide that MCA, which traditionally has sought to maintain in-house control of each of its operations, currently is considering two alternatives: acquisition of manufacturing organization or working agreement with outsider. Among possibilities is association of some kind with Sharp Electronics Corp., Japanese manufacturer.

Broadcasting Dec 18 1972
Nixon administration will offer bill in new Congress that would give broadcasters what they have long sought—longer licenses, probably five years, and stronger protection against challenges at license-renewal time. But at same time, move is linked to administration effort to force affiliates to assert more independence of networks than they have to date, particularly in areas of news and public affairs, where administration is said to feel network management is not always up to the job.

Clay T. Whitehead, director of Office of Telecommunications Policy, will announce today (Monday) that he has sent proposed license-renewal bill to Office of Management and Budget for clearance to Congress.

Bill was still in drafting stage Friday (Dec. 15). But Mr. Whitehead will say it reflects views he expressed in speech to International Radio & Television Society, in New York, in October 1971.

He said then that television license period should be longer, "with license revocable for cause" and FCC authorized to "invite or entertain competing applications only when a license is not renewed or is revoked." Speech did not specify how much longer than three years license period should be. It is understood bill would extend it to five years, for both television and radio.

Mr. Whitehead today is addressing Indianapolis Chapter of Sigma Delta Chi, in what OTP is billing as administration's "keynote" speech on broadcast matters as President Nixon enters his second term.

Bill also is said to reflect portions of IRS speech stressing licensee responsibility for making "the totality of programming under his control responsive to interests and concerns of the community."

He added that criterion for renewal should be whether broadcaster has over term of his license made good faith effort to ascertain and meet, in programming, needs and interests of his community. There would be "no place for government-conceived program categories, percentages and formats, or any value judgment on specific program content," he had said.

He referred to FCC proposals for determining whether licensee merits renewal.

Mr. Whitehead today is expected to hammer away at theme of individual licensee responsibility, to urge broadcasters to assume larger share of burden of dealing with problems confronting industry—questions involving reruns and news objectivity, for instance.

And news objectivity is sore point, apparently. Mr. Whitehead, it is understood, will say that broadcaster too often abdicates responsibility to networks in that area, even though there has been what Mr. Whitehead believes is strong indication of imbalance in network news.

(One administration source put it more bluntly last week. "We feel network news is biased," he said.)

At points in speech, Mr. Whitehead reportedly indicates that degree of enthusiasm with which White House backs license-renewal legislation may depend on how seriously affiliates heed his call to greater independence from networks.

It's reported, to take over by Jamica. That Irving Kristol, co-

Democrats big spenders on CBS for campaign

CBS-TV studies show Republican party spent one-third of million dollars less than Democrats on CBS-TV in 1972 Presidential campaign. Republicans spent nearly same sum on CBS-TV in 1972 as they did in 1964, whereas Democrats have steadily increased their expenditures in 1968 and 1972. CBS-TV figures were as follows:

- 1964: Republicans (figures for 60-second spots were not available)—20 five-minute and five 30-minute spots, total cost $853,000; Democrats—19 five-minute spots, five 30-minute and eight 30-minute spots, total cost $765,000.
- 1968: Republicans—57 one-minute, 35 five-minute and nine 30-minute spots, total cost $1,354,000; Democrats—three 60-minute, 25 five-minute and eight 30-minute spots, total cost $818,000.
- 1972: Republicans—eight one-minute, 26 five-minute and two 30-minute spots, total cost $715,000; Democrats—13 one-
We’re Pre-emmy-nent.

The votes are in, and WNBC-TV has been awarded more EMMY nominations than any other television station in New York

Programs:
Speaking Freely—Joseph Michaels, Executive Producer
What Man Shall Live and Not See Death—Joan Konner, Producer
How, What and Witch—Don Luftig, Producer
The Melting Pot Grows Older—Tom Schachtman, Producer

People:
Art Goldman—Cameraman, The Melting Pot Grows Older
Joan Konner—Writer, What Man Shall Live and Not See Death
Edwin Newman—Host/Interviewer, Speaking Freely
Vincent Sarubbi—Film Editor, The Melting Pot Grows Older
Milt Wyatt, Vincent Sarubbi—Film Editors, What Man Shall Live and Not See Death

WNBC TV
Your Community Minded Station
minute, 30 five-minute and three 30-minute spots, total cost $1,080,000.

CBS-TV figures were published in California for CBS's expected date of

distributed Friday (Dec. 15). ABC-TV spokesmen said they did not have correspond- ing data available. NBC was compiling figures.

Year's extension granted for cable systems to make annual performance tests

Cable TV operators have been given year's extension—until Dec. 31, 1973—to set deadlines for initial compliance with new FCC rule requiring cable systems to conduct complete performance tests at least once each year.

Action came in response to petitions from National Cable Television Association, which had argued that equipment and expertise needed to conduct tests were not available in sufficient supply.

In another CATV matter, commission instituted inquiry and rulemaking proceeding to determine to what extent special problems that smaller cable-televisión systems face might be alleviated. Such inquiry is initiated in view of its decision to postpone deadline for compliance with performance tests, commission said. It added that modest charge for conducting tests presents problem for some systems.

Commission asked for comment on what would constitute definition of smaller system and what modifications in existing technical requirements might be eased without lowering level of quality of service. Commission said that it receives hundreds of subscriber complaints each year and that it would not be in public interest to ignore obvious service problems.

CPB, PBS tug-of-war comes to head in January; 26 series to continue

Bullet may be bitten early next month when boards of Public Broadcasting Service and Corporation for Public Broadcasting meet to face up to jurisdictional conflict between them on who has primary responsibility for national TV schedule. PBS maintains it was established for that purpose; CPB has assumed function, with announcement last week of schedule for 1973-74 season. PBS board meets Jan. 5; CPB board, Jan. 10.

PBS board will elect new chairman to succeed James L. Loper, president and general manager of noncommercial KETC-TV (St. Louis), which, incidentally, has resigned from National Association of Educational Broadcasters, along with such other noncommercial stations as KETV-St. Louis and KCTV-TV, both Minneapolis-St. Paul.

Earlier in week public broadcast stations were told of 26 programs that CPB has approved for scheduling beginning next fall. Only two current public affairs segments are in approved list:

Thirty Minutes With ... and The Advocates.

Henry Loomis, new president of CPB, told station managers that other programs, principally in public affairs and cultural areas, are still being considered. These include, presumably, such current offerings as A Public Affair, Firing Line, Washington Week in Review, Black Journal and Soul!

Programs approved for new public broadcast season:


Three networks find no flaw in AT&T tariff reductions

ABC, CBS and NBC last week came out firmly in support of AT&T's request that FCC permit it to file new tariff proposals calling for reduction in transmission charges to networks but sharp increase for occasional users. Other parties, meantime, continued to oppose request as had earlier submissions (Broadcasting, Nov. 6).

Networks, which filed jointly, noted that FCC has established requirement that AT&T receive commission permission to file revised tariffs was implemented only as procedure to determine whether proposed revisions would interfere with commission's general inquiry into AT&T rates, now in its third year. But parties opposing proposal, they claimed, have disregarded this fact and have argued on entirely different premise—that increased cost of occasional service is red-ink operation for AT&T. Thus, they said, networks are actually subsidizing occasional users now.

Association of Independent Television Stations (formerly INTV) told commission, however, that grant to AT&T would "substantially prejudice" agency's ability to conduct rate inquiry in fair manner. Basic issue in that inquiry, namely that of cross-subsidization, it said, would be complicated by forced revisions in AT&T monthly transmission revenues. Revenues from networks, it said, would decrease from $59.5 million to $41 million per month, while occasional-service revenues would increase from $12 to $22 million monthly—resulting in over-all reduction in monthly revenues to AT&T of $8 million.

Hang in on ASCAP pact, TV broadcasters advised

Television stations should not exercise their option to cancel blanket music-licensing agreements with American Society of Composers, Authors and Publishers. That's message going out to stations from All-Industry Television Music License Committee in mailings through National Association of Broadcasters and Institute of Broadcasting Financial Management. Committee, which negotiates such contracts, said it had reviewed options under arrangement and, "taking into account all factors," recommended it be kept in effect.

Contract, retroactive to 1968, provided that stations might cancel at end of 1973 by giving notice before end of 1972. Un- less cancelled, it continues through 1977. Leslie G. Arries of WBBN-TV Buffalo, N.Y., is current chairman of all-industry group.

FCC gives breath on prime-time comments

FCC announced Friday (Dec. 15) it has extended time for filing comments and reply comments in its inquiry and rulemaking proceeding on prime-time access rule. Date for comments was extended from Dec. 22 to Jan. 15; for replies from Jan. 29 to Feb. 12.

Extension was made at request of WVEC-TV Hampton, Va. FCC said it also considered fact that American Research Bureau audience survey data for November, which may be relied upon by parties to proceeding—will not be completely available until end of December.

Headliners

Sidney J. Sheinberg, VP of MCA Inc. and president of its Universal Television operating division, both North Hollywood, Calif., promoted to newly created position of executive VP of MCA Inc.

Mr. Sheinberg will continue to supervise production of UPI product. James M. Hall, executive in management and financial affairs; Henry H. Martin, who becomes president of MCA's Universal Pictures division on Jan. 1, 1973, and George Smith, company's corporate tax counsel, all appointed MCA VP's.

Mr. Migden

Chester L. Migden, associate national executive secretary, Screen Actors Guild, appointed national executive secretary, effective Jan. 1. He succeeds John L. Dales, who retired after 35 years with guild and 28 years as national executive secretary. Mr. Migden, former National Labor Relations Board attorney, joined guild in 1952, was appointed associate national executive secretary in 1967.

James Keogh, ex-journalist who has served as speechwriter and aide to President Nixon, named director of U.S. Information Agency, succeeding Frank Shakespearre, ex-CBS, who will return to private sector (see page 32).
Remote broadcasts, simplified.

The Bell System's new Voice Connecting Arrangement, known as a Voice Coupler, may not be the only way to send a remote broadcast back to the studio, but it is by far the simplest.

Take that high school game everyone's interested in:
When your announcer arrives, the broadcast equipment is plugged into a Voice Coupler provided by the local Bell Company.
Then all that is necessary is to establish the call to the studio and begin the play-by-play.
It's all very quick and easy, and it's remarkably inexpensive.
Your local Bell System Communications Consultant can give you the details. So why not call before your next remote broadcast?
AT&T and your local Bell Company.
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.

Employers Reinsurance Corp.,
21 West 10th, Kansas City,

Kitchen cabinetry

Editor: If it is true, as your “Closed Circuit” item in the Dec. 11 issue reports, that [communications attorney] Leonard Marks is to have a voice in the selection of the FCC commissioner to replace Nicholas Johnson, it once again illustrates the complete contempt President Nixon has for any views other than his own and his flagrant violation of the spirit, if not the letter, of laws passed by Congress to protect the interests of all Americans. While I have nothing but the highest personal regard for Mr. Marks, it seems to me that his being consulted on this matter is about the same as if a Democratic president were to call on Mayor Lindsay of New York for help in selecting the Republican representative on the FCC.—Walter Grimes, W. B. Grimes & Co., Washington.

(Mr. Grimes may be unfairly harsh on Mr. Nixon. The same “Closed Circuit” item reported that Mr. Marks was consulted on the appointment of H. Rex Lee to the FCC by President Lyndon Johnson.)

All the news

Editor: Re “Quantifying network news” (Broadcasting, Dec. 4): I challenge the Network News Study Group’s contention of which network “went the farthest in coverage” of the Kissinger “peace is at hand” speech. CBS was the only network to carry virtually the entire Kissinger speech almost as it was being made. (Kissinger was on a video-tape delay of approximately 15 minutes on the CBS affiliate for which I work.) In addition, a trio of CBS newsmen (correspondents Dan Rather and Marvin Kalb and commentator Eric Severeid) provided “instant analysis” immediately following the speech. While CBS devoted this “as-it-was-happening” air time, NBC and ABC continued their normal afternoon soap-and-game fare. Having provided this comprehensive coverage virtually live, CBS did devote about half of its evening news to events other than the Kissinger speech. Considering peace still is not at hand, and that the Kissinger move came coincidently close to election day, it is commendable that CBS chose to give the speech the coverage it did.—Frank Humphreys, reporter-anchorman, WTVR-AM-FM-TV Richmond, Va.

Writer’s writer writes

Editor: If the campaigns of 1972 demonstrated anything, they proved how desperately we are in need of better ways to finance our politics. The ways we finance and fund our candidates in elections are a national scandal; the sharply rising costs of campaigning for public office in America are bringing the adventure of democratic choice to crisis. The manner by which we finance political contests now makes hypocrites of some of the most honest men, too often blackmails the rich with fear or seduces them by favors for pay, deprives the poor and concerned of proper say and influence.

There is, however, one organization in the United States which is trying to do something about it. This is the Citizens’ Research Foundation of Princeton, N. J., a nonpartisan, tax-exempt organization established for the express purpose of research in this field. Started some 14 years ago, the foundation’s reports have become classics for all serious students of politics, or men involved in them. The foundation systematically stimulates others to undertake research, while itself participating in or conducting forums, seminars and conferences designed to clarify the financing of our elections. In recent years, the CRF has received more than $600,000 in grants—from the Ford Foundation and Carnegie Corporation among others. But these grants will be renewed, if at all, only in diminishing amounts after Jan. 1, 1973, and the foundation must seek new resources to sustain its $150,000 annual budget.

No single step would help purify our elections more than wise laws and open procedures to govern the necessary financing of our electoral system at all levels; the work of the Citizens’ Research Foundation is the most important on-going research that I know of to prepare the necessary understanding for such a forward step.—Theodore H. White, Citizens’ Research Foundation, 245 Nassau Street, Princeton, N. J.

The fine print

Editor: Your story concerning the audio deletion of a reference to Crest toothpaste on the July 4 presentation of The Tonight Show (Broadcasting, Dec. 4) leaves the reader with the mistaken impression that the deletion was ordered by NBC’s broadcast standards or law department in an effort to avoid offending a major network advertiser. I would appreciate the opportunity to set the record straight.

Following the taping of the program in question, NBC’s broadcast standards representative in attendance notified an NBC attorney about the reference to Crest. The attorney advised that there were possible defamatory implications in the statement. Our broadcast standards representative so advised the producer of The Tonight Show, who, after discussing the matter with Johnny Carson, made the decision to edit out the remark. The decision was not dictated by NBC’s broadcast standards department, NBC’s law department, or any other area of NBC’s corporate management. Josh Kane, manager, press and publicity, NBC, New York.

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by Ward L. Quaal and Leo A. Martin

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Major meeting dates in 1973


When you slip, it hurts . . .

And when you fall, it's a disaster. That's why so many of our clients who are Number One in their markets retain us year after year— they want to keep from slipping. It's so easy to get a little bored or a little careless when the ratings look good. Even when the ratings drop a few points, somehow it can be rationalized; then suddenly, your station is in trouble. When you finally know it, the reaction is often panicky, and the changes that are made accelerate the decline.

If you study your audience in depth every year, you know just what's going on, and we harass you to make sure you're not careless, that the corrective action you take is productive.

For other clients who are second, third, or even fourth in their markets and heading for Number One, their ability to always move constructively, with a sound knowledge of the strengths and weaknesses of their station and every other station in town, makes the difference. Our use of social scientists for basic information helps us measurably to keep decisions out of the personal opinion area.

It also helps that the big leader in town usually sleeps while he slips. It's unfortunately not just a game, but a deadly serious business, and mistakes can be worth millions. If you want to find out more about getting to be Number One or about staying there, please call us for a no-obligation presentation.
Syndication: just right for bringing on Bassett as a brand name in furniture

What's the world's largest furniture manufacturer doing in syndicated television? That's a good question, one I get asked at least three times a week.

Historically, furniture manufacturers have not found television effective. Their use of the medium has been timid, hesitant, reluctant or minimal. This is not because they haven't seen the worth of the medium for other advertisers, but because only a very few furniture makers have been able to see the value for their business of brand-awareness advertising. Not many have discovered that television can significantly influence the buying-decision pattern of the consumer.

A recent survey conducted by National Family Opinion Inc. showed that 43% of those responding to the survey could not recall the brand name of any furniture they had purchased within the last six months. Can you name any other considered-purchase consumer item that has such a low brand-name recall? Automobiles? Refrigerators? Air conditioners?

Why then does television make sense for Bassett, which makes and sells more furniture than anyone else in the world? And why syndication?

The simplest answer is the best: the dramatic changes that have occurred in furniture retailing in the last 10 years. This, coupled with the ever-changing life styles in our society that have been brought about by developments in transportation and communications, convinced Bassett that brand name is becoming one of the most important determinants in the buying-decision pattern. Not price. Not retail dealer name and reputation. Not style. But brand name.

Twenty-five years ago, furniture was bought on the reputation of the local retail store. Today, because of the mobility of our society and other changes in the buying-decision pattern, brand establishment has become increasingly important to the furniture manufacturer. As a matter of fact, it wasn't until 1956 that Bassett was advertised nationally under a brand name. In 16 years our name has become the most important thing we can offer a customer.

Bassett had used television before. In 1969, we bought scatter minutes on CBS-TV. In 1970, we concentrated our efforts on the Merv Griffin Show with minute participations. And in 1971, we moved over to the Today Show with minute participations. These efforts had two objectives: to increase consumer awareness of our brand name and to provide a merchandising effort for our dealers across the country.

Throughout his career, Robert Henkel Spilman has been associated with the home-furnishings and textile industries. He was with Cannon Mills in 1950-57 in its decorative fabric division and with Bassett Table Co. in 1957-60. He then joined Bassett Furniture Industries and became executive vice president in March 1966 and president in June 1966.

What really triggered the move to syndication was the prime-time access rule, which went into effect in the fall of 1971. Instead of the $1.5 million to $2 million expenditure required to mount a national network television campaign, syndication in prime-access time offered us the opportunity to achieve specialized national television coverage with intense local identity in a dollar-to-impact ratio that made far more sense. That is why we created the American Life Style television specials.

We considered a number of different program ideas, some already produced and ready for syndication, but none seemed to fit our image or our style. It was not until we melded our advertising concept with an original program idea that we struck the proper combination. The series was conceived to be a group of programs based on tours of famous American homes and an in-depth probe of the personalities and life styles of the owners of those homes. In the first flight of American Life Style we did Thomas Jefferson's Monticello, William Randolph Hearst's San Simeon, Brigham Young's Beehive House, Frank Lloyd Wright's Fallingwater, Theodore Roosevelt's Sagamore Hill and the Vanderbilt "summer cottages" at Newport, R.I. In each program, E. G. Marshall, the veteran actor, conducts a personal tour of the home and tells of the lives and times of the people who lived there. This is an ideal environment for Bassett's advertising. Each program is one-half hour, shot on location with 16mm film. Bassett gets opening and closing credits as well as two commercial minutes inside each show. The other two minutes in each program are offered to local Bassett dealers or to any local advertiser who wants to be associated with this kind of quality programing. I understand a similar technique is being employed by AT&T.

As we measure it, our efforts have been a success. Through the end of 1972 and going into 1973, we will have 10 half-hours ready for syndication. So far, we have signed 120 stations, with 37 in the top 50 markets, covering a potential 74% of U.S. TV households. Where ratings have been available, we've been able to achieve an average of 11.5, which stacks up well with the national average of 12 for prime-access syndication shows. Of the American Life Style playdates so far, 62% have been in prime time, 32% in early evening time and 6% in weekend afternoon time.

From a dollars-and-cents standpoint, we are convinced of the worth of this venture as an advertising effort. Beyond this, the public-relations value is immeasurable. We have never done anything that has generated as much favorable public notice. We have received hundreds of letters from viewers around the country complimenting us on the high quality, the educational and entertainment values of the series, and asking that we continue to bring our programs to television.

Based on this first year of success, the programs for 1973 are already in production. They include Franklin D. Roosevelt's Hyde Park, Will Rogers's home and George Washington's Mount Vernon.

Of course, none of these shows could have hit the television screen without the tremendous efforts of a good number of other people: Bassett's agency, Van Sant Dugdale of Baltimore, which created the plan; Bob Shanks of Comco Productions, New York, who wrote, directed and produced the series, and Bob Manby of Showcorporation, New York, who with Henry Otto, agency syndication coordinator, put the plan and series on the air in syndication.

These are some of the things I tell people when they ask why Bassett is using syndication television. And if they hold still another minute, I tell them more.
Quadruplex-oriented broadcasters agree in growing numbers there's a realistic alternative to the traditional method of recording. It's the IVC-960 One-Inch Color Videotape Recorder with Time Base Corrector. More than 100 are already in use by U.S. and Canadian broadcasters and broadcast teleproduction houses, including the ones shown on this page.

The IVC-960 is playing a major role in their operations—either as a front line recorder or as a backup to quad. In fact, broadcasters who place one IVC-960 in service frequently follow up by adding more. One has eight!

Broadcasters like the IVC-960 because the picture it delivers to the home receiver represents no quality compromise. It allows them to dub to quad and offers 3½ hours playing time.

Users, including several group owners, like the low initial investment — far less than quad. They've found that head replacement costs are reduced by a factor of five. Tape costs are one-third of quad in normal use.

Get the whole one-inch story by calling your IVC regional manager listed below or write the Marketing Director at the Sunnyvale address for a copy of our broadcast application magazine and product brochure.

TWO YEARS AGO
IT WAS A QUAD WORLD.

NOW LOOK.
What's in the works for the new TV season

The old staple, situation comedy—with added realism inspired by 'All in the Family'—dominates a rundown of network hopefuls

Eighty-one program projects, most of them to be piloted in some form, are currently in development for the three television networks for the 1973-74 prime-time schedule. A Broadcasting survey shows 30 such projects for ABC-TV, 28 for NBC-TV and 23 for CBS-TV.

Most of the projects are half-hours: 42 of them, with 38 hour programs in development, and one 90-minute project at CBS-TV. ABC-TV has 15 half-hours and 15 hour shows in the works, CBS-TV is developing 15 half-hours and 13 hour programs and CBS-TV is preparing 12 half-hour and 10 hour potential series projects.

The programing philosophies of the three television networks will remain essentially the same for the 1973-74 season. They will continue to rely on half-hour situation comedies. Following the success of All in the Family-type comedies, the new shows will be sharp and realistic. There also will be greater use of long-form programing, with creative people being afforded even more opportunities than in the past to deal with a variety of subjects and to explore below the surface level of storytelling.

The limited-series concept—the short-form mini-series that runs four to six weeks within an umbrella long form and then is completed—apparently will have a significant part to play in the 1973-74 prime-time network TV schedule. They will be used to add diversity to continuing programs.

More specifically, Broadcasting's survey pinpoints some 40 comedies in development for next season and about 15 half-hours and hours that in some way involve crime and punishment as a continuing format, many of them through police or investigative action. The supernatural and science-fiction seem to be on the upswing as program formats with six or more such shows being prepared as potential series. Next season also will be notable for its continued emphasis on themes involving black people, with black performers possibly on television in greater numbers than ever before. Currently there are as many as 14 programs in development that prominently and regularly will involve blacks in a range of situations: doing police or investigative work (ABC-TV's The Fuzz Brothers or CBS-TV's Shaft), or running a family barbershop (ABC-TV's Furst Family of Washington), teaching school (CBS-TV's To Sir, With Love), even in the role of a messenger for the devil (NBC-TV's Poor Devil).

The 1973-74 season is likely to include an acceleration of special programs. The present season represents the largest number of specials ever scheduled by CBS-TV, and the guess is that next season there will be even more specials produced there as well as at the other two networks.

One of the most significant programing patterns to emerge this season is the unquestioned success of the out-of-the-ordinary program—the kind of special effort that seems to generate tension and hook the audience. Martin Starger, president of the ABC Entertainment unit of ABC-TV, expounded on this premise earlier this month at a luncheon meeting of the Hollywood Radio and Television Society (Broadcasting, Dec. 11).

"The audience seeks out that one thing that is unique and different," Mr. Starger told the Hollywood production community. "People seek the different, the unusual, what they're not used to seeing. That's what I feel is happening in television programing, if there's any one trend. I think it's a very healthy trend and...

Text continues on page 24.

At a glance: the programs and their lengths now in development for the networks

<table>
<thead>
<tr>
<th>ABC-TV</th>
<th>NBC-TV</th>
<th>CBS-TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catch 22</td>
<td>half-hour Lady Luck</td>
<td>half-hour To Sir, with Love</td>
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<tr>
<td>Egan</td>
<td>half-hour Poor Devil</td>
<td>half-hour The Wipers</td>
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<tr>
<td>Bob &amp; Carol &amp; Ted &amp; Alice</td>
<td>half-hour Mom, Dad, Grandpa and Bruce Scott</td>
<td>half-hour Nancy Clancy</td>
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<tr>
<td>Erma, Madge and Artie</td>
<td>half-hour Hello Mother, Goodbye</td>
<td>half-hour The Ted Bessell Show</td>
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<td>Furst Family of Washington</td>
<td>half-hour The Girl from Seventh Avenue</td>
<td>half-hour Shadlock</td>
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<td>Adam's Rib</td>
<td>half-hour The Girl with Something Extra</td>
<td>half-hour Roll Out</td>
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<td>J.T.</td>
<td>half-hour The Friday Night Group</td>
<td>half-hour Big Daddy</td>
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<td>Operation Hang 10</td>
<td>half-hour Where's Momma?</td>
<td>half-hour Daddy's Girl</td>
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<td>The Barbara Eden Show</td>
<td>half-hour Lily</td>
<td>half-hour Two's Company</td>
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<td>The Karen Valentine Show</td>
<td>half-hour Paty</td>
<td>half-hour half-hour</td>
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<td>Day by Day</td>
<td>half-hour The Diana Riggs Show</td>
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<td>Stone</td>
<td>half-hour Shakespeare Loves Rembrandt</td>
<td>half-hour half-hour</td>
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<td>Love Thy Neighbor</td>
<td>half-hour You Can't Get There From Here</td>
<td>half-hour half-hour</td>
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<td>Up the Toes</td>
<td>half-hour Koska and his Family</td>
<td>half-hour half-hour</td>
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<td>Andy Capp</td>
<td>half-hour The Barber Shop</td>
<td>half-hour half-hour</td>
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<td>The Fuzz Brothers</td>
<td>half-hour Police Story</td>
<td>half-hour Shaft</td>
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<td>Instinct and Convict</td>
<td>hour hour</td>
<td>half-hour half-hour</td>
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<td>Domino</td>
<td>hour hour</td>
<td>half-hour Genesis II</td>
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<td>Cyborg</td>
<td>hour hour</td>
<td>half-hour hour</td>
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<td>Doc</td>
<td>hour hour</td>
<td>half-hour The Lily Tomlin Show</td>
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<td>Pomroy's People</td>
<td>hour hour</td>
<td>half-hour hour</td>
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<td>Flint</td>
<td>hour hour</td>
<td>half-hour The Don Rickles Show</td>
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<tr>
<td>Say Goodbye, Maggie Cole</td>
<td>hour hour</td>
<td>half-hour hour</td>
</tr>
<tr>
<td>Intercept</td>
<td>hour hour</td>
<td>half-hour The Harlem Globetrotters'</td>
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<td>Fire House</td>
<td>hour hour</td>
<td>hour Pop Corn Machine</td>
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<td>The Fabulous Dr. Fable</td>
<td>hour hour</td>
<td>half-hour Call to Danger</td>
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<td>The Connection</td>
<td>hour hour</td>
<td>half-hour The New Adventures of Perry Mason</td>
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<tr>
<td>The Burns and Schreiber</td>
<td>hour hour</td>
<td>half-hour The Chairman</td>
</tr>
<tr>
<td>Variety Hour</td>
<td>hour hour</td>
<td>half-hour The Crime Club 90 minutes</td>
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### Play-by-play on the 1973-74 programing hopefuls

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<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>
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<tbody>
<tr>
<td>ABC-TV Productions</td>
<td>The Burns and Schreiber Variety Hour (tentative title)</td>
<td>comedy-variety</td>
<td>hour</td>
<td>ABC-TV</td>
<td>Jack Burns, Avery Schreiber</td>
<td>Bob Elliott</td>
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<tr>
<td>Bob Banner Associates</td>
<td>Up the Toga (tentative title; pilot already completed; in association with Robert Stigwood Organization)</td>
<td>comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>Frankie Howard, Paul Hartman</td>
<td>Bob Benner</td>
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<tr>
<td>Care Creek Enterprises</td>
<td>Nancy Clancy</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>Nancy Dussault, Rip Taylor</td>
<td>Carl Reiner, Dick Van Dyke, Byron Paul</td>
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<td>CBS-TV Productions</td>
<td>The Ted Bessel Show (tentative title)</td>
<td>marital comedy</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>Ted Bessel</td>
<td>Bruce J. Friedman, Charles Joffe</td>
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<td></td>
<td>Big Daddy</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>Roosevelt Grer</td>
<td>Norman Tokar</td>
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<td></td>
<td>The Don Rickies Show (special to serve as pilot)</td>
<td>comedy-variety</td>
<td>hour</td>
<td>CBS-TV</td>
<td>Don Rickles</td>
<td>Amle Rosen</td>
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<td></td>
<td>The Crime Club (could be series of rotating programs)</td>
<td>crime anthology</td>
<td>90 minutes</td>
<td>CBS-TV</td>
<td>Various</td>
<td>Frank Glicksman, Charles Larson</td>
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<tr>
<td>Concept II Productions</td>
<td>You Can't Get There From Here (adapted from English TV series, On the Buses; taped show)</td>
<td>physical comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td></td>
<td>Bill Persky, Sam Denoff, Carl Reiner</td>
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<td>Cooper-Finkel Productions</td>
<td>Lily</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>Brenda Vaccarro, Eileen Heckart</td>
<td>Bob Finkel, Jackie Cooper, Ed Weinberger, Stan Daniels</td>
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<tr>
<td>Bing Crosby Productions</td>
<td>The Stranger</td>
<td>science fiction</td>
<td>hour</td>
<td>NBC-TV</td>
<td></td>
<td>Andy Fenady, Alan Amel, Gerald Sanford</td>
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<tr>
<td>D'Antoni Television Productions</td>
<td>The Connection</td>
<td>investigative drama</td>
<td>hour</td>
<td>ABC-TV</td>
<td>Charles Durning</td>
<td>Phil D'Antoni, Al Rubin</td>
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<td></td>
<td>Mr. Inside/Mr. Outside (In association with Metromedia Producers Corp.)</td>
<td>police drama</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Hai Linden, Tony LoBianco</td>
<td>Phil D'Antoni, George Goodman, Jerry Cooper-Smith</td>
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<tr>
<td>Don Fedderson Productions</td>
<td>The Chairman (tentative title)</td>
<td>investigative drama</td>
<td>hour</td>
<td>CBS-TV</td>
<td>Alex Dreier</td>
<td>Edward Feldman</td>
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<td>Leonard Freeman Productions</td>
<td>Visions</td>
<td>supernatural drama</td>
<td>hour</td>
<td>CBS-TV</td>
<td>Monte Markham</td>
<td>Leonard Freeman</td>
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<td>Filmways TV Productions</td>
<td>Daddy's Girl</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>Eddie Albert, Dawn Lyn</td>
<td>Jay Sommers, Dick Chevillet</td>
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<td>Ilson-Chambers</td>
<td>Two's Company</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>Diana Sands, John Amos</td>
<td>Saul Ilton, Ernest Chambers</td>
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<tr>
<td>Lorimar Productions</td>
<td>The Winners</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td></td>
<td>Lee Rich, Dan Greenberg</td>
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<tr>
<td></td>
<td>Doc</td>
<td>medical drama</td>
<td>hour</td>
<td>ABC-TV</td>
<td>James Franciscus</td>
<td>Lee Rich, Lewis John Carlino</td>
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<td></td>
<td>Where's Momma?</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td></td>
<td>Mortel Resnick, Carl Reiner, Lee Rich</td>
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<td></td>
<td>Pomroy's People</td>
<td>contemporary drama</td>
<td>hour</td>
<td>ABC-TV</td>
<td></td>
<td>Lee Rich, Earl Hamner Jr., Robert L. Jacks</td>
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<tr>
<td>Metromedia Producers Corp.</td>
<td>Firehouse (Movie of the Week feature to serve as pilot; in association with Stonehenge Productions)</td>
<td>action drama</td>
<td>hour</td>
<td>ABC-TV</td>
<td>Vince Edwards, Richard Roundtree</td>
<td>Dick Berg, Joe Manduke, Frank Gucci</td>
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<td></td>
<td>Mom, Dad, Grandpa and Bruce Scott (tentative title; in association with Bobko Co.)</td>
<td>family comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>Scott Jacoby, Jim Marley, Abby Dalton</td>
<td>Bob Kaufman</td>
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<td></td>
<td>The Norliss Tapes (In association with Dan Curtis Productions)</td>
<td>supernatural drama</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Roy Thinnes, Don Porter</td>
<td>Charles W. Fries, Dan Curtis, William F. Nolan</td>
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<tr>
<td>MGM Television</td>
<td>Hello Mother, Goodbye (In association with Jack Sher Productions)</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>Bette Davis, Kenneth Mars</td>
<td>Jack Sher, Bud Freeman</td>
</tr>
</tbody>
</table>

Broadcasting Dec 18 1972
Juan Diaz is a criminal.

His crime is that he wants to live in America.

Juan is an illegal alien. One of an estimated 75,000 Spanish-Americans living in the Washington area.

They come here on student or tourist visas. And they stay, looking for what they can't find at home. Jobs. Jobs which their visas forbid them to have. And they end up living a life that's hardly better than the one they left behind.

To keep from being discovered by immigration authorities, they have to hide by day. At night they work at menial jobs. For less than minimum wage. And for bosses who keep them under thumb by threatening to turn them in.

WMAL stations thought this was more criminal than Juan's crime itself. And in an editorial series, we did something about it.

First we brought the situation into the open, so people would realize how these Spanish-Americans were living.

Then we called for tighter enforcement of immigration laws.

We also called for a crack down on illegal hiring practices, so people couldn't be exploited.

And finally, we asked for amnesty for the illegal aliens who are already in this country.

We've done editorial series on other things too. Drugs. The District schools. Gun control. Criminal justice. And Woman's Lib. Because we believe these subjects should also be brought out into the daylight.

Just like Juan Diaz.

Washington Star Station Group
WMAL AM, FM, TV
<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>MGM Television (cont.)</td>
<td>Shaft (based on theatrical feature of same title; no pilot to be made)</td>
<td>black private eye</td>
<td>hour</td>
<td>CBS-TV</td>
<td>Richard Roundtree</td>
<td>William Read Woodfield, Allen Baillie</td>
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<td></td>
<td>Adam's Rib (based on theatrical feature of same title)</td>
<td>romantic comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>Blythe Danner, Ken Howard</td>
<td>Bill Froug, Peter Stone</td>
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<td></td>
<td>The Fuzz Brothers</td>
<td>police comedy drama</td>
<td>hour</td>
<td>ABC-TV</td>
<td>Lou Gossett, Felton Perry</td>
<td>Joel Freeman, John D. F. Black</td>
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<tr>
<td>MTM Enterprises Inc.</td>
<td>Bachelor at Law</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td></td>
<td>Ed Weinberger</td>
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<td>NBC-TV Productions</td>
<td>NBC Follies (special serves as pilot; may have rotating hosts)</td>
<td>comedy-variety</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Sammy Davis Jr., Andy Griffith, Conni Stevens (star in special)</td>
<td>Bob Wynn, Bob Booker, George Foster</td>
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<tr>
<td>Paramount Television</td>
<td>The Magician (90-minute TV movie to serve as pilot)</td>
<td>adventure drama</td>
<td>hour</td>
<td>NBC-TV</td>
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<td>Joe Destefano, Larry Heath</td>
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<td></td>
<td>Poor Devil (possible 90-minute Wednesday Mystery Movie to serve as pilot)</td>
<td>fantasy comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>Sammy Davis Jr., Christopher Lee, Emily Yancy</td>
<td>Arne Sultan, Earl Barrett, Bob Stambler, Dick Beer, Chris Haywood</td>
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<td></td>
<td>Catch 22 (based on novel and theatrical feature of same title)</td>
<td>social comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>Richard Dreyfuss</td>
<td>Hal Dressner, Richard Bleuel</td>
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<td></td>
<td>Egan (based on exploits of former New York detective Eddie Egan)</td>
<td>police action</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>Gene Roche, Glenn Corbett</td>
<td>Tom Miller, Ed Milks</td>
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<td>Call to Danger</td>
<td>action-adventure</td>
<td>hour</td>
<td>CBS-TV</td>
<td>Peter Graves</td>
<td>Larry Heath</td>
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<td>QM Productions</td>
<td>Intersect</td>
<td>action-adventure</td>
<td>hour</td>
<td>ABC-TV</td>
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<td>Quinn Martin, Phillip Saltzman</td>
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<td>Herman Rush Associates</td>
<td>Love Thy Neighbor (based on British series of same title)</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
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<td>Arthur Julian</td>
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<td>Screen Gems</td>
<td>Bob &amp; Carol &amp; Ted &amp; Alice (based on theatrical feature of same title)</td>
<td>contemporary comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>Frank Sutton, Cloris Leachman, Dick Van Patten</td>
<td>Mike Frankovich, Larry Rosen, Larry Tucker</td>
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<td>Ernie, Madge and Artie</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
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<td>David Gerber, Bernie Slade</td>
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<td>Furst Family of Washington</td>
<td>topical comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
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<td>Stanley Ralph Ross, Dan Sisk, Robert Lowell III</td>
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<td>To Sir, With Love (based on theatrical feature of same title; to be produced in England)</td>
<td>school comedy</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>Hari Rhodes</td>
<td>David Gerber, Ron Rubin, Michael Zagor, Jay Sandrich</td>
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<td>The Girl From Seventh Avenue</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>Deidre Lenahan, Milton Selzer, Norman Fell, Bernie Capelli, Sandra Deal, John Davidson, Sally Field</td>
<td>David Gerber, Burt and Adele Styler</td>
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<td></td>
<td>The Girl with Something Extra</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
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<td>Bob Claver, Bernie Slade, Mel Swope</td>
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<td></td>
<td>The Friday Night Group (tentative title; to be taped as remake of last season's Wednesday Night Out pilot; in association with Douglas S. Cramer Co.)</td>
<td>contemporary comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>Brenda Baner, Pat Harrington</td>
<td>Douglas S. Cramer, Gary Marshall</td>
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<tr>
<td></td>
<td>Taggart</td>
<td>investigative drama</td>
<td>hour</td>
<td>NBC-TV</td>
<td></td>
<td>David Gerber, Richard Malbaum</td>
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<tr>
<td></td>
<td>Police Story</td>
<td>police anthology</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Various</td>
<td>David Gerber, E. Jack Neuman, Joseph Wambaugh</td>
</tr>
<tr>
<td>Spelling/Goldberg Productions</td>
<td>Say Goodbye, Maggie Cole (already presented as Movie of the Week)</td>
<td>medical drama</td>
<td>hour</td>
<td>ABC-TV</td>
<td>Susan Hayward</td>
<td>Aaron Spelling, Leonard Goldberg, Sandor Stern</td>
</tr>
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Broadcasting Dec 18 1972
First, the long story. That sleek beauty on the left, Eastman 16mm television projector, model CT-500, is the latest in videofilm projector design. Some of its features: channel threading (the first real breakthrough in film transport in many years), rapid forward and reverse, solid-state circuitry for sound reproduction, automatic shutdown at the end of a film, and a tungsten-halogen projection lamp.

Not that we mean to sell our newest Eastman 16mm videofilm projector short. Model TV-12M6 is ideal for a lower cost videofilm projection system. It offers both magnetic and optical sound playback and magnetic recording. It has a five-blade shutter, twenty-four frames per second, synchronous projection, and is wired for remote control. Of course it has the same extra gentle film-handling system our projectors are famous for. In short, it's long on performance and high on economy.

For full details on either projector, call or write your nearest Kodak Sales Engineering Representative.

EASTMAN KODAK COMPANY

ATLANTA: Bob Baker 404/351-6510
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HOLLYWOOD: John McDonald 213/464-6131
NEW YORK: Dick Schiavo 212/262-7100
SAN FRANCISCO: Joe Semmelrohr 415/776-6055.
Send me my own copy of the 1973 Broadcasting Yearbook.
Please send ________ copies at $14.50 each.
(If payment with order: $13.50.)

Name: Two initials and last name

Company Name

Address

City

Zip Code

Title/Position

Press on bill: R

Broadcasting, 1735 DeSales St., NW, Washington, DC 20036

1973 Broadcasting Yearbook

Order your own copy of the 1973 Yearbook. Just fill in the coupon and return it to us. Your copy will be shipped just as soon as the 1973 Yearbook is off press.

The 1973 Yearbook contains all of the valuable 160 directories found in previous editions...plus the exclusive "Broadcasting Guide to National Spot Planning:" This section gives all the basic information on markets, demographics and rates that media buyers need to draw up spot campaigns.

For all the facts and figures on television...AM and FM radio...broadcast equipment products...FCC rules...NAB codes...and much more, simply fill in the coupon and return it to us. We'll ship your copy as soon as the 1973 Yearbook is off press.
<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>
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<tbody>
<tr>
<td>Spelling/Goldenburg (cont.)</td>
<td>Stone</td>
<td>action adventure</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>Robert Hooks</td>
<td>Aaron Spelling, Leonard Goldberg, Richard Carr, Tony Barrett</td>
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<tr>
<td>Sullivan Productions</td>
<td>The Lily Tomlin Show</td>
<td>comedy variety</td>
<td>hour</td>
<td>CBS-TV</td>
<td>Lily Tomlin</td>
<td>Bob Precht, Irene Pinn</td>
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<tr>
<td>Talent Associates/</td>
<td>The Jack Gilford Show</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>Jack Gilford</td>
<td>Leonard Stern, Larry Gelbart</td>
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<tr>
<td>Norton Simon Inc.</td>
<td>The Diana Riggs Show (filmed with three</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>Diana Riggs, Nanette Fabray, David Sheiner</td>
<td>Leonard Stern, Sam Bobrick, Ron Clark</td>
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<td>cameras)</td>
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<td>Koska and His Family (filmed with three</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>Herb Edelman, Barbara Barry</td>
<td>Leonard Stern, Roger Price</td>
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<td>cameras)</td>
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<td></td>
<td>Fawady and Company</td>
<td>mystery</td>
<td>hour</td>
<td>NBC-TV</td>
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<td></td>
<td>(90-minute TV movie to serve as pilot;</td>
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<td></td>
<td>in association with Universal Television)</td>
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<tr>
<td>Tandem Productions</td>
<td>Yorkin-Lear untitled show</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>Vince Gardiania, Rue McGlannah</td>
<td>Norman Lear, Bud Yorkin</td>
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<tr>
<td>Tomorrow Entertainment</td>
<td>Andy Capp (taped show)</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>Hy Averback, Don Nicholl, Bob Christiansen</td>
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<td></td>
<td>The Fabulous Dr. Fable</td>
<td>detective drama</td>
<td>hour</td>
<td>ABC-TV</td>
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<td>20th Century-Fox Television</td>
<td>Flint (based on theatrical feature series)</td>
<td>action adventure</td>
<td>hour</td>
<td>ABC-TV</td>
<td>Bill O'Angelo</td>
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<td></td>
<td>The Barbara Eden Show (tentative title;</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>Barbara Eden</td>
<td>Jerry Davis, Ann Marcus</td>
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<td>in association with Mi-Ber Productions)</td>
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<td>The Karen Valentine Show (tentative title)</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
<td>Karen Valentine</td>
<td>Cornell and Gail Patrick Jackson</td>
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<td></td>
<td>New Adventures of Perry Mason (network commitment made without pilot; in association with Paisano Productions)</td>
<td>legal drama</td>
<td>hour</td>
<td>CBS-TV</td>
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<td></td>
<td>Roll Out</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>Stu Gilliam, Hilly Hicks</td>
<td>Gene Reynolds, Larry Gelbart</td>
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<tr>
<td>Universal Television</td>
<td>Chase</td>
<td>police drama</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Jack Webb, Robert Clinker</td>
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<td></td>
<td>Hernandez</td>
<td>police drama</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Henry Darrow, Jess Walton, Ronny Cox, Dana Elcar</td>
<td>David Levinson, Richard Van Sloyk</td>
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<tr>
<td></td>
<td>Partners in Crime</td>
<td>legal drama</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Lee Grant, Lou Antonio</td>
<td>Richard Levinson, William Link, Jon Epstein, David Shaw</td>
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<tr>
<td></td>
<td>(remake of &quot;Judge and Jake Wyler&quot; TV movie)</td>
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<td></td>
<td>Tenally</td>
<td>black private eye</td>
<td>hour</td>
<td>NBC-TV</td>
<td>James McKeechlin</td>
<td>Richard Levinson, William Link, Jon Epstein</td>
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<td>Amandafallon</td>
<td>medical drama</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Jane Wyman</td>
<td>Hava Bennett, Dick Darcy, Frank Pierson</td>
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<td></td>
<td>(remake of pilot shown last season as spin-off of &quot;Doctors&quot; segment of The Bold Ones series)</td>
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<td>Questor (two-hour World Premiere to serve as pilot)</td>
<td>science fiction</td>
<td>hour</td>
<td>NBC-TV</td>
<td>George Roddenberry, Gene Coon</td>
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<td>The Barber Shop</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>James Komack, Stan Culler</td>
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<td>Lady Luck</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>Valerie Perrine</td>
<td>James Komack</td>
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<td>Justice in the Back Room (tentative title; three-hour feature to serve as pilot)</td>
<td>police drama</td>
<td>hour</td>
<td>CBS-TV</td>
<td>Teily Savaslas</td>
<td>Abby Mann, Matt Rapt</td>
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<td></td>
<td>Indict and Convict</td>
<td>law-enforcement drama</td>
<td>hour</td>
<td>ABC-TV</td>
<td>George Grizzard, Ed Flanders, Susan Howard, Reni Santoni</td>
<td>David Victor, Winston Miller</td>
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<td>(based on book by Bill Davidson of same title, with two-hour movie serving as pilot)</td>
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<tr>
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<th>Length</th>
<th>Network</th>
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<th>Key creative people</th>
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<td>Universal (cont.)</td>
<td>Domino</td>
<td>action-adventure</td>
<td>hour</td>
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<td>Cyborg</td>
<td>science-adventure</td>
<td>hour</td>
<td>ABC-TV</td>
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<td>Richard Irving</td>
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<td>(Movie of the Week feature to serve as pilot)</td>
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<td>Viacom Enterprises</td>
<td>Shaddick</td>
<td>comedy drama</td>
<td>half-hour</td>
<td>CBS-TV</td>
<td>Herschel Bernardi</td>
<td>Alan Landsburg, Rod Serling, Herb Hirschman</td>
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<td>(based on Hallmark Hall of Fame special, in association with Alan Landsburg Productions)</td>
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<td>Operation Hang 10</td>
<td>action-adventure</td>
<td>half-hour</td>
<td>ABC-TV</td>
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<td>Herb Solow, Gene Coon</td>
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<td></td>
<td>(in association with Herb Solow productions)</td>
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<td></td>
<td>J.T. (originally shown as CBS Children's Hour drama)</td>
<td>contemporary comedy-drama</td>
<td>half-hour</td>
<td>ABC-TV</td>
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<td>Jane Wagner, Barbara Schultz</td>
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<td>Harlem Globetrotters' Pop Corn Machine (special to serve as pilot)</td>
<td>variety</td>
<td>hour</td>
<td>CBS-TV</td>
<td>Harlem Globetrotters basketball team.</td>
<td>Frank Pepplett, John Arlissworth</td>
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<td></td>
<td>Patsy (taped show)</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
<td>Pat Cooper, Joe DeSantis, David Ketchum</td>
<td>Duke Vincent, Bruce Marshall, Gary Marshall</td>
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<td>Warner Bros. Television</td>
<td>Key West</td>
<td>action-adventure</td>
<td>hour</td>
<td>NBC-TV</td>
<td>Stephen Boyd, Woody Strode</td>
<td>Bob Keane, Deneen Bart Pietricic</td>
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<td>Shakespeare Loves Rembrandt</td>
<td>situation comedy</td>
<td>half-hour</td>
<td>NBC-TV</td>
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<td>Chris Haywood, Gene Roddenberry</td>
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<td>Genesis II</td>
<td>science fiction</td>
<td>hour</td>
<td>CBS-TV</td>
<td>Alex Cord</td>
<td>Bruce Johnson, Duke Vincent, Burt and Adele Styler</td>
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<td>Day by Day</td>
<td>contemporary comedy</td>
<td>half-hour</td>
<td>ABC-TV</td>
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Text continues from page 16.

I think our programing will seek to reflect that trend."

ABC-TV will seek to present more than just another episode of another series. "I think the audience is indicating to us to mix up our entertainment—go more toward the anthology or the semi-antithome," reported Bill Brademan, ABC-TV vice president for programing on the West Coast. "Very possibly the audience is getting away from the set format each and every week because by now they know every plot that you throw at them in a regular series."

At NBC-TV, Lawrence R. White, the network's vice president for programs, has indicated that there are not likely to be radical changes in his network's schedule. "You will find mutation and development and a going forward which is not necessarily change," he told the HRTS meeting. Mr. White explained that his network will continue to stress long-form and mini-series programing (concepts in which NBC-TV pioneered) but also will attempt to diversify in 1973-74 by developing a substantial number of half-hours.

"It's a broad, diversified, balanced schedule we're after," said Peter Robinson, NBC-TV West Coast vice president for program development. "If we are successful in piloting some good comedies, we would like to get more involved in that program form."

At CBS-TV, Fred Silverman, vice president for programs, and Alan Wagner, vice president for program planning and development, both point to the network continuing to program a large number of half-hour comedies, balanced with some long forms and an increasing amount of specials. They also indicate that the emphasis in pilot projects is on subject matter based in reality. Over-all, though, Mr. Silverman's report to the HRTS meeting made clear that "the CBS programing philosophy basically will remain the same for the 1973-74 season."

According to another overview of next season, this one from Arthur Frankel, head of production for Screen Gems, the continued success of All in the Family, Sanford and Son and Maude means that the networks are looking for realistic comedy. "There is a continuing trend toward nonviolent product," he said. "More realistic comedy as opposed to fantasy is the thing. The same is true in dramatic series. Realism is in."

Mr. Frankel, who took over as vice president in charge of studio affairs for Screen Gems in April, is only one of a wave of relatively new program-production executives who are taking an important part in this development season. Also either entirely new to network development scene or in more prominent positions now are Harris Katelman at MGM Television, Emmett Lavery at Paramount Television, Irv Wilson at Viacom Enterprises, Lee Rich at Lorimar Productions, Charles Fries at Metromedia Producers Corp., Roger Gimbel at Tomorrow Entertainment Inc. and Producers Dick Berg, Dan Curtis, Phil D'Antoni, among others.

The studios represented by Messrs. Frankel, Katelman and Lavery all seem newly rejuvenated and are well represented with programs in development. Lee Rich, a veteran of many network campaigns, has thrust his Lorimar Productions into the forefront of the production competition. Viacom Enterprises, the CBS Inc. spin-off organization; Metromedia Producers, a Metromedia Inc. subsidiary; and Tomorrow Entertainment, a unit of General Electric Co., each is making a measurable impact on the development season. Norton Simon Inc.'s Talent Associates, led by producer-writer Leonard Stern, is back in the thick of the competition after a lean time.

Broadcasting's survey indicates that Universal Television, the perennial leader among film production organizations, has at least 12 projects in development at the three networks, predominantly, as usual, at NBC-TV. The next most active supplier appears to be Screen Gems, with nine projects in the running. Paramount Television, 20th Century-Fox Television and Viacom Enterprises each has five projects still in contention; while MGM Television, Warner Bros. Television and Talent Associates each has four possibilities for 1973-74 series.

"There will be more suppliers than ever before," said ABC-TV's Bill Brademan. "We really have our projects split up around town. I don't think we necessarily did it with any set plan to divide the pie equally," he said. "It's just the way it turned out—the way the good ideas came in. More suppliers have gotten active and that's good for us."

The television networks, it's obvious, are reaching out for new ideas and for people and organizations that haven't created for television much, or at all, before. "We are open, we are willing, we are anxious, we are needful of new platforms for the telling of short, strong, gripping, immediate attention-grabbing stories," NBC-TV's Larry White told HRTS. "If there are other ways to do that I'm the first to say, 'Please tell us'," he added.
“Please contribute”
...and we do!

$ HEART AUCTION
(with Polk County Heart Association)

$ EASTER SEAL TELETHON
(with Des Moines Easter Seal Center)

$ MUSCULAR DYSTROPHY
LABOR DAY TELETHON

$ KIWANIS PANCAKE DAY
FOR RETARDED CHILDREN

$ “OPERATION SANTA CLAUS”
(Food, toys, clothing to needy families)

$ PLUS COMMUNITY SERVICE
ANNOUNCEMENTS
(15,000 on TV, 28,000 on Radio in '72)
Unions score big in new contract for commercials

Major gains, particularly in pension and welfare programs, were claimed by Screen Actors Guild in releasing details of the new three-year contract covering talent in film and videotaped commercials that was hammered out after two months of negotiations with the advertising industry. The terms of the new contract, says SAG, include an increase of 1.25% in management contributions to pension and welfare plans of actors not only on all new commercials produced as of Nov. 16, but also on all existing commercials still being broadcast.

The new pension and welfare formula calls for a management contribution of 7.75%, up from 6.50% under the old contract. Additionally, SAG points out, there is a possibility that management's contribution could be increased further via an escalation clause if the guild can achieve a 7.5% provision in negotiations with theatrical and television-program producers scheduled for 1974. SAG labeled the increased pension and welfare payment plan on existing commercial production a "first" in the industry and described it as "a precedent-breaking achievement of major proportions."

The guild also claims to have won an important gain by persuading the advertising industry to eliminate the 17-week so-called "triggering period" during which holding fee payments were delayed. This complicated issue apparently had major priority for guild negotiators.

Last month, John L. Dalee, national executive secretary of SAG, took pains to explain this issue at a general membership meeting. "Today if a commercial doesn't go on the air soon after its completion," he pointed out, "the advertiser can let it sit ... for 17 weeks before a 13-week use cycle automatically starts."

According to Mr. Dalee, a major effort was being made to "abolish that 17-week wasted waiting period."

It appears that what the guild achieved in the new contract is that a performer now starts a 13-week fee cycle from the first day of work before the camera. This cycle starts whether or not the commercial gets on the air in that 13-week period. And 13 weeks after the first day of employment, another 13-week fee period ensues. There is now no nonpay time.

Summing up this gain, SAG says it is now possible for performers to receive three holding fees whereas under the old contract only one was payable. Additionally, the guild says the holding fee has increased 16%, from $136 to $158 for on-camera talent and from $102 to $118 for off-camera performers.

SAG and the American Federation of Television and Radio Artists, which negotiated jointly for the new contract, also won what was termed "a strong policy statement" on runaway productions from advertisers. Included in the new contract apparent will be what amounts to a "gentleman's arrangement" by the advertising industry to encourage the production of commercials in the U.S. and not to produce commercials outside the country "primarily for reasons of economy or economic advantages in the engagement of players."

In the area of rates for talent, SAG claimed a series of increases particularly for "wild-spot" or nonnetwork payments. Wild-spot rate increases, according to the guild, range from 9.4% to 28%, depending on classifications of commercials. Rate increases also were reported for talent in a number of other commercial classifications.

The new contract was approved last week at negotiations held by SAG's national board of directors in New York and Hollywood. It is now to be submitted to the 25,000 members of the guild for approval in a nationwide referendum. The contract also must win approval from the AFTRA board and members and likely from the Federal Pay Board.

AFTRA, currently engaged in separate negotiations for a new national contract with all radio-TV networks, is not expected to take action or comment on the commercials contract until network negotiations are concluded. The SAG-AFTRA negotiations for the new commercial contracts, conducted with the American Association of Advertising Agencies and the Association of National Advertisers, started in October and were held in New York. A tentative agreement was reached earlier this month (Broadcasting, Dec. 11).

To the top 15. With its acquisition of Gardner Advertising Co., completed Dec. 8, Wells, Rich, Greene, New York, moved to 11th place among one of the nation's largest advertising agencies. WRG acquired the St. Louis agency for 77,476 shares of WRG common stock worth about $1.7 million, at an exchange ratio of one share for every two shares of Gardner outstanding stock. Gardner billed upwards of $55 million for 1972, WRG $115 million. Speaking at a luncheon of the New York Society of Security Analysts last Tuesday (Dec. 12), Mary Lawrence, chairman and chief executive officer of WRG, said she expects the agency to have billings of approximately $175 million in 1973. Mrs. Lawrence discussed the Gardner acquisition, observing that "there has been a growing interest in the modular approach to advertising, in which Gardner advertising has been a leader. And while WRG typifies a full-service agency, we regard modularization as a viable segment of our business."

FTC softens focus of substantiation

Commission will be watching over-all themes of campaigns, rather than specific claims

The Federal Trade Commission adjusted the thrust of its advertising substantiation program last week. From now on, it announced, it is going to concentrate on major advertising themes rather than—as it has since mid-1971—on any and all claims that may or may not be significant.

And the full commission adopted a resolution that requires any advertiser basing claims on implied scientific tests or studies to furnish such results when requested by the FTC. These must be in the hands of the advertiser before he makes the claim, the commission noted.

Also issued last week by the FTC were calls for advertising substantiation by 12 automobile manufacturers. The challenged advertisements include such claims as "Gremlin is heavier, wider and has more horsepower than any car comparable in price" (American Motors); "Triumph Spitfire gets 27 miles per gallon" (British Leyland Motors), and "electronic ignition system never needs retuning in normal use" (Chrysler Corp.). Other auto makers named: Fiat-Roosevelt Motors Inc., Ford Motor Co., General Motors Corp., Renault Inc., Saab-Scania of America Inc., Subaru of America Inc., Toyota Motor Distributors Inc., Volkswagen of America Inc., and Volvo Inc.

Much ado about IBM

International Business Machines will spend an estimated $800,000 or more in full sponsorship of Much Ado about Nothing on CBS-TV on Feb. 2. The Joseph Papp and the New York Shakespeare Festival's production will run from 8 to 11 p.m. EST, preempting all of the normal prime-time programming that night (a Filet-o-Fish, when CBS originally scheduled Mition: Impossible and a movie).

IBM will have 12 commercial minutes in the play, which is to be presented in five acts. The production, which follows the version Mr. Papp presented in New York's Central Park last summer, was taped at NBC's Brooklyn studio and delivered to CBS on completion. It was not affected by CBS's labor problems. Agency for this IBM buy is Conahay & Lyon, New York.

TVB cites PIB oversight

The Television Bureau of Advertising in effect has accused magazine-records keepers of gliding the lily in reporting an increase in ad pages and revenues in the 10-month period in 1972 over 1971 (as well as for the month of October in both years).

TVB said a report on Publishers Information Bureau compilations claimed a 5% gain in ad pages and 9% in ad
Great health care advances don’t always occur in a laboratory.

Significant medical breakthroughs are not exclusive to laboratory research. They’re produced in the minds of people, too. CHRONICARE—a national plan for long-term health care—is a case in point.

CHRONICARE has been developed by the American Nursing Home Association to end the historic and tragic neglect of the chronically ill and disabled. It would be available to all ages. And entitle some 18-million Americans to immediate benefits. The foundation of CHRONICARE is built on the philosophy that the program must not be merely a payment system, but rather a comprehensive system of health services.

CHRONICARE addresses itself to the reality of today’s skyrocketing hospital costs. It rejects the fatiguing familiarity of yesterday’s formulas as being viable solutions to modern health care needs. And it refuses to advocate precedent over principle by recognizing that every American has a right to high-quality, convenient, long-term health care, regardless of age, color, race, creed or income.

CHRONICARE is but one of several plans being recommended to the 93rd Congress for inclusion into a new National Health Insurance Program. If implemented nationwide, it can make a significant contribution to our country’s call for a reorganized, revitalized and redirected system of health care services.

If you’ve been following the debate about National Health Insurance, you know that there’s no argument among proponents of various plans about the urgent need of health care reform. The disagreement is over what kind of plan Congress should adopt.

In the past, our health care programs have largely been oriented toward the person with an acute illness—temporary sickness, diseases, fractures, emergency treatment—and merely tolerated the seriously chronically ill as a necessary evil. We believe that many have suffered unnecessarily because society failed to deal fully with their special needs.

Perhaps, it’s been because chronic illnesses often are incurable. Perhaps, it’s been because the financial commitment is likely to be large and permanent. Whatever the reason, the pattern of historically ignoring the chronically ill and disabled is obvious. We believe this neglect must be ended if we ever are to claim to live in an humane and compassionate society.

We care!

We’d like to tell you more about CHRONICARE—its objectives and potentialities. To do this we’ve prepared an informative booklet: “CHRONICARE—A National Plan For Long-Term Health Care.” It’s available upon request, free of charge.

AMERICAN NURSING HOME ASSOCIATION
Suite 607
1025 Connecticut Avenue, N.W.
Washington, D.C. 20036
revenues for both October and for the 10-month period. The October page total was 8,345 and for the 10 months, 66,718, which the report said translated into $136.5 million and $1,047 million, respectively. TVB blew the whistle, observing in its TVA report into accounts a Look advertising take of $44 million in 1971. Thus, said TVB, PIB figures showed only magazines currently measured to be up 9%, but when Look dollars are included the real increase is only 4%. TVB also said TVA rates and revenues for the 10-month period and for October itself.

“That,” said TVB, “puts the magazine growth well behind that of television and total advertising volume.”

Business Briefs

In spot TV. RBC Industries Inc., Philadelphia, through Ed Libov Associates there has launched its first regular spot TV campaign in 70 major markets for its Puff and Super Puff basketball sets. Company decided on effort after testing spot TV last year in New York, Philadelphia, Pittsburgh and Washington.

Outside help. Parfums Givenchy, division of Lehn & Fink Products Co., Met- vale, N.J., has appointed SSC&B, New York, to handle its entire line of women’s fragrance and bath products. Advertising for Givenchy had been handled by Thompson-Koch, in-house agency for Sterling Drugs, parent organization to Lehn & Fink. Givenchy has begun testing television advertising and is awaiting advice of SSC&B as to whether it will begin regular campaign on TV.

Motorcycle drive. U.S. Suzuki Motor Corp., Santa Fe Springs, Calif., through Foote, Cone & Belding, Los Angeles, plans its first network-television push to introduce 1973’s line of motorcycles. TV campaign will run from March to mid-July using 30-second spots on package of CBS-TV programs including sports, news and prime-time shows. Total of $2.5 million is being allocated for campaign, which includes back-up effort in out-of-door advertising and special-interest magazines.

Barter on credit. International Promotional Consultants Inc., Fort Lauderdale, Fla., is offering its new Charge-a-Trade system, computerized bartering method which enables members to deal on credit-card basis rather than on usual system of due-bills, credit memos or scrip. Each entity approved for membership is given credit card which entitles it to use system in transactions with any other member. Broadcast members, company says, can trade advertising time for such things as programing, hotel accommodations, station ID’s and jingles, tour packages, clothing and other such commodities. 915 West Sunrise Boulevard, Fort Lau- derdale 33311. 1-800-327-3720 (toll-free number).

Teletronics expands. Teletronics Inter- national Inc., New York, has acquired Miami Tele-Productions Inc., Miami, for undisclosed price. George K. Gould, president of Teletronics, post-production com-

BAR reports television-network sales as of Nov. 26

<table>
<thead>
<tr>
<th>CBS</th>
<th>NBC</th>
<th>ABC</th>
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<tbody>
<tr>
<td>$593,053,400 (36.5%)</td>
<td>$530,782,500 (32.6%)</td>
<td>$502,661,500 (30.9%)</td>
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Day parts | Total minutes week ended Nov. 26 | Total dollars week ended Nov. 26 | 1972 total minutes | 1972 total dollars | 1971 total dollars |
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<tbody>
<tr>
<td>Monday-Friday</td>
<td>Sign-on-10 a.m.</td>
<td>115</td>
<td>$921,900</td>
<td>$3,644</td>
<td>$21,934,900</td>
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<tr>
<td>Monday-Friday</td>
<td>10 a.m.-6 p.m.</td>
<td>993</td>
<td>13,192,900</td>
<td>45,793</td>
<td>337,805,100</td>
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<tr>
<td>Saturday-Sunday</td>
<td>335</td>
<td>6,300,600</td>
<td>14,608</td>
<td>196,429,000</td>
<td>157,998,700</td>
</tr>
<tr>
<td>Monday-Saturday</td>
<td>6 p.m.-7:30 p.m.</td>
<td>98</td>
<td>2,401,500</td>
<td>4,431</td>
<td>83,370,600</td>
</tr>
<tr>
<td>Sunday</td>
<td>6 p.m.-7:30 p.m.</td>
<td>16</td>
<td>442,200</td>
<td>625</td>
<td>14,270,500</td>
</tr>
<tr>
<td>Monday-Sunday</td>
<td>7:30 p.m.-11 p.m.</td>
<td>399</td>
<td>24,673,300</td>
<td>16,647</td>
<td>876,807,500</td>
</tr>
</tbody>
</table>

*Source: Broadcast Advertisers Reports network TV dollar revenues estimates.**
FCC ups ante for fees charged to constituents

Agency issues rulemaking aimed at recovering 100% of costs from licensees—including $12.7 million from broadcasters, $2.7 from cablecast services

The FCC, which has asked President Nixon to include in his 1974 fiscal budget a request for $42,407,406 for commission activities, last week issued a notice of rulemaking aimed at recovering 100% of that amount from those it regulates (Broadcasting, Dec. 11).

The commission's proposed fee schedule would result in a 30% increase in the revenues paid in for most broadcast services, 33 1/3% increase in the annual per-subscriber fee paid by cable television system (it is now 30 cents), and a 50% increase in the filing fees for cable certificate-of-compliance applications.

The proposed schedule would also result in a doubling of the current application and grant fees in the common-carrier services, a $40 increase in the basic filing fee in the Safety and Special Radio Services, and a single $10 fee for applications for new and renewed commercial operator licenses—first, second or third class.

In proposing a new schedule, the commission is seeking to comply with congressional requests that it pay its own way—something the commission has not done since revising its fee schedule with that in mind in July 1970. The commission's current budget is $36 million, and commission sources estimate that it will recover some $26.5 million under its present fee schedule in this fiscal year.

The proposed schedule contemplates each service producing revenues to cover its own costs, plus some additional to take care of over-all agency expenses. The major contributors would be the Broadcast Bureau, $12.7 million; the Safety and Special Radio Service Bureau, $14.5 million, and the Common Carrier Bureau, $8.9 million. Cable Television Bureau revenues are estimated at $2.7 million.

Under the new schedule, applicants for a construction permit for a new VHF station, or for a major change in an existing station in the top-50 markets, would pay $6,500, as against the present fee of $5,000; a grant fee would cost $58,000 instead of $45,000. There would be comparable increases for VHF applicants in other markets, and for radio, depending on power, hours of operation and class of station involved.

But the application and construction-permit fees for UHF stations or for major changes in them would remain the same ($2,500 for filing and $22,500 for grant, in the top-50 markets; $1,000 and $9,000 in the next 50, and $500 and $4,500 in the remainder).

Assignment and transfer application fees would be hiked from $1,000 to $1,300 and the grant fee from 2% to 2.6% of the consideration. The commission also asked for comment on problems it has encountered in levying grant fees in connection with station sales, when the broadcast properties are only part of a larger transaction and the parties do not assign a specific consideration to them.

Annual license fees for radio stations would be upped to 32 times the station's highest one-minute spot (it is now 24 times) but in no case would a fee be less than $69 (the present minimum is $52). Annual license fees for television stations would be increased to 16 times the station's highest 30-second spot announcement (it is now 12 times) but in no case less than $192 (the present minimum is $144).

Fees for various applications for minor changes in facilities, changing call signs or short-form (or pro-forma) applications for assignment of license or transfer of control would be increased 30%.

The commission also asked for comment on whether a grant fee should be charged when a short-form application is filed—the present schedule does not include such a fee—and on whether assign-
CBS gets reprieve from AFTRA threat to support IBEW

Appellate court affirms injunction against performers' union action as technicians' talks are resumed

A walkout by CBS performers in support of the International Brotherhood of Electrical Workers' strike against CBS seemed last week to be unlikely before mid-January, if then.

This prospect emerged when a five-judge panel of the appellate division of the New York State Supreme Court unanimously upheld an injunction forbidding the American Federation of Television and Radio Artists to order its CBS news men and other members to honor IBEW picket lines (BROADCASTING, Dec. 4, 11). AFTRA said it would seek a formal hearing on the panel's decision and was due to file its papers and until Jan. 11 to answer CBS's response, which is due Jan. 5. Under normal procedures, then, the case would not be argued until some time after Jan. 11.

In the meantime AFTRA said it was instructing all its CBS members—performers and announcers as well as newsmen—to continue working. It followed the same procedure after the injunction was initially issued.

The five-judge panel gave no written opinion in disclosing its decision last Monday (Dec. 11). Basically the question was whether AFTRA could order newsmen to breach the personal-service contracts that most of them have with CBS.

In Washington, meanwhile, negotiations between CBS and IBEW continued last week under the auspices of Federal Mediation and Conciliation Service Com-

Have strike, will travel. International Brotherhood of Teamsters, which has signed on as TVN ight as full sponsor of Opening Night: USA, one-hour special, Dec. 25, said last week it will pull out of the program if the network is still struck by the International Brotherhood of Electrical Workers. In a statement, a spokesman for T. Gray Associates, Philadelphia, the union's advertising agency, the union is paying $225,000 for the show. The production, which stars Sammy Davis Jr. and Milton Berle among others, is a collection of nightclub acts and has been using locations where there were no pickets. CBS's spokesmen said the show was still scheduled.

Missionary Nancy Flibish. They had been resumed Dec. 8 for the first time since Nov. 16 (BROADCASTING, Nov. 11). There was no immediate indication as to what progress, if any, was being made in the talks. Basic issues relate to jurisdiction over new and emerging technology, such as devices, that electronically project drawings, news bulletins and the like, or are used in electronic editing or in some automation processes.

CBS, using supervisory and other nonunion personnel to replace the striking technicians, managed to get through the succeeding week and weekend without a repetition of the physical violence and vandalism that erupted at New York's Shea stadium on Dec. 3, forcing cancellation of CBS-TV coverage of that day's New York Jets-New Orleans Saints football game there.

San Francisco police reported that CBS cables in San Francisco had been cut a few days before the Dec. 10 game there between the San Francisco 49ers and the Atlanta Falcons. But CBS sources minimized the incident and said repairs were made in time to telecast the game. CBS-TV coverage of five other pro games the same weekend also went on as scheduled, according to CBS sources, who said they expected to cover six games again this past weekend.

In Hollywood, taping of prime-time AFTRA-networks. American Federation of Television and Radio Artists and the TV-radio networks last week reaccessed their negotiations on a new contract covering performers, including newsmen, until the end of December. The old pact expired Nov. 15. An AFTRA spokesman said that talks were deferred partly because TV networks began negotiations last week in Phoenix with the three principal cameramen's locals. They are and Chicago Local 668, all belonging to the International Alliance of Theatrical Stage Employees. Though neither management nor the unions would disclose contract demands, the cameramen's locals are reported to be seeking substantial increases in wages and fringe benefits and a four-day week.

shows was continuing and as of last week reportedly had been completed on enough episodes to carry All in the Family through December, Mauve through Jan. 9, Sonny and Cher through late January, Carol Burnett Show into January and Bill Cosby Show through January. Daytime game shows were reported pre-taped to the first week in January, and daytime dramas that are on tape were said to be from one day to one week ahead.

WEFM format change dismissed; Zenith's sale to G.C.C. approved

FCC holds that change to contemporary from classical is within licensee's discretion, not against Chicago's public interest

A challenge to the $1.1-million sale of Zenith Radio Corp.'s WEFM (FM) Chicago, the oldest continually operating FM station in the country, was dismissed by the FCC last week and the transfer, to group broadcaster G.C.C. Communications, was approved.

In a 5-0-1 decision (with Commissioner Nicholas Johnson dissenting and Commissioner Richard Willey not participating), the commission found that objections to the sale raised by the Committee to Save WEFM represented no material and substantial questions of fact which require a hearing . . .

The challenging group had contended that WEFM's classical-music format, which Zenith had maintained since 1940 despite recent heavy financial losses, should be continued because Chicago radio listeners have a legal right to receive such programming. G.C.C. proposed to change the WEFM format to a "contemporary" sound. The challengers had claimed that the fact that Chicago is served by two other classical stations—WEFM (FM) and WNIB (FM)—does not alter the fact that an abandonment of the WEFM format would disserve the public interest. In fact, they had contended, the very act of the FCC's continually renewing the licenses of WEFM and the two other classical outlets verified its contention that Chicago must be served by a "minimum" of three classical voices.

The commission disagreed. Noting that the choice of musical formats is routinely a matter of discretionary business judgment on the part of the licensee, the agency found that to hamper this licensee discretion by ordering a hearing on the WEFM sale application would only serve to frustrate future licensee attempts at innovative programming. We find no basis to question the applicant's (G.C.C.'s) discretion in the choice of format," the commission said.

The commission also dismissed the challenging group's "complaint" of three weeks ago against Zenith, G.C.C. and Cin-C to use Pres. Nixon's Tanger, in which, among other things, it asked the agency to reserve WEFM's frequency (99.5 mhz) for the permanent presenta-
You can turn your unused FM side channel into a moneymaker by offering a background music service. But why take the profit out of it by paying more than you have to... and getting less than you should? Competitive sources usually charge rates averaging 10% to 20% of your gross. Ours usually averages only 5%.

Our tapes are 100% music, not 15 minutes on, 15 minutes off. They are the highest quality tapes available, always new (we destroy old, returned tapes).

Here's how it works. The Rowe Central Studio Library initially consists of 15 six hour reels for a total of ninety hours. Every 30 days thereafter two six-hour refresher reels are sent with instructions on which reels to return and recommendations for programming. The service includes our providing Christmas music at no additional charge. It's actually less expensive than "do-it-yourself" programming.
tion of classical programming (Broadcast-
ing, Dec. 4). The justification in that dis-
missal, it said, is the same as for the re-
jection of the group's initial petition to
deny the WEFM sale.

G.C.C. also operates WOJ(AM) and
WZJR(FM) Atlanta, which it acquired
last year following the internal res-
olution of a format dispute with a local citizen
group. Those stations also program clas-
cical music and a plan to drop that format
was abandoned at the citizens' urging.
The same group had also waged a suc-
sessful legal battle against plans by the station's
previous owner, Strauss Broadcasting Co.,
to drop the classical format in 1968.

Shakespeare departs;
Keogh to be USIA head

Former CBS executive rumored to
be headed back to broadcasting;
his successor authored book
critical of Nixon press cover

Frank Shakespeare, one-time high execu-
tive of CBS, last week was officially re-
ported to be on his way back into private
life after almost four years as director of the U.S. Information Agency. Presi-
dent Nixon's choice to replace him is
James Keogh, former Time Inc. execu-
tive who served the President previously
as a speech writer and who concluded
after two years in the White House that
the news media were less than fair in
their coverage of the Nixon adminis-
tration.

White House News Secretary Ronald
L. Ziegler, in announcing Mr. Shake-
speare's departure, said the President had
accepted the USIA head's resignation
"with special regret and warm apprecia-
tion for the outstanding job he has
done."

There were no clues last week as to
where Mr. Shakespeare's future lay. He is
reported to be heading back into broad-
casting, but he has not disclosed his plans.
Sources within the agency say they un-
derstand that Mr. Shakespeare has been
developing his plans for some time, per-
haps for as much as a year, and that he
could not announce them before January.

Mr. Shakespeare had been with CBS
for 19 years—his last post was president of
CBS Television Services—before join-
ing the Nixon administration in 1969 as
USIA director. He had played a key role
in Mr. Nixon's 1968 campaign.

At USIA, Mr. Shakespeare was regard-
ed as a hard-nosed conservative, whose
strong anti-Communist views sometimes
causad him to cross policy lines with the
State Department.

Mr. Keogh, a journalist all his life,
joined Time magazine in 1951, and from
1961 to 1968 was managing editor and
then executive editor. Like Mr. Shake-
speare, he worked in the Nixon campaign
of 1968, serving as chief of the research
and writing team. After the election that
year, he moved into the White House in
a similar capacity.

Mr. Keogh left the White House staff
two years ago and wrote a book on his
view of the news media during his service
to the President. The book, "Nixon and
the Press," reflected the view that report-
gers generally were inaccurate or unfair,
or both, in covering the President.

WDEE Detroit sold for $4.2 million

In new purchase from Storer
Globetrotter aims for fourth station

Storer Broadcasting Co. last week an-
nounced sale of its WDEE(AM) Detroit
to Globetrotter Communications Inc. for
$4.2 million, subject to FCC approval.

George N. Gillett is president of pub-
licly held Globetrotter Communications,
which owns the Harlem Globetrotters
basketball team, WYON(AM) Cicero, Ill.
(Chicago), and WTVX(AM)-WDBK(FM)
Cleveland.

Storer retains WJKB-TV Detroit and its
other broadcast properties—WAGA-TV At-
lanta, WSBK-TV Boston, WJW-AM-TV
Cleveland, KGBS-AM-FM Los Angeles,
WOBH(AM) Miami, WTTI-TV Milwaukee
WFM(AM) New York and WSPD-AM-TV
Toledo, Ohio.

Storer, which also has multiple CATV
interests, two weeks ago agreed to buy
Boston Garden Arena Corp.—owner
through subsidiaries of the Boston Bruins
and Boston Braves professional hockey
teams—for stock valued at $15 million
(Broadcasting, Dec. 11).

WDEE is full time on 1500 kHz with
50 kw day and 5 kw night. Broker was
R. C. Cisler and Co.

Changing Hands

Announced

The following sales of broadcast stations
were reported last week, subject to FCC
approval:
- WDEE(AM) Detroit: Sold by Storer
Broadcasting Co. to Globetrotter Com-
 munications Inc. for $4.2 million (see
above).

- WCRT-AM-FM Birmingham, Ala.: Sold
by William A. and George K. Chapman
to Hal Fredericks for $750,000. Mr.
Fredericks was formerly national sales
manager at WBBM-AM-FM Chicago. WCRT
operates on 1260 kHz with 5 kw day.
WCRT-FM is on 96.5 mhz with 100 kw
and an antenna 580 feet above average

Approved

The following transfers of station owner-
ship were approved by the FCC last week
for other FCC activities see "For the
Record," page 58):
- WTRY(AM) Troy and WTRY-FM Al-
bany, both New York: Sold by Kops-
Monahan Communications Inc. to Herb
Scott for $1.9 million. Kops-Monahan
is licensee of WAVZ(AM) New Haven and WCKJ(FM) Hamden, both Connecticut. Mr. Scott owns WTTM(AM)-WCHR-FM Trenton, N.J.; WJWL(AM)-WSEF-FM Georgetown, Del.; WPAI(AM) Pottstown, WFEA(AM) Harrisburg, WGST(AM) New Castle, and WFEF-FM Elwood City, all in Pennsylvania, and WTIQ(AM) Massillon, Ohio. WTRY(AM) is full time on 980 kHz with 5 kW; KYTN is on 94.7 mhz with 11.5 kW and an antenna 900 feet above average terrain.

* KNOX(AM)-KYTN(FM) Grand Forks, N.D.: Sold by Justin Hoberg and others to Peoria Journal-Star Inc. for $1.26M. Sellers retain KYTN(AM) Minot, N.D. Buyer publishes the Peoria (III.) Journal-Star and owns WAZY-FM Lafayette, Ind. KNOX is full time 1310 kHz with 5 kW; KYTN is on 94.7 mhz with 100 kW and an antenna 235 feet above average terrain.

* KIDD(AM) Monterey, Calif.: Sold by Robert K. Sherry and others to John B. Walton Jr. for $553,000. Mr. Walton owns KELP-AM-TV El Paso, KDJM-AM-FM Amarillo, KUHY-AM-FM Fort Worth, all Texas; KAVE-TV Carlsbad, N.M., and KKEK(AM) Tucson, Ariz. Kidd is full time on 630 kHz with 1 kW.

* WHBO-FM Memphis: Sold by RKO General Inc. to Southern Broadcasting Inc. for $450,000. RKO General retains WHBO-AM-TV Memphis; WOR-AM-FM-TV New York; WROJ(AM)-WROR(FM) and WNNI-AM-TV Boston; KFJZ-AM-FM-TV Los Angeles; KFRC(AM)-KFXM(FM) San Francisco; WQMS-AM-FM Bethesda, Md.; Washington, and WHCT(AM) Hartford, Conn. John G. Johnson is president of Southern Broadcasting, which owns WTOP(AM) Winston-Salem; WKIX-AM-FM Raleigh, WOHT-TV High Point, all North Carolina; WRVA-AM-FM Richmond, Va.; WSBN(AM) Birmingham, Ala.; KOY(AM) Phoenix, and KULF(AM) Houston. WHBO-FM is on 105.9 mhz with 100 kW and an antenna 760 feet above average terrain.

KXRO rapped on fairness

Station's assumption that bond editorials were noncontroversial rejected by FCC

The chief of the FCC's complaints and compliance division last week told Aberdeen Broadcasting Co., licensee of KXRO(AM) Aberdeen, Wash., that it failed to comply with the fairness doctrine in connection with a school-bond issue.

Mrs. Henry McGiveron, spokeswoman for the Committee Opposed to the 1971 Bond Issue, said in a complaint to the commission that on Nov. 1, 1971, the day before the bond issue was to be voted upon, the station broadcast three editorials supporting it and refused to provide time for the committee's contrasting view.

In reply, KXRO said it assumed the bond issue was noncontroversial, since there was no opposition to it at a public hearing and no response to the station's request for comments on the issue.

KXRO said it aired the editorials to put in perspective the contexts of handbills distributed by the committee. But, it said, it had misinterpreted the handbills and now realizes that a controversial issue did exist. The station said it plans to broadcast the views of the committee before the next election on Phase II of the bond issue.

But William B. Ray, of the complaints and compliance division told Aberdeen Broadcasting that it should have known the bond issue was controversial because it was reported in newspapers and was on the ballot. He said a copy of his letter would be put in the station's files to be available for "appropriate future consideration."

Broadcaster Strauss. Robert S. Strauss, Texas lawyer who was chosen chairman of the Democratic National Committee last week, has an interest in KCEE-AM-FM Tucson, Ariz. Mr. Strauss and his family had also owned WGKA-AM-FM Atlanta, but they sold the stations late last year after acquiring them in 1968. That acquisition turned sour when the proposed change in format from classical to middle-of-the-road music was opposed by a group of Atlanta citizens, who persuaded the U.S. Court of Appeals to overturn the FCC approval and demand that an evidentiary hearing. Also earlier this year, the Strauss' sold KIXL-AM-FM Dallas.

Are minorities undermeasured in TV ratings?

Spanish broadcaster says they are and seeks redress from government

A complaint that minority-oriented stations have been lodging with rating services and such industry agencies as the Broadcast Rating Council for years has been bucked to the FCC with the hope of government action.

Rene Anselmo, president of Spanish International Network, which owns Spanish-language television stations in four markets, wrote to FCC Commissioner Robert E. Lee after "fighting for 10 years about the biased, misrepresentative rating reports" he attributed to the American Research Bureau and A. C. Nielsen Co., although he said ARB had made helpful changes in its procedures.

Mr. Anselmo has also discussed the matter with the industry-supported Broadcast Rating Council over the past eight years. Hugh M. Beville, director of the council, said last week, "If Mr. Anselmo had a solution, it would help."

Mr. Anselmo's solution was to appeal to Commissioner Lee, who had given a speech on ratings last month (Broadcasting, Nov. 20). Although acknowledging the commissioner had said the
Another setback for Star

Review Board rejects charge

rival offered job to FCC counsel

Star Stations of Indiana Inc. has been rebuffed in an effort to enlarge the issues in an FCC hearing in which it is fighting to hold onto its licenses for WIFE-AM-FM Indianapolis.

Star wanted addition of an issue to determine whether Murray Feiwell, local counsel for Indianapolis Broadcasting, a competing applicant, had acted improperly and had attempted to compromise the FCC's minority counsel in the case by offering him a job.

The Review Board, however, rejected Star's petition. The board said that while it did not look with favor on the incident, which "we believe reflects adversely on Feiwell's sense of good taste," the facts do not provide any basis for reading "venality into this chit-chat, as Star would have us do."

The Review Board said that Indianapolis argued that the remark was made in a joking manner and that the commission counsel, Joseph Chachkin, did not consider it an offer of a job. The board also said that Mr. Feiwell's words — "whether counsel would be interested in joining our law firm — is "amorphous and vague invitation" which "cannot be deemed to be an offer."

The Broadcast Bureau last month recommended that the commission strip Don Burden, owner of Star, of his licenses for his five AM and FM stations, including the Indianapolis outlets (BROADCASTING, Nov. 27). Applications for the stations' licenses are in hearing on a variety of issues.

AWRT seeks profile of women's jobs

American Women in Radio and Television is undertaking an evaluation of women's jobs in broadcasting that may overturn some long-held misconceptions based on anecdotal or purely numerical information. That news was disclosed by AWRT President Rose Blyth Kemp, who was in Washington last week.

Mrs. Kemp visited with three FCC commissioners during her stay in Washington, she said, and suggested that a "true profile" of women employees of broadcast stations might be more definitive than "the numbers game" in analyzing the equal opportunity reports submitted to the FCC.

She explained that where a woman was listed as a secretary, for example, putting her in the rank and file of a station's employees, an examination of her duties might indicate that she belongs in the management level of a station.

Mrs. Kemp said women are needed in broadcasting, and AWRT is moving to qualify them. She said the station is developing seminars that are aimed to aid women broadcasters to climb the executive ladder. The first was held in Detroit Dec. 2. The second will be held in Chicago in March.

The AWRT employment profile will be determined from a questionnaire that is to go out to all AWRT members and other women already in broadcasting. Results may be available in mid-1973, Mrs. Kemp said.

Mrs. Kemp acknowledged that AWRT leaders are re-examining the role of AWRT as a women's organization in light of the feminist movement, but noted: "Yes, the things are changing, but we have to help change them intelligently."

Hearing issues added against WPIX, Forum

FCC's Review Board says applicants for New York channel 11 failed to report corporate developments

The FCC's Review Board last week added comparative hearing issues against both WPIX Inc., licensee of WPIX(TV) (ch. 11) New York, and Forum Communications Inc., competing applicant with WPIX for channel 11.

Both actions relate to the alleged failure of the applicants to inform the commission within 30 days of changes in their ownership or management structure, as required by the rules. Forum was cited for neglecting to report the existence of an option agreement between Inner City Broadcasting Corp. and New Broadcast-

ing Co., which gives the former firm an opportunity to purchase WLIR-FM New York (it bought New Broadcasting's WLIR(AM) earlier this year). The WLIR transaction relates to the channel 11 proceeding, the review board noted, because H. Carl McCall, Forum's proposed urban affairs director and a 0.6% stockholder, is president, director and general manager of WLIR(AM).

WPIX was penalized for failing to apprise the commission of the appointment of L. J. Pope as its executive vice president with responsibility for the day-to-day operation of WPIX. Mr. Pope was formerly a WPIX vice president.

In both cases, the board said that it did not believe the oversights represented intentional attempts to conceal information from the commission and ruled that the new issues should be judged on a comparative basis only.

For Forum, the board's action represents the second comparative issue added against it in the past six months. The FCC ruled the firm's community-ascertainment should be further scrutinized last July (BROADCASTING, July 17).

New AM enters Denver

KAAT(AM) Denver went on the air last Tuesday (Dec. 12) with a middle-of-the-road format and broadcasting on 1090 kHz with 50 kw daytime. The station is owned by Radio Colorado Corp., whose president, John H. Gayer, also owns
Programing

Viacom in clear on antitrust suit

Justice Department agreement would separate CBS spin-off from three defendant networks

The Department of Justice and Viacom International Inc. last week moved to terminate the department’s antitrust suit against Viacom. They agreed to the filing of a proposed consent judgment which, when final, will conclude Viacom’s role as an antitrust defendant.

The proposed judgment will restrict the company in the disposition of any television program-syndication rights it obtained from CBS, its former parent company. However, it will preserve Viacom’s rights to license or distribute programs received from CBS at the time of the spinoff in 1970.

The proposed judgment was filed in the U.S. District Court in Los Angeles and becomes final in 30 days on the approval of the court.

The department in April filed antitrust suits against CBS and Viacom, as well as against NBC and ABC, accusing them of violating the Sherman Antitrust Act (Broadcasting, April 17). The suits alleged that the networks used their control of access to air time to monopolize prime-time television entertainment programming and to obtain subsidiary rights in that programming.

The department said the alleged conduct has deprived viewers, independent program producers and advertisers of the benefits of free competition. The suits are aimed at prohibiting the three networks from engaging in the production of any entertainment programming, including feature films, and from acquiring anything more than first-run rights in the entertainment programming they acquire from others.

U.S. District Judge Robert J. Kelleher, who is presiding in the case, has taken under advisement motions by each of the networks that he dismiss the department’s suit (Broadcasting, Dec. 11). The networks argued that the FCC has primary jurisdiction over the matters the department raised.

Viacom was involved in the suit originally as a result of its relationship with CBS. Viacom acquired CBS’s program syndication and distribution rights, as well as its cable-television holdings, when it was established through a stock spinoff to CBS shareholders.

Assistant Attorney General Thomas E. Kauper, in charge of the antitrust division, said the proposed judgment prohibits Viacom from disposing of the syndication rights it obtained from CBS without the government’s approval until the department’s suit against CBS is concluded.

The restriction does not apply to Viacom’s normal program-licensing and dis-

Hooks: Dig deeper

FCC Commissioner Benjamin L. Hooks says the commission should go further than it has in investigating licensees whose renewal applications are opposed by citizen groups.

The commissioner made his comment in a belated statement issued in connection with commission’s Nov. 8 rejection of petitions to deny license renewals of wcol-am-fm Columbus and wbbw-am-fm Youngstown, all Ohio (Broadcasting, Nov. 13), that were filed by citizen groups.

The commissioner, who dissented in part and concurred in part, said he agrees with the majority’s contention that the petitions did not meet “procedural standard of specificity mandated by the Communications Act.” But he said the commission “should not stand behind a procedural barrier on the apparent side of a licensee.”

He said the commission on its “own motion should take a critical look at the activities of the station,” not at the quality of complainants’ performance. “We do not license complainants,” he said.

Media Briefs

NBC color count. Total number of color-equipped TV households in U.S. increased to 37.3 million as of Oct. 1, according to estimates released by NBC. Since beginning of 1972, 3.8 million color-TV homes were added in U.S., NBC said.


Quotable quotes. Television Information Office is distributing revised and expanded edition of “TIO Quote File” to its members. File, first published in 1968, contains collection of quotations relating to various aspects of television by about 100 educators, legislators, businessmen and journalists.
National radiothon for leukemia funds set

KFI Los Angeles will originate 24-hour appeal with varying pick-ups planned by interconnected stations

A number of southern California radio broadcasters are attempting to put together what they feel will be a first: a coast-to-coast radio network to carry a 24-hour radiothon. They are inviting stations across the nation to participate to benefit the Leukemia Society of America Inc., New York ("Closed Circuit," Dec. 4).

Coordinating the effort for broadcasters is Larry Vendraeven, sales manager of KFI(AM) Los Angeles which has committed itself to carry the entire fund-raising program. The program is scheduled to originate from a film soundstage in the Burbank Studios, Burbank, Calif., at 5 p.m. PST, Saturday, Feb. 10 and conclude the following day at 5 p.m.

Other AM stations—so far including KGL San Fernando; KFWM, KNX, KABC, KHS, KFOL, all Los Angeles; KEYV Ventura; KEZZ Anahein; KPRO Riverside, all California, and KENO Las Vegas—are expected to participate in a multitude of ways, including treating the radiothon as a news special or weaving special feedback reports in ongoing music formats. "We'll have stations doing everything from cutting in with 15 minutes of coverage each hour to taking several hours at a time, to being 24-hour carriers," Mr. Vendraeven said. "We'd love to have at least one 24-hour carrier in each major market. That's our goal."

KFI will provide the feed and deliver the lines. Each market will have its own telephone-solicitation operation. These are to be established and manned by the local Leukemia Society of America chapter in each area. There will be cues delivered on air each hour of the radiothon to allow stations to cut in their own local telephone numbers.

Actress Shirley Jones is the national chairman for the radio effort. Frank Devol is music director, plans call for the program to have eight hosts, each taking charge of a three-hour segment. So far committed are Steve Allen, Robert Q. Lewis and Monty Hall. Guest attractions expected to appear on the program include Julie Andrews, John Wayne, Pat Boone, Lorne Greene, Martin Landau, Barbara Bain and Leonard Nimoy. The broadcast will consist of recorded material as well as live performances.

NBC-TV does some midseason kibitzing

Network analyzes rival's shuffling at half-way mark and figures little will be gained by ABC-TV, CBS-TV

NBC's marketing department has analyzed CBS-TV's and ABC-TV's plans for midseason prime-time program changes and says it finds nothing to worry about. In fact, it says, ABC's changes may weaken that network in the "vast majority" of the time periods involved.

For one thing, the NBC analyses say, "shuffling of programs in a second season is almost never successful," particularly if the programs shuffled are "of average or below-average strength." All of the ones being moved by CBS and by ABC fit that description, according to NBC (whose own midseason changes involved cancellations and replacements but no shuffling).

Of the three CBS weeknight programs being moved around, according to NBC, The Carol Burnett Show (moving from Wednesdays at 8 p.m., NYT, to Saturdays at 10) ranked 44th in a field of about 65 programs in the midseason week to Oct. 15, whereas The Sonny and Cher Comedy Hour (shifting from Fridays at 8 to Wednesdays at 8) and Mission: Impossible (Saturdays at 10 to Fridays at 8) tied for 48th.

If Sonny and Cher attract an audience in its new period, NBC figures, it ought to be from ABC's The Paul Lynde Show, a comedy, rather than from NBC's Adam 12, the cop show. As for Mission: Impossible, it's moving into "the worst time period of the week to capture young adults," whereas Carol Burnett has been running last in her time period and also shouldn't affect NBC's Saturday Night at The Movies, which starts an hour earlier.

NBC's analysis says of CBS's Sunday program changes (The Dick Van Dyke Show's shift from 9 p.m. to 7:30 and Mannix's move from 9:30 to 8:30) that both are down in shares this year. It doesn't mention CBS's replacement show (a one-hour detective series starring Buddy Ebsen, Sundays at 9:30).

Looking at ABC's upcoming changes, NBC considers all five shows being moved "particularly weak." In the cumulative ratings from premiere week to Oct. 11, it says, Owen Marshall (moving from Thursdays at 10 to Wednesdays at 10) ranked 44th; The Julie Andrews Hour (Wednesdays at 10 to Saturdays at 9) was 58th; Streets of San Francisco (from Saturdays at 9 to Thursdays at 10) was 59th: Kung Fu (a monthly program that will now go weekly, on Thursdays at 9) was 60th in the only appearance for which a rating was available when the NBC study was made, and 75th from Thursdays at 9 to Saturdays at 10) was 61st. Of all these changes, as the NBC analysis sees them, Owen Marshall is the only one that "may actually increase the ABC audience in a given time period."

As for ABC's two new situation comedies, Here We Go Again and Shirley Booth in A Touch of Grace, both on Saturdays (at 8 p.m. and 8:30, respectively), the NBC analysis doesn't expect that they'll fare any better than Getting Together did last year. And when the football season is over, NBC concludes, The ABC Monday Movie "should do worse" than The NFL Game of the Week, which it will replace at 9-11 p.m.

18 get citations at Gavin conference

Achievement awards recognizing 18 leaders in the broadcasting and recording industries were presented during the seventh annual Bill Gavin Radio Programming Conference held Nov. 29-Dec. 2 in San Francisco.

The honors went to Ron Alexenburg,
Atco Records; Bill Ballance, kobs(AM)
Los Angeles: Al Bell, Stax-Volt Records:
Harold Childs, A&M Records; John
Hammond and Clive Davis, Columbia
Records; Elmo Ellis, wsb(AM) Atlanta:
Curtis Mayfield, Custom Records; Jack
McCoy, kcko(AM) San Diego. Also to
Joe Smith, Warner Bros. Records; Dean
Tyler, wip(AM) Philadelphia; Larry Ut-
Records; Elmo Ellis, wsb(AM) Atlanta:
Alto Kite, Broadcast, Broadcasting:
Bill Young, klt(AM)
Houston: wdja(AM) Memphis; wire-
(AM) Indianapolis, and wvpon(AM) Chi-
cago.

Crusades for TV
moralitv on rise

Latest one engages in national
mail campaign not only to public
but also to some broadcasters

One more organization in the still-small
but mounting campaign to impose stricter
moral standards on TV is Stop Inmor-
amity on TV, a project of the Society
for the Christian Commonwealth Inc.

Begun late last spring, the organization
—according to Michael Schwartz, its
media director—has mailed more than
50,000 letters to individuals—among
them many broadcasters. Some broad-
casters who received the letter in recent
weeks felt they were being singled out as
a target audience to place them in op-
position to their networks, but this is not
the case, Mr. Schwartz said last week.
Their names appear on lists the organiza-
tion has acquired or have been sug-
gested by contributors and subscribers to
the organization’s occasional newsletter.

The morality groups are riding, if not
creating, an issue that is attracting much
attention. Morality in Media, a New York
interfaith group, last month honored Sena-
or John O. Pastore (D-R.I.), chairman of
the Senate Communications Subcom-
mitee, for his activities in attempting to curb
sex and violence on TV (Broadcasting,
Nov. 20). A “Clean up TV” campaign has been announced by Martha Rountree,
founder and former moderator of Meet
the Press, and her Leadership Foundation
(Broadcasting, Dec. 11).

The Stop Immorality form letter, tai-
lored to the addressee, is from Robert W.
Fox, executive director of the organiza-
tion, which has a Warrenton, Va., mail-
ing address. It contains a questionnaire
that asks the recipient, who is identified,
whether he feels TV programs and com-
mercials received today are more immoral
than they were 10 years ago; whether the
“constant flow of sex on TV programs
and TV commercials is helping to weaken
the moral strength of our country”;
whether the use of sex to advertise prod-
ucts is approved, and whether the recipi-
ent would participate in a boycott of com-
panies that exploit sex to sell products.

The letter also contains a form asking
$5-to-$50 donations from those who are
“very enthusiastic about the crusade to
clean up immoral TV programs.”

The results of the poll, Mr. Fox says in
his letter, will be sent to all TV and radio
stations, and the three TV networks plus
companies advertising on challenged pro-
grams, and to every newspaper in Amer-
ica.

Commenting on alleged responses from
TV and radio executives—that Americans
approve of programs that, he says, “glori-
fy adultery and sexual intercourse before
marriage,” hold “that movie and TV
entertainers are expected to tell dirty jokes
and make fun of ‘old fashioned’ people
who believe in God,” Mr. Fox states:
“I believe that Christian moral principles
are being destroyed through television
programs that defy the standards we hold
sacred.” He then cites Laugh-In, Dean
Martin Show and Carol Burnett Show as
examples of TV programs “that project a
low moral tone.” He also cites the ABC
movie, “That Certain Summer,” which
had a homosexual theme: two of NBC’s
Bold Ones episodes dealing with, he said,
embryo transplants and lesbianism; and
the opening ABC Owen Marshall, Coun-
selor at Law episode, dealing, he said,
with lesbian seduction.

In addition to asking for contributions,
Mr. Fox suggested that people not watch
TV programs that “tell dirty jokes, glorify
adultery and make fun of religion and
family life”; spread the word among rela-
tives, friends and neighbors, and write to
companies that sponsor “immoral” pro-
grams or that use sex to advertise their
programs.

Members of the executive committee of
the Stop Immorality on TV project in-
clude L. Brent and Patricia B. Bozell,
brother-in-law and sister of editor and TV
commentator William Buckley, who are
also the founders and leaders of the
Society for the Christian Commonwealth,
whose orientation is traditional-orthodox
Catholic doctrine.

The advisory board of Stop Immorality
on TV includes Representative Joel T.
Broyhill (R-Va.); J. Bracken Lee, con-
servative Utah businessman; Phil Riz-
zuto, former baseball star and now broad-
caster; Katherine St. George, former con-
gresswoman from New York; Rudy
Vallee, movie and stage star, and Ernest

Goodman defends reruns,
TV news, vote projection

NBC president also gets in his lick
against counteradvertising proposal

NBC President Julian Goodman last
week decried attacks on the television
networks for presenting repeats of their
programs when this practice is standard
for other entertainment media.

He told a meeting of the Cosmopolitan
Chamber of Commerce in Chicago that
“most entertainment consists of reruns.”
He pointed to plays that run for months;
to movies that are shown for days and
weeks, and to local entertainment pro-
grams on TV stations which, he said,
consisted almost entirely of reruns.

“It makes you wonder why networks
are singled out for this misconceived at-

There’s more than one better idea.

Ours was the Fidelipac 300 Tape Cartridge... the
original tape cartridge. And the same better ideas it
had when it first came out are the better ideas it
still has today... operating superiority, true sound
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that they've all been improved. The Fidelipac 300 is
compatible with all standard broadcast cartridge
machines and is available in all standard lengths.
That's why we've sold over 25 million of them.
That's why Fidelipac is the standard for the Broadcast Industry.

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well as the Broadcaster Comprehensive Fidelipac
Cartridge Line, call your local Fidelipac
distributor or write to...

Fidelipac
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3 Olney Avenue, Cherry Hill, New Jersey 08034
(609) 424-1234
1928 They laughed at "what sky" ideas...until we started to rise, like with live coverage of an unforgettable balloon-gondola wedding.

1930 We proved our ability to innovate when we created a unique radio mobile unit for the National Open in Minneapolis and provided the first live coverage of a golf tournament.

1948 Always ready to set the pace on new trends, we were the first TV station in the Upper Midwest, NBC-TV's first affiliate and the first in full-color broadcasting in the nation.
We’ve come a long way since our founder, Stanley E. Hubbard, pioneered one of the first autonomous commercial radio stations in 1924. In those 49 years, we’ve grown from one small voice to eight powerful communicators, expanding our circle of friends every step of the way. We’re proud of our past, our growth record and our many firsts. But we say “hang the past,” because we know it’s what we do today that will make us great tomorrow.

We know it’s a fast-changing world. But our goal remains the same as it was nearly 50 years ago . . . to provide continued innovative, responsible, “gold seal” service to our ever-growing markets. That’s why in both radio and television, from Minneapolis-St. Paul to Albuquerque to Tampa-St. Petersburg to Cypress Gardens, Hubbard Broadcasting is on the move . . . framing the future.

Hubbard Broadcasting
tack on repeat programing," he declared.

Mr. Goodman, who offered answers during his speech to a series of questions that are directed to NBC by the viewing public, also said that criticism by government officials of television news "was not so much a danger to the press as it was to the nation's security." He said the danger is that the public may be led, by government attack and influence, to distrust the press, which seeks to keep the public informed.

On another subject, Mr. Goodman said there was "no real ground" for concern that vote projections on TV on election night could influence voters in areas where the polls had not closed. He said independent research commissioned by NBC in 1964 and 1968 (a landslide and a very close vote) indicated that there was no pattern of influence by television. Mr. Goodman also said broadcasters are "doing a great deal" about children's programing but "regrettably not getting much credit for it." He added that more attention is being paid to the critics of children's programing than to the record of broadcasting's achievements in that area.

He criticized proposals for counter commercials. He said that counter commercials "have the potential to put the commercial broadcasting system in the U.S. out of business."

Creative Cine-Tel adds

Creative Cine-Tel Inc., New York, has expanded its closed-circuit system, on which motion pictures are presented without charge to hotel guests, to the Sheraton Anaheim motor hotel in Anaheim, Calif. The hotel, in the Disneyland area, is offering recent vintage theater films on the basis of two per day, or four or in two days.

All of the features are from National General Corp. They are "Pocket Money," with Paul Newman and Lee Marvin; "Red Sun," with Charles Bronson and Ursula Andress; "Deadly Trap," with Faye Dunaway; and "The Light At The Edge of The World," with Kirk Douglas.

The installation in Anaheim is similar to ones made earlier by Creative Cine-Tel in Downtown motor inns in St. Louis, Denver, Memphis and Milwaukee (BROADCASTING, Sept. 25).

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Economic repercussions from reruns cited to OTP

Hollywood coalition uses SAG study to back claims of heavy losses from cutback in original production

A coalition committee of more than 20 Hollywood film unions and guilds has filed a study with the White House Office of Telecommunications Policy that asserts a sharp drop in employment and wages suffered by their members as the result of the excessive use of reruns in prime time on network television. The coalition group, The Film and Television Coordinating Committee, has been waging a continuing so-called STOP (Save TV Original Programing) campaign to reduce the number of TV network reruns to 25% in any given year.

The study, "Reruns vs. Earnings, 1961-present," was compiled by the Screen Actors Guild. It claims that as a consequence of network TV's current rerun patterns, wages to SAG members in 1971 dropped $7 million from the high of $40.5 million earned by the guild's members in 1966. The study also claims that in at least one union (Local 80, grips) unemployment was as high as 90% last March during the hiatus when production of new network TV-product for the season ended.

Also the study claims the accelerated use of repeat network-television shows is reflected by the increase in residual payments to actors for domestic television reruns in a five-year period, from $8.2 million in 1966 to $13.5 million in 1971. It is noted that while this is a $5.3-million gain, payments for residuals are lower than payments for new programs. The study points out that actors last year increased their earnings in the theatrical field by some $3 million, while at the same time making about $500,000 less over-all from television programs.

A key finding of the study, according to the STOP committee, is that the loss of 17 filmed segments a season from a television series—or reducing original programs from 39 to 22—eliminates 1,122 union and guild jobs. This finding is based on the study's estimate that an average of 66 persons, including actors, are employed on a half-hour or hour filmed television show.

In a cover letter to the study, Chester L. Migden, who takes over as national executive secretary of SAG in January, pointed out that the unemployment figures of the participants in the study working in Hollywood television production are "shocking compared to the national 5% average." Among other unions participating in the study were Directors Guild of America; Writers Guild of America; Composers and Lyricists Guild of America Local 47; American Federation of Musicians; Screen Extras Guild, and Local 776, Film Editors, International Alliance of Theatrical Stage Employees.

Reader's Digest' gets back into television

The 'I am Joe's . . .' medical series that ran in the magazine will be done for advertiser syndication

The Reader's Digest is re-entering the field of television programing and production after an absence of 16 years with a half-hour medical series based on a popular feature in the magazine.

The series is being produced by Neapolitan-Muir Productions, Larchmont, N.Y., which has completed the initial episode, "I am Joe's Heart" and has in preparation "I am Joe's Spine" and "I am Joe's Stomach." Burroughs-Wellcome Co., Research Triangle Park, N.C., will sponsor "Joe's Heart" on an advertiser-syndication basis in 50 markets next month, with placement handled by the J. Walter Thompson Co., New York. Paramount Television is distributing internationally.

From 1954 to 1956, a series based on the material in the magazine, TV Reader's Digest, appeared on ABC-TV and in syndication.

Parker suggests FCC study fairness burden

How much of a burden does enforcement of the FCC's fairness doctrine involve for the commission and its licensees? According to an analysis made by Dr. Everett C. Parker of the Office of Communication of the United Church of Christ, not much. Accordingly, he says the commission should do its own study of that question before giving too much heed to the suggestion of some broadcasters that it suspend the doctrine—at least in some areas—as part of its ongoing radio re-regulation policy.

Dr. Parker made his proposal last week in a memorandum to FCC Commissioner Richard E. Wiley, who heads a special committee on the re-regulation project.

Dr. Parker, quoting commission records, said that "only 1,124 fairness complaints" were received in fiscal year 1972 and that only 400 involved radio stations—"less than one for every 18 [radio] licensees." (There are some 7,000 commercial AM and FM stations.)

Furthermore, he said, most of the complaints were disposed of by form letters. An investigation, usually by correspondence, is made in "no more than 25%" of the cases, where a prima facie indica-
In media evaluation, what's the difference between a personal preference and a buying decision?

To begin with, an advertising buy is made for a business purpose, not a personal one.

So the man who makes the decision had better be right. His job, his reputation are at stake.

The strong man turns his back on any personal preference he may have. He approaches the buy with Spartan objectivity.

The ordinary human (sure, a buyer is human) hopes to find supporting data to bolster his instinctive choice.

Either way, he needs media information: up-to-date, accurate, comparative material that will lead to a sound choice, or justify a preconception.

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tion of a substantial violation is alleged, he said. And "in the bulk of these cases, he added, the complaint is resolved favorably to the station. "The number of cases reaching the commission is minus-
cule." He said the Broadcast Bureau handled 41 complaints that required more than form-letter response, while another 21 were referred for commission action.

Dr. Parker, asserting that his analysis raises questions regarding the difficulties presented by enforcement of the fairness doctrine, said the commission should make its own study before "embarking on an experiment which will raise complex constitutional issues and require ex-
tensive rulemaking proceedings and prob-
able litigation."

FCC bends for sports
Prime-time access waivers granted for big events in next two months

ABC-TV and NBC-TV affiliates will be permitted to carry in full network feeds of sporting events televised between Dec. 29 and Feb. 28, 1973, as the result of an FCC ruling last week.

The commission granted waivers of its prime-time access rule to the two networks to cover any sports runovers into prime time. With one exception those sportscasts are to begin in the afternoon. The prime-time rule prohibits network affiliates in the top-50 markets from carrying any more than three hours of network programing in prime time per evening.

The one exception will be NBC's

planned coverage of the Rose and Orange Bowl games on New Year's Day, which the commission said required an "abso-
late waiver" because there is no doubt that the sports coverage will lapse into prime time. In this case, the commission said a waiver is appropriate because of the popularity of the football games and because of the difficulties NBC would encounter in rescheduling if the waiver were not granted.

Other contests covered by the waivers include the Hula Bowl (Jan. 6), the Super Bowl (Jan. 14), golf tournaments in January and February, a National Basketball Association game on Feb. 25 and various National Hockey League games.

CBS, which does not anticipate any runover problems with its pending sports events, did not request a waiver.

In a related action, the commission granted waivers of the prime-time rule for NBC-TV's March 27, 1973, presentation of the Academy Awards program. The waiver affects NBC affiliates in the mountain and Pacific time zones only, because the second half of the two-hour program would not fall in prime time in the eastern and central zones. NBC plans two additional hours of programing prior to the academy broadcast in the East.

Program Briefs

Agnes recaptured. Pennsylvania Depart-
ment of Public Welfare is preparing film entitled After Agnes, the Quiet Crisis, dealing with devastation and aftermath of hurricane Agnes. Twenty-eight minute color film is available to public, commer-
cial and CATV outlets at nominal cost.

The mountain comes to . . . . John Stupak, an evening talk-show person-
ality on WXYZ(AM) Detroit, has spent six of his 27 years in the hospital as the result of a birth defect which has left him partially crippled with a dis-
placed hip joint. While the handicap has not adversely affected Mr. Stupak's broadcast capabilities, it recently created a problem for his employers. When WXYZ officials learned that Mr. Stupak faced another in a long series of cor-
rective operations, rather than con-
cede the temporary loss of the popular announcer, they opted for the philos-
ophy: If the broadcaster can't get to the studio, bring the studio to the broad-
caster. As a result, Mr. Stupak earlier this month conducted his program for two weeks from his bed at Boston's Massachusetts General hospital.

The arrangement was much less complex than anticipated. When it came time for Mr. Stupak's program (11 p.m. to 1 a.m. each evening), the station simply switched to a remote from the Boston location, using AT&T lines. Call-
ers to the Detroit studios were relayed to Boston on the two-way hookup. And Mr. Stupak's "disability" did not inter-
ded the situation routinely. The only alteration from Mr. Stupak's usual de-
livery was the necessity to fend off

well-wishing callers with a polite but perfunctory "thank-you." Mr. Stupak it seems, has an inclination toward busi-
ness as usual, regardless of the work-
ing conditions.

The Stupak remote ran on WXYZ from Nov. 26 to Dec. 12 and, following a week of convalescence, Mr. Stupak is expected back to WXYZ today (Dec. 18). The operation, incidentally, was a success.

Contact: Jerry Klein, Director of public information, Department of Public Wel-
fare, Room 313, P.O. Box 2675, Harris-
burg 17120.

Syndicated pigskin. Palladium Independent Productions, Arlington, Va., has reached three-year agreement with South-
eastern Athletic Conference to televise conference TV rights to college football sched-
ule. Thirteen-week, 30-minute series will utilize mixture of selected game high-
lights, features and studio segments and is designed for near prime-time placement in Southeast area. Contact: Tim Harlan, PIP, 1121 Arlington Boulevard, Suite 70, Arlington, Va. 22209.

Afternoon entry. CBS-TV has scheduled new Monday-through-Friday entertain-
ment series, The Vin Scully Show, to be-

gin Jan. 15, replacing Family Affair re-

uns (4-4:30 P.M. NYT). Mr. Scully will interview guest entertainers on show, whose executive producer is Paul Keyes (Laugh-In).

Network hand called deadening

 Paramount chief says producers must recapture creative control

Frank Yablans, president of Paramount Pictures and Paramount TV, has de-
clared that television production com-
panies "must get back some control of programing" because "as it stands now, we can only make what the networks permit us to make."

Speaking at a luncheon sponsored by the New York chapter of the Academy of Television Arts and Sciences, Mr. Yablans said that "complete network control of what appears on the air" has led to "interference and creative restric-
tions that keep ecological the new breed of directors and writers and producers, all of whom are turning their attention to feature films."

To remedy this situation, he continued, we're now exploring the possibility of doing a long miniseries based on a very

important novel that's been on the best-
seller list for 30 weeks. We'd assign it to three directors of the stature of Peter Bogdanovitch, William Friedkin and Francis Ford Coppola and have each of them do 10 hours of it. With that kind of project and those kinds of credentials, we think the networks would give us the creative freedom we're seeking."

Two other "long-form series" on the drawing boards at Paramount, according to Mr. Yablans, are a historical epic based on the Bible and a dramatic nar-

rative that would focus on the Nazi Germany era. "We think the long form, those miniseries, is where the real in-
ventive, creative thinking is being done on television these days," he said.

When someone in the audience asked him about the failure of Paramount-TV's The Sandy Duncan Show on CBS, he said: "The show deserved to fail. It was one of those stereotyped, pastel sitcoms, and a very poor vehicle for someone as talented as Sandy Duncan."
Pressure grows for action on newsman's privilege

Weicker outlines bill he plans to offer immediately in new Congress; three of five in news coalition take firmer stand for legislative shield

With the convening of the 93d Congress still more than two weeks off, shape was already being given to the fight that is to be waged over legislation to protect the confidentiality of reporters' sources.

Senator Lowell P. Weicker (R-Conn.) last week disclosed the details of a bill he intends to introduce in the new Congress that, he said, is designed to meet the objections raised against the 23 newsman's-privilege bills introduced in the 92d Congress.

Meanwhile, a meeting in Washington of five news organizations that have banded together to work for a newsman's privilege bill indicated a hardening of the position of three of them in the direction of legislation that would afford absolute protection against subpoenas compelling reporters to disclose confidential sources or to produce unpublished information or photographs.

The renewed activity in connection with such legislation follows the filing of newspaper reporters in Newark, N.J., and Los Angeles for refusal to disclose their sources. In addition, television personality, Harry Thornton, of WDEF-TV Chattanooga, Tenn., faces an indefinite sentence for refusing to identify for a county grand jury the owner of a voice that was heard on a call-in portion of his The Morning Show, last month (BROADCASTING, Dec. 11).

However, none of the bills introduced in Congress would have protected those men. Their difficulties were with state courts; the shield-law legislation Congress has considered concerns federal courts and grand juries. But, backers of federal legislation hope that Congress will adopt "a good bill" that could serve as a model for the states.

News organizations began pressing Congress for privilege legislation last summer, after the Supreme Court ruled, by a 5-to-4 vote, that newsmen do not have a constitutional right to refuse to testify before grand juries. The court also said, however, that legislative bodies could adopt laws to afford newsman such immunity (BROADCASTING, July 3).

Senator Weicker's bill differs from others introduced on the same subject in that it would provide different kinds of protection in different situations. Newsman would have absolute immunity when asked to testify before grand juries, legislative committees and government agencies.

But the privilege would be limited before open courts trying major criminal cases. A newsman could be compelled to testify if it could be shown to the satisfaction of a federal judge that the source "is of direct relevance" to the case, that the identification is not obtainable by other means, and that the case concerns a major crime--defined as murder, forcible rape, robbery, aggravated assault, burglary, larceny of more than $50, auto theft, kidnapping, airline hijacking, and major breaches of national security.

The bill excludes from the list "corruption and malfeasance in office." Senator Weicker contends that the news media are "virtually the only ombudsman the public has" in uncovering scandal in public office.

The committee of news organizations working for newsman's privilege bill--the Joint Media Committee--agreed last July on a legislative proposal that would afford qualified protection. It would have required those seeking subpoenas to show that a crime was involved, that no alternative means of obtaining the information was available and that there was a compelling and overriding national interest in the case. Legislation embodying the proposal was introduced in the House by Representative Charles Whalen (R-Ohio) and in the Senate by Senator Walter Mondale (D-Minn.).

However, one of the committee's member groups, the American Society of Newspaper Editors, has now gone on record, by a vote of its board of directors, in favor of an absolute privilege. Another committee group, Sigma Delta Chi, last month adopted a resolution calling for an ultimate objective of absolute privilege and urging its officers to continue working with the Joint Media Committee for the best possible legislation in the new Congress. A third member group, the Radio Television News Directors Association, later passed a similar resolution.

The two remaining member groups, the Associated Press Managing Editors and the National Press Photographers Association, are continuing to support the concept originally endorsed by the committee.

But although three of its five members now take a more advanced position, the committee said in a statement last week, it feels that, "under the present circumstances, the objectives of the original proposal remain valid." It also said it will "continue working with sponsors of all types of shield legislation toward the ultimate goal of a strong protection of the First Amendment against intrusion by representatives of governmental bodies."

The members of the committee are...
William Small, vice president and director of news, CBS News, Washington (RTNDA), who is chairman; John Finnegan, executive editor of the St. Paul Dispatch & Pioneer News (APME); Robert G. Fichenberg, executive editor, The Knickerbocker News & Union Star (ASNE); Joseph Costa, (NPPA), and Grant Dillman, news editor, United Press International (SDX).

Senator Weicker, speaking in New York last week to lawyers with the Association of Life Insurance Counsel, said his legislation is not really a “newsmen’s privilege” bill. “We do not need to protect newsmen,” he said. “Rather, we must protect a constitutional right we all have in the free flow of news.” If newsmen are forced to reveal their sources, then there is a real danger that those sources will dry up, the senator said. “That will infringe upon your right to hear the full story. That is what we are protecting.”

Hefty network coverage of Apollo 17 mission

ABC, CBS, NBC furnish special and regular reports on the astronauts’ moon activities

All three television networks provided special as well as regular coverage last week as Apollo 17 astronauts Eugene Cernan and Jack Schmitt explored the surface of the moon (Broadcasting, Dec. 11).

NBC-TV went on live Monday (Dec. 11) from 2:30 to 3:05 p.m. NYT, with coverage of the descent and landing of the lunar module. The network did special reports of the actual moon walk at 7:30-8 p.m. and from 11:30 p.m. to 1:30 a.m. Tuesday. John Chancellor was the anchorman in New York, and correspondents Jim Hartz and Roy Neal, with astronaut Jack Swigert, were stationed at the manned spacecraft center in Houston for special reports. Robert Northshield handled the production responsibilities. ABC-TV’s report on the lunar landing aired at 2:30-3 p.m. Monday. That evening, at 7:30-8 p.m., ABC presented a progress report on the early lunar activities of the astronauts and broke into regularly scheduled programming at 8:17-8:19 p.m. and again at 10:37-10:39 p.m. to show the pictures that were being sent from the moon. A final wrap-up lasted from 12:44 to 1:14 a.m. Tuesday. Anchor duties in New York were divided among science editor Jules Bergman, special correspondent Frank Reynolds, and Frank Borman, the former astronaut. Alan Shepard, another former astronaut, chipped in with reports from mission control in Houston. The producer was Elliott Bernstein.

CBS-TV’s coverage of Apollo 17 was provided in two special reports: at 2:50 p.m. and at 11:30 p.m., Wednesday. Walter Cronkite and former astronaut Walter M. Schirra anchored the coverage in New York, with news correspondents Bruce Morton and Morton Dean, and Dr. Noel Hinnings, a National Aeronautics and Space Administration geologist, providing backup support. Ronald S. Bonn and Clarence Cross were the producers.

All three networks did special reports Tuesday at 11:30 p.m.-midnight on the second moonwalk. ABC, in addition, interrupted its Tuesday schedule at 9:11-9:16 p.m. and at 10:55-11 p.m. with further highlights of the day’s activities on the moon.

NBC covered the final moonwalk with three separate special reports on Wednesday at 7:30-8 p.m., 10-11 p.m. and at 12:23-12:47 a.m., interrupting The Tonight Show.

CBS did one comprehensive wrap-up on Wednesday’s events from 11:30 p.m. to 12:40 a.m., ABC televised summaries at 7:30-8 p.m. and 11:30 p.m. to midnight.

All three networks covered Thursday’s lift off from the moon, with NBC on the air 5:45-6 p.m., CBS 5:50-6:05 p.m., and ABC 5:50-6 p.m.

There were no further plans for special Apollo coverage until splashdown on Tuesday (Dec. 19), when all three networks have set aside 2:30 p.m. for live reports.

Abortion filming called the real thing

There’s prospect of subpoena for footage station thought was made during ‘demonstration’

A psychologist who was filmed by WNET TV New York performing 11 alleged abortions with an experimental “super-coil” was arrested last Monday (Dec. 11), leading to the possibility that the Philadelphia district attorney’s office will seek a subpoena of all the films and out-takes of the show.

WNET filmed the procedures in Philadelphia last May 12 and aired the film.

Moon men. Astronaut Eugene Cernan works near the lunar module (l) and with a probe (r). Jack Schmitt is pictured in the background.
May 18 on its nightly news show, The 51st State. “We thought we were filming a demonstration, not an actual series of abortions,” said a spokesman for WNET. The procedure, assertedly developed by the psychologist, Harvey L. Karman, involves the insertion into the uterus of a long, thin plastic device that gradually unwinds itself. The abortion is said to be effected in 12 to 24 hours after which the device is removed.

“At the end of May,” WNET’s spokesman said, “we got a call from Assistant District Attorney Walter Cohen telling us that actual operations had been performed that may be illegal under Pennsylvania law.” Mr. Cohen informally asked the station to hand over the films it took, but WNET refused, saying, according to the spokesman, that “in the absence of definitive legal guidelines, it’s established company policy not to take sides in prosecutorial matters of this kind.”

WNEW-TV charged with airing staged film

Station disputes contention by MTA that footage of sleeping subway employees was rigged by city inspection officials

WNEW-TV was involved last week in charges that film used on one of its newscasts was staged to make it appear that transit workers for the New York City subway system were sleeping while on the job.

The original film, aired Dec. 5 on WNEW’s Ten O’Clock News, was taken by New York City Councilman Robert I. Postel and two subway-car inspectors with equipment supplied by the station. The next night, union officials of the Surface Subway Supervisors’ Association were given rebuttal time. A week later, on Dec. 13, Dr. William T. Ronan, chairman of the Metropolitan Transportation Authority, used his air time on WNEW to present sworn statements from 33 of the 35 transit workers pictured in the film, claiming that “the film was rigged and had been taken during lunch period, or a wash-up time prior to the men’s going home.” Dr. Ronan said on the air that these affidavits and a duplicate of the transit authority’s rebuttal would be turned over to the FCC and to the local district attorney’s office, but he did not say an official complaint will be filed.

The next day, WNEW-TV News Director Ted Kavanau arranged lie-detector tests for the two inspectors who shot the disputed footage. “The tests showed that both guys were telling the truth,” he said. “Which means that I’d welcome an FCC or a D.A.’s investigation of this whole matter.

“These transit workers are milking the city for fantastic amounts of overtime pay and then they’re drinking and sleeping on the job,” he said. “And yet not one New York newspaper or TV station sent a reporter to cover the lie-detector test results, despite the fact that we gave them plenty of notice.”

Music

Gamble-Huff puts Philadelphia back on the music map

From the city that gave America ‘Bandstand’ and Chubby Checker comes an old-but-new production team that is riding high with three recent gold records

On Broad Street, the artery that bisects Philadelphia north to south, next to the Academy of Music, the home of the Philadelphia orchestra, and above the theater that offered the pre-Broadway runs of “Man of La Mancha” and “Fiddler on the Roof,” Gamble-Huff Productions occupies an entire floor of Philadelphia’s Brill building. Leon Huff and Kenny Gamble have collected three gold records in three months for their own company, Philadelphia International Records, by producing music very different from that of their immediate neighbors. Rhythm and blues are the generic term for the music they make, but, as their R&B productions have crossed over to pop charts and playlists, the sales and prestige this team has accrued have gone far beyond the boundaries of the black market.

One of the axioms of the music business in the last two decades has been
that the popularity of black music on pop radio is cyclical. In a larger sense, black music has always been a staple of pop programming from the early 1950’s to date. But every two years or so, black product moves into an unquestionable dominance of the airwaves. Radio—now playing Curtis Mayfield, Al Green, Isaac Hayes, Bill Withers, Stevie Wonder and many newer artists with greater frequency—is in the middle of just such a period.

But pop hits are nothing new to Messrs. Gamble and Huff. They have been producing hits for Jerry Butler, Wilson Pickett, Joe Simon, Dusty Springfield and even Laura Nyro—for many years. Almost single-handedly, they have re-vived Philadelphia as an important production center for pop music. They made their reputation by working with established hit artists. But now, behind the success of the O’Jays ‘Back Stabbers,’ Harold Melvin and the Blue Notes’ “If You Don’t Know Me by Now” and Billy Paul’s “Me and Mrs. Jones,” Gamble-Huff has developed its own artists into hit makers and is setting a blistering pace for the release of new product on Philly International. At the end of last week, Gamble-Huff was represented on trade charts with four singles and three albums.

From the beginning of their association almost 10 years ago, Kenny Gamble and Leon Huff have created synergic magic. As if it were a harbinger, their first collaboration, “Expressway to your Heart” by the Soul Survivors, went gold. Now, a decade later, records they have made account for more than 25-million units sold and 16 golden disks.

In the formative years of rock and roll, Philadelphia was one of the most important music centers in the country, rivaling, Los Angeles and New York. It was the home of Dick Clark and his American Bandstand. labels like Swan, Ace and Cameo-Parkway were based there: Dee Dee Sharp, Bobby Rydell, Fabian and Chubby Checker were elevated to the heights of rock-and-roll nobility from the ghettos of “South Philly.” Ken Gamble and Leon Huff, individually, were part of that early scene—playing on recording sessions (the piano on all the Ronnettes’ hits) can be credited to Mr. Huff), writing songs and freelancing as arrangers. They met in the same building that now houses their offices in Philadelphia.

“Our strength,” Mr. Huff said, “has been made on the fact that we can produce anybody. Some producers are in just one bag. We shocked the whole industry when we produced Laura Nyro and Nancy Wilson.”

When asked if there was any one artist he would like to work with he immediately answered, “Aretha [Franklin]. I’d like to get [Barbra] Streisand, too. Maybe even Sinatra. We wouldn’t freak him out either. We’d do it like Frank Sinatra.

“But we’re really not too anxious to produce other artists now,” he added. “We’re interested in working with our own artists and keeping our name going.”

Philadelphia International and its companion company, Gamble Records, are handled by Epic Records, the Columbia Records subsidiary label that handles all of its custom-label activities.

But Philadelphia International and its two-year-old relationship with Columbia is not the first effort by Gamble-Huff at striking out on its own. For the two years previous to the Columbia deal, Gamble-Huff tried to break its Neptune label into prominence through Chess/GRT Records but with little success.

“A week after we signed our deal with Chess,” Leon Huff said, “Leonard Chess died and the company went into confusion. They were too busy re-vamping their own situation to be concerned with us. We needed a company (with which) we could concentrate on making records and not have to worry about turning around to become a promotion man afterward.”

“Millions of our relationship with Columbia,” Harry Coombs, director of operations for Gamble-Huff Productions, said “was an educational process for both Philly International and Columbia. They had to learn how to handle black music and we learned how to work with a corporation the size of Columbia. When we first signed on, I think Columbia had nine men to handle R&B. Now there’s nine men in the field. Now, we’re at the point where we can make records and not worry about talking so much.”

There are eight artists now on Philadelphia International, with a ninth act, Philadelphia International, The Elobos, Johnny Williams, Billy Paul, Dick Jensen, Harold Melvin and the Blue Notes, Bunny Sigler and Dee Dee Sharp, and a ninth is said to be in the wings. Although they have not signed a contract yet, Mr. Huff says that the label will soon inherit the Chambers Brothers from Columbia.

Several of the artists on Philadelphia International and Gamble Records came to the attention of Messrs. Gamble and Huff by way of the Saturday audition-day that they hold every week. From now on, until until the common, aspiring musicians run through their acts for the Gamble-Huff staff. “The Saturday auditions are very important to us,” Mr. Huff explained. “We listen to every tape we get and to all the acts that audition very closely. We’re always looking for people. The rosters of both labels are in constant change; we’re always dropping and adding people.”

A notable addition to the Gamble-Huff family in recent weeks is Thom Bell, producer of the Spinners (Atlantic Records) and the Stylistics (Avco Records), who has joined the staff as an arranger.

The future for Philadelphia International seems bright from all indications. The company may get a permanent home within the year. Gamble-Huff is negotiating for the purchase of the old Cameo-Parkway studios building, now owned by Allen Kilen, the manager of three former Beatles. Bunny Sigler’s new single, “Tossin’ and Turnin’,” was released last week (Dec. 12). And Johnny Williams’s R&B hit, “Slow Motion,” broke into the pop charts last week as well.

With three hit artists, and the potential of two more, out of an eight-artist roster, Philadelphia International just may be an efficiency expert’s dream.

ABC rocks late-night ratings

The second in the series of ABC-TV’s televised, simulcast rock concerts, In Concert, on Friday, Nov. 8 (11:30-1 a.m. NYt), pulled the number-one spot in overnight Nielsen ratings in Los Angeles with a 32 share and a 9.6 rating. In New York, In Concert was number three, behind NBC-TV’s Tonight Show and CBS-TV’s late-night movie, with a 22 share of the available audience and a 7.4 rating. An ABC spokesman was enthusiastic
NCTA board meets, turns down proposal of copyright owners

Directors hold out for set fees rather than arbitrary ones; they also establish committee to study nonduplication 'problem'

The cable copyright issue reached a peak of sorts last week, but leveled off again to the impasse it has been at for months.

The peak was reached when the National Cable TV Association board of directors was presented with a six-point draft of legislation by the copyright owners committee. It proposed, in essence, that copyright royalties paid by cable-TV systems to copyright holders be arbitrated and that this be incorporated into the language of that portion of the pending new copyright bill dealing with CATV—said to be much like the agreement accepted by all parties in 1971 under the sponsorship of the Office of Telecommunications Policy.

The cable board's answer was direct and complete; no such language was acceptable, it said. But in more diplomatic language, the NCTA board declined the suggested wording, and instructed its copyright negotiating committee to propose different legislation that would, in the board's words, "be consonant" with the bill proposed by Senator John McClellan (D-Ark.) a year ago.

Senator McClellan, who is chairman of the Senate Subcommittee on Patents, Trademarks and Copyrights, had set quarterly fees under a compulsory license provision based on gross receipts from subscribers. These go up from 1% on revenues up to $40,000 to 5% of receipts over $160,000 quarterly. It also imposes an additional 1% of revenues for each distant signal carried.

The board is convinced, NCTA President David H. Foster said, that anything substantially different from the McClellan bill will not pass Congress.

A second issue that surfaced at the NCTA board meeting relates to present FCC-sponsored nonduplication rules that require CATV systems to darken a channel when one station is carrying a program also being carried by a nearer, so-called "local" station.

This not only has caused a lot of problems for cable systems, but is unfair to subscribers, CATV operators complained.

The subject, initiated by the Pennsylvania Cable Television Association, convinced the board that some action must be taken. It named a special committee to study the problems and recommend solutions. William Brazeal, Community Telecommunications Inc., Denver, was named chairman of the new committee. Other members: Yolanda Barco, Meadville, Pa.; Frederick W. Ford, Washington lawyer (and former NCTA president and FCC commissioner); and W. Dee Miller, American Cablevision, Clarkston, Wash.

NCTA Chairman William Bresnan stressed that the committee is convinced of the inequity of the present nonduplication rules and intends to demonstrate this to the FCC.

In a resolution adopted by the Pennsylvania Cable Television Association last month it was noted that the Department of Justice has maintained that duplication is not unfair competition, and that recently the FCC had applied carriage rules to CATV systems in Wilkes-Barre, Hazleton, Ashley Borough, Berwick and other communities that required the deletion of three Philadelphia stations which had for many years been received by cable subscribers. It asked that the FCC and Congress do something about it.

There were, however, some bright notes at the NCTA board meeting. One of them came from Rex Bradley, Telecable, Norfolk, Va., who reported that he and his committee had worked out a standard, uniform CATV franchise for

Counterprogramming on New Year's Eve

NBC-TV throws Three Dog Night against CBS's Guy Lombardo

Network television viewers will be treated to what might be called "a battle of the bands" on New Year's Eve this year when Guy Lombardo and his orchestra on CBS-TV go head-to-head with Three Dog Night and four other rock acts on NBC-TV at 11:30 p.m., NYT, Dec. 31.

Dick Clark, whose production company is doing Three Dog Night's New Year's Rockin' Eve, said: "It may be one of the very few times the general public is going to be interested in the Nielsen ratings. It's a classic confrontation."

The Three Dog Night program was taped on board the Queen Mary in late November. Guest acts include Blood, Sweat and Tears, Al Green, Helen Reddy and Billy Preston. All feeds from Times Square will be inserted throughout the evening. The featured event of the program is said to be a seven-minute jam of "Auld Lang Syne" by all 23 musicians appearing on the show.

The Guy Lombardo Show will originate from the Waldorf-Astoria hotel in New York. It will be the band's 18th New Year's Eve television performance.

Grass roots syndication. Executive Radio Research, Los Altos, Calif., radio program consulting firm and syndicator, is distributing new country-and-western package, Davis Wilson Presents Grass Roots Gold. Program, which features country hits of past combined in documentary treatment with commentary and interviews with performers, is available on 13-week cycle. Executive Radio Research is asking one-spot-per-hour charge, with eight 60-second options provided per hour for local time sales.

Brut's distribution pact. Newly created Brut Records division of Brut Productions, which is subsidiary of cosmetic concern Faberge Inc., has signed distribution agreement with The Buddah Group, New York, it was announced Tuesday (Dec. 12). Brut Productions has been involved with motion-picture production and television syndication and will release soundtracks from its own artists yet to be signed, according to announcement.
Shop talk. Conferring at the National Cable Television Association board meeting in Washington last week were four members who handle special issues. Above are (l to r): Rex Bradley, Telecable, Norfolk, Va.; William Brazel, Community Telecommunications, Denver; David H. Foster, president of the organization, and Alfred R. Stern, Television Communications Inc., New York.

all Air Force bases in the country. This establishes a formal mechanism for dealing with commanders of all Air Force bases and deals with service, rates, maintenance, etc.

The NCTA board then authorized Mr. Bradley and his committee to seek similar arrangements with the other military services that have posts in the U.S.

Among other items discussed at the meeting were municipal ownership of cable systems (directors thought NCTA should invigorate its opposition to this concept), and multiple ownership of cable and TV stations in the same markets (no consensus).

Opposition appears to microwave pay-cable service

Theater owners and three TV's ask FCC to turn down proposal for CATV link-up, on basis of unfair competitive advantage

The FCC last week was asked to deny applications by Western Tele-Communications Inc. to establish an elaborate microwave-relay system in the western half of country for delivering to cable systems the subscription-program service of Home Theatre Network, Los Angeles (BROADCASTING, Dec. 4).

The pleadings last week, which came from the National Association of Theatre Owners (NATO) and the licensees of KGUN-TV Tucson, Ariz., and KOAA-TV Pueblo, Colo. (which filed jointly), and KRDO-TV Colorado Springs, all claimed that the proposed service would pose a severe competitive threat to existing programs in the areas to be affected. The WT-C/HTN proposal is being heralded as the first link in a projected nationwide microwave system carrying pay-TV programing to cable systems around the country. The immediate proposal calls for the establishment of a Los Angeles-to-Denver microwave network, with 40 relay points serving five states.

But according to NATO, the proposal epitomizes "the type of far-reaching policy questions" in the area of pay-cable transmissions which it, among others, have urged the commission to deal with on a consolidated basis. NATO has previously asked the commission to impose a "freeze" on granting spectrum space to entities seeking to establish pay-cable service and has actively sought to block a pay-cable proposal in New York by Sterling Communications Inc. In its pleading last week, it claimed that the immediate proposal could have "a severe and adverse economic impact" on theater owners in the areas to be served. It asked the commission to either deny the proposal outright or to withhold action on it pending consideration of the general problems related to pay-cablecasting, such as competitive questions, antiphoniphenings issues and program exclusivity.

KRDO-TV, in its pleading, expressed concern over the impact of the W T-C/HTN proposal could have on its own viability in light of the fact that the proposed service would be carried on a Cablecom-General CATV system in its service area. Noting that system is permitted by the FCC to import several distant TV signals from Denver, KRDO-TV asserted that Cablecom-General is already "over served" and that an expansion of that service should not be permitted.

KGUN-TV and KOAA-TV echoed the sentiments of both NATO and KRDO-TV in claiming that the proposed microwave system would pose an unfair competitive threat and that the commission "is not now in a position" to deal with its policy questions involved without a hearing.

Sterling expands

Home Box Office Inc., New York, is being formed as a subsidiary of Sterling Communications to provide pay-cable TV systems with live and film programing. Sterling has the rights to Madison Square Garden events in several areas of the country. Charles F. Dolan, president of Sterling Communications, is scheduled to take on additional duties as president of Home Box Office and his first executive appointment brings John Barrington into HBO from Teleprompter as vice president, public relations. Succeeding Mr. Barrington at Teleprompter is Donald F. Whitheridge, who has been named director of public relations. Mr. Whitheridge has been director of corporate relations for American Television and Communications Corp. and earlier was public relations director of the National Cable Television Association.

Cox-American deal with minorities draws fire at FCC

Bureau chief asks commissioners to declare agreement illegal, while approving merger of firms; minority counsel says he'll fight

The satisfaction that minority groups in California expressed over an unprecedented agreement they reached with Cox Cable Communications Inc. and American Television & Communications Corp. may have been premature.

The agreement was designed to help clear the way for the merger of the two companies into the second-largest cable-television company in the country—Cox American Communications Inc. The groups said they would not oppose it (BROADCASTING, Dec. 4). And the FCC this week is expected to approve the various applications and waiver requests that will permit the companies to carry out their merger plans.

But the FCC's Cable Television Bureau chief, Sol Schildhause, last week urged the commission to declare the agreement with the coalition of minorities "null and void"—at least that portion of it committing Cox-American systems in California to make up to three channels available to the minority groups at an annual fee of $1 per channel. Other provisions commit the company to make video equipment available to the groups, to help establish a statewide production and training center for minority groups and to meet minority-employment goals.

The commission is expected to take up the matter again this week, along with the merger proposal, possibly with Commissioner Benjamin L. Hooks opposing efforts to scuttle the agreement, or any part of it.

Mr. Schildhause contends that the channel-leasing provision is inconsistent with the commission's new cable rules in that it "discriminates" against other groups and individuals that would seek to lease channels ("Closed Circuit," Dec. 11). He says the rules require systems to lease channels on a first-come, first-served, nondiscriminatory basis.

"If other groups sought to lease chan-
channels on the same basis as that assured the group in the coalition," he said last week, "the whole experiment" the commission is conducting regarding cable-TV channels would be destroyed.

He also noted that the rules assure local governments only one free channel on each system. And another commission source posed this possible abuse if the agreement were approved: "Why couldn't a city government demand five free channels from a system before granting it a permit to dig up the streets?"

Some commissioners are said to share Mr. Schildhause's concern, at least to some extent, but not Commissioner Hook. Although he says he has not yet formed a "definitive opinion" on the issue—he was critical of the Cable Bureau for not providing material on the proposed merger and the agreement to the commissioners for their study until Tuesday, the day before the meeting—he does not believe the rules would interfere with full implementation of the agreement.

"I do not think the commission will declare it null and void," he said. "The whole argument in behalf of cable television," he said, "is that it provides access to the public." One difficulty that commission sources saw with the agreement was that the parties made no public-interest showing to justify the lease-channel provision. One official said a cable company can reach such agreements, but it must request permission and demonstrate that it would serve the public and not wreck the company's viability. As matters stand now, he said, the agreement amounts to "blackmail."

It was conceivable that the commission would not confront the situation this week the question of whether to approve or disapprove the agreement or any part of it. Conceivably, it could wait to take a position on, say, the leased-channels provision until a minority group seeks to implement it with a contract with a Cox-American system. The agreement commits the parties to cooperate in seeking commission approval of any provisions requiring it.

However, the developing controversy over the leased-channels provision could put the entire agreement in jeopardy. There was already disagreement last week between the parties to the agreement as to its various parts were "severable." Counsel for Cox Cable and ATC, John Matthews, said they were: J. Anthony Kline, counsel for the groups—the Third World Coalition—said they were not.

"Our commitments are based on the entire agreement," Mr. Kline said. "We would oppose the merger if it is not fully implemented."

But he also said he feels the provisions of the agreement are fully consistent with the commission rules, and added: "I find it difficult to believe the commission will disallow the agreement and approve the merger."

Cox Cable and ATC are anxious to obtain commission approval this week. Various audit fees and other expenses that would be incurred if the merger is not consummated before the end of the year would cost some $150,000.

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**Silica's perspective**

MCA enters disk in marketing race for TV playbacks

**It demonstrates player/changer to be priced at under $500 and available to public in 1974**

In a product introduction that had all the style and trappings of a major movie premiere, MCA Inc. last week offered invited newsmen and entertainment-industry executives to the first public demonstration of its video-disk, laser-beam playback system that has been seven years in development at an asserted cost of more than $2 million. The new system, known as "MCA Disco-Vision," is being promoted as the audio-visual equivalent of a long-playing phonograph record.

The initial objective of the system is to retail full-length motion features (from the 11,000 titles in the film library of Universal Pictures, a wholly-owned MCA division) and other entertainment and information programming to consumers at "popular prices" for playback on home TV sets. Additionally, the system is said to have applications in information storage and retrieval, and in the business, broadcasting and advertising fields.

Projections are that Disco-Vision will be marketed for less than $500, with single and multiple disk albums (a typical feature film would require maybe four disks) expected to retail from $1.99 to $9.95 per subject (contingent on content and length).

Although it was emphasized that last week's demonstration was not meant as a consumer introduction, MCA officials freely acknowledged that the major marketing thrust at first will be in the consumer field. In opening the demonstration, Lew R. Wasserman, president and chief executive officer of MCA Inc., pointed to the company's conviction that Disco-Vision "is the home entertainment system of the future." Afterward, to demonstrate that point, Mr. Findlater, president of MCA Disco-Vision Inc., a new MCA operating division, guessed that "some time in 1974" is the earliest that consumers would be able to buy the home entertainment system. The Disco-Vision involves a variety of information sources recorded on a thin, flexible video disk that can be played on the screens of standard home television sets via a disk playback unit that attaches to the VHF antenna-input terminals of the set. The key to the system appears to be the laser-beam that scans the microgrooves on the disk. The laser, housed in the playback unit, has an expected life of about 9,000 hours.

This disk to be sold with the system—of 12-inch diameter and made by either plastic sheet or mylar process—is said to be capable of providing color or black-and-white pictures for a minimum of 20 minutes and a maximum of 40 minutes playing time per side. The resemblance of the video disk to the common long-playing phonograph record is unmistakable and, reportedly, both are pressed by essentially the same process. According to Mr. Findlater, one side of one disk is capable of storing 40 billion "bits" of data processing information. The density of the disks is 12,500 tracks per radial inch.

The disks can be played on either a single disk playback unit or a multiple-disk player/changer capable of handling a stack of as many as 10 disks for continuous playing time of nearly seven hours. The player/changer is slightly less than two feet wide by a foot-and-a-half deep by roughly a foot high. It weighs under 50 pounds and is expected to retail for less than $500. The smaller single play unit weighs less than 40 pounds and probably will sell for about $400.

Tuesday demonstration of the system, held at Stage 24 on the Universal Pictures lot in North Hollywood, Calif., was dramatic but brief with no provision for a formal question-and-answer session. An estimated 300 representatives of news media, the film industry (including producer Alfred Hitchcock) and equipment manufacturing were shown a composite film consisting of seven minutes of clips from 22 motion pictures out of Universal's film library. The specially-produced film was played on a disk and transmitted via the Disco-Vision system on a number of standard television receivers, including RCA, Motorola, General Electric, Sylvania and Sony Trinitron, scattered around the sound stage. The sets were tuned to a channel that is not used in the Los Angeles area for regular over-the-air television reception.

The disk used for the demonstration was a replicated disk made of mylar. Mr. Findlater explained that what would be shown was not a master but "an end product demonstration of the disk itself." He claimed that Disco-Vision is the first optically-read system to be demonstrated from a replicated disk, as well as the first...
to demonstrate more than five minutes of programming.

Beyond the home and institutional potentials of Disco-Vision, Mr. Findlater said that thought was being given to distributing MCA's syndicated television product to stations via disks. He noted, however, that stations would require a more professional playback unit than the unit he had showed. He claimed that the disks would be more economical than film or tape (supposedly costing less than 40 cents per disk to manufacture), more durable and easily cued.

Mr. Findlater also suggested that Disco-Vision may have potential as an advertising medium. He reported that Hallmark Cards Inc. already has expressed an interest in using the system to promote its products.

According to Mr. Findlater, Stanford Research Institute, Palo Alto, Calif., has been commissioned to study the manufacturing, marketing and distribution problems and potential of Disco-Vision and is expected to report back within three weeks.

Although working on the video-disk system for some three years—with extensive laboratory experiments for the past two years and the achievement of initial successes nine months ago—MCA first opened the development last summer when officers and key executives of the company were shown a laboratory demonstration (Broadcasting, June 19).

Synergetics. Two Washington TV stations—WMAL-TV (ch. 7) and WTOP-TV (ch. 9)—begin broadcasting from this new $2-million tower today (Dec. 18). They both will transmit from the same diplex antenna, designed for the purpose by General Electric-Gates Radio.

The new antenna is mounted on a three-legged tower that brings the entire facility 1,049 feet above sea level and 540 feet above ground. WMAL-TV's old tower is 763 feet above sea level and 398 feet above ground; WTOP-TV's 782 feet above sea level and 373 feet above ground.

Almost 1 million persons in the Washington area will receive improved service, with the Class B contour extending 60 miles, compared to the 15 miles on existing towers. The increased height not only means a substantial reduction in ghosting and shadowing, but also the addition of from 100,000 to 150,000 additional persons within the Grade B contour.

The tower will be used also by WMAL-FM and WHUR-FM, both Washington.

More than five years ago almost all of Washington's TV stations, including WTOP-TV and WMAL-TV, attempted to build a candelabra-type tower in Silver Spring, Md., a suburb of Washington. This was stymied, however, when local residents won a court injunction against building the common tower.

The 48-element dual antenna—one of a few used for TV broadcasting—was designed by Robert E. L. Kennedy and

Houston conference hears of ATS-G

A tentative outline of experiments that are being discussed for Applied Technology Satellite G, scheduled for launch in 1975, has been given to scientists attending the National Telecommunications Conference in Houston. It includes additions to as well as extensions of the 1974 experiments in the Rocky Mountain area—one of which may well be direct-to-home TV broadcasting (Broadcasting, Sept. 27, 1971).

Some of the details for 1975 were disclosed by W. M. Magnudr, special consultant to the President, at the Houston meeting: Distribution to community TV sets or CATV of multilingual health information, university external-degree programs and document delivery for users of interlibrary services, suggested by New York state and others; development of a communication system for the Rocky Mountain west as it relates to the availability of social services, provided the Federation of Rocky Mountain States, the sponsoring body for the 1974 experiment, finds that they are indicated.

All are premises on the belief that they will be contributing to improved, broadly available educational and cultural services at reduced cost to the public.

The ATS-F and G are two in the series of workhorses satellites sponsored by the National Aeronautics and Space Administration. ATS-F will be used for 18 different types of experiments in the year it is above the U.S.; after this period, it is scheduled to be moved over India, for use by that government for the broadcast of educational programs to village TV receivers.

In addition to the ATS-G, the U.S. and Canada are working on a communications technology satellite, also to be launched in 1975, for use on the newly-assigned 11.5-12.2 ghz bands. This too will be used to furnish educational and social services by TV to remote communities, using either re-broadcast or cable TV for distribution to individual homes. Ground stations, using eight-foot antennas, will be used. Planned is a test of ground-to-satellite transmission using a portable ground station with a 10-foot antenna; FM broadcasting to an earth station using a two-foot antenna: a two-way, voice communications system, and digital communications.

All of these were discussed at the meeting by John W. B. Day of the Communications Research Center, Ottawa.

NAB to honor Ebel

A. James Ebel, vice president-station manager of KOLN-TV Lincoln and KON-TV Grand Island, both Nebraska, has been chosen to receive the 1973 engineering award of the National Association of Broadcasters. It will be presented at the NAB convention in Washington March 25-28.

Selection of Mr. Ebel was made at last week's meeting of the NAB engineering conference committee.

Mr. Ebel is chairman of the combined satellite study committee of affiliates of ABC, CBS and NBC, and is a member of the President's frequency management advisory council, an arm of the Office of Telecommunications Policy. In 1971 he was a member of the U.S. delegation to the World Administrative Radio Conference in Geneva. He is a past chairman of NAB's engineering advisory committee and of the engineering conference committee.

He entered broadcasting in the 1920's as an engineer, receiving his bachelor's degree from the University of Iowa in 1936 and his master's degree from the University of Illinois in 1941.

To Wisconsin by microwave

Midwest Relay Co., Milwaukee, a specialized microwave common carrier, last week began service to NBC affiliates in the Wisconsin cities of Green Bay, Madison and Milwaukee. The system already has been serving the Wisconsin Educa-
Hughes's little giant. Hughes Sports Network used a light-weight camera system it described as "the world's most portable, most miniaturized and most versatile," along with a miniaturized mobile TV system, to tape a women's golf tournament in Port St. Lucie, Fla. A miniaturized TV control center developed in conjunction with the camera is housed in a small family camper. The connections to the camera and lens weight only 40 pounds. Hughes said the miniaturized camera makes every stroke of the entire tournament available for the TV audience. Conventional production, according to HSN, is limited to five holes, because of weight or stationary towers, and to previously taped match play pickups using conventional mobile equipment. The HSN system was developed by John Koushouris, vice president for operations, and Charles Sheilenger, chief engineer, in collaboration with the Fernseh division of Robert Bosch Optical Corp., Darmstadt, Germany. Mr. Koushouris is shown above (I) with Mr. Sheilenger between the camper housing the lightweight control center, at left, and a conventional van. HSN said all equipment contained in the 28,000-pound van has been miniaturized into the 4,000-pound camper. The system was used for the first time at the Ladies Professional Golf Association golf classic earlier this month. The video-taping will take two weeks and will result in 13 one-hour programs that are being offered to stations on a syndicated basis, starting Jan. 28, 1973.

Midwest Relay plans a relay system of over 800 miles, emanating from Chicago and also serving Wausau, Wis.; the Minnesota cities of Minneapolis-St. Paul, Rochester, Austin and Duluth, and Waterloo, Iowa, with an extension to Rockford, Ill.

Midwest is jointly owned by the Journal Co. and American Microwave Communications Inc. The Journal Co. is licensee of WTMJ-AM-FM-TV Milwaukee and two nearby CATV systems. The principals of American Microwave also own WMIQ(AM) Iron Mountain, Mich., as well as cable systems in that area.

**Technical Briefs**

CATV originators * Datavision Inc. has announced low-cost D-1500 and D-2400 character generators for cable TV systems. Both generators include instant keyboard entry, readable letters, easy-to-use audio tape storage, and two-speed horizontal crawl. Both are lightweight, portable and computer compatible. D-2400 also includes simultaneous two-channel output display, larger character size and four-page display memory. D-1500 provides smaller character size, single-channel output and larger page format. Prices begin at $4,000. 2351 Shady Grove Road, Rockville, Md. 20850.

Color camera purchase. Teleprompter, New York, to improve its program production and expand local community programming, has purchased 14 color TV cameras for use in seven major market CATV systems. Cameras, supplied by Commercial Electronics Inc., Mountain View Calif., will be used in Los Angeles; Oakland, Calif.; Reno; Tacoma, Wash.; Florence, Ala.; Gary, Ind., and Morgantown, W.Va.

**Cartidge storage.** Broadcast Electronics Inc. has introduced new series of racks for tape cartridges. Model DM-20, which holds 20 cartridges, is stackable unit priced at $14.75. Model DM-40, supplied with lazy-susan base, houses 40 cartridges and costs $28.80. Both feature walnut finished cabinets. 3810 Brookville Road, Silver Spring, Md. 20910.

**Visual makes tender offer**

Visual Electronics Corp., New York, has offered to purchase its 6 1/2% convertible income debentures at a price of $175 for every $1,000 face amount. The company said 1,707 debentures are outstanding.

Joseph Trachtenberg, vice president of Visual, said last week the tender offer is being made in response to "debenture holders who couldn't find a market" for their securities. Tenders can be submitted through Dec. 29 to Franklin National Bank in New York.

Visual issued 6 1/2% debentures in exchange for an equal amount of its older 5 1/2% debentures earlier this year as part of a court-approved plan enabling Visual to be discharged from chapter 11 proceedings of the Federal Bankruptcy Act. Each $1,000 of the 6 1/2% debentures can be converted into 85 Visual electronics common shares, equivalent to obtaining stock at $11.76 per share. Visual's common stock has been trading recently over-the-counter at $1 bid.

**Husbanding what's left**

WHDH Corp. has told its shareholders that the company foresees no payment of dividends now "or in the near future." In a letter to stockholders, WHDH Corp. President George E. Akerson noted that many problems associated with the loss of WHDH-TV Boston to a rival applicant and the forced sale of the Boston Herald-Traveller "have been largely overcome."

The task now, he said, is to operate WHDH(AM) and WCOZ(FM) (formerly WHDN-FM) at maximum profitability and to manage cash reserves for the best interests of stockholders, "being extremely careful to preserve tax advantages due the company."

**Financial Briefs**

**More than a decade of Constructive Service to Broadcasters and the Broadcasting Industry**

**HOWARD E. STARK**

Brokers—Consultants

445 PARK AVENUE NEW YORK, N. Y. 10022 (212) 355-0405

Broadcasting Dec 16 1972
shareholder-approved employee benefit plans, future acquisitions and other corporate purposes. Number of shares to be purchased and timing of buys will be reviewed from time to time by CBS management.

Ethnic Agency, Spanish Advertising and Marketing Service Inc., New York, has filed registration statement with Securities and Exchange Commission for 200,000 shares of common stock to be offered at $2.50. Underwriter will be Jay W. Kaufmann & Co., New York. Firm says it is full-service advertising agency catering exclusively to Spanish-speaking market. Its billings are estimated at $5.6 million, with half in TV and 20% in radio.

Columbia Pictures Industries Inc., New York, reported increase in revenues and net income for three months ended Sept. 30:

<table>
<thead>
<tr>
<th>1977</th>
<th>1976</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenues</td>
<td>$80,649,000</td>
</tr>
<tr>
<td>Net income</td>
<td>1,752,000</td>
</tr>
</tbody>
</table>

Admiral Co., Chicago, reported increases in revenues and earnings for first nine months of 1972. For three quarters ended Oct. 1:

<table>
<thead>
<tr>
<th>1977</th>
<th>1976</th>
</tr>
</thead>
<tbody>
<tr>
<td>Earnings per share</td>
<td>$0.16</td>
</tr>
<tr>
<td>Revenues</td>
<td>345,025,000</td>
</tr>
<tr>
<td>Net income</td>
<td>3,148,036</td>
</tr>
</tbody>
</table>

The Outlet Co., Providence, R.I., reported increased earnings and revenues for first three quarters of 1972. Company said that broadcast division was particularly healthy and reported an extra-ordinary gain of $326,720, or 24 cents per share, from sale of its 75% interest in Com-Cable TV Inc. For three quarters ended Oct. 31:

<table>
<thead>
<tr>
<th>1977</th>
<th>1976</th>
</tr>
</thead>
<tbody>
<tr>
<td>Earnings per share</td>
<td>$0.34</td>
</tr>
<tr>
<td>Revenues</td>
<td>541,165,650</td>
</tr>
<tr>
<td>Net income</td>
<td>3,148,036</td>
</tr>
</tbody>
</table>

Better yet, Burnup & Sims Inc., New York, has upped its revenue and earning estimates—previously stated at 50 cents per share on revenues of $70 million—to at least 57 cents per share on revenues of "at least" $80 million.

### Broadcasting Stock Index

**Weekly market key of 138 stocks allied with broadcasting**

<table>
<thead>
<tr>
<th>Stock symbol</th>
<th>Exch.</th>
<th>Broadcasting Dec. 13</th>
<th>Broadcasting Dec. 8</th>
<th>Net change in week</th>
<th>% change in week</th>
<th>1972 High</th>
<th>1972 Low</th>
<th>Approx. shares outstanding (000)</th>
<th>Total market capitalization (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC</td>
<td>A</td>
<td>75 1/4</td>
<td>72 7/8</td>
<td>+ 3/8</td>
<td>+ .51</td>
<td>81 1/2</td>
<td>51 1/4</td>
<td>8,618</td>
<td>616,618</td>
</tr>
<tr>
<td>ASI COMMUNICATIONS</td>
<td>C</td>
<td>0 1/4</td>
<td>1</td>
<td></td>
<td></td>
<td>0</td>
<td>1</td>
<td>2,150</td>
<td>6,718</td>
</tr>
<tr>
<td>CAPITAL CITIES</td>
<td>G</td>
<td>61 1/4</td>
<td>60 1/4</td>
<td>+ 3/4</td>
<td>+ 1.24</td>
<td>64 4/4</td>
<td>64 1/2</td>
<td>11,497</td>
<td>192,574</td>
</tr>
<tr>
<td>CBS</td>
<td>K</td>
<td>75 1/4</td>
<td>71 3/4</td>
<td>+ 1 1/2</td>
<td>+ 1.70</td>
<td>72 1/2</td>
<td>68 1/2</td>
<td>20,096</td>
<td>1,160,162</td>
</tr>
<tr>
<td>COX</td>
<td>M</td>
<td>36 1/2</td>
<td>36 12/2</td>
<td>- 2</td>
<td>- 5.47</td>
<td>36 1/2</td>
<td>51 1/4</td>
<td>51,830</td>
<td>210,411</td>
</tr>
<tr>
<td>FEDERATED MEDIA</td>
<td>S</td>
<td>2 3/4</td>
<td>2 1/4</td>
<td>+ 1/4</td>
<td>+ 10.00</td>
<td>2 1/4</td>
<td>2 1/4</td>
<td>1,342</td>
<td>25,255</td>
</tr>
<tr>
<td>GROSS TELECASTING</td>
<td>P</td>
<td>16 7/8</td>
<td>16 7/8</td>
<td>- 1/4</td>
<td>- 3.64</td>
<td>16 1/2</td>
<td>13 1/2</td>
<td>2,341</td>
<td>29,262</td>
</tr>
<tr>
<td>LIN</td>
<td>Q</td>
<td>12 1/2</td>
<td>13</td>
<td>- 1/4</td>
<td>- 5.84</td>
<td>12 1/2</td>
<td>8 1/4</td>
<td>2,500</td>
<td>2,281</td>
</tr>
<tr>
<td>MOWEY</td>
<td>Q</td>
<td>9 1/4</td>
<td>9</td>
<td>+ 1/4</td>
<td>+ 1.38</td>
<td>9 1/4</td>
<td>8 1/4</td>
<td>3,699</td>
<td>36,217</td>
</tr>
<tr>
<td>PACIFIC &amp; SOUTHERN</td>
<td>P</td>
<td>9 1/4</td>
<td>9 1/4</td>
<td>- 1/4</td>
<td>- 1.42</td>
<td>9 1/4</td>
<td>10 1/4</td>
<td>23,010</td>
<td>161,050</td>
</tr>
<tr>
<td>RAHALL COMMUNICATIONS</td>
<td>R</td>
<td>16 3/4</td>
<td>17 1/2</td>
<td>- 3/4</td>
<td>- 4.28</td>
<td>16 1/2</td>
<td>11 1/2</td>
<td>2,042</td>
<td>25,255</td>
</tr>
<tr>
<td>SCRIPPS-HOWARD</td>
<td>S</td>
<td>20 3/4</td>
<td>22</td>
<td>- 1/4</td>
<td>- 5.68</td>
<td>20 1/4</td>
<td>16 1/4</td>
<td>1,655</td>
<td>557,721</td>
</tr>
<tr>
<td>STARR</td>
<td>S</td>
<td>24 1/4</td>
<td>24 3/4</td>
<td>- 1/2</td>
<td>- 2.02</td>
<td>24 1/2</td>
<td>23 1/2</td>
<td>2,010</td>
<td>59,010</td>
</tr>
<tr>
<td>STORER</td>
<td>S</td>
<td>43 1/2</td>
<td>44 1/4</td>
<td>- 1/4</td>
<td>- 1.69</td>
<td>43 1/2</td>
<td>40 1/4</td>
<td>4,392</td>
<td>191,052</td>
</tr>
<tr>
<td>TAFT</td>
<td>T</td>
<td>56 1/2</td>
<td>55 1/2</td>
<td>+ 1</td>
<td>+ 1.80</td>
<td>59 1/4</td>
<td>41 3/4</td>
<td>4,064</td>
<td>229,616</td>
</tr>
</tbody>
</table>

**Broadcasting with other major interests**

- **ADAMS-RUSSELL**
  - **AAR**
  - **AVCO**
  - **BARTELL MEDIA**
  - **CHRIS-CRAFT**
  - **COMBINED COMMUNICATIONS**
  - **COWLES COMMUNICATIONS**
  - **DUN & BRADSTREET**
  - **FAIRCHILD INDUSTRIES INC.**
  - **FUQUA**
  - **GIBRALTAR INDUSTRIES**
  - **GENERAL TIRE & RUBBER**
  - **GLOBE Trotter INDUSTRIES INC.**
  - **GRAY INDUSTRIES**
  - **HARTE-HANKS NEWSPAPERS INC.**
  - **HISCO INDUSTRIES**
  - **KANSAS STATE NETWORK**
  - **KINGSTIP INC.**
  - **LAMB COMMUNICATIONS**
  - **LEE ENTERPRISES**
  - **LIBERTY CORP.**
  - **MEGALoop**
  - **MCI GENERAL CORP.**
  - **MORRIS INDUSTRIES**
  - **MULTICOM**
  - **OUTLET CO.**
  - **PACIFIC SOUTHWEST AIRLINES**
  - **POST CORP.**
  - **PUBLISHERS BROADCASTING CORP.**
  - **REEVES CONSOLIDATION**
  - **RIDER PUBLICATIONS**
  - **ROLLINS**
  - **RUST CRAFT**
  - **SAN JUAN RACING**

**Drop for 75. A majority of companies listed on the Broadcasting stock index declined this week: 75 were down, 48 up and 13 remained the same. By category, companies performing broadcasting-related services had the greatest percentage of losses. However, losses in this category, as well as across the board, were relatively minor ones.**

**In the manufacturing category, Motorola and Sony reached new 1972 highs for the second consecutive week. Motorola was up 2 1/2 to 132; Sony up 4% to 58%. Other significant gains were registered by Walt Disney Productions, up 6% to a new high of 221%; Dow-Hill, up 2 to 163%; and Time Inc., up 7 1/2 to 57. The upsurge in Time Inc. stock is coincident with the announcement of the closing of its Life magazine, which had become a financial drag in recent years (BROADCASTING, Dec. 11).**

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Broadcast Advertising


John C. Burpee, public relations director and account supervisor, Ralph Jones Advertising, Cincinnati, named VP.

Thomas A. Michaelson, marketing and research manager, wzbz-AM-FM Boston, joins North America Brokers Inc., Boston, as media supervisor on Howard Johnson account.


Jack Bivans, general sales manager, WFLD-TV Chicago, elected VP.

Frank DiProsa, general sales manager, WOKR-TV Rochester, N.Y., named VP.

Guillermo A. Aguilar, sales manager, K Ferguson (AM) Phoenix, named VP-sales.

Jim Conley, with KRK(FM) Sacramento, Calif., appointed local sales manager.

Lawrence C. Ostrow, product manager, Owens-Corning Fiberglas, New York, joins Radio Advertising Bureau, New York, as director of retail marketing, in expansion of bureau's retail consulting activities.

Robert Riebe, with WLYV(AM) Fort Wayne, Ind., joins Agency Media News Service there as broadcast media director. AMS is agency for North American Van Lines.

Denman F. Jacobson, Detroit manager, Avery-Knodel, Inc., joins Michigan Spot Sales there as full partner.

Charles L. Burrow, Portland, Ore., manager, Simpson/Reilly, Seattle rep, named VP.

Norman Bonnell, Paul Mulvihill & Co., Toronto, elected president, Station Representatives Association of Canada; Rick Guest, Radio House, Toronto, elected first VP; Peter Sissam, All-Canada Radio & Television, Toronto, elected second VP; Andy McDermott, Andy McDermott Radio & Television Sales, Toronto, elected secretary-treasurer.

Rosciane Oliver, senior art director, Young & Rubicam, New York, joins Dancer-Fitzgerald-Sample there as art director-producer. Jane Warshaw, copy-writer, Grey Advertising, New York, joins DFS as copy supervisor.

Larry G. Kingen joined Broadcasting last Tuesday (Dec. 12) as sales manager, with headquarters in New York. He was president of Kingen Fe leppa O'Dell Inc., New York, & McCrae agency, in 1967.

Mr. Bivans

Mr. Kingen

Mr. Klein

Mr. Vilasak

Mr. Klein

Mr. Klein

Mr. Klein

Mr. Klein

Mr. Klein

Malcolm C. Klein, head of Malcolm C. Klein & Associates, Encino, Calif., management consultants, joins Sterling Recreation Organization, Los Angeles, as general executive, with responsibility for operation and expansion of Sterling Broadcasting, which operates KASH (AM) and KODI (AM) The Dalles, both Oregon; KBFM (AM) Bellingham, KEDO (AM) Longview, and KALE (AM) Richmond, all Washington.

Klee C. Dobra, general manager and operating head, wmod(FM) Washington, appointed division VP, Sonderling Broadcasting Corp., New York, owner of the station.
James H. Quello, retired VP-station manager, Storer Broadcasting Co.'s WJR-AM-FM Detroit, has been retained on part-time basis as consultant in Storer's Washington office. Mr. Quello, an independent in politics, is an avowed candidate for an FCC commissionership. The next scheduled vacancy is that of Democrat Nicholas Johnson, whose term ends June 30 next year.


Edmund C. Bunker, president, KFII(AM) Los Angeles, elected chairman, Southern California Broadcasters Association.

Harvey N. Gersin, director of audience research, ABC News, New York, appointed to newly created post, director of research and development, ABC News.

Bernel R. Fullmer, with ABC public relations department, West Coast, appointed manager-special projects, ABC, West Coast, based in Hollywood. Mary Jean Parson, associate director, corporate planning, ABC, New York, appointed associate director of employe relations.

James Loper, president and general manager, noncommercial KCET(TV) Los Angeles, elected to board of governors, Hollywood chapter, National Academy of Television Arts and Sciences.


Stuart C. Brandy, VP and director, Shoreacres Broadcasting Co., appointed general manager CKVY(AM) Toronto.

Robert C. Waddell, station manager, KTAP(AM)-KFII(AM) Austin, Tex., joins KRKY(AM) Houston as VP-station manager.

J. Albert Callahan, manager of advertising, promotion, and program administration, WKYC-AM-FM Cleveland, joins WSUM(AM) Parma, Ohio, as general manager. WSUM, currently under construction, is expected to begin operation in spring 1973.

Michael Cantoni, program director, WTHL(AM) Lakewood, N.J., appointed station manager.

Robert E. Brown, VP, Arkansas Television Co., Little Rock, elected chairman.

Robert Ewing III, stockholder in Radio Broadcasting Inc., Shreveport, La., elected director. ATC is licensee of KTFR(TV) Little Rock and Radio Broadcasting is partial owner of station.

Richard J. Fellinger, manager, financial control and analysis, CBS Radio, appointed assistant controller.

Richard Thomas, assistant manager, administrative services, Johns Hopkins applied physics labs, joins Evening Star Broadcasting Co. in newly created post, manager of administration. Broadcast group includes WMAL-AM-FM-TV Wash-ington, WLVA-AM-TV Lynchburg, Va., and WCIV(TV) Charleston, S.C.

Lewis M. Caster, business manager, WOKR(TV) Rochester, N.Y., named VP-business affairs.

Thomas J. Bringola, with defunct WMDH-TV Boston, joins WCVB-TV, successor station, as chief accountant.

Carl E. Rabovsky, with Alexander Grant & Co., Baltimore accounting firm, joins WSPB(AM) there as controller.

James J. Delmonico, manager, employee relations, General Electric Broadcasting and General Electric Cablevision Corp., Schenectady, N.Y., elected VP-employee and community relations for both.

Margaret Hagerty, audience promotion manager, KOMO-TV Seattle, appointed manager, newly created department of press relations.

Carolyn L. Gilman, with KOMO-TV Seattle, appointed advertising and promotion manager.

Michael Freshwater, with WUTV(TV) Buffalo, N.Y., appointed promotion manager.

Richard E. Etlinger, with WNAC-TV Boston, joins KDKA-TV Pittsburgh as assistant promotion manager.

Programing

Duncan MacDonald, executive director, National Friends of Public Broadcasting, resigns to resume her post as president, Media Group, Yorktown Heights, N.Y., TV program producers and media con-

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LVO Cable, Inc.

Common Stock

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December 11, 1972
William H. Siemerig, director of programming, National Public Radio, Washington, resigns. No successor has been named.

Richard A. Franklin, music director, WDVR(FM) Philadelphia, joins Super Sound Studios there as executive VP. SSS is producer and distributor of syndicated radio programming.

James Marshutz, senior VP and general manager, Campbell-Ewald, New York, joins Time-Life Films, New York, as staff member, national sales.


Jerry Carr, program director, WOKR-TV Rochester, N.Y., named VP.

Torey Southwick, program manager, KCPT-TV Kansas City, Mo., joins KPTS-TV Wichita, Kan., as program director.

Joseph Alvarado, program director, KIFN-AM Phoenix, named VP-programming.

Irving Schecter, production manager, WNEW-TV New York, joins WDNY-TV New York as assistant program manager.

John von Soosten, production assistant, WNEW-TV New York, appointed to succeed Mr. Schecter as production manager.

Donald Young Jr., newsmaster, KUSV-TV Philadelphia, joins WDRC(AM) North Atlantic, Ga., as program director.


Dick Raab, producer-director, WYKE-TV Cleveland, joins WRC-TV Washington as production manager. Both are NBC-owned stations.

John Mazer, program manager, WDEE(AM) Detroit, appointed operations manager.

George Allen, production manager, WWAY-TV Wilmington, N.C., appointed operations manager. He is succeeded by Robert Phillips, with WWAY.

Broadcast Journalism


Bud Gindhart, news director, KOMA-TV

IEEE Award. Edward C. Ramberg, consultant to RGA Laboratories until his retirement earlier this year, received 1972 David Sarnoff Award of Institute of Electrical and Electronics Engineers last week "for outstanding contributions to electron physics, electron optics and television."


J. Paul Huddleston, newsmaster, KROC(AM) Burbank, Calif., named president, Radio and Television News Association of Southern California.

William R. Johnson III, manager of creative services, WMAL-TV Washington, joins ABC News there as supervisor, film production. WMAL is ABC affiliate.

Jolene Stevens, with KCAA-TV Sioux City, Iowa, appointed assistant news director.

Warren Hudelson, recent graduate, University of Minnesota school of journalism, joins KOOK(AM) Billings, Mont., as news director.

Susan R. King, newswriter, State University of New York, Buffalo, joins WOR-TV Buffalo, N.Y., as general assignment reporter.


Roger Davis, assistant news director and co-anchorman, KVLY-TV Amarillo, Tex., joins WQXI-TV Atlanta as anchor, noon Pro News.

Music

Corinne Baldassano, producer, WHN(AM) New York, appointed music director.

Jeff Salgo, public affairs director, KKDJ-(FM) Los Angeles, assumes additional post of music director.

Cable

Jack L. Williams, director of programming, Teleprompter Corp., New York, joins Television Communications Corp. there in similar capacity.

R. Anthony Smith, VP-finance and administration, FCB Cablevision Inc., Irvine, Calif., named executive VP and general manager.

Leman W. Dolly, manager, UHF department, GTE Sylvania, New York, appointed engineer manager, CATV equipment and installation operation. Wallace T. Thompson, senior engineer, electronic systems group, GTE Sylvania, appointed section head-terminal devices, CATV equipment and installation operation.


Bob Vogel, with agricultural products division, Allied Chemical Corp., Baltimore, and offensive tackle, Baltimore Colts, joins Multiview Cable Co., Havre de Grace, Md., as general manager. James R. Oldham, technical operations supervisor, Multiview, appointed chief engineer. Multiview is limited partnership in which Comcast Corp., Bala Cynwyd, Pa., is general partner and holds management responsibility.


Equipment & Engineering

Richard J. Elkus, chairman, executive committee, Ampex Corp., Redwood City, Calif., named chairman of board.

Joe Blake, formerly with defunct WHDI-TV Boston, joins WCVB-TV, successor station there as chief engineer. Ross Kauffman, manager of technical operations, WCVB-TV, appointed assistant chief engineer.

Evert Anderson, engineering supervisor, noncommercial KCE(TV) Los Angeles, appointed acting director of engineering. He succeeds Theodore Uatiedt, VP-engineering and facilities, who resigns.

Michael A. LaMonica, with WANG-TV Binghamton, N.Y. (formerly WNBF), appointed chief engineer. Donald W. Slack, president, Environmental Music Inc., joins Tape-Athon Corp., Inglewood, Calif., as director of marketing. Tape-Athon is manufacturer of background music systems, automatic music programming devices, CATV station programming equipment, AM and FM broadcasting facilities, and recording equipment.

Allied Fields

Edward P. Noyes, media planner, The November Group, organization which handled media buys for President Nixon during 1972 campaign, rejoins American Research Bureau, New York, as Eastern television manager.

Edward L. Graf Jr., chief legal counsel, Ketchum, MacLeod & Grace, Pittsburgh agancy, appointed editor and publisher, PEAL, publishing, entertainment, advertising and allied fields law quarterly. PEAL is compilation of law journal articles on legal decisions involving communications industry.

Ben Glaser, manager of systems and pro-
holidays greetings from all of us to all of you

Earl Abrams
John Andre
LauriAnn Bailey
Dave Bloy
Freda Biscoe
Dorothy Boy
Ann Older
Deanne Coken
Smith Davis
William Dwyer
Carol Dye
John Dunckley
Douglas Elmore
Barbara Ely
Louise Endler
Joe Estes
Rocco Famiglietti
Bob Fitzgerald
Moss Fishman
Susan Riker
Sid Silv
Bob SN
Ed Samuelson
Alan Silber
Patricia Johnson
Kayalive Kegarm
Susan Kelly
Michael Kelly
Art King
Sandy Klagshen
Gerald Lightman
Nancy Love
Evangelina Mejia
Bill Metz
Jim Miller
Uderson Newman
John Porteous
Jean Rokema

Don Richard
Bruce Robinson (ret)
Dan Riche
Bob Rosen
Michael Lyon
Susan Soffer
Harry Stevens
Deb Tendler
Jerry Tendler
Soli Tendler
Hy Taub
Shirley Taube
Shada Thacker
LaByrd Westerfeld
Baird Whitehead
Dan West
Ozko Whitehorne

Broadcasting Publications INC.
graming, Katz Agency, New York, joins Media Payment Corp., New York, as director of systems. MPC beginning next month will handle billing, collections, credit and payment services for TV and radio stations.

Raymond A. Jones, national executive secretary, American Federation of Television and Radio Artists' Chicago local, retires Dec. 31 after 35 years of service to performers union.

Deaths
Karl A. Bickel, 90, who as president of United Press led that news service into then controversial field of providing news for radio, died Dec. 11 at Sarasota (Fla.) Memorial Hospital after long illness. At time when many publishers were bitterly against supplying news to radio stations. Mr. Bickel was advocating it. He introduced UP (now UPI) broadcast wire in 1934, but as early as 1924 was credited with arranging for dozen stations around country to broadcast UP bulletins on election returns. In 1930 book, New Empires, he predicted radio and eventually TV would lead to new techniques in journalism. During his UP presidency, from 1923 to 1935, he also guided news agency into morning newspaper field and feature syndication and was outspoken champion of press freedom. After he resigned at age 53 he became chairman of Scripps-Howard Broadcasting Co. and served in that post until 1963, when he was named chairman emeritus.

Michele Clark, 29, CBS News correspondent, died Dec. 8 in the Chicago crash of a United Airlines plane. Miss Clark joined CBS News in September 1971, and was named correspondent last April. She played an active role in campaign and election-night coverage. In recent months she was a frequent substitute anchorwoman on CBS Morning News. Prior to joining CBS News, Miss Clark was a reporter for CBS-owned WBMM-TV Chicago. She is survived by her parents and one brother.

James H. Nicholson, 56, motion-picture producer, died Dec. 10 in Los Angeles of cancer. Mr. Nicholson was a co-founder and former president of American International Pictures, Beverly Hills, Calif., which specialized in the production of low-budget theatrical feature films and TV film syndication. Mr. Nicholson reigned as president of AIP last June. He is survived by his wife, former actress Susan Hart, their son and three daughters by a previous marriage.

Louella Parsons, 91, Hollywood gossip columnist for some 40 years, died Dec. 9 in Santa Monica, Calif. Miss Parsons at the peak of her career was a columnist on entertainment industry happenings for the Hearst-owned International News Service and had her own network radio show, Hollywood Hotel, which started in 1937. She is survived by a daughter, Harriet Parsons.

David A. Silverman, 39, general manager, WSP-AM-FM Stevens Point, Wis., died Dec. 7 at his home. Mr. Silverman, named general manager in 1969, was with the station for 20 years. He is survived by his wife, Lucie, and two children.

H. Richard Broderson, 37, air personality and production manager, WLOB(AM) Portland, Me., died Dec. 7 in a Portland hospital after a long illness. In his broadcasting career he had also been associated with WGAN-AM-FM-TV Portland, WMTW-TV Poland Spring, Me., WHYN-AM-FM Springfield Mass., and WKBK(AM) Keene, N.H. He is survived by his wife, Friscilla, four daughters, his mother and a sister.

Keith Kearney, 51, sales manager of Andy McDermott Radio & Television Sales, Toronto, died unexpectedly Dec. 3. Mr. Kearney had been with the company 15 years. He is survived by his wife, Pat, and three children.

For the Record

As compiled by Broadcasting Dec. 6 through Dec. 12, and based on filings, authorizations and other FCC actions.

New TV stations

Applications
- Tallahassee, Fla.—Southern Capital Television Inc. seeks UHF ch. 27 (548-554 mhz); ERP 552.1 kw vis, 110.4 kw aur. HAAT 967 ft.; ant. height above ground 1,000 ft. P.O. address 1303 Louisiana Street, Houston 77006. Estimated construction cost $1,911,316. First-year operating cost $453,208. Reserves $356,500. Geographic coordinates 29° 34' north lat.; 84° 15' 05" west long. Type antenna RCA TTU-30B. Type ant. RCA TTU-35HDAS. Local counsel Pinkelstein & Firestone. Washington: consulting engineer Edward F. Lorentz & Associates, Washington. Principals: William D. Evans Jr., president (49%), Donnell Myers (18%), et al. Mr. Evans has interests in Evans Advertising Agency and Diversified Arts Inc., typesetting firm, both in Houston. Mr. Myers is sales representative at KYVL-TV Houston. Ann. Dec. 5.

- Waco, Tex.—Jarrell F. McCracken. Seeks UHF ch. 25 (536-542 mhz); ERP 48 kw vis, 9.6 kw aur. HAAT 564 ft.; ant. height above ground 430 ft. P.O. address 4800 West Waco Drive, Waco 76710. Estimated construction cost $174,247. First-year operating cost $52,000. Revenue $116,000. Geographic coordinates 31° 30' 31" north lat.; 97° 11' 43" west long. Cost $45,000. Type antenna RCA TTU-2A. Type ant. RCA TTU-30B. Consulting engineer R.M. Williams, Austin. Texas: Principles: Jarrell F. McCracken (100%). Mr. McCracken is president and owns 46% of Wood Inc., religious book and record publisher in Waco. Ann. Dec. 5.

Start authorized

Other action
- Review board in Homewood and Birmingham, both Alabama TV proceeding, denied request by Birmingham Broadcasting Co. for extension of time to file responsive pleadings (Docs. 15461, 16748, 16760-1). Chairman Radio and Television Co. is applicant for ch. 21 at Homewood; Alabama Television Inc. and Birmingham Broadcasting are applicants for ch. 21 at Birmingham, and Birmingham Television Corp. is applicant for mod. of CP for WBMG(TV) Birmingham to change for ch. 42 to ch. 21. Action Dec. 6.

Call letter action
- John R. Powley, Altoona, Pa.—Granted WOPC-TV.

Existing TV stations

Application

Final actions
- WESH-TV Dayton Beach, Fla.—FCC ordered Lester F. Suhler, retired director of subscription activities for Cowles Communications Inc., to testify
in license-renewal proceeding of Cowles's WESH-TV (Doc. 19168, et al.) Action Dec. 5
KMBC-TV Kansas City, Mo.—FCC deducted 2.05% of net income on fee basis for renewal of license for "WAIQ-TV", denied motion filed Nov. 8 by Monitor Television Inc. to add 100-watt UHF translator to serve Mayaguez by rebroadcasting KMVKT-TV program on WAIQ-TV, pending commission action on Teleprompter's application for regular authority to construct and operate a two-station ultra-high-frequency television service (Docs. 18711-2). Action Nov. 20.
WOR-TV Mayaguez, Puerto Rico—FCC denied petition for renewal of license for "WAIQ-TV", denied motion filed Nov. 8 by Monitor Television Inc. to add 100-watt UHF translator to serve Mayaguez by rebroadcasting KMVKT-TV program on WAIQ-TV, pending commission action on Teleprompter's application for regular authority to construct and operate a two-station ultra-high-frequency television service (Docs. 18711-2). Action Nov. 20.

KAWS-TV College Station, Tex.—Broadcast Bureau granted to Wapsie-Edinboro Broadcasting Corp. (Docs. 18711-2) Action Dec. 6.

Administrative Law Judge Isadore A. Honig in Montgomery, Ala. (Alabama Educational Television Commission) granted petition for renewal of license for "WAIQ-TV", denied motion filed Nov. 8 by Monitor Television Inc. to add 100-watt UHF translator to serve Mayaguez by rebroadcasting KMVKT-TV program on WAIQ-TV, pending commission action on Teleprompter's application for regular authority to construct and operate a two-station ultra-high-frequency television service (Docs. 18711-2). Action Nov. 20.

Administrative Law Judge Frederick W. Tierney in New York (WPX Inc. [WPX(TV)] and Forum Communications Inc., Inc.) TV Proceedings, granted petition by Forum Communications to amend application to reflect changes in officers, directors and stockholders and other executive changes at station (Docs. 18711-2). Action Dec. 5.

Review board in Las Vegas, TV proceeding, granted motion by Western Communications Inc. for extension of time through Dec. 11 to file reply to oppositions to motion to add abuse of process issue, and through Dec. 22 to file replies to oppositions to motions to add abuse of process issue, and through Dec. 22 to file replies to oppositions to motions to add abuse of process issue (Docs. 1959, 1968, 1980, 2010) for renewal of license of KORK-TV, ch. 3, Las Vegas, and Las Vegas Valley Broadcasting is applying for that channel. Action Dec. 6.

Review board in High Point, N.C., TV proceeding, granted motion by Southeastern Broadcasting Co., applicant for renewal of license of WGTN, ch. 8, High Point, and Furniture City Television Co., competing applicant for facilities, added motion to compel applicants in officers, directors and stockholders against Furniture City to determine whether they informed applicants in officers, directors and stockholders of certain of principals in antitrust suits. Action Dec. 9.

Call letter application
WJMY(TV) Allen Park, Mich.—Seeks WKON(TV).

Call letter action
WWRO(TV) Newark, N.J.—Granted WBTB-TV.

Network affiliations
ABC
Form: In arriving at clearance payments ABC multiplies network's station rate by a compensation percentage (which varies according to time of day), then by the fraction of hour substantially occupied by program for which compensation is paid, then by fraction of aggregate length of all commercial availabilities during program occupied by network commercial. ABC deducts 2.05% of station's network rate weekly to cover expenses, including payments to ASCAP and BMI and interconnection charges.

WTTV(TV) Indianapolis (Sarkes Tarzian Inc..—Amendment to agreement dated Dec. 21, 1971, extends agreement to Sept. 1, 1973.

NBC
Form: NBC, pays affiliates on the basis of "equivalent hours." Each hour broadcast during full rate period is equal to one equivalent hour. The fraction of total time available for network commercials that is filled with such announcements is applied against the equivalent hour value of the program period. Then, after payment on a certain number of hours is waived, the resulting figure is multiplied by the network station rate. NBC pays station a stated percentage of that multiplication—minus, usually, 2.05%, for ASCAP and BMI payments.

WBBH-TV Fort Myers, Fla. (Broadcasting-Telecast Stations Inc.)—Amendment to agreement dated Feb. 20, 1970, changes amount paid by network to station to $2,300 per month, effective Oct. 1.

WTVN(TV) Rockford, Ill. (Winnebago Television Corp.)—Amendment to formal agreement changes network rate to $421, effective Jan. 1, 1973.

WAVE-TV Louisville, Ky. (Orion Broadcasting Corp.)—Amendment to formal agreement changes network rate to $1,543, effective Jan. 1, 1973.

WIX-Lansing, Mich. (Television Corp. of Michigan, Inc.)—Amendment to formal agreement changes network rate to $655, effective Jan. 1, 1973.


WWNY-TV Carthage, N.Y. (Brockway Co.)—Amendment to original agreement changes network rate to $450, effective Jan. 1, 1973.

CBS
Form: Formula: Same at ABC.

WAGA-TV Atlanta (Storer Broadcasting Co.)—Amendment to agreement dated Nov. 9, 1966, extends agreement to Sept. 1, 1973.

WJW-TV Cleveland (Storer Broadcasting Co.)—Amendments to agreement dated Nov. 9, 1966, extends agreement to Sept. 10, 1974.

New AM stations

Applications
WJTR, Racine, Wis.—Authorized application for operation on 1690 kHz, 1 kw-D. Action Nov. 10.
WSDC (D.C.)—Seeks renewal of existing program operation on 1490 kHz, 250 w-D. Action Nov. 20.

Final action
Humble, Tex.—FCC granted application by Broadcast Bureau for review of action by review board released March 9 in proceeding involving four mutually exclusive applications for new day-time AM in vicinity of Houston (Docs. 19168-9). On Feb. 2, Chief Administrative Law Judge Arthur A. Gladstone approved joint agreement calling for dismissal of three of applications without requiring publication, and granted application of Artilure Broadcasting Co. Action Dec. 6.

Actions on motions
Administrative Law Judge Frederick W. Denniston in Iowa City (Burns, Rieke and Voss Associates and Braverman Broadcasting Co.) AM proceeding, granted motion by Burns, Rieke and Voss Associates and extended through Dec. 5 time to file oppositions to Braverman Broadcasting Co. to amendment application filed on Nov. 16; in separate action, granted petition filed Nov. 16 by Burns, Rieke and Voss Associates to amend application to show change of address for Thomas Rieke and to amend financial showing (Docs. 1959-7), Actions Nov. 29.

Administrative Law Judge Frederick W. Denniston in Iowa City (Burns, Rieke and Voss Associates and Braverman Broadcasting Co.) AM proceeding, due to pending procedural matters and conflict in schedule of pending docket, canceled without date hearing now scheduled for Dec. 11 (Docs. 1959-7). Action Dec. 4.


Administrative Law Judge Ernest Nash in Centre- ville, Va. (Centreville Broadcasting Co.), AM proceeding, granted petition by applicant to amend application to include information on ownership interest which two of Centreville's principals will acquire in corporation formed to construct CATV system in Lexington, Va. (Doc. 18888). Action Nov. 29.

Administrative Law Judge Chester F. Naumovicz Jr. in Indianapolis, Ind., Omaha, Neb., and Van- couver, Wash. (Star Stations of Indiana Inc., et al.), AM-FM proceeding, having convened post hearing conference on Dec. 12, granted motion and scheduled hearing for Dec. 21; in separate order, upon petition by Star to reopen record, scheduled further conference for Dec. 5 to discuss recently filed pleadings (Docs. 19122-5). Actions Nov. 27 and Dec. 5.

Other actions
Review board in Pine-Castle-Sky Lake, Fla., AM proceeding, denied petition by Broadcast Bureau to add issues of failing to include all information in application and failing to inform commission of minor changes to application against Hyman Lake, and granted application for new AM at Pine-Castle-Sky Lake (Doc. (19432). Action Nov. 9.
Review board in Bay Saint Louis, Miss., AM proceeding, denied petition by Southwestern Broadcast- ing Co., adding an issue of potential repre- sentation and character qualifications against HWH Corporation, and granted four mutually exclusive applications of HWH, Michael D. Haas, and Gulf Broadcasting Co. for AM's at McComb, Bay Saint Louis and Gulfport, also granted four mutually exclusive applications of HWH, Michael D. Haas, and Gulf Broadcasting Co. for AM's at McComb, Bay Saint Louis and Gulfport, also extended date for exchange of exhibits to Dec. 12; in separate order, upon petition by Star to reopen record, scheduled further conference for Dec. 5 to discuss recently filed pleadings (Docs. 19122-5). Action Dec. 6.

Call letter application
M. W. Cooper, Midwest City, Okla.—Seeks KKMC.

Existing AM stations

Applications
WFLA Tampa, Fla.—Seeks CP to change anten- na sites of one tower in Fallons, Fla., and change from non-D to DA-D. Ann. Dec. 8.
WLOL Minneapolis—Seeks CP to change DA-D pattern from three to two towers and continue three towers at night. Ann. Dec. 8.
WTKO Ithaca, N.Y.—Seeks CP to change daytime

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Commercial FM
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Commercial TV-UHF
504 1 6 511 11 527

Total commercial TV
689 14 1 704 3 716

Educational FM
234 2 4 242 7 250

Educational TV-UHF
96 0 5 91 1 92

Total educational TV
120 0 9 129 7 137

Commercial AM
206 0 14 220 8 229

Programs by Harland Inc.

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system.

Action Nov.

of

of Bridgeton

CP

KATN

KBGO

KWKD

WGHM

Designated for hearing

WCHI-AM Chillicothe, Ohio—FCC designated for evidentiary hearing proceedings under license of WCHI-AM from The Court House Broadcasting Co. to Chillicothe Teleson Co. (Dec. 1, 1960). Issues which were designated against applicants for oral argument held in Morrow County, March 23, 1961. Sought to include determination whether incorrect statement contained in assignment application that Court House did not have any applications pendings before commission has any effect on legal qualifications of application. Action Dec. 6.

New FM stations

Applicants

Williamantic, Conn.—Windham Broadcasting Group, seeks 98.3 mhz, 3 kw, HAAT 69 ft. P.O. address B-3C Dunley Lane, Windsor, Conn. 06095. Estimated construction cost $35,555; first-year operating cost $1,221; first-year operating revenue $1,900. Applicants: Kestrel W. Dawson and Randall M. Mayer (each 50%).

Adams Jan., N.H.—Bi-County Broadcasting Co., 1 kw, 10.7 mhz, pipe tower to log weekly operations on 1770 mhz; station costs $65,000; revenue none. Applicants: Lawrence W. Nelson, president (51%), et al.

Kalamazoo, Mich.—Kalamazoo County Community Action Program, Broadband Co. on broadcast to 98.9 mhz, 4 kw, HAAT 400 ft. P.O. address 1121 South Burdick St, Kalamazoo 49001. Estimated construction cost $1,725; first-year operating cost $35,000; revenue $35,000. Applicants: Ben N. Kincaid, ex-ecutive director, et al. Action Nov. 30.

Munising, Mich.—Northwest Broadcasting Inc. on broadcast to 99.3 mhz, 1 kw, HAAT 300 ft. P.O. address 128 West Varum St, Munising 49862. Estimated construction cost $17,350; first-year operating cost $3,410; revenue none. Principals: George A. Freeman (100%); Ms. Freeman owns WQON(AM) Munising. Action Nov. 28.

Plymouth, N.H.—Plymouth State College, Broadband Co. seeks 98.3 mhz, 1 kw, HAAT 100 ft. P.O. address 165 North Main St, Plymouth 03265. Estimated construction cost $20,000; first-year operating cost $3,000; revenue none. Principals: Harold E. Hyde, president of college, et al. Action Apr. 4.


Motion for motions


Administrative Law Judge Isadora A. Honig in Baltimore, Md., seeks to extend petition for approval of amendment agreement, continued hearing to be held Oct. 11. Hearings have been designated at Dec. 18 prehearing conference (Docs. 1958-6). Action Nov. 30.


Administrative Law Judge Isadora A. Honig in Rochester and Henrietta, both New York (Auburn Publishing Co., etc.), seeks an additional record and incorporated letter of Nov. 15 by What The News Says, Inc., to be considered in the proceedings, and to await action of amendment by

Broadcasting Dec 19 1972

30
or other appropriate

What

dismissed various pleadings

Nov.

findings

Berfield

Broadcasting Corp.), FM proceeding, by agreement reached at conference held on Dec. 15, time to submit modified merger agreement or other appropriate action was extended.

Proceedings and extended to Dec. 15 time to submit modified merger agreement or other appropriate action to presiding judge in memorandum and order released Nov. 29.

Law Judge David J. Krausharm in Galion, Ohio (Tucarawas Broadcasting Co. and Radio Galion Inc.), FM proceeding, granted petition

tiated by Cincinnati Broadcasting and extended to Dec. 15 time to submit modified merger agreement or other appropriate action was extended.

Law Judge Forrest L. McClintick in Cabool and Mountain Grove, both Missouri (Cabool Broadcasting Co., Inc., and Kickerillo Broadcasting Co.), FM proceeding, by agreement reached at conference held on Dec. 15, continued hearing to Feb. 13, 1973, and set certain procedural dates (Docs. 19862-1). Action Nov. 29

Law Judge Chester F. Naumowicz Jr. in West Columbia and Columbia, both South Carolina (West Columbia Broadcasting Co.), FM proceeding, ordered hearing to be governed by procedures set forth on record of prehearing conference and held on Jan. 5, 1973 (Docs. 19862-1). Action Dec. 4.


Law Judge James T. Humes in Sun City, Ariz. (Alvin W. Konold and Sun City Broadcasting Corp.), FM proceeding, granted motion by Sun City Broadcasting, reopened record; noted appearance of counsel, Daly, Joyce & Borsari, Washington, D.C., on behalf of Sun City; and noted appearance on behalf of Mr. Konold by Cohen and Berfield and again closed record; extended to Dec. 22 time to file reply and findings and conclusions of law, and to Jan. 3, 1973, time to file reply findings and conclusions (Docs. 19607-8). Action Nov. 28.


Other actions


Review board in New Orleans, La., FM proceeding, granted petition by WNOZ, Inc. for extension of time to Dec. 11 to file reply to opposition to petition to enlarge licenses filed by Boulevard Broadcasting Co. (Docs. 19875-6). Action Dec. 6.

Review board in Atlantic, Pa., FM proceeding, granted petition by WIOO for extension of time through Dec. 11 to file reply to opposition to petition to enlarge licenses filed by Boulevard Broadcasting Co. (Docs. 19469-9, 19471). WIOO, Cumberland County, and Baltimore are among those contesting the proposed applications for ch. 228. Action Dec. 6.

Review board in Stillwater, Okla., FM proceeding, granted petition by P.L.A. in Oklahoma City, Okla., to extend time for filing objection to renewal of license for former WKEA. Action Dec. 6.

Review board in Cayce, S.C., FM proceeding, granted petition by WVOO, Inc., for extension of time through Dec. 4 to file reply to motion by William D. Harton, Charleston, S.C., for rehearing after Dec. 5 (Docs. 19568-9). Lexington and Mr. Harton are among those contesting applicants for ch. 244A. Action Dec. 6.

Review board in West Columbia and Columbia, both South Carolina, FM proceeding, granted petitions by West Columbia Broadcasters Inc. and Congaree Broadcasters Inc. for extension of time through Dec. 18 to file responsive petitions to petition by Boulevard Broadcasting Co. in Concord, Columbia and West Columbia are among applicants contesting the proposed applications for ch. 244A. Action Dec. 6.


decision to extend time to file new application for CP for new FM in the FM broadcast band at Allentown, Pa.). Action Dec. 6.


Modification of CP's, All Stations

- WTUB(FM) Troy, Ala.—Broadcast Bureau granted mod. of CP to change trans. and studio location to Highway 231 South, Troy; change trans.; change FCC ERP 100 kw; ant. height 470 ft. Action Dec. 5.
- WFLA(FM) Hollywood, Fla.—Broadcast Bureau granted mod. of CP to change trans. location to the 75 mile east of Kula Highway and 1.2 miles southwest of Kula Sanatorium, Wailuku; operate studio and remote control from 2103 Wells Street, Wailuku; change ant.; make change in FCC ERP 100 kw; ant. height 470 ft. Action Dec. 1.
- WYFD-FM Palatka, Fla.—Broadcast Bureau granted mod. of CP to extend trans. and transmission line. Action Dec. 5.
- KMHI(FM) Wailuku, Hawaii—Broadcast Bureau granted mod. of CP to change trans. location atop Pine Mountain to 3 miles from the top of Kula Highway and atop an area 5 miles from the top of Kula Highway; operate studio and remote control atop Pine Mountain; change ant. and FCC ERP 100 kw; ant. height 470 ft. Action Dec. 1.
- KULA(FM) Wailuku, Hawaii—Broadcast Bureau granted CP to change VHF trans. location to 1 mile west of Kula Sanatorium, Wailuku; operate studio and remote control atop an area 5 miles from the top of Kula Highway; change ant. and FCC ERP 100 kw; ant. height 470 ft. Action Dec. 1.
- WCCM-FM Lawrence, Mass.—Broadcast Bureau granted mod. of CP to change trans. location to 1201 Paquin, Columbia; change trans.; change ant. and FCC ERP 100 kw; ant. height 470 ft. Action Dec. 6.

Translators


Actions

- K22AG/AM Big Bear, Mont.—Broadcast Bureau granted CP to change trans. and transmission line. Action Dec. 6.
- Trident, Mont., Trident Community Club—Broadcast Bureau granted CP for change of trans. and transmission line for new VHF translator to serve Trident on ch. 13 by broadcasting programs of KTVN(TV) Bismarck, Mont. Action Nov. 30.
- K07GZ north, east, south and west suburban Minot, N.D.—Broadcast Bureau granted CP to change trans. and transmission line for new VHF translator to serve Clarence Parkers hotel, 14 1st Street, Minot; make changes in ant. system (increase height); remote control permitted. Action Dec. 6.

Other actions, all services

- FCC amended rules to regulate operation of class 1 TV devices (restricted radiation devices which produce on television broadcast frequencies only video carrier and modulated color associated television receiver by conduction) and to require type testing of such devices. (Doc. 19281). Action Dec. 6.

Ownership changes

- WCWA(AM) St. Petersburg, Fla.—Broadcasting is wholly owned by Sherer Plough Corp., publisher of the St. Petersburg Times, a newspaper. WCWA(AM) is licensed to the above newspaper; broadcast stations are: WJJD-AM-FM Chicago; WMPS-AM-FM Hartford; WCAU-AM-FM Baltimore; WPAM-AM-FM Boston, and WPLO-AM-AM-ATLANTA. Ann. Dec. 6.


Cable

Applications

- KIDD(AM) Monterey, Calif.—Broadcast Bureau granted application for license from Monterey Peninsula Broadcasters to establish AM radio for $150,000. Sellers: Robert K. Kenny, president; et al. Buyer: John B. Walton Jr. (100%). Mr. Walton is an original stockholder of KOY(AM) Las Vegas, NV. Action Dec. 6.
- WBQG(AM) Chipley, Fla.—Broadcast Bureau granted application for license from King Broadcasting Co., Inc. to establish CATV service in Chipley, Fla. for $15,000. Sellers: W. A. Kindrick, president; et al. Buyer: Robert W. Adams (100%). Mr. Adams is a 100% owner of WTIL(AM) Jacksonville, Fla. Action Nov. 30.
- WMAF(AM) Madison, Fla.—Broadcast Bureau granted CP to change trans. and establish CATV service to WDMP Inc. to Billy G. Walker for $70,000. Seller: Norman G. Provan, president; et al. Buyer: Mr. Walker (100%). Mr. Walker is owner of restaurant in Perry, Fla. Action Dec. 6.

Actions

- KMON-KV(AM) Janesville, Wis.—Broadcast Bureau granted assignment of license from KXNO Radio to Grand Forks Inc. for $1,250,000. Sellers: John W. Coburn, et al. KXNO is licensee of KTYM(AM) Minden, N.D. (100%); Principals: James G. W. Coburn (100%). Mr. Coburn is president and general manager and chairman of the board. Buyer: Don M. Snell (100%). Mr. Snell is president of WTMJ-FM Milwaukee. Action Nov. 30.
- W-positioned at 1st Street, north of State Highway and off Railroad, 1 mile east of Interstate Highway 10, south of Kula; operate CATV system in Wailuku; change trans. and transmission line. Action Dec. 5.
- WIST(AM) Pittsburgh, Pa.—Broadcast Bureau granted CP to change trans., ant. and FCC ERP 100 kw; ant. height 470 ft. Action Dec. 1.
- WPISH(AM) Pittsburgh, Pa.—Broadcast Bureau granted assignment of license from WISH(AM) to WPISH(AM) for $1,000,000. Seller: Donald J. Spence, president; Buyer: WPISH(AM). Action Nov. 30.
- WPIM(AM) Cleveland, Ohio.—Broadcast Bureau granted assignment of license from WPIM(AM) to WPIM(AM) for $1,000,000. Seller: WPIM(AM). Action Nov. 30.
- WCAV-FM, WYWH-FM, WPITV(AM), WYWH-FM, WPLTV(AM) and WYFM(AM), all Pittsburgh. Action Nov. 30.
- WPLM(AM) Providence, R.I.—Broadcast Bureau granted assignment of license from WZL(AM) to WPLM(AM) for $100,000. Seller: WZL(AM). Action Nov. 30.
- WVYR(AM) Pittsburgh, Pa.—Broadcast Bureau granted assignment of license from WYR(AM) to WVYR(AM) for $1,000,000. Seller: WYR(AM). Action Nov. 30.

Other actions, all services


Actions

- Broken Arrow, Okla.—FCC granted application by Broken Arrow Cable Television for certificate of compliance for new cable television system at Broken Arrow. Action Dec. 6.
- Leacom Inc. of Colorado Buena Vista, Colo. for certificate of compliance for cable TV system at Longview. Opposing petition by Leake County. Action Nov. 30.
- Layton, Utah.—FCC granted application by Layton Cable TV System for certificate of compliance for cable TV system at Layton. Action Dec. 6.
- KCET-TV, KABCI-ITV, are consistent with regulations. Action Dec. 6.
- Dallas, Texas.—FCC grants. Action Dec. 6.
- LeMans, Que.—Telepomptech Corp. has awarded franchise. Action Dec. 6.
- Wayne, N. J.—City council has awarded franchise to Wayco Inc. Firm will charge $25 for installation and $5 monthly.

Cable actions elsewhere

The following are activities in community-antenna television reported to Broad- cast Dec. 12. Reports include applications for permission to install and operate CATV's, changes in fee schedules and franchise grants. Franchise grants are shown in italics.

- Belleville, Ill.—Commission denied application by City of Belleville for certificate of compliance for cable TV system at Belleville. Action Dec. 6.
Classified Advertising

Payable in advance. Check or money order only. Copy: Deadline is Monday, for the following Monday's issue. Copy must be submitted by letter or wire at your own risk. Reprints to ad with a number should be addressed to Box Number, c/o BROADCASTING, 1735 DeSales St., N.W., Washington, D.C. 20036.

Applicants: If tapes or films are submitted, please send $1.00 to BROADCASTING for each package to cover handling charge. Forward remittance separately. All transmissions, photo, etc., addressed to box numbers are sent at owner's risk. BROADCASTING cannot be responsible for mailing or loss of resumes and will not be liable or responsible for their custody or return.

Rates, classified listings ads:
- Help Wanted, 40¢ per word—$5.00 minimum.
- Situations Wanted, 50¢ per word—$5.00 minimum.
- All other classifications, 50¢ per word—$5.00 minimum.

- Send address as follows: Box Number, BROADCASTING.

Agency Commission only on display space.

SUMMARY

RADIO

Help Wanted Management

Is management your thing? Move up! If you are creative, energetic, and enjoy challenge—Don't wait—send resume to Box M-46, BROADCASTING.

Business Manager, Montana based radio-TV group wants accountant with at least 2 years broadcast experience. Starting salary $12,000.00 plus fringe benefits. Resume must include experience and references. Box M-127, BROADCASTING.

Manager for Class B FM in Milwaukee, nation's 20th market. Growing broadcast concern looking for experienced and knowledgeable applicant in programing and sales. Attractive compensation and unlimited opportunity for qualified person. Send complete resume to William R. Lyndt, Box 311, Scranton, Pa. 18501.

Sales

If you're a professional in sales, highly motivated and ready for a take charge position come join our four station group. Excellent commission team and can offer you a very profitable opportunity. Send resume and track record to Box M-45, BROADCASTING.

Assistant Sales Manager for AM station in border Midwest major market. Please send basic statistics to Box M-78, BROADCASTING.

Wanted—sales person for small market station. Male or female. Qualified to perform in competitive sales situations. Guaranteed $250 draw against commissions. Equal Opportunity Employer. Send resume to Box M-83, BROADCASTING.

Experienced salesmen for Good Music FM in Florida's growing market. Good compensation and future. Box M-122, BROADCASTING.

Can you sell? Do you like to sell, to increase your billing, to make a bonus, draw tips? If you are experienced, and a hard worker, these rewards are well within your grasp, in one of California's fast-est growing FM's. Salaries M-134, BROADCASTING.

Young, aggressive, minded salesman for Florida market of 125,000. Call or rush resume to John Mader, WRBD Radio, Box 1038, Bradenton, Fl. 813-746-9173.

ANNOUNCERS

Northeastern New York State station seeks experienced morning man who can obtain and hold audience and act as Program Director. Send tape, resume, picture and salary requirements. Box M-49, BROADCASTING.

ANNOUNCERS

Continued

Experienced announcer needed for morning newscast. Good voice and production a must. Must be available around 7 a.m. for quick learning. Contact: Box M-96, BROADCASTING.

Immediate opening for versatile disc jockey, 10,000 watt station. Must have professional tape, photo, resume. Box M-97, BROADCASTING.

Immediate opening for versatile disc jockey, 10,000 watt station. Must have professional tape, photo, resume. Box M-97, BROADCASTING.

Central Virginia 1KW Progressive MOR, needs bright good voice announcer. Minority groups encouraged to apply. Good fringe benefits expanding chain. Box M-96, BROADCASTING.

Immediate opening for versatile disc jockey, 10,000 watt station. Must have professional tape, photo, resume. Box M-97, BROADCASTING.

News

Leading Southeastern 50KW metro is seeking a public affairs/sales entertainment. Immediate opening. Las Vegas, 5,000 watt non-directional transmitter. Call or write Ly Newman, KVOD, 702-564-2591.

Computer

Chief Engineer who knows preventive maintenance and has experience in studio equipment, immediate opening. Las Vegas, 5,000 watt non-directional transmitter. Call or write Ly Newman, KVOD, 702-564-2591.

Situations Wanted Management

Lead mid-western station in growth area. 70,000 watt. 150,000 reach. Excellent opportunity for someone with experience in sales, administration and promotion. Box M-106, BROADCASTING.

Bookkeeper, full charge, wanted in mid-January for growing suburban New York City AM station. Experience in payroll, bookkeeping and financial statements. Write Box 1490, Greenwich, Conn. 06830.

Technical

Chalk Engineer who knows preventive maintenance and has experience in studio equipment, immediate opening. Las Vegas, 5,000 watt non-directional transmitter. Call or write Ly Newman, KVOD, 702-564-2591.

Situations Wanted Management

Manager, strong on sales, with 15 years radio/television experience. During past three years developed new business from $50 to $400,000 annually. Sales family man, will relocate. Salary negotiable. Write Box M-39, BROADCASTING.

General Manager seeks position of responsibility. Excellent track record proven in P/L. In 50KW Stereo operation in Midwest. 20 years experience in all facets of AM and FM radio. Let's talk! We'll pay your comm and or override commensurate with the authority in programing, sales, and relations within your policies. Box M-89, BROADCASTING.

Manager, 31, wants opportunity to program, produce and promote. Will manage programming, sales, production. All replies to necessary board shifts. Box M-101, BROADCASTING.

Situations Wanted Management

Manager, strong on sales, with 15 years radio/television experience. During past three years developed new business from $50 to $400,000 annually. Sales family man, will relocate. Salary negotiable. Write Box M-39, BROADCASTING.

General Manager seeks position of responsibility. Excellent track record proven in P/L. In 50KW Stereo operation in Midwest. 20 years experience in all facets of AM and FM radio. Let's talk! We'll pay your comm and or override commensurate with the authority in programing, sales, and relations within your policies. Box M-89, BROADCASTING.
Potential.

Publication, Editing, and Management.

Mature salesman-announcer 1st ticket seeks permanent position. Can start immediately 301-486-4395.

Announcers

DJ, tight board, good news, commercials, 3rd phone. Can follow direction. Willing to go anywhere. Box M-1, BROADCASTING.


Prefer Country or EL in Ohio, Kentucky, Indiana area. First phone, 22, single. Good news. Excellent references. Box M-71, BROADCASTING.

Experienced, cooperative, first phone, professional training. Desire position in MOR or Progressive MOR in Northeast or Middle Atlantic area. Write now for tape and resume to Box M-100, BROADCASTING.

Attention Midwest and East. Recently left area want back. Solid references. Seventeen years all around experience. Versatile strong in all phases of news. Strong on news, airwork and gathering. Like nights. Box M-107, BROADCASTING.

Major markets: Presently employed medium market. Have numbers, producing experience and talent $215 minimum. Young, married, stable, degree. In- vest 250 in 125, BROADCASTING.

In 6th year of play-by-play and looking for full-time work in sportscasting or combine with selling, pro, dj or copywriting. Have had recognition in Sports illustrated for work. Also four years of college radio with two as manager. Will gladly relocate. Call collect. Dave, 715-834-8866.

Professionally trained, experience limited, middle age, hard worker, will relocate. Looking for a permanent (ob) 3rd endorsement. Give me that first break. Fred Brown, 735 Chandler Dr., Dayton, Ohio 45425.

Professionally trained, Spanish and English announcer. 22 years old, will go any place. George Vargas, 331 Mill St., Sohrothington, Conn. 06469. 747-5769 or 631-0596.

First phone announcer 7 years, APRTS-commercial, married, 26, Rod Fausy, 99 Sol 101 Sukvumvit, Bangkok, Thailand, telephone 279-2655.

Available soon, experienced announcer, 29, married, CW MOR. Write Announcer, c/o Latowski, Mor PM, Marquette City, Mich. 49855.

Announcer 3rd New Yorker, great sportscaster, newscaster, copywriter. College grad, young, experienced. Mike, 613 Tlorose Ave., Melvrlle, N.Y. 212-8-E 2-3665.

Technical

Chief or Assistant, New Chief Operator, acting CE, 5 kW major, Directional training, experience 5 years. Young, married, complete performance, $220 minimum. Box M-121, BROADCASTING.

Top sound engineer from Israel. 9 years experience all phases studio-field work. Radio, TV many languages —experience reporter, editor E. Shantin, 110-11 Queens Blvd., Forest Hills, New York 11375.

News

Merry Christmas! Start 1973 right with skilled, thoughtful, experienced general practitioner of broadcast journalism. Good communicator, good administrator, good manager, degree. Meet many market opportunities. Will consider larger mediums in exotic places. Box M-75, BROADCASTING.

Almost 4 years experience. 5 figure earnings. No more room for advancement. Have you got a better job? Box M-98, BROADCASTING.


Help—Need a break anywhere inside/outside news, third phone, 2 years college radio. 1-313-554-0251.


Four years experience. Available for immediate employment, in your news department. Heavy emphasis on local news. Can also be utilized as dj and/or talk show host. Ed Campbell, 370 C River Rd., Nutley, Nin.


Producing, Programing, Others

Production, promotion, copywriter, major market radio and advertising agency experience. Proven ability to write-to-produce radio spots that sell. Also extensive direct sales and promotion background. Box M-121, BROADCASTING.


TELEVISION

Help Wanted Management

Promotion Manager. Network affiliated station tv in major upper Midwest market. Great opportunity for self motivated. Isn't afraid of work. Apply Box M-58, BROADCASTING.

Aggressive Newsman and Photographers who are not afraid to work, and who would be dedicated to building the best television network organization any place. Network affiliated tv station, top 20 market, located in upper Midwest. We have excellent news about news. Apply Box M-67, BROADCASTING.

Imaginative and creative television analyst age 26 to 35 who knows a great deal about what makes television news successful and is willing to learn more. Requirements: Master's Degree; skill to communicate effectively both verbally and in writing; attractive personality. Offered: growth, financial and professional, national exposure, excellent working and living environment. Box M-95, BROADCASTING.

Director of broadcasting, large Midwestern university, 1st Class TV station. Fully experienced. Must have 5 years or more management experience. Rotate or combine with college radio. Box M-108, BROADCASTING.

Director of marketing, Group broadcaster needs 5 MBA graduates to fill entry level positions in our 7 television stations. Sales experience desirable. Candidates with experience will be in charge of all marketing services at each station and be probed for top level management positions. Send resume to Box M-115, BROADCASTING.

General Sales Manager. Top 10 market VHF network affiliate. Income range $4,500 to $50,000 per year. Rush resume to Box M-116, BROADCASTING. Completely confidential.

Sales

Station in top 10 TV markets looking for bright young sales trainee. He is self motivated, isn't afraid to work, has basic intelligence, and can take good direction. Must be a gogetter, but long term rewards are excellent. Major independent chain. Send resume and other pertinent information to Box M-110, BROADCASTING.

TV Salesman. Chicago network owned and operated station. Opportunity to advance into national sales in 1 or 2 years. Thirty-five thousand plus film production experience. First year income. Mail resume to Box M-114, BROADCASTING.

Second Banana for top children's television show to do bits and commercials. Should have puppet experience. Must be available immediately. Write the show, Call Ben Hevel, Assistant General Manager, 6535 Hollywood Blvd., Hollywood, Calif. 90028. 213-721-9900. An Equal Opportunity Employer M/F.

News Continued

Master central room operator with first phone needed for Coastal Carolina VHF. Switching video tape machines and film. Must have 5 years experience, Excellent company benefits. Equal Opportunity Employment. Box M-135, BROADCASTING.

Engineer with first phone for Southwestern VHF. Experience not required but must have trade school or military training. Basic starting salary $1320 with annual increases, paid holidays and pension plus other benefits. Send brief resume to Chief Engineer, KOAV- TV, Box 4150, Albuquerque, N.M. 87150.

Studio Engineer. Must be experienced in operation and maintenance of all studio, video and audio equipment. Must have minimum five years experience and first class FCC license. Position offers excellent working conditions and most modern equipment. Send resume and references to A. Van Duivert, Maintenance Supervisor, WHRO-TV, 5200 Hampton Blvd., Norfolk, Va. 23508, Equal Opportunity Employer.

Television Engineers. We are looking for 2 television maintenance technicians, one can have heavy studio experience including VTR's. The other should be good general maintenance experience including transmitters. We offer opportunity to join progressive triple outlet with liberal benefits and good pay scale. Replies confidential. George Hillier, WVEC-TV, 110 N. 3rd St., Norfolk, Va. 23510.

1st Class TV engineer for progressive small market network station. No experience required, will train the right man. Contact B. McCullough, 554-4404.

Needed immediately: systems techs with at least 5 years experience with 1200's, TR-79's AVR-1's cameras (Broadcasting color), HS and 200's in Chicago area. Positions are with an international production house looking for experienced (not beginners) and compensate with experience. Please send resume to Edilet Productions Inc., 1920 North Lincoln Ave., Chicago, Ill. 60614.

Broadcast Engineer with sound and television experience. Must have work with film and tape, be in station valuation matters in Washington, D.C. Age: no handicaps. Title call Horace Goss, Frazier, Goss & Co., Inc. 202-338-1720.

Manager

Announcer/weatherman—Ohio CBS affiliate. Group owned. Announce three weekdays and perform weather for weekend. Good track record and experience necessary. Send resume, salary requirements and VTR (or tape) to VTR position, Box M-57, BROADCASTING.

Wanted: Experienced television news editor for network affiliate in major California market. Successful applicant must be professional newsman and capable administrator. He will be expected to play leadership role in further developing the station’s outstanding news effort. Station offers excellent salary and attractive fringe benefits in an outstanding family community. Send full details of educational background, work experience, availability and salary expectations to Box M-90, BROADCASTING.

Medium size TV market has news opening. Seeking qualified full ground reporting position. Fully company benefits. An Equal Opportunity Employer. Send tape, resume and salary requirements to Box M-109, BROADCASTING.

Programing, Production, Others

Public Affairs and News Producer-Director needed for established Top 10 market VHF to fill position. Experience and innovative personality absolutely necessary. Send resume and references. Box M-123, BROADCASTING.

Master Control Switcher. Top rated TV facility requires a man well grounded in master control switching, safety, open and vs. closed. Replies confidential. George Hillier, WVEC-TV, 110 N. 3rd St., Norfolk, Va. 23510.

Situations Wanted Management

Operations/Program Manager. Available for move to large market or challenging opportunity. 17 years in V-UHF-TV, three new station assignments, operations, results-oriented, accustomed to much responsibility. Send full details. Excellent references. Box M-133, BROADCASTING.

Announcers

College Grad with heavy production and engineering credits, wants chance at TV sales. He's no fool and knows the job and is looking for opportunity for advancement in medium or metro market. Will inquiries answered. Box M-74, BROADCASTING. 

Situations Wanted Sales
Sales Continued

Sales manager available immediately. 16 years track record AM and TV. National regional sales manager for 4 TV and 2 AM. Constant increases, even when national averages down 10%. Average increase up 45%. Relocate boy in. Box 983, Tyler, Texas 75701. 214-592-6280.

Announcers

Free Lance Professional TV commercial announces works special assignment for stations, agencies, advertisers. Product placement, installations, staff substitute, sponsor image revamps, promotion campaigns. Top references, solid credentials. Box M-129, BROADCASTING.

Technical

Engineer, first phone, experience AM, FM and TV, Presently involved in television installation and maintenance. Technical school graduate. Resume and photo. Box M-111, BROADCASTING.

News

A reporter with all the tools who wants to be a part of a news operation that works hard at being No. 1 and can bring a little glamour to the on-air look. If that's you, let us know about you. A top 25 net UHF. An Equal Opportunity Employer. Box M-50, BROADCASTING.

Young, aggressive working Newman to co-anchor top 60's market upper Midwest network affiliate. The man we seek to be on the good backup man just waiting for "that opportunity." Resume and VTR required. Box M-35, BROADCASTING.

Missouri J-school grad, 4 years radio experience, can write, state and creative in news. Photo, resume available. David Vincent, Route 3, Columbia, Missouri, 64042-1045.

Programing, Production, Others

Female desires challenging position with growth potential in TV or radio. 8 communications 15 months radio production, copywriter and 4 months producer of half-hour TV show both in 3rd market. Currently doing free lance public relations in New York. Willing to relocate. Box M-41, BROADCASTING.

Looking for a woman? Highly motivated, no-nonsense woman director wishes to direct. Box M-43, BROADCASTING.

Assistant Promotion Manager on way up, Independent Top-Ten. Must be brilliant and creative in on-air, audience and sales promotion. Opportunity as big as your ambition. Rush. Box M-56, BROADCASTING.

TV Art Director-Promotion Director (now employed) desires comparable position in top 25 market or major network. Herd working, creative, experienced as art director, promotion director, photographer-production background. Contact Box M-102, BROADCASTING.

Film maker. 10 years television, documentary film background. Desires to make environmental, medical or educational films. Prefer Denver location or hour drive. 100. Box M-124, BROADCASTING.

Young lady with BA in Comm. Arts wants job at small television station starting in February, 1973, in Del., NJ, MD, or Pa. Box M-124, BROADCASTING.

Young, aggressive, and creative Producer Director wants position at TV or ETV station, but will consider others. 5 years experience all phases TV and 16mm film production. Can produce and direct your studio productions and or film projects. BA, single, will relocate. Box M-132, BROADCASTING.

CABLE

Help Wanted Technical


WANTED TO BUY EQUIPMENT

Need Marconil camera chains blk and white Mark IV or V. Need lenses Taylor Holsten Varicol 5 or III, Reply E. Panos, 2334 Lawrence Ave., Chicago, Ill. 60615. 312-284-5000. 2-6 P.M.

We used 250, 500, 1 KW, 5 KW & 10 KW AM and FM transmitters. No junk. Guarantee Radio Supply Corp., 1314 Turbine St., Laredo, Texas 78040.

FOR SALE EQUIPMENT

GR 916-AL RF Bridge, like new condition. $750.00 (816) 225-3900.

FCC- TYPE exams guaranteed to prepare you for FCC 3rd, 4th ($100 with broadcastingendorsement) 2nd, ($120), and 1st, ($160); phone exam complete; complete FCC license. Box P. R. 252, Reedsburg, Wis. 53959.

In Chicago, Omega Services has the best price for a First Class License. Day or evening. Guaranteed results. Omega Services, 333 East Ontario, 312-469-0927.

See our display ad under instruction on page 68, Don Martin School of Radio & TV: 1025 N. Cherokee, Hollywood, California. HO-3281.

First Class Ticket in 3 weeks or less. Start January B, 15, 22, or 29th. Valley Flight School, 3300-100 American Institute of Radio, 2622 Old Lebanon Rd., Nash- ville, Tenn. 37214. 615-889-2480.

COMEDY MATERIAL

30 Minutes pop-in rapnel Hundreds comedy one liners, includes Sesame. $10.00. Tapes, 795 South Tuttle, Sarasota, Fla. 33579.

MISCELLANEOUS

Desayel $1,100 classified gag lines. $10.00. Uncon- trollable. Anyone interested, send for free copy free. Edmund Orrin, Mariposa, Calif. 95338.

Prized Prizel Prizel National brands for promo- tions, contests, programming. No barter, or trade better for fantastic deal, write or phone: Television & Radio Features, Inc. 166 E. Superior St., Chicago, Illinois 60611. Phone (312) 944-6900.

"Free" Catalog . . . everything for the deejay Comedy books, airchecks, wild reads, old radio shows, FCC tests, and more. Write: Command, Box 28348, San Francisco 94122.

For Rent: 1 Sportsmaster record unit and 1 Sportmaster record/playback unit. Factory reconditioned. $25 per month. Address inquiries to: Chroma Recording Co., Inc., Box 447, Natisk, Mass. 01760. 617-655-5300.

Twenty pages of topical and humor material a week, $15.00 per month. For sample issue write: Altogether, Box 52524, New Orleans, La. 70132.

525 a week . . . and more That's what we earn in major market radio. You can too. Send 3 for tips in. Box 713, DAKO Products, Box 7133, Burbank, Calif. 91505.

RADIO

Help Wanted Management

SELLING MANAGER

For full-time non-directional AM in town of 25,000. Well established, comfortably equipped, well-financed, profitable, 30-year-old station. Mid-Atlantic area needs experienced radio manager who can lead, sell and manage. Box M-18, Broadcasting

Equal Opportunity Employer

GENERAL MANAGER

We need a General Manager for our Midwest full-time station. Sales Managers and Station Managers interested in the $35,000 to $40,000 package level and an equity position apply ac- tively. Sales experience and managing capabilities a must. Send inquiries to Directors Management Consultant, Box M-184, Broadcasting. Your identi- ty will be protected.

Help Wanted Technical

CHIEF ENGINEER

Central Jersey AM-FM Stereo station wants qualified, experienced chief engineer capable of complete maintenance. Send resume to Box 551, Trenton, NJ

Broadcasting Dec 18 1972 66
Help Wanted, Programing, Production Others

Program Director for Black Oriented Fulltime station in major. Unusual opportunity for an experienced Program Director. All replies held strictly confidential.
Box M-141, Broadcasting

Situations Wanted Management

LOCAL SALES MANAGER
We're one of America's leading television stations and located in a large Midwestern market. Position available as a result of internal promotion. Candidate must have local sales experience and possess ability to develop and implement effective marketing strategy and planning for one man local Sales Department. Forty thousand base salary and excellent bonus arrangement. Send resume to Box M-116, Broadcasting.

Situations Wanted News

25-YEAR MAN
Available for radio, TV, or both. Lately GM radio, have managed all departments except technical, same stations same market, for quarter-century. Experience includes labor negotiation, work on licenses and renewals.
Box M-80, Broadcasting

Situations Wanted Programing, Production, others

GENERAL MANAGERS/OWNERS FM STATIONS—TOP 20 MARKETS
Will 1973 be the year you change that drab sound and low living into a viable contender for radio's most important demographics and psychographics? Formats are merely a tool by which to guide the creativity of talented people. And we modestly admit we have the most talented people in radio today. Creativity needs a solid research foundation, for which we have an M.A. holder from one of the country's foremost graduate Communications schools. Toned with: two of the leading names in current Los Angeles radio; another from the top programing magazine in the industry; three others with solid success in top five markets. We invite you to thoroughly check every aspect of our backgrounds. On paper, and more importantly, in the studio, we can fully substantiate every claim we make. We're not a consultancy. We can't reside in one city and truly create for another. We challenge you to achieve high ratings that won't dwindle in a year, but still be growing. And do it with a "class" sound. If 1973 is the year, contact us post haste for the particulars.
(213) 880-3673

HELP WANTED MANAGEMENT

BUSINESS MANAGER
Excellent opportunity with small, progressive TV Station chain in a medium size Midwest city.
Responsibilities include: Supervision of the Accounting Department; Preparation of Financial Statements and Reports; Payroll; General Ledger; Accounts Payable; Accounts Receivable Control; Credit and Collection.
The ideal candidate will have an accounting degree; two years experience in broadcasting or broadcast related accounting; and supervisory experience.
Starting salary between $14,000 and $16,000 plus relocation expenses. (Management assumes all fees)

In confidence, contact:
Mr. Pete Lincoln
Robt. Hall Prsnl. Agcys., Inc.
140 Honeywell Center
Southfield, Michigan 48075
(313) 364-1535

(If more convenient—contact your local Robert Hall office.)

SITUATIONS

HELP WANTED TECHNICAL

FIELD SERVICE ENGINEERS

Tape Recorders
Ampex has immediate openings for qualified field service engineers to live in the Chicago area to cover the Central United States.
Experience in service broadcast quality VTR's and television broadcast cameras is required. VR-2000, AVR-1 and ACR-25 equipment knowledge is desirable.
Please send your resume or call Len Hase, 2201 Estes Ave., Elk Grove Village, Ill. 60007. Phone: (312) 593-6000, Ext. 2237. An Equal Opportunity Employer M/F.

Help Wanted News

TELEVISION

Help Wanted

Sports Pro?
You might be! But not because you read the scores and interview players. We'd expect that from our third stringer! You could be our pro if you provide the unusual as well, if you're an innovator and creative enough to do commentary.
If you're ready for a top five Eastern market with a station that not only reports but broadcasts sports, tell us what makes you great!
Box M-71, Broadcasting

Help Wanted

AVAILBLE FOR AIRING
COLLEGE BASKETBALL
TV or RADIO
MARQUETTE vs. SOUTH CAROLINA
Jan. 20—Sat. 8-10 p.m. CST
(From Milwaukee)
Talent—MERLE HARMON (ABC; Milw. Brewers; NY Jets)
Interested stations contact:
Schlitz Broadcast Divn.
235 W. Galena
Milw., Wisc. 53201
414-224-6460

Help Wanted Announcers

HELP WANTED MANAGEMENT

SITUATIONS

HELP WANTED TECHNICAL

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Broadcasting Dec 18 1972

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CBS’s Arthur Taylor: new hand on the helm

One of the most critical moments in the life of a large institution occurs when command passes from the first to the second management generation. It came to Juan Trippe and Pan-Am. It came to David Sarnoff and RCA. It is soon to come to Bill Paley, Frank Stanton and CBS.

More than most companies, CBS has been mindful of the crisis in that transition. It has been grooming successors for more than a decade: Jim Aubrey, Jack Schneider and Charles Ireland the penultimate three on an escalating scale of urgency as the retirements of Messrs. Paley and Stanton grew more imminent. For reasons ranging from the bizarre to the tragic, all fell short of selection. Now, with the deadline but months away, the heir apparent has come to one not even a contender a few months ago. Absent some further, and certainly unexpected, twist of fate, the man who will captain this billion-dollar communications empire is Arthur Robert Taylor.

Mr. Taylor would be comfortable with the nautical allusion, although those familiar only with his boating career might think he is accident prone. In 1970, showing a prospective buyer around a boat he then owned, he fell down the hatch and shattered a heel. And last July, between his election and the time he reported to “Black Rock,” his present, 40-foot fiberglass yawl made an untimely swerve in docking, sending him jumping to the pier and fracturing his other heel.

Mr. Taylor has shown no such tendencies in his business career. It is impeccably free of accidents, except perhaps for any that might advance it—such as his choice of “The Insull Empire” for his master’s thesis in American economic history, which developed in him a beginning knowledge of finance and led in time to his becoming a trainee at First Boston Corp. There, with or without the aid of accidents, he became a vice president within five years and a member of the board, one of the youngest in the company’s history, three years after this.

His boating accidents were atypical, but his reactions to them say something about the man. The one last July did not keep him from reporting for CBS duty on time, although his leg was heavily cast and he still shows a limp. After the one in 1970, a friend has recalled, he got up, finished his selling job “and then promptly went into shock.” Mr. Taylor is a persevering man.

He also is a fast riser, having gone from a First Boston trainee in 1961 to CBS president in 1972, at the age of 37—the same age CBS’ers like to point out, that Frank Stanton, now vice chairman, had attained when he became president.

As Mr. Taylor told a CBS-TV affiliates board meeting a few weeks ago—presumably alluding to the fact that Chairman William S. Paley, 71, and Dr. Stanton, 64, have both contracts providing for their retirement next March 31—“CBS is about on the threshold of having a very young management team.”

In what direction will that management team move? Mr. Taylor says CBS would certainly like to invest more in broadcasting, but can’t because of “the regulatory situation.” So its diversification will move along broad lines already laid out, in areas in which CBS can bring its expertise to bear. CBS, he feels, should not dilute its present communications image. “Nor do we want to conglomeratize or mongrelize,” he adds.

Mr. Taylor has been practicing what he calls “total immersion” in CBS affairs during his on-the-job training. “My coat’s off, shirtsleeves rolled up, and I’m deep in the operation,” he reports. He puts in long days, arriving at the office about 7:45 a.m. and leaving about 6:30 p.m., except for about three late nights.

Mr. Taylor feels that CBS group and division officers ought to have considerable freedom to run their affairs, but he takes a keen interest in their operations. Associates say he usually tends to accept their recommendations, although often not without some pointed questions and sometimes only after sending them back to do more research on a given point.

“He’s not one who forms an opinion in advance and people had better not divine what it’s going to be,” said one close associate. “He’s very open-minded. He’s good to work for if he has confidence in you—but you’d better be sure you’re right.”

Those who work closely with him say it’s hard to pick out any specific areas that seem to get most of his attention. “To an extent,” said one, “it depends on what the problems are at any given time. All the groups and divisions report to him and he works with them all, but the fires naturally take priority.”

In his own view, the president’s role is one that respects the abilities of the divisional heads but “is not divorced from operational affairs” and engages, rather, in a “partnership.”

Mr. Taylor says he has felt “more comfortable” with CBS than with any other corporation (“I feel almost as if I’ve come home”). He characterizes his new association as one that has thrust him deeper into his interest of public affairs and government.

And he has been quick to identify with the CBS esprit: “It is extremely easy to become very proud of CBS, the organization and the company. It is the champion in its field. I feel we have an obligation to continue the leadership—the responsibility to continue to win bears heavily in my thinking.”

The man who soon will be charged with continuing to win for CBS has some of the qualities that distinguish his predecessors, but is neither a carbon of either. He shares with Mr. Paley a quickness for finding flaws in a balance sheet, and—it may be hoped—some of the entrepreneurial genius the chairman has exhibited in bringing CBS to its present eminence. He shares with Dr. Stanton an intellectual bent and an interest in the humanities, and—it may be hoped—some of the statesmanship that has made the now-vice-chairman the principal spokesman for broadcasting. But he is his own man, and one can anticipate that a CBS under his hand will take a new tack. It is apparent from his selection that both Mr. Paley and Dr. Stanton want it that way.

It is said of Arthur Taylor that “his favorite relaxation finds him with his hands on the tiller and a favorable wind at his back.” The same description might be applied to his corporate posture on the 35th floor.

Cost of music

In a time of constantly and almost uniformly rising costs, a 14% reduction in any component expense is a welcome novelty. Radio-station operators therefore must be cheered by the news, reported here last week, that the All-Industry Radio Music License Committee has negotiated a rate reduction of approximately that magnitude with the American Society of Composers, Authors and Publishers.

As is the case with compromises, the reduction—from 2% of station revenues (after specified deductions) to 1.75%—is less than the committee tried to get and more than ASCAP wanted to grant. Whether it is as large as it should be is a question that arises naturally but cannot be answered easily or with any assurance, because no one yet has produced a definitive answer to an even more fundamental question: How much is music worth to radio?

The evidence suggests that radio's use of ASCAP music has declined by more than 14% since the last ASCAP contracts were negotiated—by about 35%, in fact. On that basis alone, 14% would not seem enough. But there are other considerations, realistic as well as musical, to be taken into account. The decisive factor presumably was the belief of the committee—which includes representatives of some of the most knowledgeable groups in radio—that the cost of getting more would exceed the additional relief that might be obtained.

The reduction does bring ASCAP's rates closer to parity with those of Broadcast Music Inc., which under a step-step formula negotiated four years ago will rise to 1.7% as of Jan. 1. But parity here is a relative thing, for the same evidence suggesting a 35% decline in the use of ASCAP music also suggests that almost two-thirds of all radio music is licensed by BMI. That imbalance, assuming it continues, is sure to be a focal point in negotiations for a new BMI contract a year from now, and the outcome, then as now, will depend on a multiplicity of factors including—unless someone invents that formula for measuring the value of music—the skills of the negotiators.

"Sock it to 'em": FCC motto

The administration is economy bent. President Nixon is cutting overhead and hopes to cut the White House staff in half. Price and wage controls continue, in the effort to curb inflation. But evidently the FCC hasn't heard. It is bucking for a 20% increase in budget, from $36 million for fiscal 1973 (which began July 1) to $42 million for fiscal 1974.

The FCC, alone among government agencies, has a gimmick. It will simply increase the fees it charges licensees by one-third, with broadcasters, who get socked most, to be asked to pony up nearly $13 million, for license fees for radio and TV as well as filing fees for every type of transaction, along with an increased levy on station sales of from 2% to 2.6% of sales price. Cable, the neophyte among services, would be called upon to kick in nearly $3 million.

All this is designed to defray the entire cost of running the FCC, with a little extra to boot. Only licensees of the FCC are whacked for the whole regulatory tab. They are the fall guys. They pay their federal taxes like all others who derive service, such as it is, from the government they underwrite.

It would be equitable and just for those who pay the FCC's overhead to have a voice in determining what they get for their money.

We suggest that the FCC appoint an ad hoc committee representing each significant segment among its licensees (broadcast, common carrier, cable, safety and special) to make a survey of the agency's operations and personnel. What about allegations of feather-bedding and absenteeism? Is it essential to maintain a full-time Review Board to sit as a junior FCC and do the work that used to be performed well by a motions commissioner? What about special units that are created along with consultancies but never seem to complete their special missions?

We doubt whether the FCC will move in this direction under its own power. It needs a shove from the administration, Congress or preferably both.

The no-word word

In the simplistic world inhabited by admirers of easy answers, drug advertising is the fashionable target of the moment. The reasoning goes like this: Drug addiction is a national problem. Drugs are advertised on television. If television advertising were eliminated, the problem would disappear.

The error in this reasoning, of course, is that the word "drug" no longer has any serviceable meaning. In present usage it can be an aspirin tablet, a vial of penicillin, a snort of cocaine, a syringe of heroin or a glass of Lafite Rothschild, 1961. Unless one is willing to believe that all of such concoctions are more alike than different in medical and social application, there is no point in talking further about "drugs" in a generic sense.

Distinctions must be made finer if the dialogue on drug abuse is to lead to anything but pointless and perhaps destructive action. The "drug" advertising now broadcast by television requires the least complicated sort—all cleared by the federal government for general marketing. Nowhere is there any evidence that such medications create serious addictions or pose dangers to health, except in massive and suicidal overdose.

The drugs that are genuine sources of national concern are either manufactured and marketed illegally—the heroin and derivatives—or manufactured for dispensing by prescription—the amphetamines, the barbiturates. None of these can be found as much as mentioned on the air except in public-service messages warning of their dangers.
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But today’s “Kaleidoscope” will be without a trace of Indians. Mike may offer the Mickey Mouse bands of the Thirties, the Battle of Gettysburg, or the fleshed-out story of the great man whose death is the shock of this morning’s headline.

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