Inflationary pressures hit TV network programing
How automated radio is cleaning up in ratings

Broadcasting Sep 23
The newsweekly of broadcasting and allied arts

Sept. 23, 1974

30 motion pictures
... 29 in color.
It pays to read more than the name on the front.

There's that old saying about judging a book by its cover. The name does not always indicate the quality inside. The same theory holds true for just about any piece of equipment, typewriters, fleetcars or radio broadcast equipment.

To illustrate this point, we have prepared a list of comparisons based on current published data from the five leading manufacturers of stereo audio consoles.

We want you to examine all manufacturers' audio equipment claims. Inquire. Compare. Read the facts, the whole story . . . carefully. Make up your own mind. We feel that only when you have fully evaluated all equipment claims factually, are your best interests served. And ours.

Only the SPARTA CENTURION II gives you three stereo program busses, plus metered monaural output.

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<th>Manufacturer &amp; Model</th>
<th>GATES Stereo 80</th>
<th>CCA IC-10</th>
<th>COLLINS IC-10</th>
<th>SPARTA Centurion II</th>
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Only the SPARTA CENTURION II gives you eight to twelve mixers in the basic console. With extender options for eighty or twenty-four mixers.

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Only the SPARTA CENTURION II gives you the availability of mixer extender options.

Other SPARTA CENTURION II features include: remote turning on/off of all mixers; remote start capability through the mixers; motherboard construction with ground plane PC techniques for elimination of wiring harness; silent operation; audio-follow-video switching; fully interchangeable mixing modules; only three types of amplifiers throughout; optically isolated audio switching; either slide or rotary attenuators as options, at the same price; 25 Watts per channel monitor amplification; five VU meters as standard equipment.

There's much more to the story, theirs and ours, that you should know. We're only too happy to tell you ours. Write or call us collect, today, for all the facts on SPARTA Audio Equipment.
Closed Circuit®

Finalists. Television Bureau of Advertising board meets today (Sept. 23) in Chicago to pick successor to Norman E. (Pete) Cash as president. Candidates who reached final stages of screening by selection and executive committees were said to include Edwin Pfeiffer, VP-General manager, WPRI-TV Providence, R.I.; Roger Rice, West Coast VP, Cox Broadcasting Corp., and Don Durgin, Executive VP, NBC.

Mr. Pfeiffer is former chairman of CBS-TV affiliates. Mr. Rice is immediate past chairman of Association of Independent Television Stations. Mr. Durgin, former president of NBC-TV, has recently overseen station relations, research and, until two weeks ago, advertising and promotion. Mr. Cash has become vice chairman of TVB (Broadcasting, June 10).

Another time. FCC Chairman Richard E. Wiley was to have had get-acquainted meeting with President Ford last Thursday, but session was called off when President's schedule became overloaded. Meeting has not yet been rescheduled. But presidential meetings with heads of other regulatory agencies are also in prospect. Aim is to give President opportunity to meet agency heads, learn something about their problems and plans. Chairman Wiley was first agency head invited to White House, apparently because his predecessor at agency, Dean Burch, is now counselor to President and is arranging meetings.

Mr. Burch, who was called from FCC chairmanship to become counselor to President Richard Nixon last February, has decided to enter private practice of law in Washington, when present assignment is fulfilled. Among his other jobs is liaison between White House and Republican campaigns for Congress in Nov. 5 elections. On good authority it's said he has made no commitments to any of several law firms bidding for his service, but best bet seems to be Peterson, Ball & Dowd.

Change of command. With expected retirement at end of Donald J. Berkemeyer as chairman of FCC review board, new member of that entity — Leonidas P.B. (Lonnie) Emerson — will move up to top slot. Mr. Emerson was promoted to board from chief of Office of Opinions and Review last July. Mr. Berkemeyer is retiring after 28 years with FCC, at age 57. He has been on review board since its creation in 1968.

Trend setter? Citizen-group types are cheered by reports that FCC has tentatively voted to strip Alabama Educational Television Commission of its licenses for nine stations (see page 50). It would be their first major victory at commission in years of filling petitions to deny renewals of stations they have accused of giving minorities short shrift in programming and employment. Citizen groups hope that decision, when it is written, will contain precedents they can cite in future cases. More than 100 citizen petitions are on file.

FCC vote on instructing staff to draft decision may have been significant in that commission’s three newest members — James Quello, Glen O. Robinson and Abbott Washburn — joined with FCC's black member, Benjamin Hooks, to form majority. Dissenters were Commissioners Robert E. Lee and Charlotte Reid. Chairman Richard Wiley disqualified himself. He participated in case as FCC general counsel in its early stages.

Testing the water. Longer network evening newscasts may be inevitable, and ABC is taking most interest in subject so far. Although hour or 45-minute lengths have been discussed at CBS and NBC, ABC commissioned national opinion research on it. ABC News, which already retains consulting-research services of McHugh & Hoffman Inc., of McLean, Va., has ordered special research project on longer newscasts from Iowa consulting-research firm of Frank N. Magid Associates. Network is expected to begin its analysis of national survey soon.

Mover. Richard C. Block, senior VP, Kaiser Broadcasting, Co., will leave company by end of year. That's what he's telling several broadcasting associations in which he's involved: director of Television Bureau of Advertising and Association of Independent Television Stations, chairman of National Association of Broadcasters research committee, among others. He intends, however, to stay active as interim chairman of recently formed Council for UHF Broadcasting, representing both noncommercial and commercial U's. Mr. Block was replaced as Kaiser Broadcasting president by Don B. Curran, former VP and general manager, WABC-TV Los Angeles (Broadcasting, April 15).

A touch of austerity. FCC got word last week from Office of Management and Budget to cut 75 jobs for current fiscal 1975. That means reduction of $750,000 (2.28%) from its $46.8 million budget.

Ecumenism. Tony Brown, producer of Public Broadcasting Service's Black Journal, which is on 41 stations, is making pitch to have series placed on commercial stations where no noncommercial clearance has been provided. Black Journal would be distributed by noncommercial WNET-TV New York, where it's produced. If PBS approves deal and Mr. Brown is optimistic it will — it could create precedent for similar arrangements involving PTV shows not enjoying extensive participation in PBS’s station program cooperative.

Transition. James A. Byron retires Sept. 30 as director of broadcasting of Carter Publications (WBAP-AM-TV and KSCS[FM] Fort Worth) after 41 years with organization. Stations which are in process of transfer — will be directed by respective TV and radio managers, Jett F. Jamison and Ted Norman. Mr. Byron is former national president of Society of Professional Journalists (Sigma Delta Chi) and of Radio Television News Directors Association.

Carter’s Fort Worth Star-Telegram, two suburban papers, WBAP(AM) and KSCS have been sold to Capital Cities Communications Corp. for $110 million and WBAP-TV has been spun off to LIN Broadcasting for $35 million in deals approved by FCC but not yet closed. FCC last week denied petition for reconsideration filed by owners of defunct UHF that have made repeated challenges to Dallas-Fort Worth stations. That ratified transfer approval. Carter sale contracts expire Oct. 31.
Continental divide. Inflation has taken heavy toll on fortunes of Hollywood TV program suppliers. With their below-the-line costs soaring, producers claim that help is needed if their enterprises are to continue. The help they're seeking is from the networks, which, they claim, have displayed unsportsmanlike tendencies to tightwadishness. Networks, however, maintain that better times are in offing, predict 8-10% increase in program license payments this year. Page 15.

Enough is enough. It's no secret that major Hollywood studios view FCC's prime-time-access rule with no small amount of antipathy. Six firms expressed that dissatisfaction in graphic detail last week. They told commission -- with statistical backing -- that rule hasn't worked, isn't working and never will work, and it should be disposed of. Page 18.

First heat. Ratings returns are in for first week of new network season and NBC surprisingly emerges victor. It noses out CBS, outpasces ABC on strength of its new-season offerings. But CBS's Rhoda, in its initial outing, outpaces both the old and the new. Page 18.

The machine age. As many as 800 stations now are automated, and predictions have it that all FM's and many AM's will go the same route in the next 10 years. The age of automation is upon the radio industry, as a Broadcasting "Special Report" attests. Page 33.

Improved, but . . . Precarious status of renewal legislation improves somewhat, as Senate Commerce Committee passes bill with little provision for licensee shield, no expansion of license term. It does, however, decree FCC "presumption" of plus to incumbents meeting certain criteria. Page 43.

Going public. FCC Chairman Wiley speaks his mind on how he feels commission should proceed on crossownership. In general, his views do not depart from general commission line -- with exception of chairman's interest in regional multimedia combinations. Page 44.

Footing the bill. When election time rolls around, media interests show no disinterest in helping the hands that feed them legislatively. Campaign disclosures show sprinkling of industry gifts in case of most legislators, much more so in case of Congressman Macdonald. Page 48.

Disowned. FCC appears to have decided that public broadcasters -- commission's traditional favorite sons -- are not immune to scathing. It's understood to have removed licenses of Alabama ETV Commission on racial-discrimination grounds. Page 50.

Welcome. NCTA board invites press to sit in on this week's meeting -- to witness upbeat presentation on cable. But behind closed doors, there'll be serious business aplenty. Page 53.

Orchids and onions. Cox Cable provides living proof that cable firms -- with the right approach -- can weather inflation's travails. Page 54.

Fast break. CBS Radio's Bill Grimes never made it on the court with his ambition to be a basketball coach, but now he's running a team of AM stations on a winning streak. Page 73.

Press pal Nessen hosts Ford at post-presidential party.

Broadcast newsman in the White House: NBC's Ron Nessen named Ford news secretary

President Ford on Friday reached into ranks of electronic journalists for second news secretary, came up with NBC's White House correspondent, Ron Nessen. As he did with predecessor, J.F. terHorst of Detroit News, Mr. Ford came into White House news briefing room to make announcement. He praised Mr. Nessen as "a superb reporter" and said he felt "fortunate" to have man who has background in both print and electronic journalism. Mr. Nessen spent six years with UPI in Washington before joining NBC in 1962.

"Mr. Nessen, 40, promptly pledged to his ex-colleagues: "I will never knowingly mislead the White House press corps." And in reference to Mr. terHorst's resignation, after one month, in protest over President Ford's pardon of former President Nixon, Mr. Nessen said he did not think news secretary must always agree with President's decisions.

But he also did not regard himself as salesman of President's views. He said his job would be to "get as much news out as possible." He said he had been assured he would be kept informed of developments in White House. As for his politics, he said he is "apolitical"; last time he voted was in 1960 -- for John F. Kennedy.

President and Mr. Nessen became acquainted when latter accompanied then Vice President on trips around country aboard Air Force Two. Mr. Ford said he had been impressed by Mr. Nessen's skill as reporter. In addition, he said, "I enjoyed his company." (See picture.)

Mr. Nessen is second White House news secretary to come from broadcasting. First was J. Leonard Reinsch, president of Cox Broadcasting (now retired, but still chairman of Cox Cable). He was appointee of President Truman, shortly after he entered White House on death of President Roosevelt on April 12, 1945. However, Mr. Reinsch stepped down almost immediately in favor of Charles Ross (St. Louis Post-Dispatch [KSD]). There had been complaints from print journalists who resented broadcaster's appointment. Mr. Reinsch, however, who had not been asked about accepting appointment by new President, suggested he be made broadcast adviser while continuing at Cox post.

New round of filings on prime-time access

ABC and NBC are urging continuation of prime-time access rule, at least in modified form. CBS, on other hand, is restating its opposition to rule in any form; it wants all access time returned to networks -- but not before September 1976. Networks expressed views in comments filed with FCC last Friday.

ABC, which has always supported access rule that reduces prime time available for network programing, said it could support rule either as adopted in 1970 or as mod-
ified by commission in order issued in February. Modified rule, whose effective date was stayed by court order until at least September 1975, returns some access time to networks.

NBC, which has abandoned its original opposition to rule, said it favors continuation of rule as modified. It said that the revenue surrounding rule should be terminated; repeal or major changes would be disruptive at this point without producing benefit to public.

CBS says repeal should not be effective before September 1976 because networks "would find it difficult to increase program services substantially" in time for 1975 season. It recommends that commission implement rule as modified in 1975-76 season, repeal it thereafter.

Two staunch supporters of rule in original form — Westinghouse Broadcasting Co. and National Association of Independent Television Producers and Directors — said commission should retain rule as originally promulgated and give some assurance it will remain in that form for at least five years.

Staunch opponents of rule in any form — major Hollywood producers — spoke their piece day earlier (see page 18).

Togetherness for NAB, RAB

National Association of Broadcasters and Radio Advertising Bureau have formed liaison committee for cooperative efforts to boost radio's economy and explore ways to coordinate activities.

One joint venture discussed at first meeting (in Washington last week is combining of organizations' fall meeting schedules. Matter must win board approvals, but sentiment at committee level is positive. Combined meetings might be longer, but it's felt recovery in number and travel time would outweigh extra time.

Also discussed: possibility of increased RAB participation in radio sessions during NAB national convention, put ways to increase cooperative advertising in radio and methods of securing "fair share" for radio of government agency (particularly recruiting and postal service) ad spending.

Liaison committee is headed by NAB President Vincent Wasilewski and RAB President Miles David, includes Andrew Ockershausen, VP, Washington Star Stations (and chairman of NAB joint board of directors); George Comte, president, WTMJ-TV Milwaukee; Charles Dickoff, president, WEAQ (AM) Eau Claire, Wis.; Bruce Johnson, president - radio, RKO General, Los Angeles; Harold Kretstein, chairman, Plough Broadcasting, Memphis; Harold Neal Jr., president, ABC Radio, New York, and Donald Pets, president, LIN Broadcasting, New York.

Anti-pay force recruits five more

National Association of Broadcasters added five new members to Special Committee on Pay TV last week as further step in continued battle against alleged siphoning of mass-audience attractions by pay cable. Beef-up is "demonstration of our determination to see the fight through and prevent the public being charged for the kinds of programs they now receive free," said Wilson Wearn, chairman of NAB television board, and president, Multimedia Broadcasting Co., Greenville, S.C.

New members are Donald Campbell, VP-general manager, WMAR-TV Baltimore; Dan Calibraro, VP-corporate relations, WGN Continental Broadcasting, Chicago; A. James Ebel, president, KOLN-TV Lincoln, Neb.; Richard Jencks, CBS Washington VP, and Robert Wright, president, WTOK-TV Meridian, Miss.

It was reported earlier (Broadcasting, Sept. 9) that Charles H. Tower of Corinthian stations was offered job of vice chairman of special committee to take active role in fund raising. But press of other business prevented him from taking assignment. No vice chairman has been named.

Foster twists NCTA arms for long-term pact

National Cable Television Association President David Foster has advised association's board of directors that he is seeking long-term contract — reportedly through August 1978 — and has indicated that his departure could be expected if he is refused.

In letter to NCTA Chairman Bruce Lovett (copies of which went to all 27 board members), Mr. Foster expressed desire for "meeting of the minds" to take place by Oct. 1 so that each of us would have ample time to make suitable arrangements in the event I would not stay on after May 31, 1975." Foster request is expected to be at issue during board meeting this week (also see page 53).

Mr. Foster said last week that he did not wish to "categorically" state he would be leaving if he is not given long-term contract. Speaking of present year-to-year arrangement, however, he added: "I feel very strongly that's not the way to go."

Mr. Foster is known to have substantial board support. "I would have to guess," said Mr. Lovett, "that the board is pleased with David's performance." He added that he had "no quarrel" with Mr. Foster's request. However, Mr. Foster was given bad marks by several board members for placing issue of his employment out in open by sending copies of letter to Mr. Lovett to entire board — thus virtually assuring press exposure. Said one: "This is one issue that should not be negotiated publicly."

Not yet on campaign spending

House-Senate conferees met three times last week, but failed to settle all differences on amendments to reform political campaign spending. Further sessions are postponed until next Monday (Sept. 30), while Senate Rules Committee, which drafted Senate version of election reform, takes up confirmation hearings of vice presidential nominee Nelson Rockefeller.

One hang-up is provision in Senate bill (not in House's) to repeal Section 315 — equal time provision of Communications Act — for candidates for President, Vice President and Congress. Wayne Hays, chairman of House Administration Committee, which drafted House bill, says he opposes Senate provision (Broadcasting, Aug. 26).

Another unresolved issue is Senate bill provision requiring any candidate for federal office to present certification to broadcast station that expenditures for air time do not exceed over-all spending limit. (Both Senate and House bills repeal current specified limits on candidate media expenditure.)

Election reform package reportedly faces veto threat from President Ford, said to oppose government subsidies for presidential primaries and national party conventions, limits on contributions and $60,000 spending ceiling for House candidates.

Ridder-Knight stations on market

Merger of Knight Newspapers and Ridder Publications through stock exchange valued at $174 million ("Closed Circuit," July 15) has been formally approved by boards. Merger will create 35-newspaper chain with biggest daily circulation in U.S. Broadcast properties are being spun off.

Sale of Ridder's WDSM-TV Superior, Wis.-Duluth, Minn. was approved last week (see page 46). Ridder also owns WSDM(AM) Superior, KSSS(AM) Colorado Springs, Colo., and KSDN(AM) Aberdeen, S.D., and 26% of WCCO-AM-FM-TV Minneapolis-St. Paul. Knight owns 45% of Group One Broadcasting, which owns KLFZ-AM-FM Denver; WAKR-AM-TV and WAEZ(FM) Akron and WONE(AM)-WTUE(FM) Dayton, all Ohio, and KBOX(AM)-KTLC-FM Dallas. Majority interest in Group One is held by Roger Berk and associates.
In Brief

Yes for KPIX (TV). FCC has rejected petition to deny Westinghouse Broadcasting Co.'s application for renewal of license of KPIX (TV) San Francisco. Petition was filed by local citizens group, Community Coalition for Media Change.

T minus eight. AP Radio has signed 173 members for new sound service and expects to have 200 by time on-air operations begin Oct. 1, according to Robert Eunson, AP vice president in charge of broadcast activities, who told board of directors of Associated Press Broadcasters Association meeting in New York that AP Radio is biggest project undertaken by broadcast department in 35-year history.

Still talking on poles. AT&T has rejected National Cable Television Association's proposal for settling pole attachment dispute. Bell System said that while it views negotiated pole settlement as "in everybody's interest," it feels "significant increase" in current CATV pole usage costs is warranted "if for no other reason than the reality of inflation ..." AT&T specifically took issue with NCTA proposal to determine pole rental fee based on original cost of erecting pole minus depreciation (instead of current fair market value), and with fact that NCTA plan contemplates determining fee based only on portion of pole used by cable. However, company said it is prepared to "make concessions and recommended further negotiating sessions for Oct. 1, 15 and 29.

Money men in the act. General Accounting Office, Congress's investigating arm, in cooperation with Office of Telecommunications Policy and FCC, has issued report on spectrum management that says government and industry have $90 billion invested in spectrum-dependent electronics and no let up is in sight -- "demands for spectrum services are increasing more rapidly than technology can find space in the available range of usable frequencies." John Eger, acting director of OTP, in accompanying statement, says that agency will intensify efforts in area, including development of non-spectrum technologies (i.e., cable).

Economizing. In move described as effort "to realign and streamline" Television News Inc. (TVN), 10 news staffers in New York, Chicago, Washington and Los Angeles bureaus were fired Friday. Jack Wilson, TVN president, said "economic cutback" of personnel will result in $300,000 yearly saving. Remaining 90-person staff is "tightening belts" in "midst of a review of the whole company," said Mr. Wilson.

Dead. Forgotten? Bill (S. 707) to establish consumer protection agency appears dead this session after four and probably final attempt to break Senate filibuster failed last Thursday. Vote of 64 - 34 fell two short of two-thirds majority needed to halt stall.

Quitting the natives. Canadian government has purchased Teleprompter Corp.'s pioneer domestic satellite portable earth station (for reported $110,000) in effort to settle social upheaval at mammoth hydroelectric project. Teleprompter facility -- which in past two years has been major experimental tool in cable and public broadcasting space studies -- was placed early this summer at Radisson, Que., site of $11.9 million James Bay project. Canadian Broadcasting Corp. programs it is feeding to residents, it is hoped, will quell boredom which last year resulted in worker riot that caused $4 million damage.

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The medium is called network radio.
And in the last four years, the CBS Radio Network has been working almost single-handedly to transform it from a smoldering volcano into a very active one.
We've done it with a series of innovative and imaginative programming ideas.
In 1971: Spectrum, offering sharply outspoken opinions on current issues by spokesmen for divergent viewpoints.
In 1972: Weekend Specials, with 30 reports over one weekend on a single subject. (Six Specials have been scheduled for 1974; the next one is “The Progress of American Medicine,” with CBS News Correspondent George Herman, October 12 and 13.)
In 1973: Round-The-Clock-News. CBS Radio became the first network ever (radio or television) to extend network-quality hourly news to 24 hours a day.
In 1974: CBS Radio Mystery Theater. We inaugurated a special drama network to update the unique magic of radio suspense for today's audience, with original dramas seven nights a week.
The response to these programming concepts has been phenomenal.
We've got the listeners glued to their radios. And we plan to keep it that way.
The secret is to keep coming up with innovative ideas. Like our series of Bicentennial Weekend Specials in ’75-'76.
Which in turn attract more new listeners, and more new advertisers. (One of whom, hopefully, will be you.)
And that—concludes our message.

CBS RADIO NETWORK
Our Broadcasters Libel Insurance policy is nearly as crisp and concise as your evening news.

The language is that plain, the provisions that clear, the coverage that complete. It isn’t what you would call great writing, but it sure is understandable.

That’s what experience will do for you. Forty years ago, the ERC Broadcasters Libel Insurance policy had more exclusions than it did coverage. Today, there are no exclusions. If you have trouble, you’re covered, even for punitive damages.

Here are the facts of life, about libel suits, as ERC has developed them in more than 40 years of underwriting Libel Insurance policies:

1. In any given month or year, it’s probably not going to happen to you.
2. If you broadcast enough times, over enough years, it’s bound to happen.
3. When you wind up in front of a jury, that group is going to try to sock it to you. They won’t want to miss the opportunity to get even for your bad taste in programming.

These same facts of life make Libel Insurance one of the best buys in the insurance marketplace. It’s an ideal setup for economical coverage: low incidence of claims, but very stiff expenses when you have to go to court…even if you win.

Much like Major Medical. You’ll probably only need it once or twice, but it’s curtains if you’re without it when the time comes. If you (or your insurance representative) will fill out and mail the coupon, we’ll respond by mail with full details.

Please do it soon. Some malcontent may have you in his sights right now.
The consultants

EDITORIAL: Your Sept. 9 article on news consultants (which included mentions of my operation) was and is an outstanding piece of reporting. One of the interesting things about television news today is that at medium and smaller stations, local news is the profit base for the stations. Since I have worked mostly with medium and smaller markets, I have found this "profit base" fact of life the major motivator of management. I haven't really read much—if anything—on this tie-in between top-rated news and profits. It might be a story by itself.—Virgil Mitchell, The Mitchell Group, Los Angeles.

Standing corrected

EDITOR: Broadcasting is one of those magazines a guy takes home and studies. Your credibility in the publishing field is well known. This is why I am sure you would like to have errors in your magazine noted. Joni Mitchell's Free Man in Paris is on the Elektra/Asylum label, not Atlantic as you listed in "Playlist." Sept. 2.—Robert Gold, assistant to the national director, advertising and merchandising, Warner/Elektra/Atlantic Distributing Corp., Hollywood.

Hidden meaning

EDITOR: Your editorial assessment of the NAB fall conferences [Broadcasting, Sept. 9] this year is right on the mark. They are going to be better and more comprehensive than ever in the past. As for Doctor Herb True, we predict that broadcasters will learn while laughing because his message about methods of dealing with people is certainly a serious problem for all of us, but especially for broadcasters.—James H. Hulbert, executive vice president, public relations, National Association of Broadcasters, Washington.

Woods writes

EDITOR: Your "Profile" (Broadcasting, Aug. 19) broke while I was on vacation, and I returned to a mountain of mail from long-lost friends. It's interesting that people read it in different ways. The VP of one of the biggies called me for some advice on financing!

Incidentally, I want to cast a vote for your new format of "For the Record." It's great.—John Woods, Woods Communications Corp., Winston-Salem, N.C.

The distaff disk jockeys

EDITOR: I was very disturbed by an article (Sept. 16) about an all-woman DJ staff on WNYR-FM. Norfolk, Va. The general manager, Fred Gage, has changed the all-female programming because of poor ratings.

The biggest mistake Mr. Gage made was in saying: "Females and males alike would rather hear a male voice on the radio."

Mr. Gage, please think before you speak. The all-female line-up is not what killed your ratings, it was bad programming. I've programmed two stations where the woman DJ had more numbers than the male jocks and had just as many men listeners as women.

It disturbs me greatly that people in our industry deal with women so unscientifically. Don't generalize, Mr. Gage, when others can use your words to limit the freedom of 51% of the country. Your statement is one of the reasons radio is behind in its natural development.—Dwight C. Douglas, programming consultant, Pittsburgh.

Divided house

EDITOR: By encouraging those who are trying to maintain WCN(AM) as a classical music station and by suggesting that New York City has need of more than one classical music outlet, the New York Times (which owns WQXR-AM-FM there) in its editorial of Sept. 2, 1974, has characteristically shown a great deal of corporate statesmanship and a selfless concern for classical music devotees.

Obviously the New York Times Co. stands to gain if WQXR-AM-FM are left as the only classical music stations in the New York metropolitan area. Without trying to tell WQXR what to do or how to conduct their own affairs, we would just like to observe that the position of the New York Times in this matter is very becoming.—William F. O'Shaughnessy, president, WQXR(AM), New Rochelle, N.Y.

One after another

EDITOR: In an item in the Aug. 26 issue of Broadcasting it is stated: "For the first time in its history the American Bar Association is to have committee on communications law, now being set up under new science and technology section."

The section of administrative law for many years has had its communications committee. In addition, the public utilities law section for many years has had its communications committee. Thus the newly created committee to which Broadcasting refers is the third committee within ABA to have jurisdiction over certain matters concerning communications laws.—Marvin Edwyn Harrison, chairman-elect, section of administrative law, American Bar Association, Washington.

(If the fourth. The antitrust section of the ABA also has a communications committee.)

WHAT IS A CONSULTANT?

There are as many answers to that key question as there are consultants. It is the very nature of competent consultants to be highly individualistic and to call up not only their own professional life input, but that of their staff, in order to arrive at their recommendations. These recommendations come about only after there has been assembled all the possible facts that research can uncover in a given market.

As with other diagnostic professions, medicine or law, the client can only tell the consultants so much. The audience can only tell the consultants so much. Then, based on the consultants' experience, capacity and judgment, they must recommend a direction that will improve the client's position in the market or maintain it, if he is already in first place.

As the oldest company in our particular field, and as the most qualified, from the standpoint of the broadcast background of all members of our staff, we would give you a different answer to the question than many other companies. Some are larger in terms of total manpower and more diversified. Consulting for example, is only one of the things most of them do—some own research companies, do product testing, are involved in political research, etc.

Our company consults only. We secure the finest research we can find, from the country's leading social scientists, to gather our background facts. But research is not our primary business. Objective analysis and specific recommendations based on monitoring, research and professional broadcast background, along with continuing consultation for at least a year, at all levels desired inside a client station, constitute our final product.

Our list of clients is not the largest in the field, but it is the most impressive, and no other company can claim to have consulted with so many clients successfully and continuously for as long as twelve years.

If you want to know who we work for, how we work with them, what they think of us, and exactly what we think consultants should be, call us.

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790-5050
We're the American Legacy... and we've produced a highly saleable sustaining radio feature that even Ben would envy. It runs the entire duration of the Bicentennial celebration. The program starts with a custom jingle, personalized with your station's call letters or slogan. The format continues with 731 individual vignettes that recreate with music, character voices, narration and sound effects the events as they happened 200 years ago on the air date. The total program runs about 2 minutes. But...we don't stop there. Each month, you receive our newsletter — "The Musket!" — with information on Bicentennials, events, promotional ideas for your station and sponsor, products-premiums-incentives to help run those promotions, and information on what other Legacy network stations are doing. The American Legacy is a market exclusive and we would like your station to join the network.

We're reasonably priced and ready to go to work. Call, write or wire for more — no obligation — information.

Datebook

He's not alive today... But, we are!

The American Legacy

If Ben Franklin were alive today he would produce the most profitable image building, local bicentennial radio program available in the U.S.

October


Oct. 3— Video Expo V, featuring exhibits of 100-plus forms in cable-industrial-educational hardware and software, Madison Square Garden, New York.

Oct. 4—Tennessee Association of Broadcasters annual convention, Airport Hilton hotel, Nashville.


Oct. 6—Radio Advertising Bureau large market sales clinics, Sheraton-Renton Inn, Seattle, and Hyatt Regency hotel, Houston.

Oct. 6—Women in Communications, Inc., annual national meeting, Sheraton Bradley hotel, Philadelphia.

Oct. 7—Date for reply comments to FCC on program or per-channel charge for cablecast programs, extended from Sept. 30.


Oct. 4—Illinois News Broadcasters Association fall convention, Quad Cities.

Oct. 5—North Carolina Association of Broadcasters annual convention, Sheraton-Candler hotel, Greensboro.

Oct. 7—Deadline for reply comments to FCC in prima-time access proceeding (Docket 19662), extended from Sept.

Oct. 7—Mutual Advertising Agency Network national meeting, Chase Park Plaza, St. Louis.

Oct. 8—Georgia Association of Broadcasters Southwestern Broadcasting Day, Fairmont Colony Square hotel, Atlanta.


Oct. 8-10—Illinois Broadcasters Association fall convention, Hyatt-Regency O'Hare, Chicago.

Oct. 9-11—Western Educational Society for Telecommunications annual convention, Golden Gateway Holiday Inn, San Francisco.


Oct. 10-11—Tennessee Cable Television Association annual meeting, King of the Road hotel, Nashville.

Oct. 10-13—Missouri Broadcasters Association fall meeting, Crown Center, Kansas City.


Oct. 16-19—WSM Grand Ole Opry 45th annual birth- day convention, Municipal Auditorium, Nashville.


Oct. 18-20—National Association of Radio Farm Broadcasters Central Fall Convention, Nashville.


Nov. 13-16—Society of Professional Journalists, Sigma Delta Chi national annual convention. Townhouse hotel, Phoenix.

Nov. 17-19—Television Bureau of Advertising 20th annual meeting, Century Plaza hotel, Los Angeles.


Nov. 17-20—National Association of Educa- tional Broadcasters 50th annual convention, Las Vegas Hilton, Las Vegas.

Nov. 19-21—National Association of Broadcasters fall conference, Sands hotel, Las Vegas.

April 6-9, 1975—National Association of Broadcasters annual convention, Las Vegas convention center, Las Vegas.

April 15-17, 1975—National Cable Television Association annual convention, Rivergate convention center, New Orleans.


Major meeting dates in 1974-75

Sep. 29-Oct. 2—Institute of Broadcasting Financial Management 14th annual conference, Chase-Park Plaza, St. Louis.


Nov. 13-16—Society of Professional Journalists, Sigma Delta Chi annual national convention. Townhouse hotel, Phoenix.

Nov. 17-19—Television Bureau of Advertising 20th annual meeting, Century Plaza hotel, Los Angeles.


Nov. 17-20—National Association of Educa- tional Broadcasters 50th annual convention, Las Vegas Hilton, Las Vegas.

Nov. 19-21—National Association of Broadcasters fall conference, Sands hotel, Las Vegas.
Broadcasters annual meeting, Crown Center, Kansas City, Mo.
Oct. 18-29—MidEd, 30th Biannual International Film, TV Film and Documentary Market for film buyers and sellers. Largo Domodossola, 1 20145, Italy.
Oct. 27-17th annual National Press Photographers Association Flying Short Course, Sheraton Airport Inn, Philadelphia.
Oct. 27-29—National Association of Broadcasters fall convention. Hyatt Regency hotel, Miami Beach.
Oct. 27-17th annual National Press Photographers Association Flying Short Course, Plaza Hotel, Minneapolis.
Oct. 29-31—Institute of Electrical and Electronics Engineers annual northeast electronics research and engineering meeting. John B. Hynes Veterans Auditorium, Boston.
Oct. 31-17th annual National Press Photographers Association Flying Short Course, Holiday Inn Downtown, Denver.

November
Nov. 1-3—Loyola University college radio conference. Lewis Towers Campus, Chicago.
Nov. 2-17th annual National Press Photographers Association Flying Short Course. International hotel, Los Angeles.
Nov. 2-3—California Campus Radio Association second annual convention. California Polytechnic State University, San Luis Obispo.
Nov. 2-4—Texas Association of Broadcasters convention. Engineering conference and exhibits, Sheraton hotel, Dallas.
Nov. 4-6—International F.I.F. Corp. film and TV festival of New York, Americana hotel, New York.
Nov. 8-10—Educational Foundation, American Women in Radio and Television board of trustees meeting. Houston Oaks hotel, Houston.
Nov. 8-21—Chicago International Film Festival, 10th anniversary. Hyatt Regency hotel, Chicago.
Nov. 10-11—Society of Motion Picture & Television Engineers technical conference and equipment exhibits. Four Seasons Sheraton hotel, Toronto.
Nov. 15-17—Public Communications Bar Association dinner celebrating 50th anniversary of FCC. Sheraton Park hotel, Washington.

**OPEN LETTER TO PROSPECTIVE NEW BROADCASTERS AND VETERANS**

The Broadcasting industry offers an exciting and satisfying career. Those who have the greatest chance of succeeding are trained and qualified.

Jones College, a non-profit institution of higher learning (Est. 1918) offers two and four year programs of study in Radio, Television and Broadcast Management leading to the Associate in Science and Bachelor of Science degrees.

Four campus stations—a commercial AM, a commercial FM, educational FM, and a college campus station—are operated by the College, as well as fully-equipped broadcast laboratories for students’ use.

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**Broadcasting Sep 23 1974**
How B&B keeps a sharp ‘Edge’ for Procter & Gamble

Judging from recent events, keeping personal tapes around would be potentially dangerous. With this in mind, I recently listened to some of my own taped notes, dictated into my home recorder at odd hours of the day and night, and concluded that if they should inadvertently fall into the wrong hands, I could be in big trouble.

A random sample disclosed that as recently as two months ago, I sensed the need to insure the silence of Babs Micelli, who clearly knew too much about the present situation. Speaking into the mike in quiet and measured tones, I explored various alternative methods of keeping her quiet, and with evident reluctance concluded she had to die. I didn’t want her to die. I knew I would miss her terribly and that other people would also. We had all grown fond of her, but it was simply a question of survival. Either she died or the whole damnable story would come out.

There was a short gap in the tape at that point (I believe I may have inadvertently erased a short portion of the tape, or possibly it was a malfunction of the machine). Whatever the reason, the next audio indicated that I had overcome my qualms and was ready to recommend to my associates that Babs be shot.

Other random samplings disclosed that in June of last year, I clearly stated that Jake Berman would have to die, that there was no other alternative.

Were these the rantings of a homicidal manic? No; merely part of the job of producing a daytime drama. They are verbal memoranda either for me to remember or something to discuss with our writer. But what would have happened had these tapes fallen into the wrong hands? I might have been found guilty of murder.

The daytime serial. How did it all start? Why did it start? There was a need, a long time ago, back in the early days of radio, in those days of the audio experience. The woman stayed at home. Her life was full, but often drab. Radio was that magic carpet ride out of the kitchen or laundry room into a world of make-believe. It was that moment of pathos or a heartwarming grin at life that almost certainly saved the day for many during the grim, early thirties. But it didn’t stop there. It went on into the forties, through the transition from radio to television, and daytime serials are very much a part of the scene today.

What about this form of drama that has survived wars, social change, political upheavals and the rating game for nearly half a century? People continue to faithfully because the basic needs have not changed—other things perhaps.

We are back to the scene today.

A

Erwin W. (Nick) Nicholson is a vice president at Benton & Bowles and producer of the CBS-TV series, Edge of Night, a show produced by B&B for Procter & Gamble. Before joining CBS-TV as a studio-audience usher in 1954, Mr. Nicholson was a schoolteacher in Buffalo, N.Y. At CBS-TV, he eventually became a director. He joined B&B in 1966 as a producer of Edge of Night.

But not the basic needs. Call it escapism, call it therapy, call it anything you like, but daytime serials fulfill a very vital function in the American lifestyle.

In radio days, they were called soap operas. Today, we in the field choose to call them daytime dramas or daytime serials. I think we have earned that right by virtue of the increasingly mature level of writing and production employed.

As producer of The Edge of Night, which premiered with its sister show, As the World Turns, on April 2, 1956, I have been able to observe first-hand how daytime dramas have grown up with everything else. I might note here that Edge and World were television’s first half-hour daytime serials, a bold concept in its day and one that many programing prophets looked upon as folly. The daring move paid off. To this day both shows are still televised live, still owned by Procter & Gamble (which owns four others), still produced for Procter & Gamble by Benton & Bowles. Why live, when all the other programs have gone to video tape? If you’ll permit me to digest for a moment and quote myself from a TV Guide article of several years back:

“To me, television was never meant to be a method of rebroadcasting old films. It was supposed to be a medium all its own, and it was intended to be live, as it was in the beginning.”

I have not changed my thinking.

The Edge of Night is as current as today. It is contemporary, pertinent drama, compelling enough to win the show an Emmy in 1973 for outstanding program achievement in daytime drama.

P. G. Wodehouse, the 93-year-old creator of Jeeves, the butler, says of the writing on Edge:

“It’s awfully good. The writer has got a rather good system, with four stories going at the same time and linked together so you don’t tire of it. Where does it all really begin? In the typewriter of the man of whom Mr. Wodehouse was speaking—Henry Sleas, head writer, winner of a 1974 Emmy for best writer in daytime television.

What does it take to write a successful daytime drama? Well, one thing for sure, it takes a hell of an imagination. Think of it in terms of keeping an open-ended novel going. Let’s see, we are up to about page 250,000. Just think, a novel a quarter of a million pages long.

Edge is primarily suspense story based on today’s problems. Organized crime, with its tentacles reaching into every walk of life, has moved a major portion of its operation to Monticello. We see how the omnipresent shadow of the mob affects the lives of the people of this mythical community, actually places the lives of some in mortal danger. A “gray market” baby is used as a pawn to pressure the chief of police into doing favors. He is faced with complying or resigning. This becomes a dilemma for the actor playing the role of the chief of police, since he’s been doing just that for 16 years.

Actors (about 20 in the resident company), directors (two) and design personnel (12) are introduced to the scripts (and there are 260 of them per year) about two weeks before air dates. It is at this moment that the pieces begin to fall into place. Sets are designed and built. Wardrobe is selected. Technical problems are analyzed and solved. Momentum is gained as the individual show reaches its air date. Soon 2:30 p.m. comes and we are on the air. It’s over at 3. And by 3:15, we are ready to begin work on the next day’s episode.

I had occasion recently to say to an actor (and I have tremendous admiration for the daytime actor), “If you can do this you can do anything—legit, stock, films.” This is perhaps the most consistently demanding area of the entire industry—for writers, for actors, for directors and for producers. What I’m trying to say is it’s not a place for people of weak heart or mind.

I showed this “Monday Memo” to a distinguished chef who chooses to remain anonymous. He came up with what I consider a fitting recipe that I thought I’d share with you.

Take 40 pages of lean, meaty dialogue; blend in seven versatile actors; combine these with one seasoned director; place in appropriate scenery; add lighting; simmer for six hours; sprinkle with wardrobe, make-up and hair styling. Serves about six million.

Broadcasting Sep 23 1974
MAJOR MARKET RADIO, INC.
proudly announces

WHAS RADIO 84
LOUISVILLE
50,000 WATTS
1A CLEAR CHANNEL

has joined Major Market’s select list of
Personality/Middle-of-the-Road radio stations
America’s most effective commercial broadcasters*

KMPC LOS ANGELES    KSFO SAN FRANCISCO
KEX PORTLAND    KVI SEATTLE    WBEN BUFFALO

and now

WHAS LOUISVILLE

*W. R. Simmons and Associates Research, Inc.
The value of your money.

Look at your station's Past Due Receivables. You've built up an “inventory” of past due income—it's on your balance sheet. MPC's services turn your receivables into cash. How valuable is that service at interest rates of 10%?

Dollar Value of Past Due Receivables if converted to cash and invested at 10% per year.

If Your Past Due Receivables currently equal...

<table>
<thead>
<tr>
<th>After Years</th>
<th>$10,000</th>
<th>$100,000</th>
<th>$250,000</th>
<th>$500,000</th>
<th>$1,000,000</th>
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<tr>
<td>1</td>
<td>$11,000</td>
<td>$110,000</td>
<td>$275,000</td>
<td>$550,000</td>
<td>$1,100,000</td>
</tr>
<tr>
<td>3</td>
<td>13,310</td>
<td>133,100</td>
<td>332,750</td>
<td>665,500</td>
<td>1,331,000</td>
</tr>
<tr>
<td>5</td>
<td>16,105</td>
<td>161,050</td>
<td>402,627</td>
<td>805,255</td>
<td>1,610,510</td>
</tr>
<tr>
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<td>19,487</td>
<td>194,870</td>
<td>487,179</td>
<td>974,358</td>
<td>1,948,717</td>
</tr>
<tr>
<td>10</td>
<td>25,937</td>
<td>259,370</td>
<td>648,435</td>
<td>1,296,871</td>
<td>2,593,742</td>
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<tr>
<td>12</td>
<td>31,384</td>
<td>313,840</td>
<td>784,607</td>
<td>1,569,214</td>
<td>3,138,428</td>
</tr>
<tr>
<td>15</td>
<td>41,772</td>
<td>417,720</td>
<td>1,044,312</td>
<td>2,088,624</td>
<td>4,177,248</td>
</tr>
</tbody>
</table>

Pretty startling isn't it. If you had $100,000 of cash instead of receivables, that money at current interest rates can generate $10,000 of income annually and will be worth almost $260,000 in 10 years, having produced almost $160,000 of income or 60% more than the original value of the asset itself. Compare that performance versus continually carrying those receivables on your balance sheet where they lose 10% income potential per year. After 10 years those receivables are worth only $35,000 since inflation reduces their value by $65,000.

As a Media Payment Corporation subscriber, your receivables become cash. Your assets grow instead of diminishing. Let Media Payment improve your station's financial and income position. Call or write Dennis E. Robich, Director of Business Development, 380 Madison Avenue, New York 10017. (212) 953-1504
Producers gripped in new crunch between costs and prices

They say rise in TV network fees is their only hope of survival, and escalation of program expense is now seen as all but certain; 8-10% hike seen for 1975-76 season.

For the commercial television networks and their program suppliers, the time to haggle has arrived. With the new fall season off and running and the January replacement virtually in the can, attention in New York and Hollywood are turning to what is in store for both sides next year. From all accounts, some unprecedented concessions may be in the offing.

The giving of horns between producers and network negotiators over the bargaining table has become a seasonal tradition, with the former predictably expounding a dire need for increased license fees—lest their hard-won enterprises fall by the wayside—and the latter attempting to calculate the delicate balance between need and greed. Customarily, the result has been a stand-off, of sorts, with the networks reluctantly upping the ante by three to five per cent—less than the producers say they need to survive, and more than the folks in New York would prefer to offer. Both manage to endure.

Perhaps it could have gone on forever. But a new element has poked its troublesome head into the negotiation process. Its name is inflation, and it's forcing reassessments on both coasts.

Producers are declaring in earnest that if the networks fail to open their purses to a previously unthinkable width this year producers might not be around to ask again next year. With production costs skyrocketing—particularly the below-the-line expenditures involving technical and material, rather than creative, resources—Hollywood is complaining of inequity. In verifaction, producers point to the networks' economic achievements of the past year—in which ABC, CBS and NBC collectively enjoyed a 66% increase in profits.

In addition, the escalating price of money is having an appreciable effect on producers' fortunes. Most banks, it is reported, are demanding that some 20% of the amounts producers borrow to finance their production costs be kept on deposit. Thus, if a producer is borrowing at prime interest rates (12%), he is in effect paying roughly 15% for the money he sees.

The producers' no-kidding attitude, however, is apparently being taken to heart. Indeed, officials at two networks (CBS declined to comment on the issue) predicted last week that, on the average, they will be increasing their program payments by eight to ten percent.

One network official assessed the situation as follows: "The cry has always been that we're not paying them enough. But now, because of the escalating costs, they're saying that they really mean it. There's no question that in the past few years there has been a greater increase of costs than had previously been the case. We're trying to keep our heads to be responsive to those problems."

No one in the networks is saying that they really mean it. There's no question that in the past few years there has been a greater increase of costs than had previously been the case. We're trying to keep our heads to be responsive to those problems."

Neither network nor producers are anxious to divulge specific costs, particularly at a time of year when negotiations for the next season's offerings are at their most delicate stage. This same network official, however, postulated that in general the price the networks have been paying for an hour show averages out at between $230,000 and $240,000. For a half-hour, he said, the average is between $120,000 and $125,000. There are numerous variables. For instance, series that are shot on location, such as ABC's Born Free (filmed entirely in Africa) or CBS's Hawaii-Five-O would obviously entail higher expenses than the likes of ABC's Marcus Welby, M.D. (which is shot primarily in the studio with a three-camera set up). Hit series obviously command higher payments as their tenancy on the networks increases in longevity.

Such an increase has undoubtedly been realized by CBS's The Waltons, although the precise network payment for that particular series was not disclosed. But at the same time, The Waltons producer, Lee Rich, advises, the cost of a single installment of that series has gone up from $250,000 to $300,000.

The most severe ramifications of Hollywood's inflationary woes is a general restructuring of the marketplace, several producers contend. Said Grant Tinker, whose MTM Productions has placed five programs in prime time this season: "Costs have increased at a far more rapid rate than what we're being paid. A few years ago, you could frequently make a show for what it paid you [on its initial network run]."

The first profit came in residuals for the second showing. Now, Mr. Tinker lamented, "It comes to a point where the show doesn't recover our costs." Thus, he concluded, the only way to make any money in television production is to "hope for a success" on the network run, thus making the product attractive in the eventual syndication marketplace.

But, Mr. Tinker noted, the longer a show stays on the networks, the longer the red ink mounts up. Thus, the ultimate result is nonproductivity. "Some would call this a nonbusiness," Mr. Tinker mused. "And some of us are just too stupid to get out of it."

Everyone concedes that TV production is a risky business—a gamble at best with no hope for a short-term return. While series like The Waltons have much less to worry about, Mr. Rich has been on the short end of that gamble before. He points to Doc Elliot, one of last year's many seasonal catastrophes (it died after 13 episodes), for which the prospects for syndication are nonexistent.

Mr. Rich said he understands CBS is charging $100,000 for one minute of advertising on The Waltons—averaging a $600,000 intake for each one-hour program. "Why, I don't get even half that sum to produce the show," Mr. Rich complained, "and I'm bound to deliver two 35 mm prints, plus two or three..."
Mr. Rich maintains that times have never been better for the networks. A former executive at Benton & Bowles, he recalls that "we used to fight the networks on $2 or $3 cost-per-thousand figures and threaten to go to Life, Look or the Saturday Evening Post. Now advertisers are paying $4 or $5 and there's no objection; there's nowhere else to go."

If the grumbling of an ostensibly hard-pressed producer can be somewhat discounted for its prejudicial nature, consider this assessment from one who has worked on both sides: "It's a disgrace," said he of the networks' alleged tightfistedness. "They're sucking in dollars like there's no tomorrow. I find it unbelievable... Something is wrong with the balance of the industry when the networks can be piling in money and the program suppliers are taking a bath. Right now, I guess the word is greed. It's not only continuing; it's getting worse all the time. In the next couple of years, they'll destroy everybody."

How long could producers get by absent an increased network paycheck? "It depends on how astute the networks are," said Grant Tinker, who doesn't think any independent could last any more than three years (he gives his own MTM Productions a lesser life expectancy). "Ultimately, we could get squeezed out. The industry could be reduced to two or three majors who can look to other areas to recover the loss."

Of all the majors, Universal with 13 weeks prime time hours currently scheduled, is the undisputed TV production king. But according to its new president, Frank Price, the giant, too, is cringing from the stone.

"Yes," Mr. Price acknowledged, "I believe there has been a spreading gap between license fees and production costs, but that's being gone on for the last few years." The thing that now threatens to push Hollywood over the brink, Mr. Price said, is the increasing demand for off-location shooting. In productions such as "Hannibal" (which, Warner Bros. officials lament, is required by ABC to be filmed in San Diego despite the producers' claim that a Hollywood location would suffice), "Born Free, Kotiak, Sierra and Petricelli—all new this season— the inconvenience of working entirely apart from the studio adds at least 25% to the bottom line costs, Mr. Price noted. "If you look at the studios in town," Mr. Price said, "there aren't many that are still all that healthy; we happen, of course, to be the glowing exception." (MCA Corp., parent of Universal, reported revenues from TV exhibitions last year at $116.6 million, compared with $131.7 million in 1972. At the same time, Twentieth Century Fox claimed $27.4 million.)

"Take a look at the hits," Mr. Price suggested. "If you look at the series that went on the air last year, there were only three that could be qualified as hits that came over into this new season. They were 'Kojak' [CBS], '66 Million Man' [ABC] and 'Police Story' [NBC]. That's how you figure how you are going to come out. Do you have a show that's long running, that you can syndicate?"

Apparently, several production firms didn't; hence their demise. Several years ago, Mr. Price noted, there were 27 principal TV program suppliers. Now there are 19.

Most producers agree that while the expenditure mill has been accelerated primarily by below-the-line costs in recent years, talent is providing some additional grit. The newly revised (upward) scales announce by last week by the Writers Guild (see page 15) help attest to that. And, according to a spokesman for the American Federation of Television and Radio Artists, most AFTRA performance scales enjoyed a 5% increase last fall and are due for another 5% rise in November 1975. Basic fees for the services of major performers (with five lines or more), the spokesman noted, now range from $255-50 for a one-hour show, $300 for a half-hour, and $200 for a 30-minute offering. To AFTRA, it's a drop in the bucket. The networks have been making so much money, the spokesman contended, "that the performers' salaries don't even count."

Network officials, however, take issue with such assessments, particularly as they apply the eminently more lucrative salaries commanded for performers in prime-time drama series. It is the networks, one official noted, who foot the bill for any union increase that comes to pass after the initial license contract has been signed. Ratings successes, he said, can be troublesome in that regard. "The older the show, the more increases you have to dole out," he maintained. "For a show that's been on for say, eight years, the union costs are phenomenal."

While the networks apparently are displaying some sympathy for the producers' misfortunes, several officials were quick to add that—in their opinion—those misfortunes are often blown out of proportion. "Producers," one noted, "are just like anybody else. The guy comes in weeping about his terrible costs... . He weeds the highest price he can get."

And sometimes, another network executive maintained, these costs can be reflective of waste as well as necessity. "A
lot of costs are due to excess,” he asserted. He noted one admittedly trivial example of a producer ofhis acquaintance who discovered—much to his chagrin—that somebody on his staff was running off 150 copies of working scripts, when only 30 or so were needed for production. The cost of Xerox paper, the producer quickly informed the culprit, had increased 70%. “It’s the little things like that which mount up,” said the network man. “Is it the networks’ responsibility to finance inefficiency?”

This same source contended that there have been cases where some of the obvious representations made by program suppliers in a search of a higher network tab have later proved groundless. This official recalls a relationship of long standing with one producer who had made the red ink pitch a yearly pursuit for some time. This year, the official complained, “he fully admitted that up until two years ago his business was highly profitable. There’s been a problem of salesmanship. What’s happened here is that there’s been a credibility gap. The complex problem we face is trying to discern what is real and what is put on.”

A network executive said, “A lot of the studios, as far as we’re concerned, are being poorly managed. From a business standpoint, they’re run the same as they were years ago.”

Nevertheless, while the networks have been—and will continue to—demand a higher degree of corporate efficiency from their suppliers, they maintain that they can recognize that something has gone wrong with the economies of scale.

A network man accustomed to sitting at his company’s end of the negotiating table related this contemporary scenario: “The guy comes in weeping about his ter-

rible costs, how he can’t stay in business unless we start paying more. We say ‘well, you’ve still got the foreign market.’ We say ‘go sell it to the people in Great Britain and Australia—even though we’ve financed the whole thing. It’s yours and God bless.’ He says ‘well, the foreign market isn’t doing too well.’ We say ‘if you’ve got a hit, if it’s been on 3-5 years, you must have about 150 negatives. Go put it in syndication. You’ll make millions.’ He says ‘what about the access rule? We can’t put reruns in prime time anymore.”

Thus, this official says, the networks are being more accommodating than ever before. Beside the anticipated 8-10% increase in license payments, he—and several other officials—related a number of concessions in the works.

Most intriguing of these is the network assertion that more allowances are going to be made for program failures, as well as successes. In the former category, they talk of the “short rate.” This involves an additional network payment to producers of programs that won’t make it past the initial 13 weeks. It is given at the outset of the network-producer relationship as an incentive, to compensate for the producers’ possible lack of return on his initial investment. Hypothetically, if a 30-minute program is slated to sell at $100,000, and it flops in the initial weeks, the producer will actually receive around $110,000 per program.

At least one network, a reliable authority reported, has elected to increase “short rate” it pays out by 25-30% for the 1975-76 season.

On the other side is the success factor. This is also injected into the contract at the outset, and assures the producer that the per-program license fee will increase by pre-set increments each year the show remains on the network. A network spokesman estimated his company will be upping this incentive by 5-7% this year.

Many observers point to the obvious economic advantage the networks enjoy over their suppliers. With 19 sellers and only three purchasers, they point out, it’s clearly a buyer’s market. Nevertheless, the networks appear to be headed for a season of negotiations in which the producers will emerge the short-term victor.

Why will they relent? Because, say observers on both sides of the table, nobody wants to see the independents go out of business. Economically, that would be unwise for the folks in New York because it would invite a nose-to-nose confrontation with the Goliaths of Hollywood. But, say the networks, there’s an aesthetic consideration as well. A larger sampling of suppliers gives the networks a more diversified program image—and avoids the gloss and schmaltz that many network officials fear would become preponderant were television production in its entirety left to the designs of the majors.

“I don’t think we would be meeting our responsibilities,” moralized one network man, “if we engaged in a program that constricted the source of supply. Television is a monster in the way it chews up creative material.” To avoid stagnation, he stressed, “we have to somehow encourage all the young people of the world to take an interest in this business.”

Thus, if the indications become reality, if the networks up their ante, if Hollywood becomes less wasteful, and if inflation is finally caged, the annual Hollywood vs. New York skirmish could result in a happy ending this year. As one network executive put it: “I’m a great believer that reality will prevail in the long run.”
Back to battle on prime-time access, majors say it's a flop

Responding to FCC's invitation to play it again, Sam, six producers team up with statistical analysis seeking to prove that rule's legacy is rash of game shows and tedium; report has it that TV production industry is losing $75 million a year

For the major television and motion picture production companies that have steadfastly opposed the FCC's prime-time access rule, each year has provided additional evidence of its failure. Periodically, they collect the evidence in statistical form, and drop it on the commission in support of their arguments for repeal. They did it again last week.

The new data indicates that the rule, adopted in 1970 with a view toward promoting diversity of programming and creating alternative sources of programing, has done nothing of the kind. The study also seeks to rebut arguments that the rule would work if given more time. It was released at a news conference in Washington on Thursday, a day ahead of its filing at the FCC, in the form of a joint appendix of pleadings that Columbia Pictures Television, MCA Inc., MGM Television, 20th Century-Fox, United Artists and Warner Bros. Television filed individually in the latest round of comments on the controversial rule.

The commission asked for the new round of comments after the U.S. Court of Appeals in New York stayed at least until September 1975 the effective date of an order modifying the rule. Repeal is among the options open to the commission, so is a return to the original rule.

In its original form, the rule prohibits network affiliates in top-50 markets from taking more than three hours of network programming in prime time. The modified version places no restrictions on Sunday night programming, and reduces access time on other nights to the half hour between 7:30 and 8 p.m. However, one of the access half hours can be filled by the networks if they provide children's "specials," documentaries or public affairs programming. Movies would be barred.

The six major producers sponsoring the study on the effect of the rule have been hurt by it, for their principal customers, the networks, have less time for them to fill. Edward Bleier, vice president in charge of sales and programming of Warner Bros. Television, who presented the research at the news conference, estimated that the "production industry"—principally that part of it dealing in drama and comedy—has lost $75 million annually since the rule became effective in 1971.

The modified rule, he estimated, would cut the loss to $37 million. He said that of the business that would be recovered, production of public affairs and children's specials would account for about $16 million.

The study does not discuss the majors' financial problems, but supports their argument that the rule should be repealed on public interest grounds. The majors note that the study shows a sharp decline in quality and diversity of programming, since the prime-access rule became effective.

It shows, for instance, that game shows fill far more of the access periods devoted to entertainment now than they did in 1970—66%, as compared to 11%.

The other, it shows that drama programming, which filled 46.3% of the entertainment access periods in the 1970 season, now fills 5% of them. And comedy, which was in 22% of those slots five years ago, is now in only 0.4%.

The study also strikes at the argument that the rule would stimulate new programming. It indicates that 20 of the "top 22" access entertainment shows are current daytime, revived or foreign network programs, while 17 of them "are old network game shows, originally or still stripped."

It says that "new" programming created expressly for access syndication, amounts to 5.7% of the 1974-75 total, down from 1971-72's 10% and from last year's 5.9%.

The study also examines the argument that additional time is needed to develop new or diverse programming for the access periods. A table lists 48 programs created or revived in the first three years of the rule that failed. (Only seven were game shows.) The report says that "the rate of access show failure is about three times the rate of network program failure, and adds: "The negative economic ramifications of original access production, combined with the need for network O&O clearance (of non-strip programs) indicates that diverse, high-quality programming cannot be extensively produced and distributed under the rule."

Public affairs programming is seen as a victim of the rule. The study says this year, as last, there are no regular weekly network public affairs shows in prime time. Before adoption of the rule, it adds, NBC and CBS produced a total of one hour weekly of prime time programming. And stations are not picking up the slack, according to the study. It says that 150 stations are offering only 146 half hours of local interest programming in prime time—less than one half hour per week per station.

The report indicates there are four beneficiaries of the rule—four game show producers who provide "over 50% of all access entertainment half hours." The producers are Goodson-Todman, Hatos-Hall, Ralph Edwards and Heather Quigley.

NBC-TV wins first week in new season

New programs on it and CBS-TV show strength, but ABC-TV entries trail with network's averages

NBC-TV scored a premiere-week upset in the national Nielsen's, with a 20.5 rating and 34 share for the period Sept. 9-15, compared to a 20.1 rating and 33 share for CBS, and a 16.5 rating and 27 share for ABC.

Consistent with that over-all prime-time victory, NBC's 10 new shows averaged a 20.5 rating and 34 share, whereas CBS's five new shows averaged a 20.0 rating and 34 share, with ABC's eight new entries (two others were postponed a week) managing only a 14.6 rating and 25 share.

In the biggest surprise of the week, three of the four top-rated shows were

The majors' five-year comparison of entertainment programs, by type, showing % of access entertainment half hours

<table>
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<th>Type</th>
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<td>Comedy</td>
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<td>18.8</td>
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<td>11.1</td>
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<td>0.2</td>
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<td>Miscellaneous</td>
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The majors' four-year comparison of entertainment programs, by genesis, showing % of access entertainment half hours

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<td>From: U.S. networks</td>
<td>71.8%</td>
<td>60.8%</td>
<td>61.6%</td>
<td>81.4%</td>
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<td>2.7</td>
<td>17.6</td>
<td>14.3</td>
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<td>19.5</td>
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<td>Programs available &quot;because&quot; of rule</td>
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new: the Rhoda sitcom on CBS led all shows with a 28.2 rating and 42 share; NBC’s new comedy, Chico and the Man, finished second with its 16.9 rating and 45 share; and NBC’s controversial World Premiere made-for-TV movie, "Born Innocent," logged a 25.2 rating and 39 share over its two-hour run, for a fourth-place finish. All in the Family (CBS) came in second, with its customary high numbers (27.8 rating, 50 share).

Eight other new shows—five on NBC, two on CBS and one on ABC—started off with strong viewer sampling: The Little House on the Prairie (NBC; 23.5 rating, 38 share); The Fiddler on the Roof (CBS; 21.5, 38); Lucas Tanner (NBC; 20.8, 33); Manhunter (CBS; 20.5, 36); The Rockford Files (NBC; 20.3, 34); Movin’ On (NBC; 19.8, 34); Harry O (ABC; 19.6, 34); and Police Woman (NBC; 18.9, 34).

The traditional network practice of front loading theatrical movies during September benefited NBC the most during premiere week: Its Monday Night at the Movies (Clint Eastwood in "Joe Kidd") got a 21.5 rating and 39 share to finish 13th. The ABC Sunday Movie ("Fiddler on the Roof") ended up 15th, with a 20.8 rating and 36 share, and the CBS Friday Movie (Elliott Gould in the theatrical "M*A*S*H") got a 20.5 rating and 36 share (an 18th-place finish).

ABC during premiere week placed only three in the top 30: "Fiddler on the Roof," Streets of San Francisco (20.7 rating and 33 share, to finish 17th) and the new Harry O (which finished 25th).

Critical comment, cont.

As the new season premiered continued, the typewriters of television critics across the country were busy with words of praise and put-down. They found The New Land especially appealing and Kodiak especially unappealing, and their views on others ranged in between. Here is a sampling:

Sierra

(NBC, Thursday 8 p.m. NYT)

"Jack Webb, whose brain has been stuck in neutral for the past 25 years, brings us another in his unending series of cartoon shows without the animation. The most dramatic aspect of the show is the background music."—Gary Deeb, Chicago Tribune.

"Sierra...is the new series Jack Webb has built on the formula he followed successfully on Adam-12 and Emergency, only it seems to me to work better here. Maybe it's the scenery, which is glorious—the show is shot entirely in Yosemite."—Cecil Smith, Los Angeles Times.

"...combines spectacular scenery with some of the dumbest storylines to clutter prime-time TV. The mountain-climbing scenes are accompanied by an overproduced music track. That's the only thing about Sierra that soars. The rest never gets off the ground."—John J. O'Connor, New York Times.

"Technically and visually Sierra is OK. But the territory around the Sierra Nevada range makes a beautiful background and the rescue scene involving a climbing couple is quite ambitious in scope. Dramatically, however, Sierra is just another adventure yarn."—Anthony La Camera, Boston Herald American.

Paper Moon

(ABC, Thursday 8:30 p.m. NYT)

"Paper Moon...is a reasonable facsimile of the hit movie. And the opening episode...strikes the right note."—Cecil Smith, Los Angeles Times.

"In its short trip from movies to TV, Paper Moon has undergone a few slight changes. The music was wonderful and the Midwest scenery was so comfortably lush that old farm house...that it almost photographed itself."—Terrence O'Flaherty, San Francisco Chronicle.

"Competition aside, this new show simply doesn't have much spark. There is a relationship between the two characters as they take turns bossing each other, which will appeal to some. But the bottom line on each show is predictable and, as in the case of [the] debut, sometimes even badly written."—John Carmody, Washington Herald.

"There's something lacking. The electricity, the almost nihilistic relationship of the father and daughter in the movie is softened for the TV version. Brittle, raflsh comedy has given way to family situation mush."—Jack Anderson, Miami Herald.

"...slow-moving. The TV version is badly watered down, considering what the film allowed. Addie doesn't even smoke!"—Kay Gardella, New York Daily News.

"...reasonably entertaining by situation comedy standards in that Christoper Connelly and Jodie Foster make an acceptable team."—Anthony La Camera, Boston Herald American.

Harry O

(ABC, Thursday 10 p.m. NYT)

"...the dialogue is as sharp as a switchblade, the characters solidly drawn, the handsome city of San Diego a shining nugget of a town and the mystery itself continually absorbing. Janssen...has a role perfectly tailored to him."—Cecil Smith, Los Angeles Times.

"...pleasantly reminiscent of Sam Spade and a lot of other 1940's private eyes...the story was just fair but the dialogue was witty and Janssen's shrewd characterization could win him the kind of pop-detective cult that's made Telly Savalas as Kojak a major TV event."—Gary Deeb, Chicago Tribune.

"If the premise of Harry O is to be trusted, David Janssen is going to play his private-eye role for laughs in this new series. Well, it's certain...whether Janssen is wise cracking or just proving he's still awake."—John Carmody, The Washington Post.

"The script is third-rate. With some better support Harry O could work. The time is the present but the style is Dashiell Hammett's Sam Spade of the nineteen-thirties...


"...An actor with charisma and a good track record can take a mediocre property and make it look a lot better than it is. That's what David Janssen does with Harry O."—Kay Gardella, New York Daily News.

"With so many loose ends hanging around, I'm not even going to try to make sense out of the plot of the first episode here...the presence of David Janssen may be enough for less inquisitive viewers."—Anthony La Camera, Boston Herald American.

Movin’ On

(NBC, Thursday 10 p.m. NYT)

"It has all the ingredients required to be an above-average drama. Unfortunately, the premiere episode misses its target and comes off slow movin'."—Barbara Zuanich, Los Angeles Herald-Examiner.

"Akins and Converse play off one another well. So what if it is another variation of 300 styles between the old and the young? If this one gets interesting scripts, it will work."—James Dousard, Louisville Courier-Journal.

"What once promised to be a cracking series about truck drivers...becomes an uneven melodrama about a wumpy, ne'er-do-well (Michael J. Pollard) who has two months to live when he meets up with gypsy truckers Claude Akins and Frank Converse somewhere in Oregon. Not bad for a tear jerker, but hardly the kind of gear jammin' action expected of a show called Movin' On."—Gary Deeb, Chicago Tribune.

"This is a typical series about the trucking fraternity. If the mingling of gasoline fumes and macho is to the viewers' taste, this may survive."—Jack Anderson, Miami Herald.

"It's uneven, but along the way a few of the set pieces work very well. The executive producers are Barry Weitz and Phil D'Antoni, of 'The French Connection' and 'Bullitt,' and they have captured the texture of truckers and trucks with remarkable success. The success of this series, however, will depend on better scripts."—John J. O'Connor, New York Times.

"It's a warm, easy hour about friendship among men—nothing to get excited about, but easy to take."—Kay Gardella, New York Daily News.

Planet of the Apes

(CBS, Friday 8 p.m. NYT)

"...translation from the theater screen to the home screen...suggests no reason to think it isn't going to be eminently workable. McDowell does remarkably well in turning the potential hindrance of the ape's costume and makeup up into an asset."—Morton Moss, Los Angeles Herald-Examiner.

"After viewing the premiere...I find it hard to fathom any reasonable adult coming back the second week. As in the various 'Apes' movies, you sometimes have to strain to understand the actors through all those gobs of monkey-mask-
More Bay Area people watch local late news on KGO-TV than the other two network stations combined.

In fact, KGO-TV actually created a new, late night news audience. Between February of 1971 and 1974, the SAN FRANCISCO market HUT level increased from 25 to 35. And the additional viewers are watching NEWS SCENE. KGO-TV now leads the nation’s top fifty markets in ADI share for late news. An unqualified Number One.

Audience information based on May ’74, ARB/NSI, Television/Radio Age, News Survey, May ’74. Subject to qualifications available on request.

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All public service messages are not created gloomy.

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Response has been highly affirmative. Public service director Jack H. Hall of KMJ-TV in Fresno, California, says,

“Beautifully executed series. It is a pleasure to add these visual expressions to those already running on radio. We will continue to run them as you supply us with the spots.”

Rick Martin, Operations Manager, KWYD-FM Radio, Security, Colorado:

“This group of announcements is great. The moment I heard them, they caught my ear. I believe announcements such as these are really in demand, or at least should be, because of the situation in the world today. I also believe they will make more people stop and think.”

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So seek a beautiful balance in your station programming. Write or call for films or tapes today.

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ing on their faces. But unlike the better ‘Apes’ films, virtually everything in the TV opener is implausible and childish.” — Gary Deeb, Chicago Tribune.

"The two large and generally uncharted natural wonders—Alaska and Clint Walker. Judging from the premise alone, it seems the results will be as promising as the name of the series. The show will appear at this stage to be cold comfort for all concerned—and that includes viewers."— Dick Adler, Los Angeles Times.

"The opening episode is a plug for a dramatic zombie like Walker. Even at that, however, Clint plays fourth fiddle to a snowmobile, an airplane, and a fire hose. This dismal waste may not make it to Thanksgiving." — Gary Deeb, Chicago Tribune.

"The half-hour show is filmed on location in Alaska and there are some lovely wintescapes of the territory to keep your mind off the script. The kids may like it and the scenery is great, but CBS, with its Planet of the Apes in the same time slot, will probably enjoy Kodak the most."— John Carmody, Washington Post.

"A new ABC outdoor-adventure series set in Alaska, has to be the environmentalists' revenge on that state for letting them build that oil pipeline across its tundra. If this series survives I'll eat a coon-skin cap."— Jack Anderson, Miami Herald.

"a disaster . . . Mr. Walker's frozen method of acting effectively complements the setting. The result is about as interesting as watching a large block of polluted ice."— John J. O'Connor, New York Times.

Chico and the Man (NBC, Friday 8:30 p.m. NYT)

"... gives America its first look at Mexican-Americans in a regular network series of their own . . . Despite the burden of cliché, the writing opens a promising vein of TV humor. The series does not make too much of Chico's ethnic angles, and his humor is of a social kind. It has an excellent chance to be a hit."— Frank Torrez, Los Angeles Herald-Examiner.

"I have a hunch this is not exactly what the Mexican-Americans had in mind. There's a lot of Archie Bunker in garageman Ed Brown. . . Aside from all that, Chico and the Man is a fun show with Jack Albertson's crusty portrayal of the old mechanic providing a suitable foil for Freddie Prinze's burst of energy. This series is in the role of new prime-time variety . . . "— Terrence O'Flaherty, San Francisco Chronicle.

"... two extremely charismatic performers, a gold mine of so-so-comedy that till now has barely been tapped, and viewing is a genuinely human relationship that's only hinted at in such fraudulent formats as Sanford and Son."— Gary Deeb, Chicago Tribune.

"This is NBC's latest variation of the 'loveable bigot' formula. While it giveschicanos an equal opportunity to be insulted in prime time, it may picket the network for not making the show as funny and Sanford and Son is on the black side. . . Bigotry alone may not save Chico and the Man. It needs some funny situations."— John Carmody, Washington Post.

"... Prinze and Albertson, two strong performers, don't fuse their talents like Redd Foxx and Demond Wilson in Sanford and Son. They frequently sound like they're a standup vaudeville team bouncing lines off each other like rubber balls."— Kay Gardella, New York Daily News.

"... a delightful comedy of the kind that should add sparkle to Friday night viewing . . . "— Alfred E. Shain, Boston Globe.

Rockford Files (NBC, Friday 9 p.m. NYT)

"... the most disturbing thing about Rockford Files is that it looks so much like so many other private eye shows that you have the feeling you've seen it before. . . It seems as synthetic as a diet soda."— Cecil Smith, Los Angeles Times.

"The trouble is the plot. You've been there before, and repeatedly."— Morton Moss, Los Angeles Herald-Examiner.

"This is a fun TV show with slightly off-beat bad guys and a fast-moving script that keeps Rockford's one-liners in balance. If you like Garner's theatrical film, 'Marlowe,' you'll love The Rockford Files, one of the few good shows of the new season."— John Carmody, Washington Post.

"What Garner brings to this unfamiliar format is the Garner style—the big boyish character, quick with a quip, who believes a little cowardice is the better part of valor. . . It's always fun to go along with Garner for the ride. And it might just be a long one this time around."— Jack Anderson, Miami Herald.

"James Garner, in his best television role since the early Maverick days, contributes a welcome light touch and an ingratiatingly smooth manner to the slick action formula. He's fascinating and good scenes combine to make it the top new show in its category. Of course, the competition in that classification hasn't been too strong either."— Anthony La Camera, Boston Herald American.

Texas Wheelers (ABC, Friday 9:30 p.m. NYT)

"... doesn't hook the attention until Jack Elam, a vigorous grotesque, makes a belated entrance. . . It's legitimate humor for a supersaturated TV industry. Nobody strained the imagination in putting together this package of stereotyped people and situations."— Morton Moss, Los Angeles Herald-Examiner.

"A completely different kind of household hero, who have little time for sentimental overtones and edges. . . And when Jack Elam bursts back into their lives, the family chemistry is just about perfect."— Dick Adler, Los Angeles Times.

"... a deliciously strange kind of TV series. . . Sport a 'whipsaw' technique that alternates devilishly between sentimental schmaltz and sophisticated wit. . . The Texas Wheelers concept is the most unusual of the new season, and it features a robust performance by Elam, some charming acting touches by Bussey as Trucie and sparkling country theme music by pop-folkie John Prine."— Gary Deeb, Chicago Tribune.

"... refreshing . . . the perfect antidote for the dull hangovers trailng much of what is called 'warm family drama.' The Wheelers are delightful originals."— John J. O'Connor, New York Times.

"... may be ABC's answer to CBS's Dirty Sally of recent memory . . . pretty tame. . . The evening episodes really are mainly concerned with mourning a dead duck (a symbol of the series) . . . "— Percy Shain, Boston Globe.

Nightstalker (ABC, Friday 10 p.m. NYT)

"Night Stalker zooms along with speed and humor as reporter Kolchak, played with great insight into journalistic decadence by Darren McGavin, tracks Jack the Ripper through present-day Chicago . . . the show with a guest creature each week; ABC calls it 'tonight's monster.'"— Tom Shales, Washington Post.


"... even the mutilations are made to look unrealistic, which is just as well."— Anthony La Camera, Boston Herald American.

"... overdone caricatures . . . standard action fare . . . Darren McGavin plays the reporter with a flair that may assuage the defects."— Percy Shain, Boston Globe.

Police Woman (NBC, Friday 10 p.m. NYT)

"Police Woman . . . would have been the worst new series of the year, were it not for the fact that CBS's Sons and
“What film and cameras can do with football is nothing less than art.

“I get the biggest charge out of really seeing what a 255-pound linebacker coming through the air sideways looks like. In slow motion put to music. Film shows the dirt, the sweat, the effort, the pain and the ecstasy of pro football.

“Our kind of filming art means a lot of action. Think about how close a cameraman on the playing field comes to getting creamed on a scrambled play. I remember last season when Phil Tuckett got tackled along with a split end. We almost lost him. If it weren’t for fast feet and 16mm cameras, NFL Films could never have shown the fans what it’s like to be in on a tackle.

“NFL Films is popular because we take the best parts of thirteen games each week and condense them into many great shows. We shoot over 100,000 feet, that’s 20 miles, of Eastman film every week; sometimes over 50,000 feet in one game. It takes a lot of editing but it’s easy and worth it. Film gets to people wherever they are…at home, in clubs, overseas—in fact, all over the world, wherever there are football fans. Even on airplanes.

“Television coverage of football is good as far as it goes. But with film we can show more people more games, the key plays, the upsets all over again. With one big difference: It’s from our point of view. I mean, we can interpret the events, not just report them.

“Film just makes football better.”

Ed Sabol, president, NFL Films, Inc.
Daughters and ABC's Kodiak got there first. By similar standards, though, it's an exacting hour of television."—James Brown, Los Angeles Times.

"Police Woman is several cuts above all television cops and robbers shows except the one that spawned it, Police Story... It is honest and at times necessarily brutal."—Frank Torrez, Los Angeles Herald-Examiner.

"... persistently dull, despite the help of several bloody killings and a couple of rapes."—John J. O'Connor, New York Times.

"The pedestrian script... doesn't do right by title star Angie Dickinson... [a] grim hour."—Anthony La Camera, Boston Herald American.

"... scarcely distinctive crime stuff. A major weakness was that we learned almost nothing about the lady cop on whom we're supposed to center our interest..."—Percy Shaw, Boston Globe.

New Land (ABC, Saturday 8 p.m. NYT)

"Of the various family dramas that have been launched in the wake of the immense success of The Waltons, none, it seems to me, has quite caught the flavor and spirit of the original as well as ABC's The New Land. The saga... seems to catch the rich, grainy earthiness of pioneer life, of clawing a living out of the hard land with the same effectiveness The Waltons mirror the Depression..."—Cecil Smith, Los Angeles Times.

"In this season of warmth, a show like The New Land is so warm it carries the threat of first degree burns to any viewer sitting too close to the set. But, in the face of all these demerits, the program nevertheless stands a decent chance of becoming a highly commendable series. The... the over-all effect is a pleasantly moralistic one that ought to appeal to parents who enjoy watching TV with their children."—Gary Deeb, Chicago Tribune.

"There is the same rural charm and simplicity of life in this series as there is in The Waltons, and viewers who dwell in this kind of rustic escapism could become devoted to it."—Jack Anderson, Miami Herald.

"... warm, gentle and totally ineffective... the first episode is directed effectively."—John J. O'Connor, New York Times.

"... another in the series of warm simple family dramas. The people... are quite appealing. Whether they can sustain that appeal... is a question."—Val Adams, New York Daily News.

Friends and Lovers

(CBS, Saturday 8 p.m. NYT)

"Still such a hefty cut above most of the rest of the pestilent rubbish spewed out by the networks for the new season that it is a great temptation to overpraise it... [it has] wit, humanity, a gentle touch and a genius for casting chemistry."—Dick Adler, Los Angeles Times.

"The cast is all quite competent, but not sufficiently winning in the first episode to assure that the series will be a winner."—Val Adams, New York Daily News.

"The opener is surprisingly flat... It's not dreadful. It just lacks style. It could be that Mr. Sand is underplaying some scenes to the point of invisibility. It could be that he's getting a touch too old for boyishness, complete with Harpo Marx curls."—John J. O'Connor, New York Times.

"... a downright disappointment. The formula is so hackneyed."—Anthony La Camera, Boston Herald American.

"... mumble, with few laughs. I have hopes that things will get better."—Percy Shaw, Boston Globe.

**GAO hits funding of PBS series as political ploy**

**White House, HEW pressures cited as forces behind $5.9 million for children's Spanish-language series**

The Public Broadcasting Service today (Monday) begins distributing to its member stations a bilingual, bicultural educational television series, Villa Allegra, for children of Latin origin. The cultural and artistic judgments on the daily half-hour show are not yet in. But the General Accounting Office has already issued a criteria of the matter in which the Office of Education provided the federal funds needed to make the 65 segments possible.

GAO questions the basis of an original grant to Bilingual Children's Television Inc., Oakland, Calif., totaling almost $2.4 million, on legal and management grounds. All told, some $5.9 million was funneled to the production unit through the Berkeley (Calif.) Unified School District.

And, in citing evidence of interest in the project on the part of White House and top Department of Health, Education and Welfare officials, GAO raises a question whether critical considerations were involved in the decision to provide the necessary funding. The decision was reached in the spring of 1972, when the administration was gearing up for the presidential election.

The GAO, which made an examination of the grants at the request of Representative Edith Green (D-Ore.), included in its report passages from two letters indicating high-level interest.

One was written on March 31, 1972, to then-president Charles W. Colson by Stanley J. Pottinger, at the time HEW's civil rights chief and now head of the Justice Department's civil rights division. "The proposal has gained an excellent amount of support from a wide variety of Hispanic-speaking and Anglo groups," he wrote, adding: "Oval office exposure would be a good move." He attached a list of "prominent Spanish-speaking persons and others who might attend an announcement ceremony."

The other letter was written a day earlier by Dr. Donald Davies, then associate education commissioner, to the Office of Education's then-deputy commissioner for planning, evaluation and management, Dr. John R. Ottina. "Due to the unusual interest" of the White House; the then-HEW secretary, Elliot Richardson, and the then-commissioner of Education, Sidney D. Adams, New York Daily News.


"... of several bloody killings and a couple of rapes."—John J. O'Connor, New York Times. "... a downright disappointment. The formula is so hackneyed."—Anthony La Camera, Boston Herald American. "... mumble, with few laughs. I have hopes that things will get better."—Percy Shaw, Boston Globe.

**TV may have to carry non-English subtitles**

Murphy bill would make it mandatory for stations with certain percentage of foreign-speaking viewers

A bill to require TV stations in markets containing a minimum of 5% non-English speaking viewers to broadcast at least one hour of translated subtitles daily has been introduced in the House by Representative John M. Murphy (D-N.Y.).

If an amendment to the Communications Act, the bill would require broadcasters to determine the percentage of their non-English speaking viewers as part of their ongoing ascertainment of community needs and interests. If at least 5% of the residents speak languages other than English, the station would have to submit at least an hour or up to 50% of its local programing daily depending on the total of non-English-speaking residents. The bill specifies that subtitles would be used on local news, public affairs, and children programs. More than one language group qualifies for the minimum one hour the subtitled programs...
ITC does it again! All new PD-II Series
A moderate priced tape cartridge machine built to outperform and outlast today's market.

Let's say you need a cart machine that will do a basic job... record and play mono tapes in the "A" size cartridge and stop automatically on the 1 kHz cue tone. Never before has a manufacturer offered so much to assure the excellent performance and long-lasting operation you have every right to expect.

Our new PD-II Series could be the smartest cart machine buy you ever made. We don't claim the lowest price on the market, but when you consider the long life expectancy, minimum maintenance, the many exclusive features and outstanding performance, the PD-II becomes a sure thing in the "best buy" category.

The PD-II Series includes a combination of important features found nowhere else in the economy priced field. Examples: A direct drive capstan motor, ½ inch aluminum deck, an air-damped solenoid, plug-in printed circuit cards, micro-adjust head assembly, adjustable tape guides and no lubrication required. Each and every feature is designed to deliver quiet, accurate and long-lasting performance. And the units are so compact that three may be mounted side-by-side in a 19 inch rack.

There's no longer any need to compromise on performance for the sake of a low price. The PD-II will deliver a fantastic job year after year and is certain to become a favorite in hundreds of broadcast stations across the Nation. For complete information, call us collect at 309-828-1381.
A feather in your cap
OnThis Day™
from the quill of
Jonathan Penn

Jonathan Penn, the Colonial eyewitness to the day-by-day events that led to the American Revolution.

Jonathan Penn—ordinary citizen, reporting from your station what he saw, heard, felt, and recorded in his journal exactly two hundred years ago “On This Day”.

Jonathan Penn can join your staff. “On This Day” is public service and station promotion and station profits all in one package for your Bicentennial participation.

“On This Day” begins on January 1, 1975 on stations coast-to-coast as a daily, two-minute feature six days a week.

“On This Day” is one of the projects of the U.S. Bicentennial Media Group: Historians, researchers, writers, and broadcast professionals together for a better Bicentennial.

Write or call (804) 649-9176
U.S. Bicentennial Media Group
2315 East Broad Street
Richmond, Virginia 23223
for a complete media kit, including fact sheet, rate card, sample programs and description of merchandising materials available; and feather your nest:

Name ____________________________
Title ____________________________
Station ___________________________
Address __________________________
City ________________________________
State ____________ Zip ____________

Broadcast Journalism

Will Ford try it with another newsman?

White House counselor Hartmann says that’s the question as search goes on for successor to terHorst

The question of whether President Ford should try another working newsman as news secretary is apparently the subject of a behind-the-scenes struggle at the White House.

Robert Hartmann, counselor to the President, revealed as much last week in indicating he is one of those favoring another newsman. He spoke at a Sigma Delta Chi dinner in Washington.

The President suffered something of an embarrassment when his old friend and the first person he picked for his staff, Gerald F. terHorst, quit as news secretary two weeks ago in protest over the pardon of former President Richard Nixon. Mr. terHorst is now back at the Detroit News (BROADCASTING, Sept. 16).

The alternative to a working newsman is someone from the ranks of government press spokesmen. But in hiring Mr. terHorst, Mr. Hartmann said, President Ford had established “good rapport” with a press corps with which the White House had been “locked in combat for several years.”

Mr. Hartmann, an old newspaperman himself—he is a former Washington bureau chief for the Los Angeles Times—said the White House regulars “need their own kind of man” as news secretary if the “normal trust” that used to exist between them and the White House is to be re-established.

So on his list, he said, he has “only newsmen and women of the print and electronic press. But,” he added, “I’m not sure I’m going to win.”

Proxmire again hits fairness doctrine

NBC troubles over pension special used to further his point that rule impedes investigative reporting

Continuing his campaign for repeal of the FCC’s fairness doctrine (BROADCASTING, Aug. 12) Senator William Proxmire (D-Wis.) said in the Congressional Record that the fairness doctrine inhibits broadcast journalists from doing the kind of investigative work print journalists do.

Senator Proxmire said the doctrine carries a threat for broadcasters of losing their licenses for failure to present all sides of controversial issues. “The result can be—and often is—the failure to broadcast programs that should be broadcast.”

He cited the aftermath of a 1972 NBC investigative piece, “Pensions: The Broken Promise,” an example of how the fairness doctrine can be used to inhibit broadcast investigative reports. “Pensions” got NBC in trouble with the FCC for not giving sufficient time, in the commis-
sion's opinion, to those who could give a brighter side of NBC's gloomy picture of pension plans. An appeals court decision is still pending on the FCC's order that NBC make time available for contrasting views. Senator Proxmire noted that the NBC documentary won a Peabody award for exemplary investigative journalism and suggested it may even have helped pass the pension reform legislation signed into law earlier this month.

Senator Proxmire supplemented his remarks with a New Republic opinion story which noted that the fairness doctrine requires balance, not truth in broadcast news. The story suggested that Pensions did not have to give an equal emphasis to both sides of controversy to be accurate. "Unhappily for the fairness doctrine," the article said, "the truth is not always, or even usually, equidistant from opposite poles. If it were, the requirements of the doctrine might not be so menacing to tough investigative reporting by TV."

**FCC asked to invoke fairness on renewal bill**

Public Communications, Inc., a public interest law and media firm, has filed a formal complaint with the FCC against the three networks and their owned-and-operated stations in Los Angeles and two other local stations, KTTV-TV and KTLA-TV (TV), charging they violated the fairness doctrine by failing to carry news reports on license renewal legislation currently before the Senate. PCI contended that the fairness rules require the "coverage of issues of public importance."

ABC and NBC, responding to a PCI letter of July 12 outlining the complaint before it was sent to the FCC, answered that the renewal bill was "not sufficiently newsworthy" to afford regular newscast coverage.

**Journalism Briefs**

**Helpful one for the road.** The Highway Users Federation, Washington, has mailed a cartoon news-feature series on traffic safety, consisting of 10 visuals and scripts, to TV news directors. Visuals are 35mm color slides designed for offset reproduction. Accompanying scripts give 10-second traffic-tip kickers for local newscasts.

**Fairness complaints denied.** FCC has denied request by Dennis J. Morrisseau for review of Broadcast Bureau denial of his complaint that WCAU-TV Burlington, Vt., had aired erroneous news story about Mr. Morrisseau's campaign for Congress. Commission upheld Broadcast Bureau argument that personal-attack rule does not cover remarks made during newscasts, but only during editorials. Also, FCC staff denied two separate fairness complaints by Jerry Moore Jr., against WMAL-TV Washington, and Peter Beer, against WSKM(AM) New Orleans. Denial said Mr. Moore's allegation of personal attack was not supported; Mr. Beer's call for equal time overlooked licensee's right to choose spokesman for contrasting viewpoints.
Success of '73 test prompts sherry importer to uncork $2-million spot-TV drive

In 1973 about $300,000 was spent in TV to sell Dry Sack sherry from Spain. This year, an estimated $2 million will be poured into TV for a spot campaign in 39 major markets in the U.S., including Puerto Rico.

"Our television effort last year was in the nature of a test in four markets," explained Julius Leviton, vice president-advertising, Julius Wile Sons & Co., New York, importer of Dry Sack sherry, which is produced by Williams & Humbert, Madrid. "We were pleased with last year's campaign on TV and it's now our major medium. We also are spending about $1 million in print."

Mr. Wile said the accent in TV will be on news and sports programs to reach the male audience. Dry Sack sherry started on TV in 1972 in New York, and added Chicago, Boston and Philadelphia in 1973.

Chirurg & Cairns, New York, the agency for Wile, created the advertising concept which positions Dry Sack as a before-lunch-or-dinner drink on the rocks as an alternative to cocktail-SFM Media Service Corp., New York, has acted as television planner and buyer on the campaign.

Five of seven survive

The National Advertising Division of the Council of Better Business Bureaus resolved 14 challenges to national advertising in 1974 involving television and radio. Best Foods Division of CPC International Inc. and S. C. Johnson and Son Inc. notified NAD they had discontinued television commercials for Skippy peanut butter and Bator furniture which had been questioned. NAD reviewed and found acceptable TV commercials by Lever Bros. Co., (Phase II deodorant and beauty bars), Sears, Roebuck & Co. (steel-belted radial tires), and Spectron Industries (Spectron C33 hair conditioner), and radio commercials by Mazda Motors Inc. (Mazda automobile) and Union Carbide Corp. (Prestone II antifreeze coolant).

Oil firm returns to spot TV in mass-transit campaign

In its first broad consumer advertising campaign since last December, Atlantic Richfield Co., Los Angeles, has moved into spot TV in 13 major markets to stress the need for improved mass public transportation.

The opening commercial depicts disastrous traffic congestion while Thornton F. Bradshaw, president of Atlantic Richfield, warns in a voice-over that unless all Americans become concerned over public transportation, the scene pictured will come true. He asks viewers to send in suggestions for improving mass transportation to Atlantic Richfield and mentions that some of the ideas will be the bases for future commercials.

The campaign will continue through Dec. 10 in markets that include Los Angeles, Chicago, Philadelphia, San Francisco, Washington, Pittsburgh, Dallas-Fort Worth, Seattle-Tacoma, Boston, Denver, San Diego and Cheyenne, Wyo. The agency for Atlantic Richfield is Needham, Harper & Steers Advertising (NH&SWest), Los Angeles.

More RADAR data issued

Statistical Research Inc., Westfield, N.J., last week released Volume II and Volume III of the 1974 RADAR survey which provide data on network radio program audience estimates and on station clearances.

SRI said it independently monitored more than 500 time periods on 159 different network affiliates in 33 markets to determine the accuracy of clearance information provided by the networks. SRI reported that its monitoring tapes agreed with network-claimed clearances in more than 90% of the cases.

SRI issued Volume I of RADAR dealing with radio usage and potential network audiences in late May (Broadcasting, May 27). The 1974 study is the 10th consecutive RADAR (Radio's All Dimension Audience Research), a project jointly sponsored by ABC, CBS, NBC and Mutual radio networks. With the release of all three volumes, special tabulations of audiences to advertiser schedules are now available. They may be purchased on a subscription basis by agencies and advertisers.

Candidate's protest rejected

FCC has ruled that a federal candidate's right of access to broadcast time does not include the right to time of a particular length or placement. The commission issued this ruling in denying a complaint of Pittsburgh Mayor Pete Flaherty, candidate for the Democratic nomination for U.S. senator from Pennsylvania, against 10 TV stations (Broadcasting, Aug. 19). He said they had violated the new section of the Communications Act requiring access time for political candidates by refusing to sell him time to broadcast all of a proposed four-and-one-half-hour campaign telethon on Sept. 28-29.

The commission noted that each station had agreed to provide Mayor Flaherty with a reasonable amount of prime-time access, though they failed to grant the request for the full telethon to start at 10 p.m. The FCC added that placement and scheduling of programs were to be left to licensees. The FCC pointed out that at least one licensee had refused to air the telethon in part because of negative judgments regarding the program's content or merit. The commission said this would violate provisions prohibiting station censorship.

Stations in complaint: WICU-TV, WTAE-TV, XXDA-TV, all Pittsburgh; WCIV-TV,
BAR reports television-network sales as of Sept. 8
ABC $424,477,000 (30.3%), CBS $510,147,100 (36.5%), NBC $464,543,100 (33.2%)

<table>
<thead>
<tr>
<th>Day parts</th>
<th>Total minutes week ended Sept. 8</th>
<th>Total dollars week ended Sept. 8</th>
<th>1974 total minutes</th>
<th>1974 total dollars</th>
<th>1973 total dollars</th>
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<td>Monday-Friday</td>
<td>55 $395,400,235</td>
<td>$15,910,600 $16,580,900</td>
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<td>Monday-Friday</td>
<td>1,011 $7,988,800,35,658</td>
<td>$305,481,500 $263,444,800</td>
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<td>Saturday-Sunday</td>
<td>297 $3,780,000,4,923</td>
<td>$131,070,900 $120,715,600</td>
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<tr>
<td>Monday-Saturday</td>
<td>106 $2,075,900,3,525</td>
<td>$72,302,400 $64,573,100</td>
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<td>Sunday</td>
<td>15 $347,300,490</td>
<td>$10,406,900 $10,563,100</td>
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<tr>
<td>Monday-Sunday</td>
<td>1,011 $18,766,700,14,068</td>
<td>$763,281,000 $700,490,800</td>
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<tr>
<td>Monday-Sunday</td>
<td>11 p.m.-Sign-off</td>
<td>188 $4,398,200,6,108</td>
<td>$100,683,900 $86,467,900</td>
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<td>Total</td>
<td>2,056 $37,752,300,72,207</td>
<td>$1,399,137,200 $1,262,836,200</td>
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*Source: Broadcast Advertisers Reports network-TV dollar revenues estimates.

Candidates offered advice
Media Access Project, a Washington pubic-interest law firm specializing in communications matters, has published a manual designed for political candidates seeking to maximize their exposure on radio-television and to minimize their chances of “being shortchanged by broadcasters.” Broadcast Media Guide for Candidates, written by MAP’s Thomas R. Asher and J. Victor Hahn, deals with such matters as the equal-opportunities law and the fairness doctrine, the broadcast of political editorials and personal attacks, the federal candidate’s right to access, the limits on what candidates may spend on broadcasting and on what broadcasters may charge them, and with the techniques available to candidates for enforcing their rights in connection with broadcasting. The Guide sells for $3, which is to cover costs, according to Mr. Asher. Anyone interested in the Guide should write to MAP-Guide, 1110 N Street, N.W., Washington, D.C. 20036.

Readable rate cards are RAB’s new aim
The Radio Advertising Bureau has formed a task force to simplify and standardize radio rate cards in hopes of making the medium easier for advertisers and agencies to buy. Chairman of the task force is William L. Viands Jr., director of radio sales, Cox Broadcasting Co., Atlanta. Other members are Sal Agovino, president, Katz Radio; Doug Auerbach, general sales manager, waz(AM) Boston; Kevin Considine, vice president, RKO Radio Representatives; J. William Grimes, vice president, CBS Owned AM Stations; Michael Hauptman, vice president, ABC Radio; Harvey Karkaway, publisher, SRDS; Elaine Pappas, vice president-research, Metro Radio Sales; Philip Roberts, national sales manager, Greater Media Stations, and Fred Weinhaus, regional sales manager, WPTX-AM-FM Paterson, N.J.

Business Briefs


Charge. In 1973 Duracell Products Co., Tarrytown, N.Y., spent only $300,000 on TV. But in 1974 Duracell will allot about $1.5 million to network and spot TV to promote its line of batteries. Campaign will begin in mid-October for 10 weeks. Agency is Dancer-Fitzgerald-Sample, New York. Duracell is division of P. R. Mallory & Co. Inc., Indianapolis.

Tea for two media. Brooke Bond Foods Inc., Lake Success, N.Y., will again use its "potent cup of tea" broadcast campaign on 75 TV stations and 33 radio outlets in Northeast and Mid-Atlantic, Northern California and Pacific Northwest. Campaign, created by Warwick, Welch & Miller, New York, will run for 13 weeks, starting today (Sept. 23).

Back home in Carolina. Texize Chemical Corp., Greenville, S.C., has assigned its Spray ‘n Wash pre-wash product to Henderson Advertising Agency, Greenville, which had account until it moved two years ago to McCaffrey & McCall, New York. Spray ‘n Wash bills about $4.5 million, estimated $3.5 million is in TV.

Sleep product moves. Jeffrey Martin Inc., Union City, N.J., has named Kelly’s New York, as agency for Compoz (sleep aid product) and other unnamed products, replacing Stan Merritt Inc., New York. Budget will be about $1 million, primarily in broadcast.

MUSIC IS BPI

ROCK
Lee Smith Rock
Rock Gold

COUNTRY LIVING
Bill Robinson
Bob Jackson

MOR
Lee Smith
Jim French
Don McMaster
BPI Adult Contemporary

EASY LISTENING
Del King
Bob Concile
BPI Easy Listening
Spectrum

GOOD MUSIC
Bright ‘n Beautiful
Sounds For All Seasons
XL Stereo
Concert Overtures and Encores

BPI Broadcast Programming
International, Inc.
Pacific National Bank Bldg.
Bellevue, WA. 98004
This is the best ARB rating sweep in the history of SRP's syndicated Beautiful Music format.

The following SRP client station rankings are based on Persons 12+, 6 a.m.-Mid., M-S, Total Area Av. ¼ Hr. and/or Metro Share for all AM and FM radio stations in each market:

<table>
<thead>
<tr>
<th>Overall Position</th>
<th>AM or FM</th>
<th>Overall Position</th>
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<tbody>
<tr>
<td>Albuquerque</td>
<td>KOB-FM 2</td>
<td>Las Vegas</td>
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<td>Appleton</td>
<td>WROE 5</td>
<td>Lincoln</td>
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<td>Atlanta</td>
<td>WPCH 2</td>
<td>Los Angeles</td>
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<td>Baltimore</td>
<td>WLIF 2</td>
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<td>Binghamton</td>
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<td>Boston</td>
<td>WJIB 5</td>
<td>New Orleans</td>
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<td>Buffalo</td>
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<td>Cedar Rapids</td>
<td>WMT-FM 3</td>
<td>Omaha</td>
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<td>Charleston</td>
<td>WPXI 4</td>
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<td>Charlotte</td>
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<td>Raleigh</td>
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<td>Denver</td>
<td>KLIR 3</td>
<td>Rockford</td>
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<td>Des Moines</td>
<td>KLYF 3</td>
<td>Sacramento</td>
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<tr>
<td>Detroit</td>
<td>WWJ-FM 5</td>
<td>San Antonio</td>
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<tr>
<td>Fresno</td>
<td>KKKU 3</td>
<td>Syracuse</td>
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<tr>
<td>Grand Rapids</td>
<td>WOOD-FM 1</td>
<td>Topeka</td>
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<tr>
<td>Hartford</td>
<td>WKSS 2</td>
<td>Trenton</td>
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<tr>
<td>Houston</td>
<td>KYND 3</td>
<td>Tulsa</td>
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<tr>
<td>Huntington</td>
<td>WHEZ 3</td>
<td>West Palm Beach</td>
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<tr>
<td>Indianapolis</td>
<td>WXTZ 5</td>
<td>Wichita</td>
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<tr>
<td>Jackson</td>
<td>WLIN 5</td>
<td>Youngstown</td>
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</tbody>
</table>

There are:  
- 8 overall NUMBER ONE stations  
- 7 overall SECOND  
- 17 in THIRD position  
- 10 in FOURTH and  
- 7 ranking FIFTH  

among all AM or FM stations in each market.

For a detailed report, please write or call Jim Schulke, Phil Stout or Jim Schlichting.
Radio robots come to life as automated formats score ratings gains

There's a revolution going on in radio broadcasting, and it goes by the name of automation. For a long time broadcasters shied from the term, which to many meant a jukebox operation—athena to an industry that pride itself on being "live."

But today, automation is providing many stations—the estimate is somewhere between 500 and 800—with a sound that is virtually live. Some of the stations are large; most are small. Some are AM; most are FM. The turnaround in the attitude toward automation started with the availability of the necessary hardware and the desire to accelerate business as professional, live-sounding programs became available by mail. There are automation enthusiasts who predict that most FM's and perhaps half of all AM's will be automated in the next 10 years.

The reasons for the trend are practical: Automated program services—whether rock, country, middle of the road, or easy listening—are produced with more professionalism than on stations can afford to hire on a local staff. Not only that, they reduce staff overhead.

The local insertions in a station's schedule can be recorded in single sessions, and thus radically reducing disk jockey shifts. One station executive did a time study that found that the work a DJ did in four hours in a live format could be done in 45 minutes for automated play.

Another broadcaster commented: "In one hour, there are usually 45 minutes of music, eight or 10 minutes of commercials and two to five minutes of talk. Why keep a disk jockey sitting around for an hour just for the five minutes of talk?"

Another who has gone to automation gave another reason: "I got good and sick of trying to ride herd on a gang of woolly-headed jocks."

To improved production quality and lessened demands on staff, automation can add other benefits. As Roger Turner of Park Broadcasting's KRSM(AM) Minneapolis-St. Paul, recently automated station, says: "The real issue is not automation per se but service to the listeners. And the numbers prove automated stations have the listeners."

Three years ago, Wally Voight of WRAL-FM Raleigh-Durham, N.C., was fighting to improve his station's position in that twin-city market—or at least, as he tells it, trying not to let it fall any farther behind its then number three-four ranking among the 18 broadcast stations in the area in that market. Today, Mr. Voight's station is number one among those most superior of listeners, adults 18 to 34 and adults 18 to 49, for the full broadcast day, from 6 a.m. to midnight, seven days a week, according to the latest ARB's. Without equivalence, Mr. Voight gives credit to automation and the Drake-Chenault Hi-parade format. Things are so well that in another month Mr. Voight intends to increase WRAL-FM's broadcast day from its present 19 hours to round the clock. More time on the air is needed, he says, because he needs more commercial capabilities. And he has already increased his rates—the one-time, one-minute spot rate is up from $6 to $15.

Michael Lareau, of WOOF-FM Grand Rapids, Mich., notes that his station, which has been automated virtually from the day it began operating in 1962, is number one for the full day in his market of 27 stations for the last four years. He's a subscriber to Jim Schulke's Stereo Radio Productions good-music service, which, he says, provides the expertise in musical selection that "I couldn't begin to approach even if I could afford to hire the experts." Like Mr. Voight in Raleigh, Mr. Lareau also has boosted his rate card recently; One minute, one-time went from $26 to $28 for national business, and from $21 to $23 for local.

Mr. Schulke claims that eight of his clients rank number one in such markets as Trenton, N.J.; Orlando, Fla., and Youngstown, Ohio, besides Grand Rapids. Another purveyor of program services for automated stations says he got into the business because in a survey in which he was involved, he found that in every market surveyed, not one automated station was losing money.

Andrew McClure, sales manager of Schafer Electronics, one of the handful of automation equipment manufacturers, estimates that over the next five years at least 300 radio stations will be automated yearly for a total of from 2,000 to 2,500 automated stations. Others estimate that the over-all gross revenues of the automated programing firms, now perhaps $2.5 million a year, should reach perhaps $5 million, maybe even $10 million, yearly.

There are now at least 18 specialists operating in the field. All will claim uniqueness for their services, but the differences are those of philosophy in programing, of nuance in format—announced or unannounced music, up tempo or down tempo, tight or loose.

What an automated broadcaster gets when he subscribes to a service, at a fee that can range from $200 to $6,000 monthly, is a library of music on tape reels in a specific format (country, easy listening, rock, oldies). These reels are supplemented monthly; sometimes up to a dozen new reels a month are provided. In addition, many services provide cus-

The DJ: 1974. Automation equipment by and large consists of three major components: computer control with memory, reel-to-reel tape transports and one or more multicartridge units. Above, for example, is Schafer Electronics' Model 902 switch memory system that is capable of handling up to 2,000 events. It may be expanded to include up to nine "audiofiles" (cart units) and 10 reel-to-reel decks, additional cartridge players or other program sources, such as live studio or network. The machine shown above may be bought for $24,580 or leased on a five-year purchase plan at $140 a week or $602 a month. Among other equipment makers in the field are Northwestern Technology, Belingham, Wash.; Gates Division of Harris-Intertype, Quincy, Ill., and Systems Marketing, Bloomington, Ill.
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<th>Station</th>
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<td>WRXL (FM)</td>
<td>Richmond, Va.</td>
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and KOAQ (FM) Denver have joined the growing family of TM's STEREO ROCK since March.

When you double your business in six months, you can pretty well depend on having the hottest product around.

At TM, we believe there is no other format in the industry that can match our growth and result pattern with STEREO ROCK, and the April/May ARB's prove us right.

WGFM (FM) #1 Albany, N.Y. tie 18-34 adults TSA, 3rd book
KYYK (FM) #2 Little Rock, Ark. 18-34 adults TSA & metro, on format 4 mos.
KBBK (FM) #2 Boise, Id. tie 18-34 adults metro, on format 11 days
KWTO-FM #2 Springfield, Mo. 18-34 adults TSA, on format 6 mos.
WPTH (FM) #3 Ft. Wayne, In. 18-34 adults TSA & metro, on format 30 days
WRXL (FM) #4 Richmond, Va. tie 18-34 adults metro, on format 45 days
KXXY (FM) #4 Oklahoma City, Ok. 18-34 adults TSA & metro, 3rd book
KOAQ (FM) #5 Denver, Co. tie 18-34 adults metro, on format 30 days

KYYK (FM) #1 Little Rock, Ark. teens TSA, on format 4 mos.
WGFM (FM) #1 Albany, N.Y. teens TSA, 3rd book
KWTO-FM #1 Springfield, Mo. teens TSA & metro, on format 6 mos.
KBBK (FM) #2 Boise, Id. teens TSA & metro, on format 11 days
WPTH (FM) #2 Ft. Wayne, In. teens TSA & metro, on format 30 days
KXXY (FM) #3 Oklahoma City, Ok. teens TSA & metro, 3rd book
KOAQ (FM) #4 Denver, Co. teens metro, on format 30 days
WRXL (FM) #4 Richmond, Va. teens metro, on format 45 days

Stations previously using syndicated rock formats are finding that they never before had impact and results like those created by STEREO ROCK.

Fill out the coupon below, and let us tell you more. Or call us collect. Better yet, call any of the managers of our stations — any of them! And ask if what we say is true!

ETM PROGrarnrnínG, Inc.
1349 Regal Row Dallas, Texas 75247

Name ___________________________ Title ___________________________
City ___________________________ State ___________________________
Station ___________________________

☐ Would like to talk. Please call me.

☐ Is an automated station. Please send me more information.

☐ Is not automated, but I would like some more information.


BE SURE TO ASK US ABOUT "TM COUNTRY" COMING NEXT MONTH!
There's more to a format than reels of tape

Important things like...

QUALITY—We're noted for the industry's highest quality of sound reproduction. Rigid quality control gives you consistent full frequency response. We use only high output, low noise tape on the industry's most modern recording and duplicating equipment, and all station tapes are dubbed one-to-one at 7/8ips. The result: a crisp, full, complete sound...a difference you can hear.

CONSTANT COMMUNICATION—You'll need to think of us as members of your own staff. Each station is assigned a programer who maintains constant phone communication offering consultation on all areas of the station's operation.

TEAMWORK—Successful radio today is a total effort. That's why our affiliates receive not only a unique format but the services of our entire staff of top professional broadcasters to guide them in matters of programming, promotion, marketing and sales.

FLEXIBILITY—Markets are different. Different markets require different formats, and each community has existing needs. Our formats are designed to be completely flexible.

PROMOTION AND SALES AIDS—Formats alone are not enough to ensure success. Each of our formats is available with a complete array of field tested promotion and sales aids, including newspaper ads, billboard art, window banners, TV and radio spots, program schedules, rate cards, sales presentation tapes, stationery and calling cards. All professionally designed to quickly build ratings and sales and most important, project the image of your station.

CREATIVE CENTER—Successful radio is creative—we now have assembled a highly creative group producing some of the freshest, highest quality station IDs available. We also supply our affiliates with national caliber commercials for their local clients.

FORMATS—Here are the PPI formats which are immediately available: "Music...Just for the Two of Us," a highly successful beautiful music concept that is a proven winner. Now available in four different music configurations: "Country Lovin'," today's country music for today's people. It's modern, it's full of life, it's exciting. "The Great Ones," a truly adult MOR format. An exciting, upbeat, contemporary, adult sound. "The Love Rock," contemporary radio in its natural form designed to be an immediate winner.

If you agree that there's more to a format than reels of tape, then let's start working together to design the right format for your market. You'll get more than tapes. You'll get one of the industry's most professional, creative radio groups on your team.

Telephone (714) 565-8511

PETERS PRODUCTIONS, INC.

8228 Mercury Court, San Diego, California 92111.

Beautiful Music

RPM Contemporary Beautiful Music is a truly exciting blend of contemporary tunes, performed by popular and established names. Selected songs by soft MOR artists also included. The result is a format that is hard to turn off.

As with all RPM services, complete flexibility is the rule. Contemporary Beautiful Music is blended at your station with a rest to retain sequencing intact. Spot placement and news are regulated by the needs of your format and market situations. Your RPM format will be custom designed to make a dramatic competitive impact on your market.

RPM can move to you where it counts, on the air quality and continuing service in the format possible rate. We have full information and demonstration tapes for you. Write us or call today for your copy. Also, ask about our other Automated Programming services. Progressive MOR, Rockin' Gold, and the Quadraphonic Concert.

RPM, THE AUTOMATED PROGRAMMING PEOPLE

15682 arbor place, southfield, michigan 48075 / (313) 567-3246

Broadcasting Sep 23 1974

36
tomized announcer material for ID's, time announcements, weather reports, and public service reports.

The customizing comes from the same announcer who is the principal DJ on the program being aired. The technique is interesting. The announcer may say in the course of his patter that it's a great day outside, and the temperature now is... At the station, a cartridge carrying the voice of the same DJ has been pre-recorded with a range of temperatures—72-74, 74-76, etc. The correct cartridge is slipped into the carousel by the station person on duty for airing at the proper time.

That proper time comes through the use of subaudible tones impressed on the tapes and on the carts that automatically stop one machine and activate another sequentially or however it is desired. A computer does the trick.

In addition, the services usually analyze the market, the prospective client station and its competition, suggest a format and continue to advise by listening to their checks periodically. We're like a physician," one program syndicator commented, "we not only diagnose the ailment, but we compound the prescription right here."

Nevertheless, Gene Chenault, perhaps the doyen of program service, consults, emphasizes time and again that the automation program services and the special materials that Drake-Chenault provide to more than 150 stations do not alone make a radio station. In fact, in the material sent to customers, Drake-Chenault stresses, "Great skill and care, along with a high degree of professionalism, are necessary from your entire staff, if your radio station is to be successful."

Mr. Chenault tries to avoid the "robot" sound. He recommends to all his customers that they hire at least one top-grade disk jockey for live broadcasts, and pay him above scale to keep him.

Mr. Chenault's concern is real. Broadcasters operating automated stations sometimes find salesmen from competing stations who disdainfully refer to the automated station as a "jukebox."

Mr. Schulte's Stereo Radio Productions is in the top tier of automated program services, specializing in "good music." In the April-May ARB this year, eight SRP clients were first in their markets, seven were second; 17 were third; 10 were fourth, and seven fifth. In first place were WHE-FM Grand Rapids, Mich.; WLYF(FM) Miami; WDBO-FM Orlando, Fla.; WMEZ(FM) Pensacola, Fla.; KEWT(FM) Sacramento, Calif. WWSH(FM) Trenton, N.J.; WFEW-FM West Palm Beach, Fla., and WKBW-FM Youngstown, Ohio. Industrywide he sees revenues at the $2.5-$3 million level now; at $5-$6 million in five years.

Mr. Schulte, who not only was a station executive, but also a station representative and the first paid president of the National Association of FM Broadcasters, calculates his SRP will gross over $1 million from his 70 clients this year and should reach $2 million by 1980.

SRP is a good example of how auto-
6 facts
every broadcaster
should know:

1 Bonneville provides M-O-R music structures, including a new contemporary adult service, for use on AM or FM.

2 Bonneville programs 44 successful radio stations. Several are now beginning their fourth Bonneville year.

3 2/3 of the Bonneville stations are automated. The others operate live.

4 Each Bonneville subscriber is unique—programmatically tailored to best compete and meet individual market needs.

5 Affordable prices for your station using our quality tape music service.

6 Call Bonneville now for a format sampler and more information. The telephone number is 201-567-8800.
vision, it tapes monthly. Calibration furnishes each information program and ten soft rock hits of RPM service are Granddaddies. Three of the syndicated programing firms that serve the automated radio field are names to be reckoned with, not so much by their numbers of client stations or gross revenues, but as innovators in the field. They are the Drake Chenault firm, represented by (top, l-r) Gene Chenault and Bill Drake; Stereo Radio Productions, Jim Schulke, president (bottom l), and Bonniveille Broadcast Consultants, Marlin Taylor, president (bottom r).

SRP supplies each client with an initial library of 120 tapes, each reel holding 53 minutes of music. During the year SRP furnishes each client with at least 110 more tapes on a random basis depending on its judgment of the changes in musical tastes or the season or whatever. Some services specify a certain number of new tapes monthly.

SRP is very stern in the responsibilities it requires from its customers. One provision, for example, written into the contract limits the number of commercials to six minutes during an hour of SRP good music.

The idea that automated stations are nothing but jukeboxes, playing so-called background music, causes Marlin Taylor of Bonniveille Broadcast Consultants to bridle. He calls it "foreground" music, because he says no one can hear it without noticing it. Mr. Taylor, who is out of WRBM(FM) New York and other Bonniveille-related stations, feels a need to provide customers with a programing service that is related to market needs and station operations. Bonniveille's formats are basically conservative, adult listening. Clients, which number 50-plus, are supplied with 200 hours of programing—sufficient for eight days without repeating. Also, as do other services, BBC provides special hours of holiday music.

Each subscriber gets individual attention. "We guide ownership and management in such areas as sales, promotion and engineering," Mr. Taylor says.

Broadcast Programing International, in Bellevue, Wash., is the programing offshoot of the old IGM operation that was founded in the 1960's by the late Rogan Jones. It is now run by Kemper Freeman Jr., a former Northwest station executive who was an IGM customer for many years. BPI has one of the most extensive services in the field; it offers 16 different formats, ranging from good music to rock, for its more than 200 customers. Mr. Freeman says, however, that his single most popular format today is country.

Mr. Freeman estimates BPI's gross volume at over $1 million in a couple of years, and sees the industry's total revenues doubling in the next five years. "And that's being conservative," he says.

D. Alan Clark, president of Alto Communications Inc. in Hollywood, the only public company and automated programer, is an optimist in a company of optimists. He emphasizes again and again that a station using automation and the automated program service expects competition and most often is competitive. In the old days, he comments, an automated station never expected to be competitive.

It is Mr. Clark's contention that automation is coming to all radio stations except the big ones in major markets. (Despite his prediction, it is a fact that six of the seven CBS-owned FM stations—in Los Angeles, Philadelphia, San Francisco, Boston and St. Louis—are now scheduled to be automated.) "What kind of a jock can an automated in a secondary market, like Rapid City, S.D., for example, get when the going rate for DJ's there is $100 a week?" he asks. And Mr. Clark, whose company serves 130 stations, answers his own question: "A station that subscribes to our service at a fee of $1,000 a month is not only going to get our disk jockeys [all of whom make at least $5,000 monthly, he noted], but they are also getting a program director, a librarian, total service from all the record companies, a saving in cataloguing music for license payments and major personalites to do their promos and features and local items."

Mr. Clark estimated that Alto's total revenues today are at $1.2 million, but that includes a good 30% from airline audio services.

Edward J. Peters of Peters Productions Inc., San Diego, who comes out of radio station management (WMBD-AM-FM Peoria, Ill., and KFM-AM-FM San Diego) founded PPI in 1970. He has 10 people on his creative staff, serves almost 60 stations, hopes to have 100 clients by the end of next year. He sees the total in-
“THIS IS A TESTIMONIAL FOR LOVEWORDS . . .

Why beat around the bush? Fact of the matter is I proposed the idea of this ad to Harry O'Connor because his LOVEWORDS program concept has proven to be everything he predicted, and more.

When we added LOVEWORDS to our Bright 'n Beautiful WNA music on KIXI, Seattle, we did so with the hope it would, to use an analogy, become the filling, icing and decoration on what we knew was a good, solid programming cake. LOVEWORDS quickly showed us it was more than just an added dimension to our good music sound. It has given us many new and important dimensions; the sounds of warmth, wit and the wonderment of children. It has built an emotional bridge between our station and its audience, created more talk about KIXI than anything we've had on the air before and has helped us to build on our long-standing strength of audience and demographics. Thank you, Harry and thank you LOVEWORDS.”

WALLY NELSKOG
President of KIXI, Inc.

KIXI CBS
91 AM · 96 FM STEREO

Represented nationally by H-R/Stone Radio

By the numbers. One of the assets of automation is tight play as well as the right mix. Program services provide their clients with daily schedules that advise station personnel how to load the tape transports and the cartridge units. Here is a one-hour clock provided by Alto Communications Inc., Hollywood, to customers of its Big Country format that provides an illustration of the complexity and the simplicity of automation. Remember, everything is automatic. The hand-lettered "S" stand for spot (Spot 1, for example, is scheduled for 29 seconds after the start of the hour). News is from tapes or cartridges, from network, or can be live. Special delivery stands for a new song that Alto Communications thinks may be a hit. PA, just before 29 seconds and 55 seconds, stands for program aids.

Industry take today running at $3 to $3.5 million and anticipates it will increase by three-fourths next year and continue at that pace for the next three or four years.

Earl Winn of TM Programing, Dallas, who has been in on automated programing for more than a decade, muses about the differences then and now. Early on, he says, it used to be the savings in salaries and in people that attracted broadcasters. This isn't primary any more. Quality is the essential attraction now, he says. "There is such a thing," he says, "as top quality: proved people who know programing, give absolute attention to the most minute detail, including strict regulation of quality control, and care, really care about the stations they serve." No single station, he says, has the resources that a program syndicator has.

Another staunch believer in automation is Bill Meeks of PAMS, also in Dallas. In fact, Mr. Meeks feels automation can do things that are impossible to do on live radio. PAMS was established in 1951 as a production-advertising-merchandising-sales office. It began music library services for automated radio stations in 1971 and now serves 35 clients and grosses about $200,000 annually. In five years, Mr. Meeks foresees PAMS serving 125-150 stations, with a gross of $2 million. Industrywide, Mr. Meeks estimates that the total revenues for all program syndication business now are $5-$6 million; in five or six years, he foresees total revenues for all such services at the $20-$25 million level.

Founded only 18 months ago is Toby Arnold & Associates, also in Dallas. Mr. Arnold is ex-PAMS, and markets the program services put together by Audiographics, Boston, whose chief is Chris Clausen, a Boston air personality. Mr. Arnold, whose clients number 15 at the present time, anticipates signing 30 new customers yearly for the next five years when he calculates he should be doing a gross volume of more than $2 million annually.

An example of a veteran broadcaster who now provides automated program services is Wally Nelskog, whose Seattle-based WNA Music serves 100-odd stations with a single service at the moment: Bright 'n Beautiful. Coming is an adult rock format. The library is conceived and produced by WNA, but is sold through Broadcast Programing International.

Mr. Nelskog entered broadcasting in the 1940's and still owns stations in Seattle-Pasco, Wash., and San Diego. Revenues from Bright 'n Beautiful, Mr. Nelskog says, are over $100,000, but he says he hopes to double that next year, In
A shopper's guide to automated programing services

A radio broadcaster in the market for an automated programing service has many choices facing him. At least 18 outfits are working in this area, some with as many as eight different formats from which to choose and with monthly prices starting at $200 and going up to $5,000 depending on the market and type of service. Following are those firms, in alphabetical order, with the different formats and monthly price ranges for each:


Bonneville Broadcast Consultants, New York. Program I (good music), Program II (good music). Classic MOR. $325-$3,000.


Dick Wagner, SBC vice president, sees 500 customers, and many AM's too.

Claiming to have the youngest staff and management among the program producers (all except two are in the mid-to-late 20's) is RPM, organized in 1970. Its president, Thomas M. Kirkorian, began radio in suburban Detroit at age 14. RPM, with about 30 customers, specializes in what Mr. Kirkorian claims is a computer-derived program that positions a client station against the competition in programming, promotion, spot load and news. RPM has a gross annual volume of over $100,000, Mr. Kirkorian says, and is growing.

"I can see," Mr. Kirkorian says, "the growing cost of labor and other factors making automation a very wise move for many radio station operators."

In Belmont, Calif., is CnB Studios—standing for Carole and Bob Thompson. CnB serves 25 customers, and since its founding four years ago has specialized in serving market stations. Mr. Thompson has an interesting view of the future: "While we believe that more and more stations, including AM's, will become automated, programming them will become a larger and larger problem. That is because there is a dearth of good music available today and that's why on the dial too many stations sound alike."

Also in California, at Anaheim, Jim Meeker of Studio West comments that his easy-listening format, now being used by a dozen customers, is made "under the most exacting technical and programing standards." The time will come, Mr. Meeker says, when a broadcaster will cease thinking of his automation equipment as machines and will start thinking of it as part of his staff.

Howard Greenlee Jr., one-time manager of WAOV-FM Vincennes, Ind., now owner of Fun Music Radio, Scottsdale, Ariz., aims at the small-market station to provide "live" sounding, contemporary music. Although Mr. Greenlee at the moment is serving only three stations, he feels sure he is in on a growing thing. In Hollywood, there is More Music Enterprises, whose Great Hits service is now being used by two radio stations and whose Ron Lewis declares: "Automation can give you a consistent salable sound using top talent in any size market or station, AM or FM." In Fresno, Calif., there is Stereo Broadcasting Corp. which sells adult contemporary rock service that includes voiced tapes commenting on local activities and events. Dick Wagner, SBC vice president, sees 80% of all radio stations automated in whole or in part in the next decade.

Adai Ferguson Jr., is a broadcaster whose career has spanned a quarter of a century in the heartland of America; he owns four stations, in two towns named Paris, WPRS (AM) and WACF (FM) in Paris, Ill., automated for the last four years, and WBBR-AM-FM in Paris, Ky., automated since January 1973. Asked about his attitude toward automation, he responds:

"If I had to go back to the old way of doing it, you can -- --!"

In the last three years Mr. Ferguson says he has doubled his gross.

(This "Special Report" was written by Earl B. Abrams, senior correspondent, Hollywood.)
Why did WTQR(FM) become the dominant #1 station in Winston-Salem, North Carolina in its first book?

How did KRSI(AM) become the #1 country station in Minneapolis?
How did WUUN(FM) in Marquette, Michigan sign $100,000 in business before going on the air?
How has WMAZ-FM maintained its #1 position in total persons in Macon, Georgia for years?
The answer is Drake-Chenault... and a lot of hard work.
Your station can now join over 100 AM and FM stations around the country who have the special Drake-Chenault formula for increased audience and sales, with decreased operating costs.
A great deal has happened in radio since 1968 when we pioneered quality, competitive, contemporary programming for automation. We've developed special programming techniques, increased the flexibility of formats for automation, integrated more local flavor into our stations, and once again have led the way in the utilization of computers as a programming aid.
Our five flexible programming alternatives cover a wide spectrum...from Top-40 to Easy Listening, from Country to All-Oldies. And in most cases, Drake-Chenault programming can offer you FIVE BIG ADVANTAGES over live programming:

1. A better, more consistent sound and higher ratings
2. Increased sales
3. Reduced personnel problems
4. Lower monthly operating costs
5. Higher profit margins

Our new step-by-step approach to radio success can quickly bring you a better bottom line. The Drake-Chenault team is ready to go to work for you...at a price which, in most markets, is about what you would pay one good disc jockey; in some, it's even less than $1 an hour.
Let's start today! Our experts are just a collect phone call away at (213) 883-7400.

Drake-Chenault • 8399 Topanga Canyon Blvd.
Canoga Park, Calif. 91304 • Telephone (213) 883-7400

Name________________________________________
Title________________________________________
Station______________________________________
Address______________________________________
City______________________ State_______ Zip_____

Please rush me the new Drake-Chenault demo album and details on your FIVE STEP PLAN FOR A BETTER BOTTOM LINE.
Renewal relief starts moving in the Senate
Committee adopts Pastore bill that broadcasters say improved over weekend but still stops short of shield for crossownships and leaves license terms untouched

The Senate Commerce Committee passed a license renewal bill last week, but left unresolved the degree of protection afforded multimedia licensees against piecemeal challenge at renewal time. Whatever protection may be contained in the bill is only implied. The license term of three years is left untouched.

The bill, co-sponsored by Senators John Pastore (D-R.I.), chairman of the Communications Subcommittee, and Howard Baker (R-Tenn.), ranking minority member of the subcommittee, provides that the FCC grant a "presumption" in favor of renewal to an incumbent that demonstrates that (1) it has followed FCC procedures for ascertaining the problems, needs and interests of the residents in its service area, (2) its program service during the preceding term has substantially met those problems, needs and interests and (3) its operation has not been characterized by serious deficiencies.

The House-passed bill's (H.R. 12993) Section 2(B) prohibiting FCC consideration of multiple ownership in renewals was eliminated in the Senate Commerce Committee's version, which states only that the FCC shall complete its pending crossownership rulemaking (Docket 18110) by Dec. 31, 1974. Senator Pastore said during the committee session last week his subcommittee will review the FCC ruling when it is made. But Senator Philip Hart (D-Mich.) wanted assurance last week that considerations of multiple ownership could be a factor in renewal before he would vote for the Pastore-Baker bill, which ultimately passed the committee unanimously. And it was unclear whether he was given such assurance.

It was the consensus of the committee that although the granting of a presumption is an acknowledgment that the renewal applicant meeting the ascertainment test has a strong case, that presumption could be overcome by a challenger. Said Senator Pastore: "We are not creating here a vested interest in perpetuity." At one point in last week's meeting, Senator Hart asked Senator Pastore if it were understood that a presumption could be overcome by a challenger who can show concentration of ownership on the incumbent's part. Senator Pastore's response was: "Yes."

The following day, however, Senator Pastore's subcommittee staff counsel, Nicholas Zapple, said he did not understand Senator Pastore to have indicated that multiple ownership could be a deciding factor in denying a license. Observers in both camps, for and against FCC consideration of ownership questions, wondered whether there had been a meeting of minds between Senator Hart and Senator Pastore at last week's meeting.

Both sides will have to wait for the Commerce Committee's staff report on the bill, to see whether in fact the issue has been resolved. Mr. Zapple said the report would take a week to 10 days to prepare. When it is completed, the Commerce Committee will meet to pass on it.

Senator Hart is expecting the report to reflect the assurance he thought he received from Senator Pastore. If the report indicates that multiple ownership considerations are precluded at renewal time, a Hart staffer said, Senator Hart will ask for the bill's referral to the Senate Antitrust Subcommittee, which he heads, to study antitrust implications.

Another change that Senator Hart has proposed for the Commerce Committee bill is the substitution of the words "effectively met" for the words "substantially met" in reference to a station's program obligations. In last week's meeting, Senator Hart said the "substantial performance" standard has been "interpreted to renew a license for broadcasting that was superior, to a case where on-the-air operation miserably failed to serve the public interest."

The new standard, "effectively met," according to Senator Hart, "would not have the confusing history of the present language." The committee decided, however, to keep the "substantially met" language and direct the staff to define the term in the report.

Given the uncertainties surrounding the ownership question, reactions to the Pastore-Baker bill were mixed on both sides of the bill. A spokesman for the National Association of Broadcasters said the bill "is one we can live with." Once the renewal applicant has won a presumption in his favor, the burden of proof to deny renewal falls on the competing applicant, and "that's where it should be," said an NAB executive.

"A broadcaster should have no difficulty maintaining his license," he said.

But, he added, the NAB is frustrated over the Commerce Committee's "silence" on the ownership question. For clarification of that issue the NAB is pinning its hopes on the Commerce Committee report. NAB is hopeful that the House bill's extension of the license term to five years, eliminated in the Pastore-Baker bill, will be reinstated on the Senate floor.

Albert Kramer, who has lobbied heavily against renewal legislation as head of the Citizens Information Project, said of the Commerce Committee bill, "I think it's a setback for broadcasters, but I certainly don't think it was a victory for consumer groups."

In his remarks at last week's meeting, Senator Pastore said: "Our objective was not to favor one side or the other, but to come out with something in the public interest. And neither got all it wanted, Senator Pastore said the bill is a good compromise.
When men & women age 12 are hard to get, it's time to get
the Bill Ballance show
markets might be affected by a rule breaking up newspaper-television monopolies. If radio-newspaper monopolies were affected also, the number would be much higher.)

"The potential for abuse" in that situation, he said, "is so great that it would, I believe, deserve the public interest to permit the current ownership pattern to exist."

The chairman said he is aware that approach would open the commission to the criticism that it is simply "picking on the 'little guy'"—particularly if a divestiture rule were extended to newspaper-radio monopolies. (The commission is not yet decided on that point.) But, he said, his answer to that criticism would be that the commission will deal with a severe monopoly problem whenever it is found, regardless of corporate size, location or political affiliation.

Mr. Wiley did not touch in his speech on a proposal, said to have been under consideration, that licensees facing divestiture would be given an opportunity in some kind of a proceeding to argue that their continued operation of the station and newspaper would be in the public interest. However, he said he would favor allowing affected licensees an extensive period of time—perhaps five years—to sell their properties "at a fair market value." "Divestiture does not mean forfeiture," he said. And during that period, he would permit the stations to seek a waiver of the divestiture policy on well-defined grounds—the proved inability to operate the newspaper apart from its "electronic counterpart," for instance.

He feels prospective rules are justified on the ground that broadcasting "has become a mature and economically healthy industry which generally is no longer in need of newspaper guidance or newspaper financing." Furthermore, he said, although many cities have "an abundance" of print and broadcast outlets, he is convinced "of the desirability of maximizing media diversity even in our very largest cities."

Mr. Wiley stressed that his prospective rule dealt only with newspaper ownership of broadcast stations in the same area; "the expertise and journalistic tradition exemplified by many of the nation's outstanding publications can continue to play a fruitful role in the further development of American broadcasting and vice versa."

However, his disclosure that he has asked the staff to look into the question of regional concentration of media control indicates he is concerned about areas larger than a city or a market. He said commission rules dealing with concentration set forth only "general principles" and state criteria in general terms.

Mr. Wiley said he has no firm idea of the kind of shape a new regional concentration policy—which would probably be developed in a new proceeding—should take. But he suggested the ban on a prospective basis of a certain number of stations within a given state or within a certain mileage radius. (The staff is now required to submit to the commission for its consideration on pro-
posed sales in which a licensee would acquire a third station within a 100-mile radius.) But whatever the rule that is adopted, he said, the commission should stick with it, with waivers granted only on the basis of carefully stated criteria.

Chairman Wiley had planned to concentrate in the IRTS speech on a proposed new license renewal policy (BROADCASTING, Sept. 16.) However, he said that he decided to pass up that subject in view of the current congressional action on the license-renewal-legislation front (see page 45). He said he would await the outcome of that activity before talking about his proposed new policy.

### FCC people top billing at industry conferences

FCC commissioners and top staffers are being booked by the National Association of Broadcasters and the National Cable Television Association as speakers at their fall regional meetings.

The commission's general counsel, Ashton Hardy, will speak at the lead-off NAB meeting in New York on Oct. 23, and Commissioner Benjamin L. Hooks is scheduled to address the meeting in Atlanta on Oct. 29.

Chairman Richard E. Wiley is to speak at the NAB meeting in Chicago on Oct. 31 (he is already scheduled to be in Chicago then, in connection with an FCC regional meeting). And two of the new regional commissioners are also scheduled to address NAB meetings—Glen O. Robinson in Denver on Nov. 19 and James Quello in Las Vegas on Nov. 21. A staff member, still to be chosen, will attend the Dallas meeting on Nov. 15.

The commission's Cable Television Bureau chief, David Kinley, addressed the first of NCTA's "expos"—in Orlando, Fla., on Sept. 8. Commissioner Quello is scheduled to address the next, in Boise, Idaho, on Sept. 30, as well as the one in Cleveland on Nov. 4. Quello aide Al Cordon, former deputy chief at the Cable Bureau, will also address the Boise meeting. Mr. Kinley is also scheduled to attend the West Virginia Cable TV Association convention Oct. 13-15.

Other speakers and the expos they will attend include Commissioner Robinson at Philadelphia on Oct. 14, Commissioner Hooks, at the Kansas City, Mo., expo to be held Nov. 24-26, and Commissioner Charlotte Reid at the Western Cable Show in Anaheim, Calif., Dec. 4-7.

### Changing Hands

**Announced**

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

* **WKGN (AM)** Knoxville, Tenn.: Sold by Mooney Broadcasting Corp. to Creative Display Inc. for $600,000. Mooney is publicly traded (George P. Mooney is president and holds 26.5%), and owns WMAK (AM) Nashville, WSBY (AM) Pensacola, Fla.; WERC-AM-FM Birmingham, Ala.; WUNO (AM) San Juan, Puerto Rico, and Signs-O-Rama, advertising display firm in Atlanta and Knoxville. Principals in buyer are Lewis Manderson Jr., president (45%), Frank Moody, vice president (20%) and H. H. Pritchett, secretary-treasurer (20%). Creative Display is outdoor advertising chain based in Tuscaloosa, Ala., and has no other broadcast interests. WKGN is on 1340 kHz with 1 kw day and 250 w night. Broker: Blackburn & Co.

* **WTP-AM** Parkersburg, W.Va.: Sold by Broadcasting Services Inc. to PMA Communications Inc. for $300,000. Selling corporation is wholly owned by R. L. Drake, who has 52% interest in R. L. Drake Co., Ohio corporation that manufactures commercial and marine radio receivers. WTP-AM is Mr. Drake's only broadcast interest. PMA stock is divided evenly among 10 shareholders including George R. Abels, president, and Sherman Grimm, vice president. Mr. Abels owns food processing firm, and Mr. Grimm is **WTP-AM** general manager. WTP-AM is NBC affiliate on ch. 15 with 208 kw visual and 41.1 kw aural and antenna 570 ft above average terrain. Broker: Federated Media.

* **KPU-AM-FM** Pullman, Wash.: Sold by Dr. Robert L. Hoover to Radio Palouse Inc. for $115,000. Dr. Hoover has no other broadcast interests. Principals in buyer are William Wele Jr. and wife, Susan S. (100% together). Mr. Wele has background in **KXLY-FM** Spokane, Wash. and Kovo-TV Missoula, Mont. KPU (AM) is daytimer on 1150 kHz with 1 kw; **KPU-FM** is on 104.9 mhz with 1.7 kw and antenna 57 feet above average terrain. Broker: Hamilton-Lands & Associates.

**Approved**

The following transfers of station ownership were approved by the FCC:

* **WDSM-AM** Superior, Wis.: Sold by Northwest Publications Inc. to RJR Communications Inc. for $1,500,000 plus assumption of liabilities and current assets. Ridder Publications Inc. is parent of Northwest Publications and owns KSBM (AM) Colorado Springs, Colo., and WDSM (AM) Superior, and has 80% interest in KSDN (AM) Aberdeen, S.D., and 26% interest in WCOO-FM-TV Minneapolis-St. Paul and associated cable system at Rice Lake, Wis. Ridder publications include: St. Paul Pioneer-Press and Dispatch and Duluth News-Tribune and Herald, all Minnesota. Principals in buyer are Robert J. Rich, president (60%), and Richard Pearson, vice president (10%). Mr. Rich is general manager and *Mr. Pearson is station manager at wdsm-tv. WDSM-tv is NBC affiliate on ch. 6 with 100 kw visual and 20 kw aural and antenna 1,010 feet above average terrain. Broker: Federated, which has been publicly traded, has now liquidated all
broadcast interests. District Communications is minority group of Washington professionals and businessmen and has total of 10 stockholders with principals including Theodore Ledbetter Jr., president (9%), Cleveland L. Dennard, secretary-treasurer (21.2%), Jeanus B. Parks Jr., chairman (18.2%), and Samuel C. Jackson, director (15.2%). WBNA-TV is on ch. 10 with 60.3 kW visual; 6.3 kW audio and antenna 1,610 feet above average terrain.


AP, UPI radio services deny they're networks

AP and UPI filed separate petitions last week with the FCC opposing Mutual Broadcasting System's request that the FCC declare AP Radio and UPI Audio to be networks as defined and regulated by the commission's network-affiliation rules (Broadcasting, Aug. 12).

Those regulations would prevent affiliations with more than one station in a particular market for simultaneous broadcast and restrict affiliate contracts to two years.

Both AP and UPI argued that their audio news services are different from other broadcast networks in that they contain no commercial spots, make no claim on stations for air time, require no clearance, can be broadcast on a delay basis and can be edited or used as insertions in a station's regular news program.

Because of those differences, especially concerning a station's prerogative to edit the audio feed, AP and UPI contend their services should not be declared networks.

AP also suggested that Mutual was asking the FCC to apply network rules in a way which would protect Mutual from competition and therefore counter the commission's mandate to encourage more effective use of radio in the public interest."

New U starts in Sacramento

Sacramento's sixth TV station, channel 31 KMOV-TV, was to go on the air last Friday (Sept. 20) with an almost all-movie format. Already, according to General Manager Sid Grayson, it has $1.25 million worth of orders. The station is owned by Mr. Grayson and family and a group of associates.

According to the 20-year veteran of television (New York, Texas and now California), three movies in sequence are repeated three times daily. Each movie, Mr. Grayson noted, has a "movie pack" appearing a maximum of six times in the show, as host and for entertainment and information. The movies, it was pointed out, are aimed at the demographics of the daypart — serials ("Flash Gordon," "Captain America," "Commando Cody") begin at 7 a.m. To fulfill other license responsibilities, KMOV-TV has a five-minute newscast at 31 minutes after each hour. Public service programs, in the form of discussions, are taped, then segmented into 60-second spots and spaced evenly throughout a single movie.

Spots are being sold on a three-play basis in a particular movie.

Media Briefs

Accounting. FCC annual report for fiscal year 1973 is now available. Volume (312 pages) summarizes commission's key actions (license renewals, prime-time access, fairness, children's television, etc.). Plus 100-plus pages of statistical appendices. Tidbits: there were 61,322 complaints against broadcast programs in 1973 with 32,438 concerning profanity, obscenity and indecency. Other tables list number of licenses revoked or denied and assignments or transfers of control also concluded in 1973. Report is available for $3.20 through superintendent of documents, U.S. Government Printing Office, Washington 20402.

Said before. Ethel C. Hale and W. Paul Wharton have put their names on record with FCC to deny license renewals to KSL-AM-FM-TV Salt Lake City as recommended by Justice Department (Broadcasting, Sept. 9). Individuals six years ago had made similar arguments against stations' parent organization, the Mormon Church, but at time FCC referred allegations of concentration of control to Justice; now Justice has referred matter back to commission.

Switch. John Chancellor, Gene Shalit and Edwin Newman are NBC News stalwarts, but their promotional appearances have begun to appear on KIRO-TV Seattle, CBS-TV affiliate. Reason: they were promoting their radio news appearance on KIRO(AM) as result of station's affiliation switch to NBC Radio.

Women's groups ask appeals court to light a fire under the FCC

They want action on petitions to deny WABC-TV, WRC-TV renewals; at FCC it's explained that 240 cases now clog renewal process line

Eleven women's organizations that more than two years ago in separate actions petitioned the FCC to deny the renewal applications of ABC's WABC-TV New York and NBC's WRC-TV Washington have grown tired of waiting for the commission to act. So they have sought a new forum—the U.S. Court of Appeals in Washington.

The women's groups last month notified the commission that if it did not dispose of the petitions by Sept. 1, they

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would regard the failure to act as a denial of the petitions, and would ask the U.S. Court of Appeals for review. The organizations have now filed their petition for review.

A commission official said the commission’s failure to act was simply a function of the tremendous backlog of petitions to deny still confronting the commission. Some 240 renewals are on the deferred list because of such petitions. “We take them [the renewal applications] as they come,” the official said. The petitions dealing with stations in New York and Washington, he added, “are just now coming onto the processing line.”

The groups filed against the WABC-TV renewal on May 1, 1972; and against the WRC-TV renewal on Aug. 31, 1972. Both petitions, bulking large with supporting material, charged the stations with discriminating against women in their employment practices, with following ascertainments of needs procedures that were defective under FCC requirements, with programming that contained anti-feminist bias on the issue of women’s role in society, and with failure to provide full and fair coverage of the women’s rights movement.

The organizations involved in the petitions include five National Organization for Women chapters—one in New York, the others in the Washington metropolitan area—four women’s political caucus chapters in the Washington area, the National Capital Area chapter of the Women’s Equity Action League and the District of Columbia Chapter of Federally Employed Women.

How broadcasters and cable interests ante up for friends on Hill

Candidates’ financial reports show substantial contributions

The campaign finance reports of a few incumbent senators and representatives who have been involved in broadcast-related legislation and who are running for reelection this year reveal contributions from broadcast and cable television sources.

In the case of Representative Torbert Macdonald (D-Mass), chairman of the House Communications Subcommittee, industry contributions account for more than a sprinkling of total receipts: $9,200, one-fourth of the $40,000 Representative Macdonald’s campaign committee has raised so far. That $9,200 is equal to almost half of the $19,917.81 the congressman’s campaign for re-election cost in 1972.

These figures were collected from reports that Representative Macdonald and all candidates for re-election to Senate and House are required to file periodically with the clerks of their respective houses. The candidates must make public the names and occupations of all contributors of $100 or more.

Among the larger contributors to the Macdonald campaign, according to his committee’s reports through Sept. 10: $1,000 from Clair McCollough, Steinman Stations; $1,000 from the Washington communications law firm of Pierson, Ball & Dowd, and $2,000 from the TV and Radio Political Action Committee, a subcommittee of the National Association of Broadcasters’ affiliated National Committee for the Support of Free Broadcasting.

The NAB’s campaign committee has given $19,600 to individual congressional candidates so far this year. According to its reports filed through Sept. 10, the committee has given money to 41 candidates, including 17 members of the House Commerce Committee and four on the Senate Commerce Committee.

Recipients of $1,000 or more from the NAB committee, other than Representative Macdonald, include Senate Commerce Committee Chairman Warren Magnuson (D-Wash.), $2,500; Senate Communications Subcommittee member Marlow Cook (R-Ky.), $1,500; another Senate Communications Subcommittee member, Ernest Hollings (D-S.C.), $1,200; House Communications Subcommittee member Clarence Brown (R-Ohio), $1,000, and Senator J. William Fulbright (D-Ark.), who lost his reelection bid to Arkansas Governor Dale Bumpers in the Democratic primary earlier this summer, $1,000. In addition, the NAB campaign committee gave $1,000 to Stephen Rapp, the man who this summer defeated former FCC Commissioner Nicholas Johnson for the Democratic nomination for Iowa’s third district congressional seat.

The Political Action Committee of the National Cable Television Association has also been active in this campaign, giving $4,225 to 38 congressional candidates, according to its filings through Sept. 10. Its largest contribution so far has been $500 to Representative Macdonald. Aside from $200 contributions to House Communications Subcommittee member John Murphy (D-N.Y.) and Representative John Conyers Jr. (D-Mich.), all other contributions made by the NCTA committee have been limited to $100 or less.

The finance reports through Sept. 10 of Senator Magnuson show that $7,450 was contributed by industry sources. Senator Magnuson’s campaign committee has collected a total of $264,085 so far for his re-election bid. Aside from the $2,500 from the NAB cam-

Latest word. Metromedia’s WTCN-TV Minneapolis dedicated a new $6 million facility last week with fanfare appropriate to what it calls “the most modern and fully equipped broadcasting complex in the Midwest.” Among its facts, figures and distinctions: 60,000 square feet over all, 7,500 feet of studio space, 11 color cameras, five video-tape units with computerized editing, total on-air computerization and automation and a collection of contemporary art including works by Max Bill, Ellsworth Kelly, Robert Rauschenberg, Frank Stella, Jasper Johns and Roy Lichtenstein. (Bottom picture) Dignitaries at the inaugural What’s New broadcast included (l to r): John W. Hume, president and chairman of Metromedia; R. Kent Replogle, president of Metromedia Television; special guest Merv Griffin, and Minnesota Governor Wendell Anderson. Present but not pictured: Albert P. Krivin, MM senior vice president; Clemens W. Weber, senior VP and treasurer; Herbert G. Klein, VP for corporate relations, and Robert C. Fransen, the station’s VP and general manager.
Further contributions to Senator Magnuson’s campaign include $200 from Jack Valenti, president of the Motion Picture Association of America and $400 from Mr. Valenti’s wife, Mary Margaret Valenti. Mrs. Valenti’s name recurs on lists of contributors to the campaigns of Representative Macdonald, to which she gave $200, and of Senate Communications Subcommittee members Daniel Inouye (D-Hawaii), $100, and Ernest Hollings (D-S.C.), $200.

Other names that appear on contributor lists of more than one of the campaigns studied include Peter Kenney, NBC vice president, Washington, who gave $500 to Representative Macdonald’s campaign, $300 to Senator Marlow Cook’s campaign and $100 to Representative Goodloe Byron’s (D-Md.) campaign; Senator Cook and Representative Byron are members of the Communications Subcommittees of their respective houses. Another is Douglas Manship, president and general manager of the Louisiana Television Broadcasters Corp., Baton Rouge, who gave $500 to Representative Macdonald’s campaign and $200 to the campaign of Senator Russell Long (D-La.), a member of the Senate Communications Subcommittee.

Aside from its contributions to the campaigns of Representative Macdonald and Senator Magnuson, Pierson, Ball & Dowd gave $1,000 to House Communications Subcommittee member Lionel Van Deerlin (D-Calif.). NBC’s chairman of the board, David C. Adams, gave $500 to Representative Macdonald’s campaign and $300 to Senator Cook’s campaign.

The following congressmen and senators have received contributions from identifiable industry sources, according to the reports filed by their campaign committees so far this year. All are members of the communications subcommittees of their respective houses. Here is a list of their industry contributors.

To Rep. Torbert Macdonald (D-Mass.): Vincent Wasilewski, president, NAB, Washington, $500; Grover Gobbie, senior executive vice president, NAB, $500; Willard Ward, executive vice president, Capital Cities Communications, chairman, NAB Pay- TV Committee, $500; Douglas Manship, president and general manager, Louisiana Television Broadcasters Corp., Baton Rouge, $500; Jack Rosenthal, executive vice president, KXNO-TV, Casper, Wyo., $500; Peter Kenney, vice president, NBC, Washington, $500; David Adams, board chairman, NBC, New York, $500; Robert Sarnoff, chairman of the board, RCA, New York, $500; TV and Radio Political Action Committee, a subcommittee of NAB’s affiliated National Committee for the Support of Free Broadcasting, Washington, $2,000; Clair R. McCollough, president, Steinman Stations, Lancaster, Pa., $1,000; Pierson, Ball and Dowd, Washington, $1,000; Martin Firestone, communications attorney, Washington, $300; Mary Margaret Valenti, wife of Jack Valenti, president, Motion Picture Association of America, Washington, $200; Amos Hostetter, past president of National Cable Television Association, $100; NCTA Political Action Committee, Washington, $400; Peter Kizer, assistant general manager, WWAJ-AM-FM Detroit, $200.

To Senator Warren Magnuson (D-Wash.): Andi Payne, president, King Broadcasting Co., Seattle, Wash., $200; Richard W. Pew, manager, Columbia TV Cable, Kennewick, Wash., $200; Willard Warren, pres-

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Charges of racism may cost Alabama public TV licenses

FCC is said to be 4-to-2 in favor of denying renewal to all nine in ETV network.

The FCC may be on its way to modifying the image some citizen groups have of it as a stonewall against which their pleas are dashed. The commissioners at the same time may be notifying public broadcasting licensees they are not sacred cows.

For after a two-hour oral argument on Wednesday, the commission is said to have voted tentatively to strip Alabama Educational Television Commission of the licenses for the nine television stations that make up a statewide network. The vote was understood to be 4-to-2. Chairman Richard E. Wiley, who had participated in the case while general counsel, and Commissioners Skubitz and Veysey (R-Pa.), who were not on the oral argument, could not be reached.

If the vote holds up—the commission's action was to instruct the staff on drafting an order—it would be historic. The commission has never taken away the license of a public broadcaster—let alone the licenses of an entire network of stations.

What's more, the commission has rarely been moved to action by a petition to deny filed by a citizen group. The oral argument was the first since the WLB-T (Ty) Jackson, Miss., case in June 1968, in which was held in a renewal proceeding brought by a group of citizens. And although WLB-T eventually lost its license, that death sentence was virtually ordered by the U.S. Court of Appeals in Washing-

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All three present or former residents of Alabama, in one petition, and the National Association of Black Media Producers, and Black Efforts for Soul in Television, in another, petitioned the commission four years ago to deny the applications on the ground that the stations had followed a racially discriminatory policy in programing and had discriminated against blacks in employment practices.

FCC Administrative Law Judge Chester Naumowicz in an initial decision issued last year recommended that the
commission grant the applications. He cited a "praiseworthy desire to present programming of value to everyone," and a lack of "malice" on the part of AETC in the programming decisions that resulted in "a paucity of programs" designed to appeal to Alabama's black citizens (BROADCASTING, Aug. 27, 1973).

However, Ellen Agress, of the Citizens Communication Center, counsel for the petitioners, argued before the commission last week that the virtual nonexistence of programs designed for blacks constituted evidence of discrimination in programming. A written policy statement is not necessary for proof, she said. (AETC claimed it rejected some NET programs designed for blacks because they contained obscenities. However, Ms. Agress said some programs not designed for blacks that contained obscenities were aired.) And she said that none of the AETC stations employed blacks that of AETC's 53 employees during the 1967-70 license period, only two were black—one janitor, one part-time student.

A major part of attack by Ms. Agress centered on Judge Naumowicz's reliance on AETC's proposals for the future—proposals that, she said, represented AETC's readiness to "remedy shortcomings when it becomes aware of them." The commission does not normally consider proposals for the future in such cases. But the commission in its AETC hearing-designation order said it would be "entirely appropriate" to examine them in the AETC case, since it is one in which "one aspect of the licensee's programming performance has been questioned [while] the record discloses an otherwise outstanding service in the public interest" and since a network of noncommercial stations is involved, not a commercial outlet.

But Ms. Agress said that reliance on AETC's "upgraded" performance would set a "dangerous precedent" the commission would not be able to ignore in connection with commercial stations.

Commissioner Lee several times suggested in his questioning of Ms. Agress that he felt the public benefited from the upgraded service being provided, and that the commission should keep that in mind.

But Ms. Agress disagreed. What happens to the commission's policy of requiring a licensee "to run on his record?" she asked. "You're saying that it does not make any difference what you do during a license period] so long as you upgrade. What happens to the citizens' movement? It makes a mockery of the whole process. A broadcaster can do a lousy job—then, if challenged, promise to do a good job."

However, AETC felt its status should be given consideration. "We're dealing with public broadcasting," AETC's counsel, Marvin Diamond, said in the oral argument. "Public broadcasting has been the darling of the FCC since the 1950's." He said this was understandable since public broadcasting does not rely on the profit motive; and the commission, he said, has been liberal in its approach to educational television, in an effort to provide a basis for public broadcasting.

He conceded that AETC had not done as well as it might have in terms of providing programming to serve the needs of blacks. But, he said, "we admitted the error of our ways. There was no intent to discriminate."

Furthermore, he said, steps have been taken to correct deficiencies. And, he said, "public interest is served by recognizing upgrading—not only the promises that have been made but in [AETC's] two-year history of serving black needs."

The dilemma the commission faced in the case was pointed out by the Broadcast Bureau counsel, Walter Miller. He recalled that the commission had gone to the unusual length of sending an emissary (it was Mr. Wiley, when he was general counsel) to Alabama in what turned out to be a vain effort to resolve the dispute without a hearing.

NAB radio members counseled by RIO

Committee debunks stepchild notions, announces national image promotion

The National Association of Broadcasters' Radio Information Office Committee last week reassured NAB radio members that they have not been neglected by the association. It also announced a campaign to establish a stronger identity for the radio industry outside the NAB.

In recent years there has been bickering between NAB radio and TV members about the share of NAB attention they get, each group saying it has been shortchanged.

But the RIO committee pointed to NAB efforts on behalf of radio in pushing legislation such as the AM-FM all-channel bill, in arranging the exchange visits between FCC staff and small market radio members, and working with the Federal Highway Administration to allow AM and FM frequency information signs on highways. The committee said this was evidence that NAB "does not regard radio as an electronic stepchild."

The committee acknowledged that while radio has a distinct identity within individual communities, it has a weak national identity. "People look on us as the one without the picture," said Bruce Johnson, a committee member and radio president of RKO General, Los Angeles. Mr. Johnson also said radio is suffering because its share of the advertising dollar has not been increasing.

To strengthen its identity as a medium, the committee plans a series of promotional announcements to be sent monthly to every member radio station to cover "everything from the number of dollars spent yearly on transistor radio batteries to the number of people who start their day with radio."

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These are the top songs in all-play popularity on U.S. radio, as reported to Broadcasting by a nationwide sample of stations that program contemporary, "top-40" format. Each song has been "weighted" in terms of The Poll's audience ratings for the reporting station on which it is played and for the part of the day in which it appears. [ ] indicates an upward movement of 10 or more chart positions over the previous Playlist week.
NCTA cracks door for board meeting

California affair will be semi-public as wide range of issues are tackled, including re-regulation, pay cable, pole attachments, Foster's future

Traditionally, a board meeting of the National Cable Television Association has been a private affair. That precedent will be temporarily rescinded this week during the board's gathering, to which members of the press will be invited for the first time.

What the association has in mind is a public airing of the realities of cable, with particular emphasis on the upbeat side. Toward that end, it has invited a contingent of authorities—both insiders and outsiders—to provide edification for both the board members and assembled newsmen. (Reporters will not be present, however, when the board gets down to internal considerations.)

Enlisted as mentors thus far for the Sept. 23-24 affair at Rancho La Costa, Calif., are the following: Optical Systems Corp. President Geoffrey Nathanson, Motion Picture Association of America President Jack Valenti and Viacom Chairman Ralph Baruch (who also heads NCTA's subscription cablecasting committee) on the status of pay cable; Robert Worthington of Target Network Television—the Kansas City, Mo., pioneer microwave cable network which expects to commence programing to some 90 cable systems next month—on the origin and validity of that enterprise; Salomon Brothers analyst Winston Hims- worth Jr. and American Television & Communications Corp. President Monroe Rikfin on cable's finances; a representative of IBM will also be on hand to demonstrate new applications of the computer in cable technology, and United Cable Television Corp. President Gene Schneider will talk about that firm's growing system in Tulsa, Oklahoma. Congressman Lionel Van Deerlin (D-Calif.), in whose district the board meeting will occur, will also deliver an address, on which he is expected to express some new ideas on future cable regulation.

San Diego City Attorney John Witt is also on the agenda.

Perhaps the most dramatic of issues facing the board is the question of cable re-regulation. NCTA's legal staff has been coordinating a presentation—co-coupling the work of two association committees—on the variety of alternatives available in pursuing that goal. "We're going to try to pull this thing together," said one staffer. "Re-regulation has been a nice talk piece for [FCC Chairman] Richard Wiley in speeches, but the commission hasn't done anything. . . . If the cable industry doesn't bring some focus to bear on the issue, it could go down the rat-hole."

What the staff has in mind is the presentation of a "shopping list" to the board, containing NCTA's posture on most major cable rules now under study at the FCC (signal carriage, exclusivity, local origination, compliance certificates, pay cable, etc.). The hope is that the board will approve a "unified attempt" to convince the agency to deal with cable's regulatory plight as a single major proceeding, rather than the commission's present piecemeal approach. Consideration of a similar legislative proposal is also a possibility.

With AT&T's response to an NCTA-proposed formula for settlement of the pole-attachment controversy expected late last week, that issue will also attract much board attention. The pending copyright revision bill, its fate now settled as a matter for the next congressional session despite Senate passage two weeks ago (Broadcasting, Sept. 16), will also be discussed—as it has for the past year. No pullback from NCTA's stated position of support of the bill is anticipated.

The board will also spend considerable time reviewing the NCTA staff's activities in the pay-cable area. With the FCC's second round of hearings on the controversy scheduled for next month, a large percentage of the staff has been engrossed in an extensive effort to pull together pro-industry testimony and attract objective general press coverage. Also at issue is NCTA's complaint against the National Association of Broadcasters' antipay campaign, the filing of which with the Federal Trade Commission is imminent.

Another matter that may occupy the board's attention is the tenure of NCTA President David Foster, whose $75,000-a-year contract expires August 1975. Mr. Foster is seeking a three-year pact (and, reportedly, a moderate salary increase), which would keep the association under his stewardship through 1978. The matter, however, has yet to be considered by the executive committee, to which some believe it will be directed by the board this week in lieu of final approval.

Michigan Bell runs sign suspended to allow expedited inquiry

A 275% increase in charges for cable-television channel distribution services is something the FCC cannot accept without blinking an eye. As a result, four cable systems in Michigan have reason to hope an increase of that magnitude being sought by Michigan Bell Telephone Co. will not come to pass.

Michigan Bell's tariff revisions providing for the increase were to have taken effect on Sept. 17. However, the commission, in response to the four cable system's petitions, suspended the new tariffs until Dec. 16 (the maximum duration allowed by law), and ordered an expedited inquiry into their lawfulness.

Michigan Bell said the proposed increase in monthly rates and nonrecurring charges applicable to cable-television channel-distribution service would pro-

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vide additional revenues of about $2.9 million annually—and an over-all rate of return for the service of about 9½%.

But the four systems involved—Wonderland Ventures Inc., Twin Valley Community Antenna TV Inc., Fetzer Cablevision and Wolverine Cablevision Inc.—said the proposed increases were unlawful. The operators said they could neither generate the additional revenue to meet the proposed higher cost nor cut their own expenses. As a result, they said, they would be forced out of business if the rates went into effect.

In that connection they made what the commission in its order calls the "very serious contention" that, in view of recent negotiations they were conducting with Michigan Bell regarding the possible purchase of the channel facilities, the filing was designed to force them to choose between going out of business or accepting what they considered the unjust or unreasonable terms of the telephone company's offer.

The cable systems also opposed the proposed tariffs on cost grounds. They said Michigan Bell did not use the original costs of developing the channel facilities in determining the price hike but, rather, estimates of costs to rebuild the facilities today. This, they said, resulted in a new and higher rate base.

The commission cited the cable systems' allegations as factors in the decision to suspend the tariffs and to order the hearing. And it said it was ordering an expedited hearing in view of the "magnitude of the increase and the potential for harm to the cable systems if they are required to pay the substantial rate increases." Instead of a prolonged trial-type hearing, the commission will rely principally on written filings.

**FCC may get hot potato**

The authority of a city government to fund public-access channels through a tax on a cable franchisee appears headed for a test. Boulder, Colo., has been seeking a cable firm to replace Teleprompter Corp., which abandoned its plans to operate there some months ago, and has awarded a franchise to a new firm with the stipulation that 2% of the system's gross receipts be used to finance a citizen-controlled public access facility. The franchise went to Ken Downes & Associates, Los Gatos, Calif., conditioned on the company's ability to get adequate financing.

There is a question as to whether the FCC will grant a compliance certificate if the access levy is retained. The charge would raise Downes' total gross receipts tax to 5%, which the commission will approve only under extraordinary circumstances. The commission has had that issue before for some time. Two years ago, Open Channel, a New York access group, asked the agency to rule on the feasibility of a levy identical to the Boulder proposal. The commission has not yet acted on the petition, although it is reported that a draft order rejecting it is in the works.

**Cox Cable stable as other firms flounder in stagflation**

Along with Viacom and ATC, it stands on firm ground: franchising policy and credit obtained at low interest cost.

There was good and bad news in the cable industry last week. The good: Cox Cable Communications Corp., Atlanta, announced that it has acquired a franchise to build a system in Spokane, Wash., with a 60,000-subscriber potential. It was the third such grant awarded to the firm in two weeks, and Cox officials say several others are in the wings. They also say the company is making a profit and should do better this year than it did in 1973.

The bad: In an industry that has felt the full brunt of the nation's general economic downturn, Cox Cable is on firm ground. Observers point to only two other firms—Viacom and American Television & Communications Corp.—that can be considered truly stable cable enterprises in the short term. Last week's case in point involved one of the less fortunate MSO's. In a brief statement, Cablecom- General Inc., Denver, announced that it had elected not to proceed with further cable franchising. It is the firm's second time "because of changed conditions affecting operations and the high cost of financing."

Cablecom had it established an accounting provision for an anticipated loss of $293,000, which will be reflected in the firm's financial statements for the period ending Aug. 31, before giving effect to any possible income tax benefits. It said the provision "would cover the possible nondevelopment of certain CATV franchises held by the company" as a result of the decision to halt construction.

In terms of economic achievement, the accomplishments of Cox and Cablecom have recently been as divergent as day and night. Cox Cable last quarter experienced a net loss of $4.35 million—four times greater than the $1.08 million worth of red ink it suffered in 1972. For the first six months of 1974, Cablecom showed a net profit of $351,217—a decrease of more than $25,000 from the corresponding period a year ago. Its stock has been trading at under $2 per share on the American exchange. Cox Cable, on the other hand, enjoyed a net income of nearly $1.9 million in 1973—up by nearly $200,000 from the preceding year. In the first six months of 1974, Cox's net income was up 5% to $512,553. A company official said an increase of at least 55 cents per share is anticipated this year, whereas in 1973 Cox earned 53 cents per share. Those shares are now trading above $3.75 each—no big deal, but still the second highest price (surpassed only by ATC) of any publicly traded MSO.

There is, however, one major similarity between the two: Both are owned primarily by major group broadcast concerns—RKO General in the case of Cablecom and Cox Broadcasting in the case of Cox Cable. In Cablecom need not be singled out for detrimental treatment. Its misfortunes, it is generally acknowledged in the cable industry, reflect the norm of an industry on which tight money and runaway inflation weigh heavily.

How, then, has Cox transcended the status quo? Cox Vice President Thomas C. Dowden, while conceding some corporate prejudices, maintains that his firm's ability to weather the economic storm arises from a combination of opportunism and Cox's refusal to fall into the same "trap" in which a large part of its cable brethren have become enmeshed. He characterizes the latter as an inclination on the part of many cable firms (now generally abated) to press forward with franchising at a time when they should have been "build have we been concentrating on shoring up the assets at hand.

Nevertheless, Cox has always done its share of franchising, and continues to do so (as evidenced by the revelations of the past few weeks), despite the fact that most of its industry counterparts have placed that activity down the priority list. The difference, Mr. Dowden contends, is that Cox has always picked its franchise targets.

"We haven't pulled back or gone in the shell on franchising," he maintains. "But that have we been rather conserva- tive in this all along.

"We aren't ones that went along with the norm," Mr. Dowden said. Translated, that means that Cox avoided a pursuit of franchises in major markets—where it has considered the prospects for cable viability to be questionable. Its major criterion in the art of "picking our shots" has been to limit its franchising interests to those markets "that would support basic television service." Hence, if it's a three-station market, or if there is room in the FCC's recognition of some highly desirable distant independent signals, Cox is attracted. If it's an area where a roof-top antenna will bring in all the television a prospective subscriber really needs, forget it.

Cox's activities in the past year or so concisely reflect this corporate watchword. Its newest operating markets are Hartford, Conn. (where it has systems in five suburbs), the Quint Cities (Davenport, Iowa, and vicinity) area and Saginaw and Owosso, both Michigan. Two weeks ago, it lined up franchises in Portsmouth and Norfolk, both Virginia. It has applied for—and expects to receive—franchises in Virginia Beach, Va., and Paducah, Ky. It also has a minority interest in a local application for the Roanoke, Va., franchise (in which it has put up no money, but will receive 10% of the system plus a management contract).

It is apparent that Cox is investing a great deal of its future in development of the Tidewater area of southern Virginia, where Portsmouth, Norfolk and Virginia Beach are all situated. The firm

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has a similar arrangement on the West Coast, where its contiguous system in San Diego county serves upwards of 80,000 subscribers. “We’re looking at this as our San Diego of the East,” Mr. Dowden acknowledges.

And for those suggesting that such potentially viable markets are at a premium, Mr. Dowden offers a dissent: “There are more than one might suspect,” he maintained. “There are still quite a few three-station markets out there” in which cable is nothing more than a long-term item on the council’s agenda.

Yet, Mr. Dowden readily concedes, wiring the markets in which Cox has recently gained a foothold will involve no small expenditure. He estimated that it will cost $6-7 million to build the Spokane system, for instance, and $10 million in Portsmouth-Norfolk and $1.5 in Paducah.

That’s where the opportunism enters the picture. More than a year ago, when the prime interest rate was still at around 8%-1/2%, Cox obtained a $30 million line of credit from a group of banks and insurance companies—at about one-quarter above prime. Today, that same arrangement would command interest rates above 12%—prohibitive in the case of most cable systems.

Despite a continuing construction priority, Cox still has $6 million left of the original $30 million, and officials say it can obtain additional financing if it needs it. Further, it can rely on an annual internal cash flow that is now estimated at $8 million, and which will increase substantially if the new markets develop as anticipated.

Thus far, there have been few, if any, disappointments. After less than two years of development, the Quint Cities system, for instance, has attracted 17,500 subscribers (a 40% penetration) and is now breaking even. Saginaw, which has been operative for less than a year, now has about 6,000 subscribers.

Can Cox continue its period of constant—albeit modest—expansion and growth at a time when the majority of the cable industry is in limbo? “I’m not saying that we can continue to take over these markets,” Mr. Dowden observed, adding that somewhere down the line there could be a point where further expansion could mean diminishing returns. But “when we reach that point,” he noted, “we’ll stop our franchise development thrust.”

### Florida pole fees to go up

Florida cable operators are the latest to feel the threat of pole-attachment increases by a public utility. The Florida Power & Light Co. has advised operators in the state that it will raise pole rates from $3.90 to $6.50 per unit as of March 1975. The Florida Cable Television Association has organized a committee to fight the increase, claiming the utility’s reasoning is “grossly out of line.” Committee Chairman Vern Coolidge (Dynamic Cablevision, Hialeah) said the 66%-1/2% increase would break the backs of marginal cable systems. No negotia-

### Cables given OK to import shows in the wee hours

FCC amends rules to permit CATV’s to bring in distant programming after local stations sign off

The FCC, after reviewing comments from cable groups, broadcasters and the public in response to a rulemaking notice adopted April 17, has concluded that cable systems may import late-night programs when no local stations are on the air.

The commission said the new rule would "strike an appropriate competitive balance." The rule will allow a cable...
FCC ad-hocs

HBO-Yankees issue

As season ends, it gives okay to pay cable broadcast carriage, but insists it isn’t precedent

The FCC has side-stepped a basic interpretation of its rules on pay cable and has authorized Home Box Office Inc. to present on a subscription basis the remaining New York Yankee baseball games in this season’s package. HBO is scheduled to provide cable systems with not more than three of the Yankee games remaining this season.

The commission’s end-of-the-season ruling came three months after Willard Walbridge, chairman of the National Association of Broadcasters pay TV committee, protested to the FCC that the HBO pay distribution of Yankee games violated antisiphoning rules. The rules prohibit pay cable use of sports events that have been regularly televised live on free TV during the preceding two years.

In its ruling last week the FCC found it unnecessary “to definitely resolve” the question raised by Mr. Walbridge. It held that Yankee games distributed by HBO would have been unavailable to the public on conventional television. A Yankee schedule of away games is carried on a network feed by WPIX(V) New York—which provided the pickup for HBO’s carriage of home games.

The FCC said HBO had made a good-faith effort to comply with antisiphoning rules that “are exceedingly complex in their application.” It cautioned that its ruling in this case ought not to be considered a precedent.

The FCC was unanimous in its ultimate conclusions, although it had been divided on its interpretation of the rules (“Closed Circuit,” Sept. 16).

Cable Briefs

Nothing to hide. Pennsylvania Governor Milton Shapp said there was “nothing irregular” in his sale of three cable systems in that state on which, it’s now revealed, he made $1.8-million profit. Transactions, executed in 1972, involved systems in Williamsport, Greensburg and Reading.

Mr. Shapp died several months ago with accusations that he had been instrumental in obtaining well-paying state jobs for two officials in Williamsport after governor’s firm succeeded in acquiring cable franchise there. Mr. Shapp has denied impropriety, but state legislative committee headed by Assemblyman Patrick Gleason is looking into matter.

Financed. Heller-Oak Cable Finance Corp., Chicago, has firm’d $2.75-million financing agreement with Valley Cable TV Inc., Harlingen, Tex. Long-term credit line is to be used in Valley’s acquisition from Sammons Communications Corp. of cable franchises for 20 Texas communities. Transaction is in conjunction with larger loan recently extended to Valley by Home Life Insurance Co., New York.

Coming back. Lawrence R. Walz, former head of old NBC CATV division, has recently entered cable business. National Cablesystems Inc., new firm which Mr. Walz heads, has purchased 1,100-subscriber system serving Pascagoula, Moss Point and Jackson counties, Mississippi, from Crest Television Inc. Daniels & Associates was broker. Terms were undisclosed.

Sold. American Cablevision Co. has acquired for undisclosed amount 870-subscriber system serving Madisonville, Tex. Facility, with 1,300-homes passed, was purchased from Irving Mermel, Daniels & Associates was broker.
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<tr>
<td>WASHINGTON POST CO.</td>
<td>WPN</td>
<td>16 1/2</td>
<td>16 3/8</td>
<td>- 1/8</td>
<td>- 2.34</td>
<td>24 3/4</td>
<td>13 3/4</td>
<td>5 4,794</td>
<td>77,426</td>
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<td>WOMETCO</td>
<td>WQM</td>
<td>6 1/2</td>
<td>7 1/2</td>
<td>- 1/2</td>
<td>- 7.14</td>
<td>10 1/4</td>
<td>6 2/2</td>
<td>5 6,034</td>
<td>39,221</td>
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<tr>
<td>TOTAL</td>
<td></td>
<td>346,354</td>
<td></td>
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<td></td>
<td>5,490,280</td>
<td></td>
<td></td>
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</table>

**Table 1**: Cablecasting

**Table 2**: Programming

**Table 3**: Service

---

Broadcasting Sep 23 1974
MOVIELAB
MOV
MOQ
Motion
strated
hailed

MOPO VIDEOTRONICS
MVP
NEEDHAM, HARPER
NDHMA
A. C. NIELSEN
NIELB
OSLILV & MATHER
LEGIL
PKL, CO.***
PKL
J. WALTER THOMPSON
JWT
UNIVERSAL COMM.***
UNI
WELLS, RICH, GREENE
WGR

% change

16.66
-7.94
9.89
+4.00
+7.56
-7.54
+0.00
+9.58
+8.80
-0.39

1.98
1.75
1.39
1.28
1.01
1.28
1.26
1.26
1.26
1.26

3
3
3
3
3
3
3
3
3
3

7/8
1/8
5/8
1/2
1/2
1/2
1/2
5/8
1/2
7/8

10,407
539
7,841
4,360
10,598
108,629
2,707
84,025
16,072
4,646

766,094
21,663,377
27,800,837

TOTAL
57,633
516,536

Stock
symbol
Exch.

MOV
A
5/8
3/4
1/8
-16.66
1/5
8/6
5/8
3
1,407
879

Earnings reports from stocks on Broadcasting's index

A-AMERICAN STOCK EXCHANGE
B-MIDWEST STOCK EXCHANGE
C-NEW YORK STOCK EXCHANGE
D-OVER THE COUNTER (BID PRICE SHOWN)
E-PACIFIC COAST STOCK EXCHANGE
F-STOCK NOT ON TRADING LIST

Citizens Financial Corporation
Marvin Josephson
San Juan Ranch
Teleprompter

Period/Ended
6 mo. 6/30
year 6/30
3 mo. 7/31
6 mo. 6/30

22,900,000
13,699,200
6,176,085
39,226,000

2.0%
22.6%
14.0%
51.0%

-2.0%
+22.6%
+14.0%
+51.0%

(1,128,000)
1,423,100
992,523
(3,051,000)

-1.42
+1.42
+0.43
-1.19

22,768,000
11,682,000
6,176,085
39,226,000

530,000
1,386,300
755,487
4,582,000

.19
1.31
.33
.20

The FCC has proposed a revision of its regulations governing the licensing and operations of remote pick-up broadcast stations. The proposal is in partial response to a petition filed by the National Commission on Broadcast Engineering and Safety.
Harmony. CBS facilities on West Coast are being operated by regular personnel, following agreement by network with Local 45, International Brotherhood of Electrical Workers, that settled three-week-old strike of 160 air conditioning and electrical maintenance workers at network’s TV City and KNXT(TV) and KNX-AFM, all Los Angeles, Maintenance workers, whose contract expired June 30, struck Aug. 21. New agreement runs 15 months so that all IBEW contracts expire simultaneously, Sept. 30, 1975. It grants employees 17% increase in wages in two steps, adds two paid holidays to schedule, and increases paid lunch time to one hour.

Look, ma, no wires. Edcor has introduced PRV-1 wireless video sound system consisting of miniature omnidirectional lavalier microphone with connecting radio transmitter and receiver antenna system. System operates without microphone wires and receiver antenna and is easily mounted on any VTR with simultaneous audio and video input. Price: $399. Edcor, 3030 Redhill Avenue, Costa Mesa, Calif. 92626.

Lens adapter. Comquip Inc. introduces fixed lens adapter for TV cameras that permits use of both 35 mm cine and single lens reflex camera lenses without distortion, loss of light or vignetting. Designed for Plumbicon TV cameras, unit allows television to duplicate full range of 35 mm cinematography including extreme wide angle, macro and special effects shots not possible with TV zoom lenses. Comquip unit, priced under $2,000, includes adapter for Arriflex mounted lenses as standard equipment. Adapters for other lenses are available as options. Mounts are available for most handheld and studio TV cameras. Com- quip, 366 South Maple Avenue, Glen Rock, N.J. 07452.

Malaysian FM. Sparta Electronic Corp., Sacramento, Calif., has received order from Malaysian government for nation’s first FM transmitting equipment. Malaysian Ministry of Information will use twin model 610A 10 kw transmitters located 20 miles from capital, Kuala Lumpur, to serve one-fourth of nation’s population. On-site instruction in operation and maintenance will be provided by Sparta engineers. Sparta is subsidiary of Cetec Corp., El Monte, Calif.

Technical Briefs

Harmony. CBS facilities on West Coast are being operated by regular personnel, following agreement by network with Local 45, International Brotherhood of Electrical Workers, that settled three-week-old strike of 160 air conditioning and electrical maintenance workers at network’s TV City and KNXT(TV) and KNX-AFM, all Los Angeles, Maintenance workers, whose contract expired June 30, struck Aug. 21. New agreement runs 15 months so that all IBEW contracts expire simultaneously, Sept. 30, 1975. It grants employees 17% increase in wages in two steps, adds two paid holidays to schedule, and increases paid lunch time to one hour.
KWHN(AM)-KMAC(FM) Fort Smith, first VP-president elect; Phil Phillips, KGBS-(AM) Springdale, second VP; Lynn Farr, KFIN-FM Jonesboro, secretary-treasurer.

Peter McCoy, VP-general manager, KCBS-AM-FM San Francisco, named president, Northern California Broadcasters Association, succeeding Howard S. Kester, former KVA-AM-FM general manager. Other officers named by board: Peter Taylor, KFOG(FM) San Francisco, VP; Al Racco, KG0(AM) San Francisco, treasurer, and Herb Briggns, KSFO(AM) San Francisco, secretary.

Kim Rowley, promotion director, KUTV-(TV) Salt Lake City, Utah, named to same post, KBHK-TV San Francisco.


David Graves, executive producer, WBBZ-(AM) Boston, named advertising and sales promotion manager.

Linda Rios, traffic director, KENS-TV San Antonio, Tex., named promotion director.

Broadcast Advertising

Michael Trager, national sales manager, WNBC-TV New York, named to newly-created position of VP-sports sales, NBC-TV, New York.

Robert Dauber, radio-television producer, Montgomery Ward, Chicago, named broadcast advertising manager, retail sales.

Jack Manning, management supervisor and member of board, BBDO, New York, joins McCann-Erickson there as senior VP-account group head.

Barbara Lindberg, research director, and Gary Tabor, account supervisor, McCann-Erickson, New York, elected VPs.

Robert A. Wulfhorst, director of media information and buying, Doyle Dane Bernbach, New York, joins Martin, Landey, Airlow Advertising, New York, as VP-media director.

William J. Katsafanas, national sales manager, WTAE-TV Pittsburgh, joins WBAL-TV Baltimore, as general sales manager.

George L. Babick, general sales manager, WUTV(TV) Buffalo, N.Y., named general sales manager, WLVI(TV) Boston.

Jerry R. Storseth, national sales manager, WXTV-Atlanta, named general sales manager, KRVL(TV) Houston.


James R. Parker, sales manager, Sun Seekers air travel club, joins WHCT-TV Hartford, Conn., as local sales manager.

Harlan Reams, account executive, KOTV-(TV) Tulsa, Okla., named local sales manager.

Marty Colby, sales manager, Blair TV Sales, New York, named sales manager, XETV(TV) Tijuana, Mexico (San Diego).

Clarence Thompson, president of Colle & McCoy, Minneapolis, elected chairman of board, succeeding late Ronald K. Olson who died July 7 (Broadcasting, July 15). Ray Foley, executive VP and financial group supervisor, elected president; Keith Olson, VP and supervisor of agency consumer group, named senior VP.

James Lowenberg, general manager, KFWO(FM) Dallas-Fort Worth, named manager, Mario Messina Co., Dallas, radio and television representation.

Martin J. Friedman, senior VP of Dan- ler-Fitzgerald-Sample Inc., New York, with responsibility over merchandising, sales promotion and new business, has resigned to form marketing consultant firm, 171 Daytona Road, Miami Beach, Fla.

William D. Wells, professor of psychology and marketing, Graduate School of Business, University of Chicago, joins Needham, Harper & Steers, Chicago, as director of corporate research.


Programming


Ron Nickell, general sales manager, TM Programming, Dallas, elected VP-general sales manager.


Irving D. Ross, general manager, Don Fedderson Productions syndication divi- sion, elected VP.

William M. Kelly, director, production control administration, East Coast, ABC Entertainment, named director of operations, morning programming, remaining in New York.

David McCormick, executive producer, NBC News bureau, Cleveland, joins NBC-owned WKYC-TV Cleveland in same capacity.


Dave Price, program director, KCBN-(AM) Reno, named operations manager. He is succeeded by Bobby Magic, an- nouncer, KCBN.

Jimmy Dean, announcer, WTDS(AM) Winston-Salem, N.C., joins WZOD(AM) Toledo, as program director.

Ed Lenderman, weekend sportscaster, KPRC-TV Houston, joins WKRC-TV Cin- cinnati as sports director.

Don Nee, operations and program director, WCHV(AM) Charlottesville, Va., joins WSPA(AM) Spartanburg, S.C., as program director.

Ron Spain, sports announcer, WBAP-TV Fort Worth-Dallas, named sports direc- tor.

Jerry Copeland, director, KENS-TV San Antonio, Tex., named production man-ager.

Broadcast Journalism

Scott Osborne, reporter-anchorman, WNBC-TV New York, named anchorman, NBC-owned WKYC-TV Cleveland. Mike Landess, reporter-anchorman, KYW-TV Philadelphia, joins WKYC-TV as co-anchorman. Kevin Boyle, reporter, WJW(AM) Cleveland; Brian Ross, reporter, WCKT-TV Miami, and Martha Bateman, reporter,
Roger Mann, weekend anchorman, WKRC-TV Denver, joins WUKY-TV Cincinnati as weekday anchorman. Mark Pierce, news director and anchor, WKED-TV Dayton, Ohio, joins WKRC-TV as weekend anchorman.

Sandra Feldman, news reporter, non-commercial Kut-FM and KLNR-TV Austin, Texas, joins KTRK-TV Houston in same capacity.

Murray Fromson, CBS News correspondent, in Hong Kong. Richard Roth, CBS News Chicago bureau, succeeds Mr. Fromson in Moscow.

Bill Moyers, of Public Broadcasting Service's Bill Moyers' Journal (no longer on air), will write monthly column for magazine.

Walter Cronkite, CBS correspondent, named first recipient of First Freedom Award, John Marshall Law School, Chicago. Award will be presented Nov. 16 at school's 75th anniversary dinner.

Gloria Rojas, news reporter, WLS-TV Chicago, joins WABC-TV New York as correspondent.


Paul M. Brown, news director, WANS (AM) Anderson, S.C., named to same post, WESC-AM-FM Greenville, S.C.

Walter Zimmermann, assistant news director, WLUX-TV Green Bay, Wis., named news director. He succeeds Thomas Torinus, who joins The Post-Crescent, Appleton, Wis., as editorial page editor.

Kenneth D. Brandtley, majority affairs director, noncommercial KUHT-TV Houston, joins KCOH (AM) Houston as news reporter.

William Chesleigh, assignment editor, NBC News news desk, named to newly created position of editor, NBC News economy desk, New York.

Ronald D. Lyon, newscaster, WQAR-FM Albany, N.Y., named public affairs director.

Louis R. Heckler, news director, WBBT-TV Richmond, Va., joins WBTV-TV Charlotte, N.C., as community affairs director.


Helen T. Paes, reporter-newscaster, WBBW (AM) and WQOD (FM) Youngstown, Ohio, named news director.

Sam Nelson, farm editor, WIBW-AM-TV Topeka, Kan., named to newly created position of editor, Farm Radio News wire service, operated by Commodity News Services, Kansas City, Mo.

Roger Mann, news director, WKOW-TV Madison, Wis., named news director-anchorman, WANE-TV Fort Wayne, Ind.

He succeeds Ken Kurtz, named to same post, WMFY-TV Greensboro, N.C.

Arthur Alpert, freelance writer and commentator, WNEW-TV New York, named news director, WJAR-AM-TV Providence, R.I.

John Raymond, news director, KTRH (AM) Houston, joins KHOU-TV Houston as general assignment reporter.

Bruce Tymian, reporter, WVCE-TV Lynchburg, Va., joins WVEC-TV Richmond, Va., news and public affairs staff as anchorperson.

Sara Lee Kessler joins KENS-TV San Antonio, Texas, as co-anchorperson.


Equipment & Engineering

John M. Sherman, director of engineering, Midwest Radio-TV Inc., retires Oct. 1 after 38 years as head of engineering departments of WCCO-AM-FM-TV Minneapolis and Rice Lake, Wis., CATV. Mr. Sherman will continue as consultant to Midwest Radio-TV.

Robert Flager, sales manager, Teleman Productions, Chicago, named general manager. Michael Theis, on Teleman staff, named operations manager.

Alex Azelickis, technical coordinator, Oak Industries Inc. communications group, Crystal Lake, Ill., elected VP-technical relations.

Jack B. Hanks, market manager, commercial-educational markets, Magnetic Products division, 3M Company, St. Paul, named market operations manager, Magnetic Audio-Video division.


Allied Fields

Norman S. Hecht, VP-sales and marketing, Arbitron, New York, named VP, general manager, television division.

Kenneth Mogensen, sales staff member, A. C. Nielsen Co., New York, elected VP-media research division. Donald E. Haselwood, chief engineer, media research division, elected VP, same division.

Nazaret Cherkezian, director of programming, National Public Affairs Center for Television, Washington, joins Smithsonian Institution, same city, as telecommunications manager.


Deaths

Warren Hull, 71, radio-television master of ceremonies, best-known for 1950's Strike It Rich quiz show, died Sept. 14, at Waterbury (Conn.) General hospital of congestive heart failure. Survivors include his wife, Susan, three sons, one stepson and two stepdaughters.

Karl R. Nelson, 59, radio actor and newscaster, died Aug. 19 in Fort Myers, Fla., of heart attack. First with Green Hornet and Lone Ranger, Mr. Nelson was later with stations in Ohio, Virginia, Pennsylvania and Florida.

John Merriman, 50, news editor for CBS Evening News since 1966, killed in Sept. 11 plane crash near Charlotte, N.C. Mr. Merriman worked for CBS News since 1942 as news editor, writer, producer, broadcaster and reporter; served as president, Writers Guild-East in 1973. He is survived by his mother, Jutia Bell Merriman.

Please send

Broadcasting

The newsmagazine of broadcasting and allied arts

Name

Position

Company

☐ Business Address

☐ Home Address

City State Zip

SUBSCRIBER SERVICE

☐ 3 years $60

☐ 2 years $45

☐ 1 year $25

Canada Add $4 Per Year

Foreign Add $8 Per Year

☐ 1975 Cable Sourcebook $10.00

(If payment with order: $8.50)

☐ 1975 Yearbook $17.50

(If payment with order: $15.00)

☐ Payment enclosed

☐ Bill me

ADDRESS CHANGE: Print new address sheet and attach label from a recent issue, or print old address including zip code. Please allow two weeks for processing.

BROADCASTING, 1735 DesSales Street, N.W., Washington, D.C. 20036

Broadcasting Sep 23 1974

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As compiled by Broadcasting, Sept. 9 through Sept. 13 and based on filings, authorizations and other FCC actions.

For the Record

Abbreviations: AL.—Administrative Law Judge. alt.—alternate. Ann.—announced. azt.—address. aur.—aural. aux.—auxiliary. CI—critical hours. CP—construction permit. D—day. DMA—designated market area. ERP—effective radiated power. HAAT—height above antenna reference terrain. kHz—kilohertz. kw—kilowatts. MEO—medium earth orbit. mhz—megahertz. mod.—modulation. modifica.—modified. N.—night. PSA—presentational service activity. Spec.—specified hours. trans.—transmitter. TPO—transmitter power output. u.—unlimited hours. v.—visual. w.—watts. *—noncommercial.

New stations

TV applications

* Mason City, Iowa—State Educational Radio and Television Facility Board seeks ch. 24 (530-536 mhz); ERP 531 kw vswr, 53 kw aur. HAAT 1386 ft.; ant height above ground 1524 ft. P.O. address: c/o Don D. Sayers, 2801 Bell Ave., Des Moines, Iowa 50306. Estimated construction cost $1,066,000; first-year operating cost $225,000. Legal counsel: Pierson, Ball & Dow. Consulting engineers: Jantsky & Bailey, Principal. Dr. Thomas M. Ditzel, executive director. Ann. Sept. 3.

* Albuquerque, N.M.—Spanish Television of New Mexico seeks ch. 23 (524-530 mhz); ERP 11.7 kw vswr, 2.2 kw aur. HAAT 35 ft.; ant height above ground 291 ft. P.O. address: 7221 N. Hills Blvd., NE, Albuquerque, N.M. 87109. Estimated construction cost $42,990; first-year operating cost $82,175; revenue $108,500. Legal counsel: Daly, Jr., Eubank & Goff. Consulting engineer: Howard E. Griffith. Principals: Odalis R. Richards Jr. (44.4%), Clarence L. Holzer (33.4%), Herbert J. Taylor (13.4%), and al. Mr. E. R. L. Kilmann (in New Mexico shopping centers. Mr. Holzer is CATV program salesman for Shanandah Valley Educational Television Corp., applying. Ann. Sept. 12.

* Branderick, Calif.—California Unified School District seeks ch. 84.1 mhz, 10 kw; P.O. address: 940 West Austin Rd., West Sacramento, Calif. 95691. Estimated construction cost $9,360; first-year operating cost $10,000. Principal: August Vecitelli, assistant superintendent. Ann. Sept. 1.


* Bosler City, La.—Coastal Broadcasting Corp. seeks ch. 100.1 mhz, 2 kw; HAAT 288 ft.; P.O. address: 13630 Pisson Rd, Dallas 75240. Estimated construction cost $5,100; revenue $15,500. Format: oldies. Principals: John Mitchell (49.9%), Interventive Venture Capital Corp. (35.6%) and O. L. Kumbrough (25%). Mr. Mitchell is general manager of KTEO-AM San Angelo, Tex. Mr. Kumbrough owns KEES(AM) Gladewater, Tex. Lueveri E. Oakey Jr. is chairman of board of Interstate Coastal is seeking assignment of license of KTEO(AM) Shreveport, La. Ann. Sept. 4.


* Sioux Falls, S.D.—Q Communications Corp. seeks ch. 101.3 mhz, 100 kw; HAAT 337 ft.; P.O. address: 554 Burrowing Ave., Mitchell, S.D. 57301. Estimated construction cost $5,000; first-year operating cost $7,600; revenue $16,000. Format: AM-PM. Principals: Robert A. Springsteen (26.3%), Jerry J. Dvinson (23.7%) and Jim D. Hargrove (50%). Jim D. Hargrove is program director of WCNZ(AM)-WCKW(FM) Flint, Mich., 1380 and 105.1 mhz, respectively are advertising manager, president and owner of Springsteen's. Miami amusement ride company. Ann. Sept. 10.

* Gulfport, Miss.—Gulf South Broadcasters of Mississippi seeks ch. 96.7, 1 mhz; HAAT 300 ft.; P.O. address: Box 6071, New Orleans 70114. Estimated construction cost $34,504; first-year operating cost $27,360; revenue $60,000. Format: contemp. Principals: Joseph M. Costello III (70%) and Fred E. Fayard Jr. (30%). Mr. Costello has interest in several Louisiana stations, including WDIV(AM) New Orleans. Retired Faryard Fayard has interest in communications systems company in Gulfport. Ann. Sept. 10.


* Johnstown, Ohio—Radio Johnstown seeks ch. 101.3 mhz, 3 kw; HAAT 300 ft.; P.O. address: 3463 Diamond Dr., Westerville, Ohio 43081. Estimated construction cost $22,861; first-year operating cost $8,000; revenue $46,000. Format: Variety. Principals: Richard Neall Selier Jr., general manager of WBBY-FM Westerville, Ohio; Robert George Shaffer at headquarters in San Antonio, Texas; John Wayne Smith, technician at WQUS(AM) Columbus, Ohio (39.5%) each. Ann. Sept. 6.


FM actions

* Burley, Idaho.—Mini-Cassia Broadcasting Broadcast Corp. granted ch. 183.1 mhz, 3 kw, HAAT 103 ft.; P.O. address: 1841 West Main, Burley 83315. Estimated construction cost $34,728; first-year operating cost $5,200; revenue $17,100. Principals: Dean S. Leshner (45%), Leon L. Leichter (25%), et al. Leshner owns Leichter Newspapers and KBAR(AM) Burley (8BF-8874). Action Sept. 6.

* Community High School, District No. 217, Summit II.—Application for CP for new noncommercial FM 89.5 mhz, 1 kw; P.O. address: 18702 S. 88th Ave., Bedford Park, Ill. 60646. Action Sept. 6.

* Ottumwa, Iowa.—Kleeco Radio, Broadcast Co. granted ch. 107.7 mhz, 3 kw, HAAT 172 ft.; P.O. address: 21115 1/2 East Main Street, Ottumwa 52551. Estimated construction cost $19,252; first-year operating costing $7,730; revenue $20,000. Principals: Therese Davis and Ray Freedman (shares not given) own KLE(AM) Ottumwa, which proposed FM would duplicate, and have interest WGUI-BAM-FM Fort Washington, Md. Mr. Davis has interest in WSDR(AM) Sterling, Ill. (BFH-8873). Action Sept. 6.

* Detroit Lakes, Minn.—Knutson-Leighton Inc. Broadcast Co. granted ch. 105.3 mhz, 3 kw, HAAT 281 ft.; P.O. address: 1841 West Main, Detroit Lakes 56501. Estimated construction cost $18,748; first-year operating cost $4,100; revenue $14,000. Principals: Alver A. Leighton (48%), David H. Knutson (26.3%) and Ray Leighton at headquarters in Detroit Lakes, Minn. who holds stock in KDL(AM) Detroit Lakes, KNNI(AM)-KRRR(AM) Knoxville, Iowa, WURI-FM in Independence, Iowa, KCH(AM) Washington, Iowa, and KLGR(AM) Redwood Falls, Minn. Mr. Knut-son is officer and stockholder in stations KDL(AM),
Applications

Call
KTEJ
WOC-TV
WJMK
WKBK
WBOD
WPAJ-FM
WERN
KLVE
WKXI
WMS-AM

License
Arkansas Educational Television Network, Jonesboro, Ark.
Marion Communications Corp., Coral, Fla.
Southern Tier Educational Association, Lockport, N.Y.
Jones Wallace Miller, Enterprise, Ala.
Wichita Falls (1/5 kw) -D, WKFY, Topeka, and WIBX, Lawrence, Ks.
Dillingham Broadcasting Corp., Anchorage, Alaska
Wichita Falls (1/5 kw) -D, KFXV, Fort Worth, Texas
KSLA(AM), Shreveport, La.
WFMX, Austin, Texas
WMAA, Mobile, Ala.
WQXL(AM), Columbia, S.C.

Facilities changes

AM calls

KFCR Bowling Green, Mo. -Seek's CP to increase tower height to 335 ft. and side mount FM ant. on tower. Action. Sept. 10.
KOPY, Alice, Tex. -Seeks CP to increase height of southeast tower to accommodate FM ant. Action. Sept. 9.

AM actions

WWWE Cleveland -Broadcast Bureau granted CP to move trans. site to 8200 Snowville Rd., Brecksville, Ohio; change non-directional operation and change studio location and remote control site to 12th and Chestar, Park Heights, Cleveland Heights (BMP-13842). Action. Sept. 6.

Presssure service authority. Broadcast Bureau granted following stations on indicated date PAA or other action between the station and the service, and times with power shown: WHA Madison, Wis. (July 22); WKGW Madison, Wis. (August 10); KPIA Ironwood, Mich. (July 12); KFWJ Imago, Bellingham, Wash. (July 9); KYKN Portland, Or. (August 23); WTVT Waterbury, Conn. (March 27); KCOM Comanche, Tex. (June 27); WMOD Mobile, Ala. (May 29); KGAB Casper, Wyo. (July 23); KXQI Arvada, Colo. (August 15); WSCP Sandy Creek, N.Y. (August 15); KYBE Oklahoma City, Okla. (August 15); KJU Sapulpa, Okla. (August 10); WSCV
Summary of broadcasting

FCC tabulations as of Aug. 31, 1974

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</table>

* Special temporary authorization

| Includes off-air licenses

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Case assignments

Chief Administrative Law Judge Arthur A. Giadone, Des Moines, to date shown:
- Brookhaven, Miss., FM proceeding: Brookhaven Broadcasting Co. and 21st Century Broadcasters, competing, for 92.1 mhz (Docs. 1945-6)—Designated ALJ Byron E. Harrison as presiding judge and scheduled hearing for Nov. 25. Action Sept. 6.

Procedural rulings
- Elgin and Glen Ellyn, 11th, educational FM proceeding: North Central College School District #246 (WEP/FM) (Elgin) and College of DuPage District, competing, for 90.9 mhz (Docs. 1980-20)—ALJ James F. Tierney ordered hearing for Nov. 6. Action Sept. 5.
- WIFE-AM(Atlanta, KOL-AM-FM Omaha, and KISN(AM) (Vancouver, Wash., renewal proceedings: Star Stations of Indiana, Central States Broadcasting and Star Broadcasting (all owned by Star Stations) (Docs. 1912-25)—FCC scheduled oral argument for Oct. 15. Supplemental initial de- cision by ALJ Chester F. Naumwicz Jr. proposed grant of renewal of license for WIFE-AM, KOL-AM-FM and KISN; found, based on record, for renewal of license for WIFE(AM) and grant of competing application of Indianapolis Broadcasting for WIFE- AM) facilities. Action Sept. 5.
- Harlan, Ky., AM proceeding: Radio Harlan (WHNL(AM) (Harlan) and Eastern Broadcasting Co., competing, for 1100 kHz (Docs. 1980-20)—ALJ Byron E. Harrison, presented argument in proceeding for renewal of license of WHLN, and grant of application of Eastern Broadcasting Co. for new AM at Harlan. Action Sept. 6.
- Lake Charles, La., FM proceeding: United Broad- casters, Inc., Broadcast Center Channel School di- strict #46 (WEDE/WEDE-FM) and College of Du- Page District, competing, for 91.9 mhz (Docs. 1980-20)—ALJ James F. Tierney ordered hearing for Nov. 6. Action Sept. 5.
- West Monroe, La., FM proceeding: Japat Inc. and DownEast Broadcasting, competing, for 100.9 mhz at West Monroe (Docs. 2003-4)—ALJ Lenore G. Ehrig, granted motion by DownEast for summary decision and favorably resolved ascertainment is- sues as to DownEast. Action Sept. 6.
- WSWG-AM-FM-Grandwood, Miss., licensee com- plaint: Columbia Broadcasting Co., Inc. (WSWG- AM(AM) and Dixie Broadcasting Co. (WSWR-FM) (Docs. 2002-5)—ALJ Rueben Lozenz denied licensee hearing for certification of complaint Sept. 4, since good cause for relief was not shown. Action Sept. 6.
- Jackson, Miss., TV proceeding: Lamar Life Broad- cast Co., Dixie National Broadcasting, Civic and Commercial TV, competing for channel 3 in Jackson, Tenn. television, for ch. 3 (Docs. 1884-5, 9)—ALJ Daniel Fuchs, by review of record, to determine that Office of Communication of United Church of Christ and Community Coalition for广播电视生产 was made pertinent to the proceeding for limited purposes. Both Civic and Of- fice of Communications charged that Dixie principal had concealed full extent of involvement with corporation which file was in bankruptcy investigation by Securities and Exchange Commission, and pointed case could have led to an outbidder that would cause serious charges. The witness investigation (Docs. 2002-5)—ALJ Richard R. Nash, hearing for Feb. 11, 1975, at Lansing. Action Sept. 6.
- WCAV-TV Burlington, Vt.,—Commission denied request for Review board hearing to examine Sheffield Broadcasting Co. ruling denying his complaint that

In context

AM starts
- Following stations were authorized program op- erating authority for changes at fading, on date shown:
  - WAKY Louisville, Ky. (BP-106, Aug. 28)
  - WKNJ Orlando, Fla. (BP-19,483, Aug. 28)
  - WINN Wisconsin Delis, Wits. (BP-19,573, Aug. 28)

FM actions
- *WQTO Hartford, Conn.—Broadcast Bureau granted CP to change trans., and studio locations to 309 and 700 ft. (BP-175, Aug. 29)
- *WRGR River Grove, Ill.—Broadcast Bureau granted CP to change antenna and trans. transmission line (BMPH-1157), Action Sept. 6.
- *WDCS Portland, Me.—Broadcast Bureau granted CP to change trans. site, in system; ERP 49 kw; ant. height 500 ft.; remote control permitted (BMPH-14219), Action Sept. 6.
- *WOHY Amory, Miss.—Broadcast Bureau granted CP to change trans. and ant.; add circular polarization to ERP; ERP 3 kw; height 50 ft. (BMPH-14217), Action Sept. 6.
- *WRJW Brandon, Miss.—Broadcast Bureau granted CP to change trans. and ant. (BP-14216), Action Sept. 6.
- *KLAL Kilspilp, Mont.—Broadcast Bureau granted CP to change trans. site Highway U.S. 2, 6 miles east of Kilspilp; delete remote control/ change trans. and transmission line; ERP 70 kw (horizontal) 30 kw (vertical); ant. height 195 ft. (BMPH-14220), Action Sept. 6.
- *WPJL New York—Broadcast application for CP to install new antenna and studio changes; request applicant's attorney (BP-5854), Ann. Sept. 10.
- *WJSO Greensboro, N.C.—Broadcast Bureau granted CP to install new ant. and make changes in ant. system; ant. height 119 ft. (BPED-1619), Action Sept. 6.
- *KWQS Tulsa, Okla.—Broadcast Bureau granted CP to change trans. location to 1133 N. Lewis St., Tulsa; install new ant.; make change in ant. system; ERP 5.5 kw; ant. height 330 ft.; remote control permitted (BPEP-1871), Action Sept. 9.
- *WTJS-FM Jackson, Tenn.—Broadcast Bureau re- turned CP to install new ant.; increase ant. height; trans. ERP 100 kw (B), 72 kw (V); HAAT 655 ft. Ann. Sept. 13.

FM starts
- Following stations were authorized program operating authority for changes at fading, on date shown:
  - KARD Wichita, Kan. (BP-1888, Sept. 6)
  - KPRS Kansas City, Mo. (BP-8774), Aug. 30
  - WJFLO-FM Emory, Ind. (BP-8775, Aug. 14)
  - WMIL-FM Petoskey, Mich. (BP-8852), Aug. 29
  - WKEM-FM Rosina Springs, Fila. (Doc. 19160), Aug. 29
  - WKSU-KAKO Kokomo, Ind. (BP-8837), Aug. 30

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WCAV-TV violated its fairness doctrine obligations. Morrisseau, candidate in Vermont primary election, alleged that WCAV-TV broadcast on its new program erroneous story. Broadcast Bureau stated that personal attacks broadcast during bond fide newscasts are exempted from personal attack rule. Action Sept. 9.

**Fines**

- WFPS(AM) Hammond, La.—Broadcast Bureau, by letter, notified AirWave Inc. that it incurred apparent liability for forfeiture of $2,000 for operating station without current antenna and power. By memorandum opinion and order, re- visions of station regulations for violations of rules by operation before sunrise and after sunset with full daytime power, due to licensee’s reply that errors were made in logging. Action Aug. 30.

**Allocations**

**Actions**

- FCC took following actions on FM allocations:
  - Sheffield, Ala.—Broadcast Bureau proposed assignment of FM ch. 22A to Sheffield, in lieu of ch. 22B assigned to City of Gadsden. Table was based on applications for SEE and KSDS-FM, licensed to Radio Station WRCK. Action was in response to petition of City of Gadsden and others, claiming that Gadsden had right to assignment.

**Applications**

- WCAV-TV, 420 Harbor City Blvd., Melbourne, Fla. 32901, for Brevard county (C-4247), TV ch. 34 for Spectrum of Media, Inc., 1760 Biscayne Blvd., Miami, Fla.; WFTV-CV, 4200 Aloma Ave., Orlando, Fla., for Orange county, Contiguous to Walt Disney World, Orlando, Fla. Application approved.

**Other actions**

- California—FCC granted request of San Joaquin Communications for special relief to extend grandfather clause to cable TV system signals from Turlock, Calif., to unincorporated area of 7 of Stanislaus county, Calif. Commission said that refusal to approve grandfather clause would serve to protect local cable TV system of Turlock and unincorporated area 7 from competition by new cable system.

- Pennsylvania—FCC granted Telecenter Associates certificate of convenience and public interest for cable TV systems at Central City, Jeannette, and Shade Township, Pa. Applications for three systems in Johnstown, Altoona, Pa., major TV market. Telecenter will own and operate WJAC-TV, WJAK-TV, and WUPA-TV.

- Vermont—FCC issued license for East- ern Telecom Corporation was denied (C-31136). Action Sept. 10.

- Puerto Rico—FCC denied request of CATV Bureau withdrew, upon request, applications for construction permit for cable TV system in Puerto Rico.

**Cable**

**Applications**

- Operating followers of cable TV systems required to file certificates of compliance, FCC announced Sept. 11 (stations listed are TV signals proposed for carriage):
  - Pine Strawberry Cable Co., Box 515, Scottsdale, Ariz. 85252, for Pine City (C-4254) and Strawberry City, Ariz. (C-4252); and
  - KTVK, KPHO-TV, KAET, KOOL-TV Phoenix; KTRAN-TV, Tucson.
  - Florida TV Cable, 420 Harbor City Blvd., Melbourne, Fla. 32901, for Brevard county (C-4247), TV ch. 34 for Spectrum of Media, Inc., 1760 Biscayne Blvd., Miami, Fla.; WFTV-CV, 4200 Aloma Ave., Orlando, Fla., for Orange county, Contiguous to Walt Disney World, Orlando, Fla. Application approved.
  - A television cable system of 1165 South River, Enterprise—Council. (C-4256), and Joseph (C-4257), both Oregon: Add KOPA-TV, KPV, Portland, Ore.
  - New Hampshire Consumer Union, 1336 Southport Rd., Baltimore 21227, for New Garden community of Worth County, Ga. (C-4258); WVPT, WPHL, WVTX, WYUM, WADA-TV, WAHL, WAHC, WCHE, WOKE, WXXJ, Rochester, N.Y.; WSYR-TV, WFXL, WRGB, WSYU, Syracuse, N.Y.; WOR-TV, WPIX-TV New York.
  - Enterprise-Joseph Cablevision, 1165 South River, Enterprise—Council. (C-4256), and Joseph (C-4257), both Oregon: Add KOAP-TV, KPV, Portland, Ore.
  - New Hampshire Consumer Union, 1336 Southport Rd., Baltimore 21227, for New Garden community of Worth County, Ga. (C-4258); WVPT, WPHL, WVTX, WYUM, WADA-TV, WAHL, WAHC, WCHE, WOKE, WXXJ, Rochester, N.Y.; WSYR-TV, WFXL, WRGB, WSYU, Syracuse, N.Y.; WOR-TV, WPIX-TV New York.
  - Enterprise-Joseph Cablevision, 1165 South River, Enterprise—Council. (C-4256), and Joseph (C-4257), both Oregon: Add KOAP-TV, KPV, Portland, Ore.
  - New Hampshire Consumer Union, 1336 Southport Rd., Baltimore 21227, for New Garden community of Worth County, Ga. (C-4258); WVPT, WPHL, WVTX, WYUM, WADA-TV, WAHL, WAHC, WCHE, WOKE, WXXJ, Rochester, N.Y.; WSYR-TV, WFXL, WRGB, WSYU, Syracuse, N.Y.; WOR-TV, WPIX-TV New York.

**Rulemaking**

- Following extended discussion meeting concerning issues of newspaper deregulation, commission issued tentative instructions on preparation of proposed report. It is estimated that final report should be completed and released by end of 1974. (Doc. 1810). Annex Sept. 11.
- Commission adopted policy for waivers of prime time access rule for 1974-75 broadcast season. Waivers are granted on a case-by-case basis and extended for coming season. Waivers will extend only until Sept. 15, 1975. Action Sept. 11.

**Translators**

Help Wanted Sales Continued

October opening. Experienced Radio Time Salesperson necessary for account with company. Good salary and sales history to Manager, KHAK-AM-FM, Box 1360, Cedar Rapids, IA 52404.

A Pennsylvania Daytimer with great potential that is doing well needs combination salesperson/morning announcer. Must be authoritative with good voice. Must be a professional in each department. Take over established list including on air accounts. Sales success. Guarantee need $300 weekly. Benefits. Send letter and resume. Only very experienced apply. Please. William E. Sullivan, WHTB, Lebanon, PA 17024.

Virginia 5 kw modern country needs a hardworking salesperson to take over an existing account list. Earn $10,000 & first year. Opening due to promotion. Growth market, excellent community. Complete Resume to Sales Manager, WVCY, P.O. Box 1107, Harrisonburg, VA 22801.

Radio Salespeople. Picturesque D.C. suburbs and Atlanta, Georgia area. D.C. station top 40 AM, Atlanta program, W-AM, both owned by chain operator. Salary open. Phone collect 703-471-7676 or write WOHN, P.O. Box 666, Henderson, NV 89010.

Opportunity for person ready to be sin needs strong market AM 35's. Send resume to Station Manager, WRA-AM, Box 1071, Racine, WI 53405. Professional staff. Office Box 1340, Racine, WI 53405.

At last, Aspen Morning individual w/moderate personality. Urbanic, articulate, informal, to play light contemporary, jazz, folk, classical plus sales. Serious, stable individual. Tape, resume: Dave Tucker, KSPN, Box 1071, Aspen, CO 81611.

A Pennsylvania Daytimer with great potential that is doing well needs combination salesperson/morning announcer. Must be authoritative with good voice. Must be a professional in each department. Take over established list including on air accounts. Salary competitive. Commission possible. Guarantee need $300 weekly. Benefits. Send letter and resume. Only very experienced apply. Please. William E. Sullivan, WHTB, Lebanon, PA 17024.

Immediate opening for another Class license. WAMD, Aberdeen, MD 21001.

Small market in northwest Michigan is seeking mature announcer for MOR-pop format. Experience a must. Send resume, picture to Castor, Saginaw, MI 48604.

Music position. Experience. Send resume, picture to Jim Bower, WQIO, Milwaukee, WI 53219.

Help Wanted Announcers Continued

Production person who wants to get into sales. Will get good account list and air shift. Contact Bob Thorburn, WBD 350, California 93117.

New England Beautiful music station has an immediate opening for a staff announcer with a first phonograph background. Excellent resume to Tony Rizzini, P.O. WLKW, 229 Weybosset Street, Providence, RI 02903. EOE No Calls.

Leading adult music station would like to hear auditions from experienced announcers for permanent format,生病, new facilities. Equal Opportunity Employer. Tape and resume to: WRS, Box 961, West Side Station, Worcester, MA 01602.

Top Central Indiana Contemporary Station seeking mid-day person with experience. Ideal opportunity for that small to medium market move. 317-644-1255.

Jim Jacobs, PD. An equal opportunity employer.

Wanted experienced pro for 5000 watt clear channel daytimer AM station. College town, contemporary M-O format. Send resume, career picture to P.O. Box 860, Douglas, GA 31533.

Top adult Contemporary station, 25 in market needs dynamic, rock on person. Strong on phone and tape. Send resume to: Box 36, Green Bay, WI 54301.

Help Wanted Technical

Chief Engineer for PBS affiliate with strong emphasis on management skills. Must be able to stimulate professional staff and evaluate their progress. Perform skilled, professional duties involved in installation, operation and maintenance of radio-television and other electronic equipment. Send resume of training and experience to Box 97, BROADCASTING.

Chief Engineer-Announcer. KBMY, Billings, Montana. Position for individual who likes to work with top-rated C&W fulltime operation. Good salary and benefits. Contact: Barb Russell, General Manager, KEWY/KSPT, P.O. Box 4607, Topka, KS 66601. Full resume and brief description of your goals.


Chief Engineer, knowledgable in all phases. Existing 10 kw, 2 tower directional array AM, 100,000 watt stereo FM with SCA, complete microwave STL system and automation systems. Top pay, excellent facilities, profit sharing plan, group insurance and other incentives. Contact Bob Russell, General Manager, KEWY/KSPT, P.O. Box 4607, Topka, KS 66601. Please send resume, picture and letter to Chief Engineer Manager, KVOE, Emporia, KS 66801. Phone 316-342-1400.

Chief Engineer, knowledgeable in all phases. Existing 10 kw, 2 tower directional array AM, 100,000 watt stereo FM with SCA, complete microwave STL system and automation systems. Top pay, excellent facilities, profit sharing plan, group insurance and other incentives. Contact Bob Russell, General Manager, KEWY/KSPT, P.O. Box 4607, Topka, KS 66601. Please send resume, picture and letter to Chief Engineer Manager, KVOE, Emporia, KS 66801. Phone 316-342-1400.

Central Indiana non-directional AM and FM stereo combination needs chief engineer who can assume responsibility. Full resume and salary requirements to David Butler, WHUT, P.O. Box 151, Anderson, IN 46011.

Chief engineer, for long established mid-west 5000 watt directional AM and 3 kw FM. Excellent permanent position either for individual with chief experience or qualified staff person waiting to move up to chief position. Contact General Manager, WPAG, Ann Arbor, MI 48103.

Chief engineer, immediate opening, fulltime facility. A professionally operated station that has consistently held the #1 position in market. Ample equipment, including auxiliary backup and power supply. Total operation is located at the transmitter site. New modern buildings situated in landscaped setting. The person we are looking for must have the ability to grow this operation in top-notch condition and work as part of the team. Excellent salary and insurance benefits. Send resume to: E. T. Oldenburg, WVOJ Radio, 1435 Ellis Road South, Jacksonville, FL 32205.

Chief engineer, for AM-FM, capable of 3 hour period shift. Immediately. Call Jim Vernon, 606-526-5617.

See last page of Classified Section for rates, closing dates, box numbers and other details.
Help Wanted News

We're looking for someone to run a one-man news department on weekdays in a two-station cluster in northern Michigan and offer excellent growth opportunities. You'll work with some of the nicest, dedicated and hardworking people in the business. Reply Box J-91, BROADCASTING.

News Director—Experienced news professional needed to supervise, direct and air top-rated morning news. Authoritative delivery, aggressive reporting. Some experience in public affairs research, important. MOR in Great Lakes market. Exceptional benefits for well qualified individual. EOE. Box J-134, BROADCASTING.


Help Wanted Programing, Production, Others

Creative producer needed for 50 kw. AM major-market station. Must be capable of classy, professional, creative spots and package sound and tape resume. Box A-3354, Chicago, Ill. 60692.

Wanted: Morning Drive-time newscaster. One contemporary rock music station. Must have one year news experience, need great voice and writing skills, integrity and sound judgment. Salary based on experience and qualifications. Send resume to The New Day Group, Broadcast Sales, Inc., 340 North Michigan Avenue, Chicago, Ill. 60601.

Station Relations Associate-NPR Washington, D.C. Between the lines of membership sales and PR. Must have excellent sales skills. 2-3 years experience, sales drive, organizational abilities. Please include references. Salary competitive. EOE. Box J-175, BROADCASTING.

Producers-Editors. Part time editing and freelance production work available in NYC area. Top creative production skills required plus knowledge of rock and good voice. 212-585-2717.

Station Relations Associate-NPR Washington, D.C. Between the lines of member stations and PR. Must have sales experience and management skills. Good salary and benefits package. Send resume to Program Sales Manager, Vocanci, Blaine, WA 98230.

Top 30 market Midwest station seeking tremendously creative, driven station manager who can fly. Retail, short air shift contact: R. Bernard, 317-359-5511.

Situations Wanted Management

John Holiday, highly successful in medium, major markets. Can make your station AM and/or FM return biggest profits with proven "between the rock and the soft stuff" format. Will manage, and/or consult. 206-744-6288. Box J-100, BROADCASTING.

Radio. Thoroughly experienced all phases of operation. Aids, directors, studio and field, in medium to large markets. Strong sales and programing background. Excellent references immediately. Box J-149, BROADCASTING.

General Manager: Large and medium markets. Radio is my life. Over twenty years experience. Looking for top GM opportunity to run and become part of smaller or medium market. Let's talk. Box J-150, BROADCASTING.

Attention: Major Market Radio, Dynamic Sales Personality. Ideal for General Manager for group or individual station, strong credentials, personable, highly visible, excellent sales techniques, build your National and Local Sales with a fresh, energetic, hard-working talent. Write Box J-216, BROADCASTING.

Ole weighf! It's officially a recession. Protect your investment, increase your profits. Hire creative radio sales people to help you in your market. Gallagher, Four Ingress Way, Matteawan, NJ.

Situations Wanted Management Continued

30 year old manager, top 50 California market wants to settle down and start a family while maintaining executive status with 10 year background in sales, programming, management. 916-461-2926.

Young aggressive professional, six years experience in programming, direct sales announcing, promotion. Seeks GM position in small market. Pa., N.J., or Del. Box 158, Winfield, PA 17889.

Manager-Sales Manager recognized in the industry for ability to promote station growth. Ready for another competitive challenge. Knocks edge, ends and stabilizes. What more could you want? Write: King, 1259 S. Walnut, Casper, WY 82601.

Situations Wanted Sales

Am 37 years old and am interested in finding opening in Sales Department or Business Department in Radio. Graduated from St. Lawrence University. Became Lt. J.G. in Navy. Then graduated this year from Wharton School of Business, have worked parts of two summers in Business of Radio Station during high school years. Box J-112, BROADCASTING.

Situations Wanted Announcers

DJ, 3rd phone, tight board, good news and commercials, ready now, anywhere. Box H-5, BROADCASTING.

Experienced FM album-rock personality looking. Tapes, resume, interview on request. Box J-107, BROADCASTING.

Is there a good job somewhere for a good broadcast announcer? A warm voice, the ability to write, some production, and some PD MOR jock. Good news, talk. I'm not expensive. All offers considered. Box J-123, BROADCASTING.

First phone, will relocate, medium market, 28, college graduate, 4 years experience, willing and able. Box J-145, BROADCASTING.

Contemporary country personality seeking position in medium or major market. Box J-164, BROADCASTING.

Three years morning personality, two years music director, top of market, one year, phone tape tells story. Box J-165, BROADCASTING.

Personable disc jockey, newscaster, 3rd endorsed, tight board, college graduate, ex-Air Force Captain. Dependable, imaginative, excellent commercial and sales. Box J-172, BROADCASTING.

Female currently employed in traffic, copy and announcing, third endorsed, looking for more on air opportunity. Write Box J-181, BROADCASTING.

DJ, tight board, good news, commercials, looking for later position, aggressive, ready now. Box J-187, BROADCASTING.

All formats, college trained, third phone, three years experience, speech and acting background. Box J-198, BROADCASTING.

Unique, creative, weird, and insane first phone personality. Box J-208, BROADCASTING.

If you're a medium/major Top 40 station with an opening, you want to hear my tape. Box J-209, BROADCASTING.

The rocker I'm after is just a toy for the boss' wife. I'm tired of being played with. 45% experience, 14 years' broadcasting experience, first phone. Box J-211, BROADCASTING.

Looking for a versatile air personality? Talented, good production, creative, first phone, 1 1/2 years experience, ready to take your show. Top 40 rock, soul, jazz or MOR. Can handle any format. For tape and resume contact Box J-215, BROADCASTING.


Announcer with 3 years college and 4 years radio. desires mid market gig in or around Tennessee area. Currently working in ATL. Drop me line at BC. Call Bill Wagner, 901-452-7625 or 274-2453 before 10 a.m.

Attention Fine DJ., mature voice, good commercial and news delivery. 3rd phone. 1 1/2 years experience. John Tiskerson, R. 1, Box 108, South Elgin, IL 60177 or call 312-559-2424.


Situations Wanted Technical

Director of engineering seeks group or Chief major market AM/FM. Thoroughly experienced administration, labor negotiation, directional, stereo, recording, remote control, design, etc. Must reside in Michigan or Georgia market. Excellent references. 517-992-8033.

Experienced FCC tech, BSEE, PE, (etv), veteran, 25, single. Desires South Bend, Bofalo, Syracuse, Iowa City, or other city near university to pursue BSEE, MSEE, AM, DA, FM, stereo, STL, remote control, design, construction, some TV. Will consider teaching. Available January 1st. Box J-173, BROADCASTING.

Attention medium and smaller markets, northwest and southwest. Seeking experienced top CE with sales background and good announcer, too. Directional, proofs, automation, AM/FM, etc. 803-947-4260. Box J-194, BROADCASTING.


Situations Wanted News

5 years news experience, Seeking medium market. East Coast or Midwest. Box J-116, BROADCASTING.

Weathercaster: young professional meteorologist with 8 years weather broadcast experience in major market. Must have experience in meteorology. Background in environmental investigative reporting. Excellent references. Box J-135, BROADCASTING.

Currently sales manager, small market, desire larger market opportunity in sales. Excellent record of results. Experienced in pbp football, basketball, baseball. Previously news director, small market. Prefer West or S.W. Box J-160, BROADCASTING.


Medium market personality, prefer MOR, but will consider all. Thoroughly experienced radio PD if too low. Call 615-886-2888, ask for Steve.

First phone announcer. Desires to gain experience in Looking for comeon New Jersey. Box J-103.


Have been anson, for years, a real pro, all formats, excellent production, PD several stations, avail immed. Dick, 217-302-169 Merrimac St., New Bedford, MA 02717-999-025.


DJ Third Phone, tight board, good news, fantastic experience! Big market or small. Expects black or brown resume. Some college, calls Isasha Gay, 716-896-2719.

DJ, 1st Phone, experienced, single, 29, veteran, Terry Scudder 213-630-4339.

KWOW, MOR 10 years experience, all phases, first phone. Box J-60, 28, seeking announcing or announc ing/PD, medium-to-large market. Likes big MOR or beautiful music, Prefer Midwest, Southeast, but all considered. Available now. P.O. Box 291, Munising, MI 49862.

Augment your staff with a capable Broadcaster. Many years experience all phases radio, looking for perma nent position anywhere. Prefer Good Phone, good voice, tight board. Call 303-346-5080.
Situations Wanted News Continued

Highly experienced, take-charge news director. Tired of causes and deadlines. Seeking new midwestern station in normal medium operation. 1st phone. Consider telephone talks showing news director. Ability to participate immediately.

Can you boost—high motivation, experience, integrity, and good delivery? Medium or major market Midwest news operation needing stable family man. All replies considered. Box J-139, BROADCASTING.

Sports director, small market, 2 years experience ph, seeks move up. Want a challenge. Let’s talk Box J-178, BROADCASTING.

First phone, 3 years TV, 2 years radio, desires opportunity in current management. Young, dynamic, midwestern TV director and most phases of production. AA degree. Box J-195, BROADCASTING.

Sports car—newspaper, 2 years experience ph, seeks move up. Want a challenge. Let’s talk Box J-178, BROADCASTING.

Pro finds Big Apple has worms. Want big gun news operation in major market. Call Don, 212-872-5119.

Situations Wanted Programming, Production, Others

Black Professional B.S.-station management. Experience: 4 years, N.D., C.A.D., MD, POP, Box J-59, BROADCASTING.

Trade experience and dependability for security, PO/operations mg, with active FCC first and 7 years experience in all areas including heavy planning. All locations, all positions considered. 916-726-8748 or Box J-212, BROADCASTING.

See My Ad under "Situations Wanted—Management"—Jon Holiday.

Buy Me, $2, single, 10 years, all market sizes, all phases. Seeking freedom with strong FM. Medium-major market for automated or live carry rock, 1st choice, T. Ron Worthern, 602-635-6451 ext. 142, 602-635-4488.

Help Wanted Technical Continued

Two positions open in large midwestern commercial videocassette production company for color technicians. Must have strong background in videocassette and video operations. Excellent color and maintenance ability preferred. Send complete resume—in strict confidence to Box J-52, BROADCASTING.

Help Wanted Technical

Wanted: Engineer for special job offer. $15,000 plus for one year guaranteed work plus bonus and fringe benefits. Must have technical background. Some solid state microwave. This is an unique offer, open to qualified engineers. Excellent opportunity for C.E. experience. Box J-71, BROADCASTING.

Help Wanted News Continued

Aggressive reporter to handle news beat, standups, covers. Excellent salary paid for established Midwestern station. Must have strong background and desire to work with photojournalists. Send tape and resume to Eric Johnson, WISN, Box J-206, BROADCASTING.

Top 100 Market ABC affiliate seeking mature professional anchorman. Good salary. Send V.T.E. and resume to Rich Gimmel, WTVG-TV, P.O. Box 1 1730, Lexington, KY 40501.

Help Wanted Programming, Production, Others

Number 1 operation in major northeast market seeks aggressive, imaginative news producer/writer. Great opportunity for strong journalist quickly outgrowing medium market. Both writing and production samples. An Equal Opportunity Employer. Box J-62, BROADCASTING.

Newspapers who can’t hustle, innovate, fill out the rest of the story capture excitement and emotion on film need not apply to this opportunity. An Equal Opportunity Employer. Box J-64, BROADCASTING.

Wanted: Experienced television lighting person. Must know commercial and location work. Must have sample reels when requested. Box J-212, BROADCASTING.

Wanted: Director of Graphic Arts at a large Northeastern television station. Must have at least five years of professional experience in graphic arts. Will also be responsible for printed material. Must be able to work closely with Graphic Artists. Salary negotiable depending on qualifications and practical experience of the candidate. Equal Opportunity Employer. Box J-165, BROADCASTING.

Opportunity for creative and production experience and station, television and radio in administration, budgeting and control, facilities and accounting. Box J-166, BROADCASTING.

Wanted: Corporate PR and advertising director desires to relocate to Chicago area. Previous broadcast and film experience. Grad MBA. Will send resume. Box J-217, BROADCASTING.

Situations Wanted Technical

Chief engineer available. Years of experience. Television and production. Send resume. Resume upon request. Box J-210, BROADCASTING.

Recent tech, school graduate with first phone looking for engineer position, willing to relocate at anytime. Contact: Frank Michalski, 3910 Norfolk Ave., Lorain, OH 44055, 216-277-7467.

Situations Wanted News

Sportscaster for all seasons. Experienced pro seeking major market affiliation. Top references. Box J-25, BROADCASTING.

Cameraman/Editor/Writer. Documentary, news film, color. 4 years. Top box office. Good technical skills and market experience. Also worked as magazine show host/producer. Investigative and series reporter. Wants medium market challenge or news directors job small market. Best references. Box J-103, BROADCASTING.

Female reporter, two plus years general assignment experience, medium market TV news, affiliate station news, city, general assignment. Experienced or good educational background. Send resume, pictures, VTR or film to John Fordy, News Dir., KCMT-TV, Alexandria, MN 56306.
Help Wanted Technical

Installers and Technicians wanted. Top pay and benefits. Please, with experience. For interview, call Mr. Underwood 201-561-2288, or send resume, Maintained CableVision, Inc., P.O. Box 1069, Plainfield, N.J. 07060.

Help Wanted Management

Bright, aggressive recent college graduate with strong interest in cable television sales, marketing and promotion should reply at once. Here is your chance to learn and earn. Great business inside track. The last two people to hold this position are now a general manager and a marketing director in our company. Send confidential resume to Box 1-J27, BROADCASTING.

Situations Wanted

Programmed, Production, Others

Promotion Manager, knowledgeable, creative, 5 years experience in Top 40 market. Know all phases, current income $15K. Box J-142, BROADCASTING.

TV Program Manager ready for greater responsibility. Begin in sales, find programing is my thing. Have programmed both Independent and network affiliates in medium markets, 37 years old, degree. Box J-143, BROADCASTING.

Creative, versatile, college graduate seeks position in television programing or public relations. M.A., B.A. in communications; A.A. in commercial art. Will relocate immediately. 301-849-8756 or Box J-171, BROADCASTING.

Producer/writer: Award winning, young, hard working; major market exp. in tape, film and remire, children's TV. Wants challenging creative position. Excellent references. Box J-174, BROADCASTING.

Wanted: Adventurous TV station which wants creative, imaginative, witty writer-producer. Write Box J-182, BROADCASTING.

Cameraman/producer experienced in newsfilm and film control. Seeking new place in Burbank, San Francisco or any available and established cinematographer/producer, commercial, PTV, relocate. Box J-188, BROADCASTING.

Producer/director, production manager. Creative ideas with practical approaches. Broad background in all phases of television broadcasting. Box J-189, BROADCASTING.

WTP-AM-TV in Washington, D.C. has available competent Assistant Directors, Writers and Reporters who have completed our year-long minority training program. Resumes M/F, 4001 Brandwyine St., N.W., Washington, DC 20006.


Situations Wanted Contended

Producer-reporter. Black, experienced, film-air, M.S. Seeks TV or radio, news or public affairs. Box J-206, BROADCASTING.

National award-winning anchorperson seeking an organization in the top 150 markets that will allow her to work long and hard to produce a polished product they will be proud of. Young, married, degree. Box J-212, BROADCASTING.

Olympic Broadcast veteran available now for news or sports anchor. Five years experience. Excellent references. Call 701-202-1915.

WANTED TO BUY EQUIPMENT

RCA TR 3 or 4 or La Band Color VTR. Must have ATC. Call MA 252-3763

We need used 250, 50, 1 KW, 10 KW AM and FM transmitters. No junk. Guarantees Radio Supply Corp., 1314 Hurstide Blvd., Laredo, TX 78040.

Mosenley WBC 1070 remot control, or studio unit only. Used in working condition. Call Mosenley, KLFM, 513-222-0104.

FOR SALE EQUIPMENT

G.R. 916A R.F. Bridge; Clean condition and calib'd 6375, Box J-115, BROADCASTING.

Gate TS-1G AM transmitter 1000/250 watts. Presently tuned to 1,300 kHz. Good condition—3 year old. Available September. $4,750. Write Kim Jones, KTNO Inc., 2125 N. Barton Ave., Fresno, CA 93703.

Syndicated Quonset studio with two user-threads, extra cable and hand controls, four position central control box. Chase Systems, WGBH Channel 2, Boston MA 02134, 617-868-3800.

50 KW and 5 KW Westinghouse transmitter available mid-market. Many spares and tubes for each. Purchaser to dismantle and transport. Offers to John Battine 212-781-1100 WWWE, Cleveland, OH 44114.

For sale: Complete operating automation system. Includes: 2 tape transports, 22 track playbacks, console, cue monitor, master clock, cue monitor test equipment, etc. $13,500.

Marti. Immediate delivery from our inventory, reconditioned remote pickups and studio transmitter links. Terms Available. Box J-175, BROADCASTING.


Hella-stryker, Large stock—bargain prices—tested and certified. Write for price and stock lists. Sierra Western Electric, Box 23872, Oakland CA 94609.

Like-new TIM 400 Telestrator (animated TV-graphics overlay unit), $8,000. Only 2 years old, and never used except to test another system. Mr. Zanetti, Scorr-Scienceing, Pompano Beach, FL 33096-4470.

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Deadset: New, sure-fire comedy! 11,000 classified one-timers, $10. Catalog free! Edmund Orton, 2778-6 West Roberts Ave., San Diego, CA 92106.


“Rambunctious in old-time radio” Daily 5 minute comedy strip. Free routine. Box J-186, BROADCASTING.


Political One-liners. 40 Carson-type originals every 10 days. Full fee, Four-Jack Posner, 220 Madison Ave., New York, NY 10016.

MISCELLANEOUS

Prizes Prizes! Prizes! National brands for promotions, contests, programs. No barter or trade • • • better! For fantastic deal, write or phone Television & Radio Features, Inc., 166 E. Superior St., Chicago, IL 60611. Call collect 312-944-3700.

"Free" Catalog • • • everything for the deejay! Customs I.D.'s, Promos, Alcathex, Wild Tracks, Books, FCC tests, Comedy and more. Write: Command, Box 26348, San Francisco, CA 94126.

Biographies on hundreds of rock groups. Free samples. Write Rock Blvd.'s Unitd., Box 978, Beloit, WI 53511.

Paperbacks: Openings The Chucker 1 yr. $30; 1/2 yr. $15; $10; install and pro. 249 North St., Buffalo NY 14201.

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Broadcast Technician: Learn advanced electronics and earn your degree by correspondence. Free brochure. Grantham, 2002 Storer Avenue, Los Angeles, CA 90025.

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REI teaches electronics. Over 98% of our graduates pass FCC exams in 5 weeks. Classes: Sept. 30, Nov. 11, Jan. 6, Sept. 61 N. Pineapple, Sarasota, FL 33577. Phone 813-355-6922, REI, 2402 Tideview Trall, Fred, Brocksick, Box 64011, Phone 702-732-A11.

San Francisco, FCC license, 6 weeks, 114. Results guaranteed. Veterans approved. School of Communication Electronics, 150 Powell, 4102. 415-392-0194.

RADIO

Help Wanted Management

GENERAL MANAGER

For major market AM/FM Radio Station. Must be extremely strong in sales in all areas with past record to prove it. Expected to be his own sales manager and attract street fighter sales staff. Unusual opportunity. Big earning potential. Write: J-204, BROADCASTING.

The only executive search company specializing in the communications industry is looking for someone of America's top young radio or television sales producers. Must have a degree, proven experience in sales and/or radio or television sales experience. In short, you must be roll-up-your-sleeves types to Rick Davenport, Ron Curtis & Company, Ol'etara Plaza, 5725 East River Road, Chicago, Illinois 60631. All replies answered.

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You want to make money . . . we want to sell talent! It's that simple! You've got the experience and ability already and we've got the hottest contemporary station around. We want the pro who's good and who knows it . . . the kind of person who can produce great copy and get it into promotion, and the fun of selling a great radio station! We're a New England resort market and we're looking for the high time producer for the big market buck. If you're good and you know it, we want to talk to you immediately. We're ready to move and we're ready to pay for the right people. You want to make money and we want to sell talent! It's that simple!
Box J-109, BROADCASTING

HELP WANTED: ANNOUNCER—PRODUCTION

MOVE UP to successful Texas light contemporary. Retirement, hospitalization, other benefits for experienced announcer-production.
Box J-203, BROADCASTING

HELP WANTED: NEWS

NEWS. Need heavy, powerhouse newscaster, writer, reporter. Must have extensive news background and desire to dig into local scene. A rare opening at number one AM/FM/TV Ohio outlet. An equal opportunity employer. Send resume, salary requirements to:
Box J-175, BROADCASTING

HELP WANTED: PROGRAMMING, PRODUCTION, OTHERS

CONTROLLER
Excellent opportunity to become Controller of Dallas based chain of television and radio stations. Experience in communications accounting. Salary commensurate with experience and ability. Mail resume, Box J-169, BROADCASTING

SITUATIONS WANTED: MANAGEMENT

YOUNG LAWYER/BROADCASTER
Seeks work with small-to-medium size broadcast group or company as Assistant to President or Owner who desires an extra right hand to work in various phases of company business activities and station operations.
- B.A., Columbia University, Juris Doctor, Member, State Bar and ABA.
- Ten years Radio-Television experience in production, programming, engineering and administration.
- Former assistant to Washington broadcast attorney. Knowledge of FCC rules and procedures.
- Currently Assistant to VP-GM at nation's top UHF Independent.
Married, Age 27. Highest recommendations. Detailed resume on request.
Box J-193, BROADCASTING

SITUATIONS WANTED: PROGRAMMING, PRODUCTION, OTHERS
PD-MD in medium market would like to be MUSIC DIRECTOR in a M-O-R station in a Top 30 market. Full knowledge of M-O-R music, including GUIDELINES.
Box J-213, BROADCASTING

SITUATIONS WANTED: MANAGEMENT

EXPERIENCE—Management
One of nation's leading broadcast executives wants new challenge, 20 yrs. in management, sales, programming, news. Finest references. Major or medium market. Prefer West Coast but will consider other areas.
Box J-197, BROADCASTING


SITUATIONS WANTED: ANNOUNCERS

EXPERIENCED FEMALE
Progressive Announcer seeks medium market, 5 years progressive/M.O.R. announcing, plus music directing, news reporting, commercial production. Must do more than decorate your Eq. Employment report.
Contact: Pam Peterson, RD6, Older, Washington 99210.

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AVAILABLE NOW. 12 years radio & TV experience. Served as news director both radio & TV. Also talk show host, TV weather, sports play by play. Top references, in present market 9 years.
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SITUATIONS WANTED: MANAGEMENT

HELP WANTED: MANAGEMENT

CREATIVE JOURNALIST
Person with educational and practical command of television news to immediately become involved on national level. Growing company has management position for an intelligent, energetic, experienced man with Master's Degree. Send resume and photograph to:
Box J-177, BROADCASTING

SITUATIONS WANTED: MANAGEMENT

YOUNG COLLEGE GRAD with major market programming, production, and engineering experience, seeks management trainee position with major/medium station or chain. Excellent references.
Box J-191, BROADCASTING

MISCELLANEOUS
WANTED—Information on whereabouts of Nina Ardizzone. Known address, Santa Monica, CA.
Box J-201, BROADCASTING

ATTENTION
Automation stations looking for a good country music service.
Call Stereo Country Productions 713-985-2543

ATTENTION: STATION OWNERS AND MANAGERS
Successful community service project initiated by Canadian Broadcasting Corporation in 1972 now available to U.S. markets with high unemployment. This concept is local initiative programming at its best and has been praised by senior government officials plus very appreciative audiences. Sold on 'First Come' exclusive basis. Your salesmen sell concept under 1, 3, or 5 minute formats. Since programs assist your citizens seeking new opportunities 85% of local firms are potential sponsors.
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Over 25 vital tips for radio and TV salesmen including: packaging a sale, the 1-2-3 punch, weekly planning, your best pitch, keeping records, the sales call—3 elements. It's all about broadcast sales—proven advice based on our 20 years of broadcast sales experience and pared down to a practical, useable form that won't be time consuming for your salesmen. It's all on one compact cassette. For your Broadcast Sales Training cassette tape, send $35 check or money order to:

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Sales Training Division
1300 South Green Bay Road
Racine, Wisconsin 53405

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Box J-161, BROADCASTING

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The Publisher is not responsible for errors in printing due to illegible copy. Type or print clearly all copy. Copy Deadline is MONDAY for the following Monday's issue. Copy must be submitted in writing. No telephone copy accepted.

Replies to ads with a box number should be addressed to Box Number, c/o BROADCASTING, 1725 DeSales St., N.W., Washington, D.C. 20036.

Since January 1, 1974, BROADCASTING no longer accepts audio tapes, transcriptions, films or VTR's. BROADCASTING cannot accept copy requesting audio tapes, transcriptions, films or tapes to be sent to a box number.

Rates, classified listings ads:

Help Wanted, 50c per word—$10.00 weekly minimum. (Billing charge to stations and firms: $1.00.)

Situations Wanted, 40c per word—$5.00 weekly minimum.

All other classifications, 60c per word—$10.00 weekly minimum.

Add $2.00 for Box Number per issue.

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Bill Grimes: on a fast track at CBS

When Bill Grimes arrived in New York City from West Virginia, at age 22, he checked into the Seventh Avenue YMCA and studied want ads for any job that said "management." Eleven years later, he's back on Seventh Avenue—in a nice hotel suite this time, fresh from a winning season as general manager of CBS's WEEI(AM) Boston, and one month into a vice presidency that descended on him before he could formally pack up and move to New York. Now he's a manager's manager: namely, vice president, CBS Radio Division, for CBS's seven owned AM stations.

Mr. Grimes knows a lot about living in hotels and traveling light. In six years with CBS, he has held six different jobs, and hasn't spent Christmas in the same place twice.

One of the people responsible for Mr. Grimes's whirlwind series of promotions is Sam Cook Digges, CBS Radio Division president, who observed that with the broadcast division's "farm system" of circulating its executives, "each new job is a further test of your ability. And if you have a lot of ability, you can move on a pretty fast track." Mr. Grimes, he said, "has demonstrated ability to perform as a damn good executive." That kind of statement is significant in the CBS radio department, where a consortium of young, eager and talented people compete for the same brass rings. Praise from one of Mr. Grimes's competitors for his current post means, perhaps, even more: "He's the most effective executive I ever met," said one. "His talents are not necessarily related to broadcasting. He'd be an effective executive no matter where he was. There are a lot of heavy executives around here, and he's one of the heaviest."

"He's the most effective executive I ever met," says one. "His talents are not necessarily related to broadcasting. He'd be an effective executive no matter where he was. There are a lot of heavy executives around here, and he's one of the heaviest."

"Heavy" may be taken to mean far-reaching in effect, and not as a reference to the fact that the All American-looking Mr. Grimes (who resembles a blond Gene Kelly) is somewhat heavier than the "scrappy, skinny" kid old West Virginia friends remember. Soft-spoken and serious, he is known for a "patient firmness" and extreme thoroughness—"overpreparedness," according to one associate.

"Bill is one of the most analytical guys I ever met," a friend said. "Usually analytical types are not creative, but Bill is creative and innovative. He's the whole package." That would appear to coincide with Mr. Grimes's own description of the essence of a good executive: a combination of management and leadership abilities. "Management is a science; it's a very organized mental process; leadership is an art, it's chemistry, the people thing. The good people have both.

The determination to keep up with the "fast track"—in Mr. Grimes's case four sales jobs and one general management before the current position—can be an achievement in itself, and this man freely admits that he lives chiefly for his work. Next month he will visit each of the seven AM stations for about two days, taking status reports from every department head and communicating the will to win with which he is associated. He concedes that he takes over this vice presidency with an advantage: the two CBS AM stations not using an all-news format will enter record profits this year, and the other five—although not all are number one in their markets—are doing very well. Mr. Grimes's proposition, of course, is that they should all be number one.

In Boston, Mr. Grimes took on what Mr. Digges calls "trial by fire"—that is, changing a station's format. Since it went all-news in April, under Mr. Grimes's leadership, WEEI is hovering around its market's second place instead of its usual fourth.

Mr. Grimes's early ambition was to be a basketball coach. Old friends recall his passionate absorption in the game which brought him a college scholarship. "He was a very sports-minded young man," an old school chum said, adding a list of athletic trophies and two team captainships to the observation. Mr. Grimes's objectives for CBS's seven AM stations tend to revolve around a coach's instincts to get people to work as a team. He wants the stations to use a little teamwork in bringing each one to first place, and he foresees a time some 15 years from now when all broadcasters will have to consider that approach to fiscal security. The "style and prestige" Mr. Grimes admires about the CBS team he compares to that enjoyed by the New York Yankees during their erstwhile pennant-winning steak.

Wheeling, W.Va., was, during the 1950's, a place that nourished a young man's athletic goals but, by virtue of its size (pop. 48,000) tended to encourage a great exodus of young men with professional ambitions.

After graduating from college, about 100 miles from Wheeling, Mr. Grimes also dropped his first ambition, to be an English teacher/basketball coach, in favor of the greater resources and opportunities of New York living. Furthermore, the persistent memory of a New York girl he'd gone to college with and would soon marry contributed to the New York initiative. Those YMCA days somehow led to a husband and kids and a roster of jobs related to sales work—in which he had been told his future loomed.

Today he believes sales work is essential to broadcasting because "good salespeople learn how to negotiate, or persuade, and that gets more important the higher you get in management. Also, sales people tend in general to have more drive to make the extra effort to succeed." It fits the picture of a man whose TV show was the old Run For Your Life saga, and who says he's "never been accused of having a great sense of humor."

"He's not a 'yuk-em-up guy," said Mr. Digges, "he's the quiet type." The type who, in fact, is a member of the Book-of-the-Month Club and who used to study business journals in the old YMCA days. However, Mr. Grimes will nonetheless be found in the Ground Floor restaurant of the CBS building after hours, chatting with the best and brightest members of the CBS radio coterie, and among the topics he may insert at such times is a secret love for the movies. And a good friend or two may report that Mr. Grimes has a talent for ballroom dancing and that he can remember old 50's pop songs almost as well as ratings figures.

"The fact is," ponder Mr. Digges, "that these guys work hard because they really like their jobs. It shouldn't surprise people that they enjoy what they're doing.
Editorials

Short of first down

An inch or so of ground was recovered last week in the Senate Commerce Committee's mark-up of a license renewal bill. As rewritten last Tuesday, the bill prepared by Senator John O. Pastore (D-R.I.), chairman of the Communications Subcommittee, was an improvement over the original that Mr. Pastore had introduced the week before. But broadcasters have no reason yet to start dancing in the streets.

The Pastore bill, in its second version, would create a "presumption" of licensee advantage against a challenger at renewal time if the licensee had abided by FCC rules prescribing methods of ascertaining "problems, needs and interests" of the population in its service area, had "substantially met" the ascertained problems, needs and interests and had not been guilty of "serious deficiencies."

The broadcast interests that are willing to settle for that language are saying that by implication it affords protection against challenges based on grounds of multimedia ownership or unintegrated ownerships and managements – the WHDH-TV precedents that broadcasters hoped to eliminate by legislation. The same interests add that it would be helpful if an accompanying committee report could be written to explain away the Senate's rejection of a provision in the House-passed renewal bill explicitly prohibiting the FCC from considering multimedia or ownership-management conditions in renewal cases if the licensees conform to FCC rules.

There are, however, other broadcast interests that worry about how an appellate court might read a legislative history containing House adoption and Senate rejection of protection against case-by-case challenges to crossownerships. That school fears that a clever appellant could argue that the Congress had upheld the principle of WHDH, thus widening the exposure of multimedia or publicly owned licensees to competing applicants who lack communications experience or ties.

Whatever imperfections the bigger licensees with multimedia interests may see in the Pastore bill, they are of no greater magnitude, in the eyes of smaller broadcasters, than the absence of a reference to the term of license. The House adopted a five-year term. Being silent on the subject, the Pastore bill leaves it at three. If the National Association of Broadcasters officials who have been working for renewal relief fail to get at least some extension of the license term, they will face a horde of disgruntled members.

Time is running out on the 93d Congress and perhaps it is just as well. If the Pastore bill is the best that can be had this year, broadcasters would be losing little if the bill disappeared with the 93d Congress.

Government graded broadcasting

The FCC is showing signs of heading toward an unprecedented usurpation of program control over radio and television. Unless deflected from its present course, it will soon be telling broadcasters how much of what they must broadcast. What an odd role for an agency with a Republican majority that is presumably opposed to accretions of federal power.

The FCC's young and energetic chairman, Richard E. Wiley, gave a clue to the new direction in a speech to the Radio Television News Directors Association (Broadcasting, Sept. 16). Mr. Wiley has discovered hitherto hidden meanings in the fairness doctrine. Not only does the doctrine require broadcasters to present conflicting views if their programming gets into controversial issues, said Mr. Wiley; it also obliges them to initiate the kind of programming that puts the fairness doctrine in play. Mr. Wiley specifically mentioned news that goes beyond "rip and read" and "happy talk," public affairs and local programming of all kinds.

Mr. Wiley spoke of these requirements in context with a "new renewal policy," and although he said nothing more about that, he had said enough to lay the whole plan out. As is known, the commission staff is working on criteria which, if met by renewal applicants, would assure an approval without the involvement of commissioners, or, if unmet, would assure extended, awkward and perhaps perilous review.

The purpose ascribed to this exercise is the delegation of authority to the staff and the expedition of routine renewals for deserving applicants. The practical effect will be the creation of government standards. The word will soon get around that X% of local programing, Y% of news and Z% of public affairs will be stamped U.S. certified and that anything less will cause trouble. Within a single renewal cycle, the industry will fall in line.

There is of course nothing new in this proposal, which is merely Mr. Wiley's application of a program-quota concept originated some years ago by Henry Geller, then general counsel of the FCC, and advocated later by Dean Burch as FCC chairman. The quota concept was included in a notice of inquiry on television renewal procedures but never adopted.

In its new form, the concept requires no rulemaking or other public process. It can be adopted by the FCC as an internal guide to the staff, but the practical effect will be as pervasive as the formal establishment of industry-wide standards. And until the deed is done, no one outside the FCC need be told what kind of programing will be specified or in what volume.

Mr. Wiley may be thanked for openness and candor in tipping outsiders to what is going on. The outline of intentions is not, however, quite enough. What is going on, Mr. Wiley?

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