FCC: The view from the Hill

OR AP MEMBERS ONLY:

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1,110 GREAT MOTION PICTURES

VOLUME 14 COMING MARCH 24

VOLUME 13  30 Blockbusters/22 in Color
VOLUME 12  52 Blockbusters/28 in Color
VOLUME 11  52 Blockbusters/30 in Color
VOLUME 10  40 Blockbusters/31 in Color
VOLUME 9   215 Blockbusters/109 in Color
VOLUME 8   39 Blockbusters/19 in Color
VOLUME 7   44 Blockbusters/19 in Color
VOLUME 5   43 Blockbusters/13 in Color
VOLUME 4   40 Blockbusters/21 in Color
VOLUME 3   41 Blockbusters/25 in Color
VOLUME 2   40 Blockbusters/15 in Color
VOLUME 1   32 Blockbusters/20 in Color

FILM FESTIVAL 78  78 new first-run motion pictures
VOLUME 1A  25 Blockbusters/17 in Color
VOLUME 2A  22 Blockbusters/13 in Color
STARLITE 1  30 Star-Studded Features/16 in Color
STARLITE 2  46 Star-Studded Features/34 in Color

99 FILM FAVORITES from Tobacco Road to Nola, a Tree Grows In Brooklyn alongside Jack Benny, Jesse & Laurel & Hardy

30 ASSOCIATED FEATURES first-run comedy, romance and adventure

THE FAST 23 first-run, exciting films of the 50’s and 60’s

18 SPECIAL FEATURES including such stars as Bette Davis, Peter Sellers, Natalie Wood, Mickey Rooney, Marilyn Monroe and Fred MacMurray

THE CHARLIE CHAN FILM FESTIVAL 21 of Charlie Chan’s best motion pictures

THEMATIC STRIP PROGRAMMING IN 396 OFF-NETWORK DETECTIVE-ADVENTURE HOURS

Miami, New Orleans, Los Angeles and Hawaii provide the glittering locales for the stars of these proven 396 hours of off-network detective-adventure entertainment.

The style and action in SURFSIDE 6, BOURBON STREET BEAT, 77 SUNSET STRIP and HAWAIIAN EYE makes this a natural and very commercial across-the-board combination.

'93 COMPELLING OFF-NETWORK TV PROGR

COLT .45 67 HALF HOURS
Wayde Preston stars as Christopher Colt who’s named by President Grant to act as an undercover agent for the Federal Government to investigate the widespread lawlessness along the frontier in the 1870’s.

NEW SALES INCLUDE:
WSTM, Bangor; WMSL-TV, Decatur; KJEM-TV, Eureka; WSMSTV, Ft. Lauderdale/Miami; KHOL TV, Holmdel/Keansburg; KTVI, Medford; WDOM-TV, New Orleans; KPHO-TV, Phoenix; KRC-TV, Redding; KZAZ-TV, Tucson/Nogales.

THE GALLAN 26 HOURS
William Reynolds stars in A Train with Robert McQueen, a newspaper correspondent with the 36th Infantry Division from Reggio Calabria to the allies’ march into Sicily.

NEW SALES INCLUDE:
WMSL-TV, Decatur; KJEM-TV, Eureka; WSMSTV, Ft. Lauderdale/Miami; KHOL TV, Medford; KXAS-TV, Rapid City; KFRE-TV, Redding; KOLO TV, Sioux Falls, S.D.; KXAM-Nogales; KRVG-TV, Presidio.
FIRST-RUN TELEVISION SERIES

THE PROFESSIONALS
13 half-hour TV SPORTS SPECIALS in COLOR highlighting by 23 Pro Stars from Basketball, with Will Chamberlain to Boxing with Larry Mahan.

MARINE BOY
78 exciting half-hour underwater adventures in COLOR starring Marine Boy, Neptuna and Splasher.

COUNTRY MUSIC HALL
26 swinging Country & Western half-hours in COLOR hosted by award-winning recording star, Carl Smith.

BOSTON SYMPHONY ORCHESTRA
26 one-hour TV CONCERT SPECIALS featuring conductors Erich Leinsdorf, Charles Munch, William Steinberg, Richard Burgin, Aaron Copland.

MAN IN SPACE
6 one-hour TV SPACE SPECIALS (in COLOR) about America's trip to the moon and its consequences.

NIGHT TRAIN
26 one-hour rhythm and blues variety programs showcasing today's big Nashville sound.

THEMATICAL STRIP PROGRAMMING
IN 129 OFF-NETWORK HIT COMEDY HALF-HOURS

F TROOP
65 HALF-HOURS

MISTER ROBERTS
30 HALF-HOURS

NO TIME FOR SERGEANTS
34 HALF-HOURS

The Army, Navy and Air Force provide the theme for these proven 129 half-hours of off-network comedy entertainment. MISTER ROBERTS and NO TIME FOR SERGEANTS, based on the Broadway and motion picture box office hits, join the hilarious antics of television's own smash successes, F TROOP, for a winning across-the-board programming combination.
Federal Communications Commissioners July 10, 1934 to March 3, 1969

STEINMAN TELEVISION STATIONS - Clair McCollough, Pres.
WICAL-TV Lancaster - Harrisburg - York - Lebanon, Pa. • WTEV Providence, R.I./New Bedford - Fall River, Mass. • KOAT-TV Albuquerque

*Served as Chairman  **Deceased
The Federal Communications Commission has a lot to say about the speed of change in electronic communications technology and in what direction these changes should go. In turn, others in government, and particularly Congress, have a lot to say about the Federal Communications Commission.

These developments come as Commission Chairman Rosel H. Hyde approaches the end of his term (this June) and his long career in government. He will continue to serve until a successor is chosen. Next year he will be 70, the mandatory retirement age.

In his recent appearances before the Senate and House Communications Subcommittees, Hyde displayed his comprehensive knowledge of communication matters. This, plus his long experience in dealing with Congress has given him an effectiveness not apparent on the surface.

The story of communications expertise operating within a political environment is the theme of this issue. The Commission’s relations with Congress and the Executive, the direct and indirect pressures from all sides are described within the framework of the realities of government in a democracy.

This comprises a blend of factors: personalities, ideologies, pressure groups, technological advances, social issues and the legislative process. Somehow, decisions are made and things get done.

Commissioners often complain that tight-fisted controls over budgets prevent them from doing an adequate job. But with the FCC’s decisions affecting the citizen at so many points, the checks and balances built into the Federal Government, of which appropriations is one, have their salutary side.

The Congress and the Commission
The Evans-Novak Report

My Favorite Martian

Maurice Woodruff Predicts

Truth or Consequences
Laurel & Hardy
Crusader Rabbit
Portfolio #1—Twenty-two Specials
and more, all from MPC.
We'll be at the Sheraton Park Hotel, Suite C 240 March 23—March 26. Please drop in. We're looking forward to celebrating our new name with our old friends.
KBOI is the new giant of the west. Its 50,000 watt signal emanating from the capital of the state, Boise, spans a vast empire.

By day, it reaches into every corner of Idaho — the first communication medium to do so — and sends its powerful signal into areas of Utah, Nevada and Washington. By night, it encompasses eight states.

Through its regional news and weather reports, its entertainment, its cultural, informational and public service broadcasts, KBOI will provide a continued and expanded service to the rich, expanding west.
It's Smart To Do Business With A Company On Its Way To The Moon!

(It’s not only SMART
It’s FUN!)

Satellite souvenirs;
stars & celebrities;
moonbeam giveaways;
moon maidens
with lucky lunar prizes
twice a day!

Orbit with AVCO EMBASSY PICTURES CORP./TELEVISION
At NAB Convention · Shoreham Hotel · Suite 708D
It's 12 is plus programming. Added-starters to "28 for 68" group. A dozen carefully selected movies for prime time and late viewing, added to supplement our previous series and your present schedule.

THE EMPTY CANVAS
BETTE DAVIS
HORST BUCHHOLZ
CATHERINE SPAAK
COLOR

CONTEMPT
BRIGITTE BARDOT
JACK PALANCE
FRITZ LANG
MICHEL PICCOLI
GEORGIA MOLL
COLOR

SON OF EL CID
MARK DAMON
ANTONELLA LUALDI
BARBARA FREY
COLOR

ALWAYS ON SUNDAY
EDDIE BRACKEN
UGO TOGNAZZI
JEAN-PIERRE AUMONT
COLOR

LET'S TALK ABOUT WOMEN
VITTORIO GASSMAN
SYLVA KOSCINA
COLOR

LONG KONG
FAREWELL
GARY MERRILL
ANTONELLA LUALDI
HENRI SERRE

3 off-net; the rest first-run on TV PLUS all-important COLOR
The movies that are turning on the tune outlook—28 feature films that span the spectrum of audience composition. Movies for prime time late viewing. For children and adults.

Eleven off-net blockbusters equalling the box office success with similar ratings on ABC. More that are first-run on TV, with equally impressive local track records.
Give the whole story at the NAB Convention. Come see why these stations bought the 28 in '68:

WLW-D Dayton
WLW-I Indianapolis
WBAM-TV San Antonio
WBMP-TV Fort Myers
WTTV Shreveport
WJTV Jackson
KFSA-TV Fort Smith
WDAM-TV Hattiesburg
WFBG-TV Greenville
WBIR-TV Knoxville
KAZA-TV Tucson
KTUJ Fort Worth
WMAB-TV Baltimore
KDOL-TV Reno
WSOC-TV Charlotte
WTMI-TV Milwaukee
WAST Albany
KTHV Little Rock
WDSU-TV New Orleans
WKRG-TV Mobile
WNAC-TV Boston
KELP-TV El Paso
WDRB-TV Detroit
WHKU-TV Syracuse
KPAC-TV Houston
WTXJ Miami
KLMB-TV Honolulu
WTCW-TV Hartford
WNBC-TV Pittsburgh
WFGA-TV Jacksonville
WAGA-TV Atlanta

WOMAN
TIMES
SEVEN
SHIRLEY MACLAINE
ALAN ARKIN
MICHAEL CAINE
PETER SELLERS
COLOR

ALSO IN ORBIT:

The SECOND BEST SECRET AGENT IN THE WHOLE WIDE WORLD
PICTURE MOMMY DEAD
WHERE THE BULLETS FLY
An EYE FOR AN EYE
The TERRORNAUTS
The HELLBENDERS
OSS 117—MISSION FOR A KILLER
A MAN CALLED ADAM
PISTOL FOR RINGO
TENDER SCOUNDREL
THEY CAME FROM BEYOND SPACE
The SILVER SPOON SET
A PLACE CALLED GLORY
VIVA BANDITO
MAMBO
The DAYDREAMER
The WACKY WORLD OF MOTHER GOOSE
MAD MONSTER PARTY
SANTA CLAUS CONQUERS THE MARTIANS
JACK FROST
ROMEO & JULIET

and something SPECIAL from AVCO EMBASSY PICTURES CORP./TELEVISION
Four exciting programs in the public interest produced by Avco Broadcasting Corporation's Award Winning News And Special Projects Division. These films have received widespread honor and acclaim. Among the citations they share are: A Regional Television Emmy; two NAPTE Outstanding Program Achievement awards; the Alfred P. Sloan Award; the Ohio State Award; Chic Award and the Columbus Film Festival Award.

THE LAST PROM
Four teen-agers go to a Senior Prom; but one of them will not return. An explosive film that touches close to home—perhaps your home. A film that highlights every communities' teen-age driving problem!!

DEATH DRIVER
A successful 40-year-old businessman, an outstanding high school athlete and his classmate have a Christmas rendezvous with destiny. See how their lives intertwine for a brief, tragic moment—that lasts forever!

TWO WHEELS TO ETERNITY
A program spotlighting the accelerated motorcycle boom in the U.S. with its concurrent social upheaval. A challenge to all communities and viewers to stop the boom from becoming a bust-up!

APPALACHIAN HERITAGE
It starts with "Strip mining" and ends with people stripped of all human dignity. An incredible look at refugee Americans lost in America's own front lines of democracy. For a shocking look at the nightmare that once was the great American Dream, see Appalachian Heritage.
instant involvement!

This exciting new concept in daytime programming intimately involves women in the contemporary issues affecting their daily lives. More than an interview program, more than a phone format, the show's style of electronic involvement is audience participation at its most intense and entertaining. Phil's studio guests are world famous personalities discussing today's issues in today's idiom—laying it on the line about birth, death, sex, marriage, divorce, religion, race, alcoholism, bigotry, cancer, mental health, crime, politics, war, drugs, youth, children, single woman, married woman...and woman. Unlike other hosts, Donahue is not locked into his studio: modern, portable video tape equipment frequently take him off the stage—and provocative programming always takes him out of the ordinary. Every subject on the minds of women is on the Phil Donahue show.

• A full hour a day, in color, on tape
• First run in your market
• 52 weeks, available for August 15 start

In 18 Months he's Wrapped up 70% Share of the Dayton Daytime Audience!!

AVCO EMBASSY PICTURES CORP / TELEVISION
Be Feminine with Hanna

A contemporary series of 5 minute COLOR video-tape programs designed to attract the important 18-49 women's audience who want to be hip—not hippy.

Muscles are for men. Woo the women in your market with this unique concept of non-vigorous exercise that develops shapely figures—for the gals and for the station!

"Be Feminine" is flexible: strip it as a spot carrier/slot it as an insert in women's programs/spiral it into a 15 minute show. "Be Feminine" is being stripped successfully on all five Avco Broadcasting stations—morning, noon and mid-afternoon...proof of her versatility in drawing shares of femme viewers throughout the day. For a share of your local dollar, put Hanna on the spot in your market now.

A "Queen of Iceland" beauty contest winner, Hanna Penrod is a former swimming and gymnastic instructor. Now the mother of three active children, this internationally famous celebrity is her own best on-the-air promo.

---

dodo - the kid from outer space!

78 FIVE MINUTE CARTOONS IN COLOR

This space-age "kid" has already been to the moon—and to the top of markets across the country. Ask WNBC-TV in New York, where he's been pulling top shares of audience as Saturday morning lead-in to the network's programming. Ask RKO General. In fact, ask us—at NAB.

Today's trend in TV programming for children is away from violence. Avco Embassy anticipated the trend. As a strip or a weekend show, DODO will Do It in your market!
THE ALL-NEW CINCINNATI SOUND

A brand new, up-tempo, happy sound that started in Cincinnati. The Cincinnati Sound is a story telling sound... a youth-oriented sound... an electronically augmented sound... the sound of today's musical activists, telling it like it is today.

Over 30 cast principals with big-name guest stars in show-stopping production numbers. Recorded in color on video tape, before live and lively audiences.

Constantly innovating, always updating, Hayride has travelled from the midwest all over the country, changing with the times and the tempo of the American scene. COUNTRY HAYRIDE's earlier format was top rated on both the ABC and CBS networks and syndicated to over 50 markets. Surveys indicate shares of audience as high as 57% (ARB) and 55% (NSI) with ratings for a six year period ending in 1968 averaging 20 according to ARB and 21 on NSI.*

Now a completely current COUNTRY HAYRIDE is being produced, with the all-new Cincinnati Sound—built on almost a quarter century of country, western, hillbilly, inspirational music, plus rhythm, blues and ballads.

*Audience and related data herein are based on estimates provided by the source indicated and are subject to the qualifications issued by this service.

OLOR, on video tape, 52 shows (39 + 13 repeats) are available for August 15 start.

AVCO EMBASSY PICTURES CORP./TELEVISION
These are the blockbusters, the award winners, the stars and the stories racking up rating points and setting the style for prime time and fringe time movie programming. A widely varied, carefully balanced catalogue of entertainment that includes:

**Darling** - Winner 3 Academy Awards

**Fellini's 8½** - Winner 2 Academy Awards

**Yesterday, Today and Tomorrow** - Winner 1 Academy Award

**Marriage Italian Style** - Nominated for Academy Award

**Casanova '70** - Nominated for Academy Award

AVCO EMBASSY PICTURES CORP./TELEVISION
NOW In Re-Release

MORE MOVIES AND AN OFF-NET SERIES

The first time you can get a crack at one of the greatest lineups in syndication today—as original contracts run out. Track records for these titles are outstanding. They've been rained prime time, daytime, Late Show, Early Show—stripped and showcased. And keep coming up with great shares of audience.

KICKOFF CATALOGUE

33 FEATURE FILMS
Including
“TWO WOMEN”
Sophia Loren—Best Actress
“Divorce—Italian Style”
Best Original Story and Screenplay

THE SKY ABOVE
THE MUD BELOW

ARE YOU READY FOR THESE TREND-SETTING MOVIES THE FIRST TIME AROUND?

invitation to murder

14 feature films
14 almost perfect crimes
14 surprise endings

ADVENTURE

26 ACTION FEATURES
All in COLOR

SCOTLAND YARD

39 stories of the most glamorous international agents—set in the most glamorous international locations.

39 mystery adventure programs not generally available since their ABC NETWORK run.*

*13 new programs added to round out the series!

AVCO EMBASSY PICTURES CORP./TELEVISION
It's Smart To Do Business With A Company On Its Way To The Moon!
Broadcasting has used the screen to portray the nightmare of one tragic couple, we have succeeded. Organizations have written for our TV documentary, "The Last Prom." The film has been shown in high schools, colleges—enforcement groups and civic organizations. The Peace Corps used it in Malaysia to explain the traffic problems in America. The program has garnered major awards. An Emmy, a Sloan Medal and the only 1968 Educational Award from the Association of Television Program Executives.

Being involved in our big country and its big problems is a major responsibility for us as broadcasters. We are producing more programs like "The Last Prom." On the hopelessness of Appalachian natives who trade poverty in the mountains for misery in big city ghettos. The unpleasant revival of V.D. The human suffering of dope addicts. The frightening rise of crime. These are not pretty pictures on our screen, but they make our viewers aware of problems we can no longer ignore.
U.S. Communications proves less than 12 months.

KEMO-TV Apr. 1, '68 - WXIX-TV it was a very good year.

U.S. Communications...Now Coast-to-Coast

WPHL-TV Philadelphia
Channel 17 is USC's Flagship Station and the top local independent. At three and a half years young, it has been lauded for its diversified entertainment fare which includes distinguished films and more live basketball coverage than any other television station in the country.

KEMO-TV San Francisco
In a single year, Channel 20 has captured the heart of San Francisco. Exciting programming and locally produced syndicated shows make KEMO-TV a prime example of what an imaginative independent can do.

WXIX-TV Cincinnati/New England Channel 19 is Cincinnati's independent. After just 5 months of operation WXIX-TV has become Cincinnati's No. 1 station Monday through Friday from 4 to 5 PM. By filling an important void, WXIX-TV has given Cincinnati viewers a choice in entertainment, community affairs.

WPGH-TV Pittsburgh
Channel 53 is the newest USC's stations. Here, in Cincinnati, a USC station the market's only independent ARB gave WPGH-TV a TV game and a 20% share on a basketball game telecast 19 days after the station's operation. The future looks bright in Pittsburgh!
3 TV stations in

g.1, '68 - WPGH-TV  Feb. 1, '69

WBMO-TV*
Atlanta
Coming soon! By July of this year a test pattern commences via Atlanta's most powerful TV signal. In August the real thing happens, and WBMO-TV will be the fourth new USC "put on" in just 17 months!

KJDO-TV
Houston/Rosenberg
USC's Houston station will be our sixth independent. By 1970 we'll be bringing people a wider variety of programming in 6 major metropolitan markets coast to coast. An amazing feat!

There's a lot to U.S. Communications that meets the eye. For one, three new television stations we put on during the last twelve months. With two more on the way. Plus the oldster of the group that's maintained its position of dominance in the nation's 4th market, Philadelphia. Fact is, USC is blazing new trails in the broadcast industry from coast-to-coast. U.S. Communications may be only a year young, but it seems some companies learn to run before they walk.

U.S. COMMUNICATIONS Corporation
Headquarters: 1500 Walnut Street, Philadelphia, Penna. 19102
MORE ADULT AUDIENCES, MAN!

THAN THE GILLIGAN LEAD-IN IN FT. WAYNE
or the Beaver lead in Chicago

U.N.C.L.E. SWINGS
WITH WOMEN UNDER 35

They're the most in
PROVIDENCE PHOENIX
CLEVELAND HARTFORD

I LOVE ILLY

SUNDAY IN N.Y.
55% ADULT

MOTHER'S ATTENTION
UNCLE WATCHER
MY OLD MAN
GRAPHTIME BURGER

WE EVEN LIKE TITTIES

RATING BOOK GRAFFITI

Don't miss the handwriting on the wall

New York, Chicago, Culver City, Atlanta, Dallas, Toronto
Letter from the Publisher

The threat to free speech

At probably no other time in the history of broadcasting in the United States has this industry faced so many basic issues.

In discussing these issues with FCC Commissioners and with members of the Commission staff, as well as with several Senators and Representatives (in preparation for this issue) there emerge many alarming signals. There are proposals before Congress that can seriously affect every radio and television operation in the country. (See bills introduced at this session of Congress on page 76)

Most broadcasters may not be aware of the imminence or importance of this legislation. Many of the bills introduced at each session do not have a chance of passage and the legislators know it. But there is always the 92nd Congress and the 93rd and the 94th—and a change in political climate can spur passage. Further, a bill that may not affect one group of broadcasters can set off a chain reaction affecting the entire industry, like the spark from the fire of a neighbor’s house. For example, an independent radio station operator may have no interest in what happens to a bill calling for regulation of television networks. But in a closely inter-related business every piece of proposed legislation affects the entire industry—whether it deals with multiple ownership, CATV, or so called concentration of control.

Major issue

The major issue facing broadcasters—and the public as well—is that of freedom of speech. The First Amendment sets forth the basic concept. It is sacrosanct in the hearts of Congressmen and their countrymen. But the restraint of free speech will not come by a frontal attack on the First Amendment. It will come through the side door, through seemingly innocent and, on the surface, needed legislation to correct an obvious deficiency in the body politic. Herein lies the booby trap. As our lead story points out, Congressmen are hyper-sensitive to the broadcast medium. When they see or hear something on the air with which they take exception, their immediate thoughts are toward framing legislation to curb that which they find objectionable.

If a Representative or Senator watches a commentator with whom he violently disagrees, or if he sees an entertainment program he considers in bad taste, or if he hears an editorial on the air contrary to his views, he wants to do something about it. (It is interesting to note that the Congressmen do not have this reaction to the printed page). The FCC at times has had to remind Congress diplomatically that Section 326 of the Communications Act precludes the Commission from regulating programming. Even Sen. John O. Pastore (D-R.I.), as much as he is opposed to violence on television, recognizes the free speech problem. “How are you going to write,” he asked in a recent hearing, “a rule that dictates what a program should be. I am afraid you are going to get into this question of censorship if I have read the Supreme Court opinions properly during the past 35 years.”

Most Congressmen are accessible and willing to listen to both sides of this important issue. It remains for the individual broadcaster to sit down with his Representatives and Senators and explain how legislation, as well meaning as it might be on the surface, can transgress the concept of free speech and vitally affect the public interest.

Cordially,

S. J. Paul

Television Age, March 24, 19
We’re more interested in informing a curious audience than in winning awards.

Maybe that’s why we keep winning awards.

"Claire and Co Co"—Ohio State Award from Institute for Education by Radio-Television; MAMM Award from American Association of University Women; Citation from Organization of American States

"Here's Barbara" — Barbara Coleman: MAMM Award from American Association of University Women; Program Award for Excellence in Production and Broadcast from National Association of Television Program Executives.

Public Affairs Specials

"The Sweet Smell of Freedom"—Ohio State Award from the Institute for Education by Radio-Television; Superior Award for News Broadcasting from Virginia Associated Press Broadcasters; EMMY Awards for Production and Producer-Director from Academy of Television Arts and Sciences, D.C. Chapter.

"We Have Not Forgotten"—George Washington Honor Medal Award from Freedoms Foundation at Valley Forge. EMMY Award from Academy of Television Arts and Sciences, D.C. Chapter.

"Lincoln’s Last Day"—Emmy Awards for production, cinematography and producer-director from Academy of Television Arts and Sciences, D.C. Chapter.

"MAL Radio News" — Outstanding News Operation Award from the Chesapeake Associated Press Broadcasters Association.

Outstanding Public Affairs Series Award from the Chesapeake Associated Press Broadcasters Association.

Outstanding Editorializing Award from the Virginia Associated Press Broadcasters Association.

Certificate of Recognition for Better Human Relations by the National Council of Christians and Jews.

(1) Contribution to the American System of Law and Justice, the Silver Gavel Award from the American Bar Association. (2) The School Bell Award for Distinguished Service in Reporting and Interpreting Education from the National School Public Relations Association.

George Washington Honor Medal Award from Freedoms Foundation at Valley Forge.

Sue Gilmartin Sportscaster of the Year of the District of Columbia by National Sportscasters and Sportswriters.
WTAR-TV
Norfolk, Virginia
Channel 3—CBS
announces the
appointment of
Harrington, Righter
and Parsons, Inc.
as national
representative

Effective April 1.
More backup keeps us up front with news in Milwaukee

One reason for WTMJ-TV's bigger viewer headcount: a news staff headcount twice that of our nearest competitor! Extra manpower gives us extra speed. Last presidential election, for example, our own network team typically kept us thousands of votes ahead in reporting key local races... helped garner 51% of Milwaukee viewers against 26% for the runner-up station.* More backup also means greater depth for such popular features as our News-4 Probe. These documentary series take a penetrating look at controversial issues as they relate to Milwaukee.

WTMJ-TV serves Milwaukee through the most advanced broadcasting facilities around... plus helicopter and mobile units for quick on-the-spot coverage. We can serve you through Harrington, Righter & Parsons.

LOOK FORWARD TO WTMJ-TV
The Milwaukee Journal Station • NBC

WTMJ-TV

*Based on an ARB coincidental weighted composite study of the three Milwaukee TV stations covering election results from 7 to 11 P.M. November 5. Subject to qualifications listed in said report.
March 4, 1969

Mr. Bob Gamble
News Manager
The WFBM Stations
1330 N. Meridian Street
Indianapolis, Indiana 46202

Dear Mr. Gamble:

We wish to take this opportunity to thank you and others at the WFBM Stations for the assistance and cooperation we received which made it possible in the early stages of the inspection program to expose abuses. In fact, it was through your efforts that we were able to effect the first arrest for issuing inspection stickers without performing actual inspections.

We, who are responsible for the administration of the program, as well as the Indiana State Police, who are specifically charged with supervisory and enforcement responsibilities, are well aware that fears have been expressed that such abuses can keep a state-licensed, privately-operated vehicle inspection program from serving the public interest.

It has been proven that these "misfits" can be detected and eliminated by a concerted effort on the part of those who want a strong inspection program and, with continuous impartial field supervision of inspection stations and personnel, supported by firm enforcement and disciplinary policies, the reputation and integrity of conscientious inspection stations will be protected.

We sincerely request your continued support and cooperation.

Sincerely,

Willard L. Walls
Administrator

WLW/eag
December 6, 1968

Mr. James Hetherington
WFBM Stations
1330 North Meridian Street
Indianapolis, Indiana 46202

Dear Jim:

Thank you for your editorial entitled "Flanner House and Watkins Park #2" dated November 27, 1968.

I deeply appreciate your original editorial, your giving me an opportunity to reply, and your subsequent editorial. I believe that this type of exchange offers one of the prime ways in which complex issues may be brought to decisions with full public knowledge. I am certain that the final Park Board agreement is superior to anything which would have been drafted prior to your editorial and my reply.

Sometimes, I realize that you are unaware of the good effects of your editorials. I felt it only fair to point out that the constructive points raised in your initial editorial led to a superior agreement and many hours of discussion under the guidance and careful draftsmanship of Mark Murphy.

Sincerely,

Richard G. Lugar
Mayor

RGL:mep
The Fleming Company—nation’s largest independent grocery distributor—operates 11 major distribution centers from Topeka.

Topeka TV viewers staff the nerve center for 1850 supermarkets in 13 states...$1,100,000,000 annual sales.

They measure advertising effectiveness, consumer acceptance and caselot movement of everything going through Fleming’s vast computerized inventory—that requires 2,225,000 sq. ft. of warehouse.

What these Topekans see on WIBW-TV affects their working lives, just as it affects the private lives of the great bulk of Kansans in the populous eastern third of the state—where 2/3 of the people live.

WIBW-TV earns its ratings with the best of CBS plus community-involved, people-endorsed programming...as the only commercial VHF station in the state capital, plus 50,000 additional home subscribers on 48 cables.

Where else but Topeka can you sell headquarters of a very big customer and pick up 150,000 homes at the same time? Avery-Knodel can show you how...or call 913-272-3456.
CONTINUEZ TO
Cherchez Les Femmes!

ANOTHER
130
NEW FIRST RUN
COLOR HALF HOURS

DIVORCE COURT

As a broadcaster, you are already in the business
of cherchezing les femmes. Why not make it a delightful business,
like some of the nation’s leading bon vivants, among them:

<table>
<thead>
<tr>
<th>City</th>
<th>Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>WOR-TV</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>KTLA-TV</td>
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<tr>
<td>Philadelphia</td>
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<td>Tucson, Ariz.</td>
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<td>West Palm Beach</td>
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No matter what the competition, “Divorce Court” consistently tops the
program it replaces. And delivers excellent audiences, adult audi-
dences — particularly the kind you are cherchezing.

No wonder 130 new color half hours will soon be ready — in time for
Fall programming. This year, be the bon vivant of your market with . . .

DIVORCE COURT
Syndication’s only first run drama-type
program available on a strip basis
This is the Beaulieu R16B "Automatic."

Can you find the battery?

Our cameraman isn't wearing it. He doesn't have to. Because Beaulieu's rechargeable nickel cadmium battery is built right into the camera handgrip. Powerful? The 1000 mA model will shoot eight 200 ft. magazine loads on a single charge. But just as important, you can replace the battery with a fully charged spare in seconds. With the Beaulieu 16mm, there's no need for batteries strapped around your waist or swinging from your shoulder.

Take another look at the R16B "Automatic". That's a 200 ft. daylight-load magazine on top, a sync pulse generator plugged into the side, and an Angenieux 12-120mm zoom lens out front. Now how much would you say the entire outfit weighs? Including the battery.

If you guessed as little as 12 pounds, you guessed too much. It's 10 1/2 pounds! And the price is just a little over $2,650!

You don't have to give up critically important features, either. Like rock steady pictures. Like a mirrored shutter, for reflex viewing with no prism between the lens and the film plane.

You also get the finest automatic exposure control system ever built. A Gossen light meter measures the light intensity coming directly through the lens. And it electronically controls a miniaturized motor that instantly rotates the Angenieux's diaphragm ring to the correct aperture setting. No footage is lost due to rapidly changing light conditions.

Sync sound is no problem. Your Beaulieu R16B "Automatic" teams up naturally with professional recorders, such as Nagra and Uher, for sync sound filming.

That's pretty good for a little over $2,650. Particularly since you couldn't get this combination in any other camera even if you spent twice as much.

CINEMA Beaulieu
A DIVISION OF HERVIC CORPORATION

To receive literature on Beaulieu 16mm and Super 8 cameras, or Heurtier projectors, please visit your finest camera store or write Cinema Beaulieu, General Office: 14225 Ventura Boulevard, Sherman Oaks, California 91403 or New York Office: 155 West 68th Street, New York City, New York 10023.
This ad won't win any awards

You could get a real BANG out of this and Dan Ammerman continue Channel 13's exclusive television investigation into what some have called 'rolling death' on our city streets...

But our in-depth News Probe on this subject did. It won the Texas Headliner's Award for 'Best Spot News Coverage in the State.' The first time the broadcasting media was eligible to receive their coveted journalistic award.

If you're looking for 'spot' coverage of another kind, call your Blair man. He's got a nose for news, too. Ours.

KTRK-TV
Houston, Texas
Capital Cities Broadcasting Corporation
The eleventh annual

KMTV TELEVISION AWARDS

Each year, we recognize outstanding service to the public through KMTV.

For 1968, the awards honored the Omaha Urban League for its coordination of a weekly program called “The Hiring Line.” To date, almost one thousand people have found jobs through the program.

Jack V. Clayter and K. Patrick Okura of the Omaha Urban League received the awards and were congratulated by Julian Goodman, President of the National Broadcasting Company, who addressed Nebraska and Iowa business and civic leaders attending the presentation.

Mr. Goodman delivered a widely-quoted speech on freedom of information.

Of the awards, he told the audience they were “a demonstration of the fact that KMTV cares about its community, cares about community betterment and that it does something about it.”

KMTV

NBC for Omaha and Lincoln
Represented by Edward Petry and Co
MAY BROADCASTING COMPANY
KMTV, Omaha • KGUN-TV, Tucson
KMA, Shenandoah • KFAB AM-FM, Omaha
Tele-scope

WHAT'S AHEAD BEHIND THE SCENES

Johnson tries three 40-second piggys

The S. C. Johnson Co. is attempting to place three 40-second contiguous commercials in over 100 markets in fringe and primetime. The problem confronting the AK and stations is how to charge for the time.

A rep says they'll charge twice the minute rate. Another rep said his stations would do the same, but if the commercials are broken up into a 40 and an 80 (which may be done if two minute slots aren't available) the client would be charged the minute rate for the 40 and the minute plus the 20 rate for the 80. The company would have to pay the minute rate for the 40, it was explained, because most stations don't have a 40-second spot and don't want the problem of trying to pick up a 20 fill out the slot.

The rep believes that when Johnson made similar buys on the networks they were charged double the minute rate whether they ran together or split. He added, however, that they probably won't be able to land a deal like that in spot.

Computerized timebuying at B&B

There are many problems to overcome before either the ARB or Nielsen computerized timebuying systems can gain acceptance, but seldom mentioned is the barrier presented by comparable systems now used or in the planning stage at agencies.

vant & Bowles, for example, already has the first tape of its Console Spot Buying System (CSBS) in operation—and, says the agency, B&B is currently developing additional CSBS phases which are similar to Nielsen's "Teleprocessing in Timebuying" (TT) system, which is less ambitious in scope than the ARB operation.

CSBS works as follows: (1) Rep submits avails to agency; (2) avails are put into computer by media department via console; (3) avails are ranked by pre-designated criteria by computer; (4) buyer selects spots and orders them from reps; (5) confirmed spots are indicated and stored in computer; (6) upon receipt of machine-readable rating data, purchased spots are automatically re-rated.

B&B is convinced computerization of spot buying will pay off, eventually achieving the long-sought goal of freeing buyers from clerical functions.

Manhattan Cable aims for first place

New York's lower Manhattan cable TV system expects to have more subscribers than any other single system operator by the end of 1970. Manhattan Cable, whose franchise includes all of the island below 66th St. on the East Side and 79th St. on the West, says it has already signed up 11,000 subscribers. With 375,000 families in the area they expect to have over 25,000 customers by the end of this year. They project 100,000 subscribers by 1973-74.

The company is also planning more program originations, both on film and live. The system already carries Columbia University basketball games and some concerts. In addition the cable will soon carry the new national channel 21 from suburban Long Island.

Opposition kills ABC station deal

The threat of opposition to the proposed purchase of WCTR-TV Dayton by ABC has killed the deal. The inevitable delays in FCC hearings would make it difficult to hold to a contract price, according to Richard H. Riggs, president of Kittyhawk Television Corp., owners of the WUTF outlet. Price for the station was reported to be $1,850,000.

The opposition came from Springfield TV Broadcasting Corp., which owns a competitive WKEF, WKFK. William L. Putnam, president of Springfield, threatened to fight the purchase through the courts in addition to battling the transfer before the FCC. Putnam has been an active figure among UHF forces for years.

New ball teams to score early on NBC-TV

The NBC-TV baseball Game-of-the-Week, which begins its fourth season April 12, will open its coverage with early season games showing the four new franchise teams in action. The National League's San Diego Padres and Montreal Expos as well as the American League's Kansas City Royals and Seattle Pilots will all be covered in early programs. When the pennant races start taking shape, NBC-TV will telecast the most important games.

The 1969 schedule covers 25 Saturday afternoon games, three Monday night primetime games, the All-Star Game, the best three of five divisional playoffs and the World Series.

Is the honeymoon about to end?

The entente cordiale between the FCC and Capitol Hill may be short lived. Although Sen. John O. Pastore (D-R.I.) complimented FCC chairman and the Commission on the job they are doing (see The Senate and the FCC, page 38), you can expect some fireworks from the House side.

One indication was the full House Interstate and Foreign Commerce Committee's approval of the Investigations Subcommittee report on the WBBM-TV "Pot Party." In an unprecedented action, the vote was 16 to 6 accusing the station of staging the episode. The FCC has not made a final disposition of the case, although there was behind-the-scenes conflict between the Commission and the Subcommittee. The Subcommittee has two additional reports in readiness: one on the Fairness Doctrine and Section 315; the other on the transfer of the Overmyer licenses. Both reports are critical of the Commission.

There is also a great deal of sentiment expressed by Committee members that the FCC exceeded its authority in issuing the CATV rules. Hearings will be held before the Communications Subcommittee, probably starting in late April (see The House and the FCC, page 60).

BAR to supply tv data

All three forms of tv ad expenditures—local spot and network—will be available now that Broadcast Advertisers Reports will be releasing data through TVB.

While final details on the types of reports to be issued have not been compiled, there will be at least monthly totals plus expanded quarterly and annual reports.
Trade paper polls showed that BMI music had over 80% of all listings of public acceptance in 1968, as it had in 1967, and in 1966.

The best score in music

BMI
BROADCAST MUSIC INCORPORATED
Miami Valley viewers with a need to know what’s appening locally, regionally, nationally or around the world pick WHIO-TV. Here’s the award-winning first team with complete coverage of news, sports, weather and business. A full hour of local, regional and state reporting split by the highly-regarded CBS Evening News with Walter Cronkite. To keep up with the fast-changing world around you, watch—

THE BIG NEWS

WHIO-TV—6-7:30 p.m. Monday thru Friday
All eyes are on

TWENTY YEARS OF RESPONSIBLE SERVICE TO THE MIAMI VALLEY

March 21, 1969
Here Come the Doodletown Pipers

AND THERE THEY GO!

Six great seasonal shows.
Spring is Bustin' Out.
An American Holiday
Beach Party
Harvest Hayride
Way Out West
Christmas Party
Undated and flexible.

Videotaped in color on location

Sold to Golden West in Los Angeles...Cox in San Francisco...Time-Life in Denver...Corinthian in Houston...Hubbard in Albuquerque...LIN in Decatur...And to these important independents...XETV, San Diego...KLAS-TV, Las Vegas...WSMV Nashville...WIRL-TV, Peoria...WREX-TV, Rockford...Get in touch with Bill Mulvey...Triangle Program Sales... (215) TR 8-97
December figures in 1968 totals for spot, local and network compensation can be calculated. The spot total broke the billion dollar mark for the first time, standing at $1,002.9 million, 15.1 per cent above the '67 total of $871.7 million. Local's total was $441.4 million, 21.0 per cent above the $364.8 million the year before. Network compensation in '68 was $249.9 million, 1.6 per cent above the '67 total of $245.9 million.

December figures were up all along the line. Spot rose 32.9 per cent to $82.4 million from $62.0 million in '67; local increased 23.7 per cent to $46.9 million from $37.9 million the previous year; network compensation went up 7.0 per cent to $22.6 million from $21.1 million in '67.

Larger stations (above $3 million in annual revenue) did best in spot, rising 37.3 per cent. Medium-size stations (between $1-3 million) rose 25.8 per cent. Small outlets (less than $1 million) increased 23.3 per cent.

Comparable local figures: up 24.5, 23.4 and 13.7 per cent; compensation data: up 6.7, 7.5 and 8.5 per cent, respectively.

Next issue: January local and compensation data.
In today's fast-paced world . . . where the distances between continents and their ideologies once shrunken by global communications . . . the need for truth emerges greater than ever. People want to know! And, in Houston, KPRC provides them the facts with the first word of news all the time. Consistently honored by peers for excellence in broadcast journalism, KPRC and KPRC-TV have won more news awards than all other Houston stations combined. Truthfully . . . Houston's top news station!

KPRC-2

CHANNEL 2

HOUSTON
station awards preview

Here, poverty and the multitude of associated problems formed the theme for a majority of entries in the year's National Academy of Television Arts and Sciences' Station Award and Special Citation.

Regional winners are competing for the Station Award Emmy which will be presented at a Television Assembly of the NAB Convention Wednesday morning, March 20.

There are an additional 10 finalists in the competition for the Special Citation certificate.

The Station Award is presented for the outstanding community service program. The award is now in its six year. The Special Citation to a station being given for the second year honors innovative programming which enhances the lives of disadvantaged young people, motivates them to make the most of their opportunities, or fosters frank "dialogue" and effective cooperation in the interest of community stability.

Series double. One hundred stations submitted entries this year, double the number of last year. This could be a $25 increase in the entry fee. A station could submit only one program for the Station Award and no more for the Special Citation.

*Job Man Caravan* produced by South Carolina ETV is up for both awards. WPHL-TV Philadelphia and WATV Madison Wis., an educational station are up for awards also in both categories but with different programs in each.

The preliminary judging of the series was done by more than 140 decision professionals in all ten of the major cities of the Academy. Judging of the finalists was done by two panels composed of prominent individuals in the fields of government, region, business, law and the arts.

Comprising the panel which judged the Station Award finalists were Dr. Timothy J. Costello, deputy mayor of New York; Benjamin E. Klein, National Director, Anti-Defamation League; Miss Rosamond Mich, radio-tv director, New York City Health Service Administration.

E. Richard Heldeman, assistant to the president for the executive office, Hunter College, New York; Miss Duncan MacDonald, of the executive committee of the National Council of Women.

Judges for the Special Citation were Dr. Sterling W. Brown, National Conference of Christians and Jews; Commissioner George F. McGrath, of the New York City Department of Correction; Percy Sutton, Manhattan Borough President, and Mrs. James E. Spalding, Executive Committee YWCA.

*Here they are.* Following is a summary of the programs nominated for the Station Award:

**Something For Nothing**, produced by WPHL-TV Philadelphia. A half-hour film which examines people who are tempted to live beyond their means by the "dollar-a-week" "nothing-down" promises of consumer fraud artists. The program attempts to educate and caution the public.

**Appalachian Heritage**, produced by WLWT Cincinnati. This 60-minute special examined the problems of adjustment, housing, employment and education faced by over a million people who have migrated from Appalachia into the industrial cities of the North during the last 20 years.

**Color Me Somebody** produced by KING-TV Seattle is an hour-long program whose objective was to document for the affluent and atheistic whites of this middle-class city that Seattle has a race problem.

**We Are All Policemen** produced by WMJ-TV New York was the concluding part of a 20-part series, "Crime and the Community." The program offers the opinion that the crime problem will only be successfully met to the extent that aroused citizens personally want it to be.

**Beggar At The Gates** produced by WXYZ-TV Boston is an hour-long program which attempts to stimulate reevaluation of what our society believes in and in the institutions through which we express those beliefs.

**Job Man Caravan** produced by South Carolina ETV is up for an award in both categories. This half-hour segment is one program of a series whose purpose is to motivate, inform and employ the disadvantaged youth of S.C. by providing an interchange of information via an entertainment format.

**Heal The Hurt Child** produced by KSPTV St. Louis. The inadequate care of emotionally disturbed children in St. Louis where over 7,000 need psychiatric treatment is the theme of this hour-long program.

**Misterogers Special Program For Parents** produced by WQED Pittsburgh. This 30-minute program was shown three days after the assassination of Robert Kennedy, and was designed to offer parents some guidelines so that they might provide their children with satisfactory answers during that tragic period.

**Operation Thanks—Parts I and II** produced by KFMB-TV San Diego. Part 1 of this program is a film which took special holiday greetings and expressions of gratitude and appreciation from the citizens of San Diego to the fighting men overseas who were unable to be home for Christmas. Part II records the messages and responses of the servicemen who viewed the film.

**Pretty Soon Runs Out** produced by WHAS-TV Madison. Part of a series titled "The Inner Core: City Within A City". This segment dealt with the problem of urban relocation. Part I of this 21/2-hour program was a filmed documentary on the problem, Part II was an open panel discussion between tenants and landlords.

**Special Citations.** The nominees for the Special Citation:

**Assignment: The Young Greats** produced by WPHL-TV Philadelphia. This hour-long program reports on the success of one individual's efforts in organizing a self-help group. Aim of "The Young Greats Society" is to provide slum dwellers in Philadelphia with employment, housing, education, recreation and pride.

**The Urban Battleground** produced by WHK-TV Pittsburgh. Two half-hour programs, parts of a series, whose purpose was to explore the
entire spectrum of race relations.

Ya Es Tiempo—It's About Time produced by WMJU-TV Newark. A half-hour show from a five show series, exploring the feasibility of effective community action training by television for Spanish speaking people. The central training theme is community organization.

Opportunity Line produced by KNXT Los Angeles. This hour-long special chronicles what had been learned about the disadvantaged unemployed in L.A. during the five preceding months of the regular Opportunity Line series. The special reviews what had, is and needs to be done to reduce unemployment.

The School That Would Not Die produced by WDSU-TV New Orleans is a half-hour film documenting the Adult Education Center of New Orleans where disadvantaged young women are taught secretarial skills. The purpose of the program was to create total community awareness of the school and to document the outstanding manner in which the students are prepared for placement in industry.

To Be Somebody produced by WTIC-TV Hartford. This half-hour program focuses on the problem of jobs for young people in the ranks of the hard-core unemployed. The theme is explored by focusing on two young men: a Southern Negro with three years of formal training, taking part in an industry-sponsored training program, and a high school dropout making his living by peddling dope.

Project Summer produced by WMAL-TV Washington. This half-hour program is the last of a summer project series that was intended to make the public more aware of the recreational, educational and employment opportunities available to them.

Tell It Like It Is produced by KPRC-TV Houston is a half-hour report on some of the measures taken to improve conditions in the poorest black slum in Houston. The report was filmed before, during and after the concentrated effort to improve living conditions and morale.

McCann and specials

It was a happy day for the agency programming man when specials enounced themselves more or less permanently in network schedules. You might say specials made him viable; if he had to depend on developing series for his clients, that would be thin gravy, indeed, in a package plan world.

Among the program men who find specials not only a going thing but a potentially growing thing is John R. Allen, senior vice president of what McCann-Erickson calls its Television Programming Center.

He heads a department of a dozen whose primary job is buying network participations, but about 20 per cent of the Center's effort is devoted to the development and purchase of specials.

Why he's optimistic. What makes Allen optimistic about the future of specials programming is the belief that package goods advertisers, the mainstay of television, are growing more interested in the genre. "You'll see more of the P&G and the General Foods' buying specials," he said.

Most sponsors of specials are not in the package goods field. In the 1967-68 season about 30 per cent of all the corporations who put their money into specials could be classified as package goods advertisers. These included Kraft, P&G, Bristol-Myers, Coca-Cola, Colgate, American Home Products and Kellogg.

But the more typical names were Timex, Chrysler, Hallmark, Chemstrand, American Motors, Xerox, General Electric, AT&T, American Airlines, etc.

The interest in specials today, said Allen, is due to the fact they've proved themselves. The National Geographic series, he pointed out, has gotten 40-plus shares, and added that despite the high cost of most specials, many have come in with good cost-per-1,000s.

"Specials are part of the menu that the public wants on TV," Allen said. "There's often a blandness to series and specials give a needed variety." He figures there'll be about 300 entertainment and documentary specials on this season.

Three-year push. McCann has been pushing the specials concept actively for about three and a half years. "The idea," said Allen, "is that regular network offerings do not always provide a perfect fit. But the special can be tailored.

"We start from scratch. We ask the client, 'What is your problem? What are you trying to accomplish?' Once we find out we look at what's available and if we can't find what we want we arrange to have it produced.

Last season McCann clients sponsored 15 specials, including some of the most popular on TV—the Charles Brown and National Geographic series, Coca-Cola has been running schedule of five Charlie Brown specials per season, with a new one substituted each year. The Encyclopedia Britannica has been sharing the National Geographic series with Hamilton Watch.

"Charles Brown," said Allen, "provides a communication value that goes beyond advertising. That's true of Travels with Charley, one of the John Steinbeck specials we did one for Coke and one for Ronson.

"You could say that spot announcements are like the forward line in a football team, while specials is halfbackfield.

"If Coke has, say, a new package design, the client can get the story to 30 million people instantly without impact, as opposed to the frequency tactics of a participation package.

As an example of how a special can zero in on specific prospect Allen cited Dear Mr. Gable, which Coca-Cola used for Tab to reach the older, weight-conscious audience. The appeal of the late matinee idol gave the hour show a 38 share when it was aired last March.

"We have seen how specials can jazz up a sales force and, in the right hands, they can be quite effective in getting more retail shelf space," Allen noted.

Lots of ideas. There's no shortage of ideas for specials, the McCann executive finds. He sees large producers joining the space of independents in the production sweeps, and pointed to increasing interest by MGM-TV, which has set up a documentary unit, as well as Paramount TV and Screen Gems.

Allen is now working on two specials for Nabisco to expose their new corporate line, "Quality in our corner," a reference to the triangular logo long associated with the firm's cookies and crackers. Burger Chef has been discussing specials, while Allen has been working on an idea for specials with a particular client in mind, though the latter has not yet been approached with it. All in all, specials are a pretty active area for McCann-Erickson.
OUR PURPOSE
...the things we strive to do

1 Make a profit. This must lead the list of aims of any business that hopes to survive as a free enterprise.

2 Provide worthwhile radio and television fare—a proper balance of entertainment, information and education—for the people who live and work in the area our stations are privileged to serve.

3 Exercise our best judgement to avoid overemphasis of No. One at the expense of No. Two and vice versa.

Triangle Broadcasting Corporation
Harold Essex, President
Winston-Salem/Greensboro/High Point
Broadcasters—Feeling the Freeze?

Defrost with Audimax and Volumax! We guarantee to increase your effective radiated power.

Are your plans for increasing power on ice? Well, here's a quick way to beat the cold: call us collect: (203) 327-2000! We'll send you Audimax and Volumax FREE for 30 days. No obligation.

Audimax is an automatic level control years ahead of the ordinary AGC. It automatically maintains appropriate volume levels and eliminates distortion, thumping and pumping.

Volumax outmodes conventional peak limiters by controlling peaks automatically without side effects. It's unconditionally guaranteed to prevent overmodulation. Volumax alone has typically provided a 4 to 1 increase of average program power.

With this winning combination, we guarantee increasing your maximum program power as much as 8 to 1. You reach a bigger audience with a more pleasant sounding program.

Why wait? Defrost with Audimax and Volumax...the powerful pair from CBS Laboratories.

SEE THEM AT THE NAB - BOOTH 105
The Federal Communications Commission and Congress have had a stormy relationship over the years—fraught with pressures and politics, marred by numerous skirmishes and marked by collision of competing groups. “Government regulatory agencies” wrote William L. Cary, a former chairman of the Securities Exchange Commission, “are stepchildren whose custody is contested by both Congress and the Executive but without much affection from either one.”

The FCC, the most publicized of the regulatory agencies, is prone to a kind of paranoia because its functions are the least understood. Even on Capitol Hill, there are those who share the popular misconception that the Commission has specific powers of censorship over programming—a power prohibited by both the First Amendment and the Communications Act.

That the Commission’s actions in some areas are often a little confused is readily understandable. It is continuously faced with a Hobson’s choice. If the FCC acts, lawmakers complain about the Commission’s going beyond the bounds of its regulatory authority. If it doesn’t act, another congressional bloc charges it with dereliction of duty. Therefore, over the years the FCC has been in the vortex of congressional hearings, reports and investigations, and at
Cox resign. Cox replied by pulling Roger's hair, and Rogers threw a punch at Cox.

Fly got the White House to issue an order forbidding high Navy brass from testifying. After six months of somewhat inconclusive hearings, Cox resigned with a bitter denunciation of the FCC, and in an impassioned speech said that "poisoned shafts of slander have been driven into my heart." He was succeeded by Clarence Lea, a California Democrat. The hearings droned on, and a few months later evaporated into oblivion.

The Harris Committee investigation in 1957 provided some unexpected fireworks.

Speaker Sam Rayburn had pushed through Congress a resolution setting up a special legislative oversight subcommittee. Oren Harris, an Arkansas Democrat, who was chairman of the House Interstate and Foreign Commerce Committee, was also selected as chairman of the special committee.

'Odyssey of the Files'

A young professor of constitutional law from New York University, Bernard Schwartz, was hired as general counsel. Schwartz concentrated all his efforts on the FCC. His tenure was only of seven months duration, during which he wound up ripping the committee in a 30-page memo released without authorization.

The highlight of his departure was a semi-comic "Odyssey of the Files." In the middle of the night, Schwartz transported bodily (with the aid of Clark Mollenhoff of the Des Moines Register and Tribune) 100 pounds of Committee files to the apartment of Sen. John J. Williams (R-Del.), and thence to the home of Sen. Wayne Morse (D-Ore.).

After things simmered down, Oren Harris took control. The final upshot of the investigation was the exposure of the tragic case of Robert Mack (he had accepted an $82,000 "loan" from Thurman Whiteside, the attorney in the Miami Channel 10 case). The investigation also set up stringent ex parte rules, and led to the eventual resignation of Chairman John Doerfer.

In contrast to other agencies, FCC has a unique regulatory problem. It has to deal on a day-to-day basis with an industry which has exploded in the last few decades into the most powerful molder of mass opinion in the history of man.

And mass opinion is what makes politics. In turn, Congress is made up of politicians. As a result, legislators regard broadcasting, particularly television, with a mixture of awe, fear, anger, and respect for the potential of the medium in making or breaking their political lives.

These feelings explain the reluctance by Congress to alter the equal time provision, Section 315 of the Communications Act. They suspended it only once, in 1960, and saw what television did for John F. Kennedy. Another factor contributing to the FCC's problem vis-a-vis broadcasting is the hypersensitive nature of the industry to any steps by the Commission which might be regarded as curtailing its freedom. A regulatory tap on the knee by the FCC results in a reflex action by Congress—inextricably keyed to the industry's nervous system.

This is not to say that Congress is composed of friends of broadcasting. If such were the case, FCC's job in getting along with Congress would be simple—do nothing objectionable to the industry.

Although there is a sizeable broadcasting constituency in Congress, there is also another, highly vocal group which is captive of what may be called an ideology. It can be described as dogmatically anti-industry, and purports to represent the vast but
One page of a document that has been digitized and transcribed into plain text. The text is about the regulation of interstate and foreign communication by wire or radio, and for other purposes. It discusses the role of the Federal Communications Commission and the efforts of lawmakers to regulate the industry. The text mentions specific individuals such as Sen. Pastore and Sen. Thomas Dodd, who are involved in advocating for regulation of the communications industry.
The Congressional unit that has more influence on broadcast legislation than any other—the Communications Subcommittee of the Senate Commerce Committee—is composed of men whose expertise and interest in broadcast matters varies considerably.

Some observers say that the Subcommittee's thrust evolves from the views of a nucleus of three men—Sen. John O. Pastore (D-R.I.), Subcommittee chairman; Sen. Vance Hartke (D-Ind.) and Sen. Hugh Scott, (R-Pa.).

The influence of the two Democrats, and particularly the chairman, is one reason the issue of violence on TV has come to such sharp focus within the past two weeks, though other members of the Subcommittee and Congress have spoken out against violence.

Pastore has revived his pressure to have the NAB Code office preview network shows, a proposal that has CBS and NBC concerned. Post-air review has been the norm for the Code operation, as has been pre-screening of the individual shows by affiliates via closed circuit. What has alarmed the networks is the possibility of political pressures applied to the Code office and the growth of centralized control over network, as well as station, programming.

It is significant that Pastore himself has warned against the dangers and impracticality of censorship, which is, presumably, banned by the First Amendment as well as the Communications Act. His point, apparently, is that the broadcast industry has a self-regulatory instrument available but is not using it fully.

As for other possible legislation affecting issues before the Subcommittee, the immediate picture is a little murkier. It is not considered likely that Congress will extend the legislation that forbids controls on cigarette advertising other than the health warnings now mandatory on cigarette packs. This would leave the way open for the FCC proposal that would ban cigarette advertising on broadcast media.

Disputes over the Fairness Doctrine must await court decision while the Congressional focus on CATV is primarily at this time in the copyright area.

As for conglomerate ownership of broadcast media, this is a large issue and must take some time to resolve.

Pastore is the most influential member of Congress in broadcast matters. Volatile, and at times shrill, Pastore has held that post since 1955, and during his tenure has been given virtually free rein by Chairman Warren G. Magnuson (Wash.) of the parent Commerce Committee. Although a heart attack slowed his pace to a degree, a Rhode Island senator has maintained over the years a very active surveillance of the FCC and the broadcasting industry. And he has been instrumental in shaping legislation significant to broadcasting, including the 1960 suspension of the equal time requirement for the presidential vice presidential campaigns, the reenactment of newscasts, documentaries and panel discussions from the equal time provisions and the all-channel receiver act.

Besides pressing for Code scrutiny of programming, the chairman, in hearings earlier this month, gave the networks a tongue-lashing for not doing more to reduce the amount of violence on the TV screen. He called for an investigation by a panel headed by the U.S. Surgeon General to look into the effects of television violence and Secretary Robert Fincher of the Department of Health, Education and Welfare readily agreed to launch such a study.

Pastore generally stands for bolting the FCC action, and his influence on the Commission is that of a catalyst. When the FCC appeared before his unit recently, he complimented the Commission for its “aggressiveness” during the past few months, citing the proposed ban on cigarette commercials.

(Continued on page 152.)
Senator Pastore gives his views on broadcast issues

Senator John O. Pastore has not always been complimentary toward the Federal Communications Commission. Recent statements by the Rhode Island Democrat, however, show him singing a different tune.

This does not mean he agrees with all the recent proposals put forward by the Commission. Some of them strike at bedrock issues and even a man as excitable as Pastore will walk carefully in such instances.

These impressions emerge from a TELEVISION AGE interview with Pastore in which he was questioned about the more controversial proposals and actions of the Commission.

Whatever qualifications Pastore attaches to his views on FCC "activism," he indicates he finds no serious grounds for questioning the Commission's authority to act. He exhibits some impatience with the time taken to resolve certain issues, such as the domestic satellite and land mobile services. But he makes clear he is not critical of the FCC.

He is foursquare behind the proposal to ban cigarette advertising on TV and radio, though he notes Congress may decide to resolve the issue itself.

In the area of concentration of media control, while he plumbs for diversity, he raises questions about whether the specific FCC proposals would accomplish it.

Pastore supports FCC efforts to resolve the sticky CATV problem and backs pay-TV providing free TV doesn't suffer "qualitatively or quantitatively," a big proviso.

Here are the questions asked by TELEVISION AGE and Pastore's verbatim replies.

Q: In its activities over the past few months do you believe the FCC has gone beyond its delegated functions in regulating broadcasting?

(Continued on page 148)
The House and the FCC

The House, like the Senate, has a Communications Subcommittee, under the parent Commerce Committee, which is supposed to handle the job of overseeing FCC actions and formulating broadcasting legislation.

However, there is a great contrast between the Senate and House Communications Subcommittees. The House unit is headed by Rep. Torbert Macdonald (D-Mass.) who has held the post for just a little over two years, and during that time has exerted little influence over FCC policies.

Last year, for example, Macdonald's Subcommittee held only two hearings having to do with matters before the Commission. The rest were conducted either by the heretofore more powerful Investigations Subcommittee (formerly the Legislative Oversight Subcommittee) or by the parent Commerce Committee.

Rep. Harley O. Staggers (D-W.Va.) is chairman of the Commerce Committee and also the Investigations Subcommittee. In contrast to the willingness of Sen. Warren Magnuson to take a back seat to Sen. Pastore on broadcasting FCC matters, Staggers has jealously guarded his prerogatives as chairman of the Commerce Committee.

The result is that there has been less guidance given the FCC from the House side than from the Senate. However, Staggers is gathering steam as he moves along. The Investigation Subcommittee is a headline maker and has conducted some flashy investigations. It looked into the WBBM-TV "Pot Party" affair—holding hearings at the same time the FCC was investigating the episode. A majority report of the Subcommittee concluded that the "Pot Party" was staged and is recommending tighter controls over certain aspects of news broadcasts.

Also coming up in the near future is a series of recommendations dealing with the controversial Fairness Doctrine and Section 315. This report is expected to be critical of the Fairness Doctrine in its present form and its legality as an FCC policy without statutory provision. The committee is also expected to lease shortly a report blasting the FCC for its approval of the trans of the Overmyer construction permits.

Staggers told Television Age he would hold hearings on CATV probably in April. He feels that the F.C has exceeded its authority in promulgating CATV rules "without consulting with Congress."

It would appear that the Commerce Committee will be extremely busy during the 91st Congress. Staggers has requested an increase in operating funds tripling what had originally requested. (Original request was for $500,000, and this has been up to slightly more than $1.5 million.) Meanwhile, the Investigations Subcommittee will be increased from nine to 17 members. The composition of this Subcommittee, with six members as Reps. John D. Dingell (D-Mich.) and John E. Moss (Calif.), promises to move in the direction of great activity within the next 20 months.

The behind-the-scenes power play that is going on within the Commerce Committee will be interesting to watch. Staggers, in order to blunt Dingell off the Investigations Subcommittee, had decreased the membership from 13 to nine. He did this by appointing the Chairmen and ranking members of the four Subcommittees and plus himself to the Investigations Subcommittee. Led by Moss and Dingell, a backroom insurrection took place whereby Staggers was forced to broaden the Subcommittee to 17 members and to reappoint Dingell. This may be the beginning of some fireworks to come out of the Investigations Subcommittee.

The House Communications Subcommittee will also see more action this year. Staggers allowed Macdonald to conduct a review of the FCC activities earlier this month, and other hearings are in the works.
The views of Macdonald (he was John F. Kennedy's roommate at Harvard) are hard to pin down on broadcast matters. As in the case of a lawmaker in the process of achieving expertise in an area, Macdonald's attitude seems to shift. At the FCC review hearings, about the only substantial insights into Macdonald's thinking were his comments on CATV and his statement that broadcast licensees should not be allowed to make political endorsements.

Macdonald questioned FCC Chairman Rosel Hyde on whether the Commission had the right to impose copyright liability on CATV systems in view of the Supreme Court decision. He flatly told the chairman: "You do not have the jurisdiction to demand copyright payments." In explaining the FCC rules, Hyde replied that the objective was to see that there was not a competitive imbalance, "where one exhibitor has to pay for his programs and the other does not." Macdonald continued to twit the chairman for ruling on copyright, "when you really don't belong in this field."

This line of questioning would indicate that Macdonald, like Staggers, is concerned about the FCC's exercising more power than, in his opinion, has been delegated to it. Privately, Macdonald feels that there should be some regulation of the networks.

As for Staggers' position, it is said he is feeling more competent in FCC matters, and is ready to assume a posture of forcefulness. An example of his views is a statement he made to the House in January in which he said, "The current condition of strife, discord, and confusion afflicting our nation is the subject of countless highly publicized and highly paid commentators and columnists. Their assessments, their diagnoses, and their prescriptions fill the big city newspapers and get prime-time on TV networks ... It might even be surmised that they would prefer to have the country go to the dogs if their own predictions do not come to pass."
The indications are that leading figures in House feel that FCC is overstepping its authority in recent actions

As for the complexion of the rest of the Communications Subcommittee, Rep. Lionel Van Deerlin of California, ranking Democrat behind Macdonald, is a former newscaster with a reputation for being fairly knowledgeable in broadcast matters.

Hailing from San Diego where CATV is a hot issue (the FCC, in a test case upheld by the Supreme Court, has clamped down on importation of Los Angeles signals there), Van Deerlin was the original sponsor of the resolution calling for the Communications Subcommittee to look into FCC's CATV regulations. He believes the FCC went too far in its December 13 announcement launching the CATV rule-making and instituting what he regards as too stringent procedures governing the cable systems.

Oppose FCC on CATV

Rep. Fred B. Rooney (D-Pa.) is also noted for his position against FCC's CATV policies—but little else.

The most liberal member of the Subcommittee is Rep. Richard L. Ottinger (D-N.Y.), who favors much tougher regulation of broadcasting by the FCC. He is wanting in experience, however, this being only his second term in Congress.

Rep. Robert O. Tiernan (D-R.I.) is a freshman on the Committee. He has not expressed his views on broadcast matters. However, he did question Hyde carefully during recent hearings saying, "It was my impression and the impression of many people in the industry that what you have done is really effectively freeze in the development of CATV."

On the Republican side, Rep. William L. Springer of Illinois is the senior minority member of the full Commerce Committee and thus, like Staggers, has a vote on the Subcommittee. He is currently concerned about FCC's actions to break up concentration of media control, believing the Commission is charging off into territory where it has no jurisdiction. At the subcommittee's hearing reviewing FCC actions, Springer was particularly upset at FCC's action striping WHDH-TV Boston of its license on grounds of multiple media interests.

Rep. James T. Broyhill (R-N.C.) is a staunch conservative with a reputation for being a fairly able legislator. His current peeve, understandably, is the FCC's proposed ban on cigarette commercials, as well as its application of the Fairness Doctrine to smoking blurs. He told FCC Chairman Rosel Hyde at the recent hearing that the Commission's actions on cigarette advertising were "arbitrary" and in conflict with the First Amendment.

The arch foe of pay-tv in Congress is another Republican Subcommittee member, Rep. James Harvey of Michigan. For the past two years, it has been Harvey who has introduced the perennial resolution calling on the FCC not to act on pay-tv—a resolution which the Commission disregarded this year, much to Harvey's ire. He is basically conservative as is Rep. Donald G. Brotzman (R-Colo.), who differs, however, with Harvey on the pay-tv issue, believing that subscription television should be given a chance if only on an experimental basis.

Rep. Clarence J. Brown Jr. (R-Ohio), the son of the late Congressman, is willing to go ahead with pay-tv along with Brotzman. He has a background in both newspapers and broadcasting, and is philosophically inclined towards giving broadcast licensees more freedom of action.


Other House members who speak out on broadcasting issues include Rep. John M. Murphy (D-N.Y.), who lined up 60 co-sponsors for a resolution calling on the FCC to conduct an investigation of TV violence.

House factions

The call for regulating or censoring of networks is sounded more frequently in the House than Senate. One of several advocates of strict FCC supervision of the networks, Rep. J. J. Pickle (D-Tex.), said last month that "the compositional picture of today's television network is one of large corporate interests that wield vast amounts of influence on the daily lives of television viewers."

Another charge heard often currently is that broadcasters, more specifically, the networks distorse news. Rep. Henry B. Gonzales (D-Tex.) charged that the TV networks have demonstrated at times "an alarming lack of responsibility" in news coverage. In plugging for a network licensing bill, Gonzales contended that "because of the immense impact television can have on information and opinion, something more than the conscience of the network is needed to assure that the public interest is protected."

Most Congressmen on the Commerce Committee with the exception, of course, of the chairman and his allies of the Subcommittee, would probably prefer to be on one of the more important Committees in the House, such as Armed Services or Foreign Affairs. But since they are dealing with such a volatile, sometimes vulnerable and all-pervasive medium, their thoughts are riveted on investigations and legislation that is going to attract headlines, as part of a politician's major arsenal in the battle for survival at election time is publicity and exposure—an plenty of it.

As Joe Martin once remarked when he was Speaker of the House, "We are going to start every day with a prayer and end it with a probe." If the House Commerce Committee initiates the several probes they are talking about, more than prayers will be needed.
Some of the issues and opportunities the FCC must wrestle with—and with which Congress is often deeply involved—are detailed in the following by-line pieces by six Commissioners. (Robert T. Bartley was unable to participate.)

They are, in each case, questions in which the Commissioner is particularly interested and in which each has more than the usual expertise. The subjects are, for the most part, controversial, and are faced bluntly by the Commissioners.

Chairman Rosel H. Hyde sets the scene by positioning the Commission in its mandatory and practical relationships with other branches of the government.

A strongly-worded piece by Robert E. Lee raises questions about whether there is a need to transfer UHF spectrum space on the grounds of a shortage of land mobile frequencies and leaves no doubt where he stands.

In a particularly detailed piece (which will be continued in the April 7 issue of TELEVISION AGE) Kenneth A. Cox draws the background of the complex CATV problem and comes to some enlightening conclusions.

In the opening section, Cox identifies at length the parties to the CATV dispute and the elements which make up the problem. Among the areas he covers is the dispute over the “wired city” concept.

James J. Wadsworth, who dissented on the issue of banning cigarette advertising from TV and radio, explains in a carefully-reasoned, five-point rebuttal, why he disagreed with the rest of the Commission.

One of the most controversial subjects in the broadcast industry is tackled by Nicholas Johnson. This revolves around public protest and the issue of license renewal, a matter on which he was taken to task in the recent hearings of the Senate Communications Subcommittee.

While attempting to soothe fears of broadcasters, Johnson makes clear his feelings that more public involvement in broadcast matters is a desirable development.

Finally, H. Rex Lee, drawing on his background in educational TV, lays down guidelines for shaping TV to the needs of education.

Lee warns against technical “frills,” against technology for technology’s sake and stresses that electronic technology must be shaped to the needs of education and not the other way around.
The Federal Communications Commission is an independent regulatory agency positioned between the Executive and Legislative branches. Basically, it exercises functions which are legislative, judicial and administrative in nature. The functions are fulfilled by processes which may be classified broadly as rule making, adjudicative and administrative or executive in type.

The Commission is a non-political agency created by the Congress and directly responsible to it, and must make an annual report of its activities to Congress. Congress further controls all appropriations, and the Senate must approve all appointments to the Commission. The FCC is yearly accountable for its policies before the Appropriations Committee, and is surveyed by the House and Senate Commerce Committees.

The Commission’s policies are also subject to examination by other Congressional Committees considering legislation affecting some aspect of the Commission’s growing areas of responsibility. The record over the years clearly shows that Congress has never been hesitant to examine strictly the activities of its communications arm.

The members of the Commission are appointed by the Chief Executive with the advice and consent of the Senate. Further, the Commission’s budget proposals are subject to the scrutiny of the Executive Office through the Bureau of the Budget. The Commission’s budget proposal is reviewed by the Bureau, which may suggest adjustments to bring it into line with the Administration’s overall budget plans. It is after this review process that the Commission’s budgetary statements are presented to the Congressional Appropriations Committees.

The budget quite often is altered in many respects by the review process. That is, the proposal offered by the Commission as a realistic appraisal of needs to the Bureau may be reduced in the interests of overall national monetary policies.

It is under these circumstances that the FCC exists. Within this framework, the Commission must

(Continued on page 134.)
Rosel Herschel Hyde, 68, FCC commissioner since 1946, was appointed chairman in 1966, second term in this post; term expires this year; began in government service in 1924, working for the Civil Service Commission; from 1924-28 was on staff of Office of Public Buildings and Parks; admitted to District of Columbia bar 1928; then joined Federal Radio Commission as assistant attorney and served with it and its successor, FCC, until present; served in various legal posts; named general counsel of Commission in 1945, was vice chairman in 1953, chairman 1953-54, acting chairman 1954.
A year ago, in a speech I delivered in Atlanta, I stated that the FCC was being flim-flam into believing there is a crisis in the land mobile services. I pointed to the inadequate methods use to license land mobile stations, with the result that some frequencies are jammed with users, while others remain untouched. I called for an abandonment of block allocations.

This viewpoint, on which I hold no patents, received the obviously independent support of such groups as the Joint Technical Advisory Committee (JTAC), President’s Task Force on Communications Policy, and the Stanford Research Institute’s preliminary findings.

In July, 1968, JTAC told us “... spectrum engineering and management thinking must continue to move away from the concept of controlling spectrum usage through simple but rather restrictive and rigid administrative rules”—a polite way of saying the block allocations system has to go.

The Metropolitan Spectrum Congestion Task Force of the President’s Task Force is reported to have said in part:

“Applications of current state-of-the-art technology and better operational practices, development and use of higher portions of the spectrum, and improved use of systems engineering, would result not only in the much discussed land mobile problem but would also satisfy all claimants for the foreseeable future.” (Emphasis, mine.)

Stanford says it this way, “There is an evident need to effect a more equitable distribution of users of a given land mobile service within the allocated spectrum space. The present inequitable distribution of land mobile users among the available channels appears to result from inadequate spectrum management and engineering.” (Again, the emphasis is mine.)

In my speech, to which I made reference above, I observed that the Report of the Advisory Committee for the Land Mobile Radio Services indicated

(Continued on page 1)
Robert E. Lee, 57; appointed 1953; now serving third term which expires 1974; 1935 graduate of DePaul University, Chicago; was a fiscal aide to Federal Bureau of Investigation chief J. Edgar Hoover 1939-1947; from 1947-53 worked for House Appropriations Committee as director of surveys and investigations.
While there are many issues in communication about which people differ strongly, CATV has become, perhaps, the most violently contested question now facing the FCC. I would like to identify the parties to the dispute and to discuss in the simplest possible terms the various elements which I think make up the problem.

The first party to the dispute, of course, is the CATV industry. This new but lusty addition to the roster of American business has come along in 20 years—with its greatest progress in the last five or six— but sees its future threatened by regulatory policies. It does not present a real solid front because it, in turn, includes several separate components.

There are the small operators who largely created the industry in the first place, building small systems of limited channel capacity during the 1950s in communities with limited television service, due to gaps in our allocation plan and to rain obstruction or sheer distance from the large centers with television stations. Many of these people still operate one or two five-channel systems and would seem to have no real problem with the FCC's rules, except possibly for the slight inconvenience of providing non-duplication protection they carry the signals of stations affiliated with the same network.

Then there are the large multiple cable operators, many of them broadcasters, who generally came into the industry later, buying and expanding many of the small pioneer systems and building new multi-channel systems in communities near and nearer to the hearts of our major television markets. Their existing operations are not threatened by the FCC's present or proposed rules—except insofar as they look toward banning cross-ownership of broadcast and cable facilities in the same area or limiting the number of systems a one entity may own. But these large cable enterprises feel that their hopes of expanding into major metropolitan area—where the prospects...
Kenneth Allen Cox, 52, appointed to FCC in 1963; term expires next year; admitted to Washington bar 1941; Washington Supreme Court law clerk, 1941-42; assistant professor University of Michigan Law School 1946-48; practiced law in Seattle 1948-61; Senate Commerce Committee Special counsel in charge of tv inquiry 1956-57; 1961-63 chief of FCC Broadcast Bureau.
A proposed rule making does not obligate a member of the Federal Communications Commission to vote in favor of the adoption of any proposal which may derive from it. Nevertheless, I dissent to the proposal to ban cigarette ads because I believed that the majority acted ill-advisedly at the time. My reasons fall into five broad categories:

In the first place, there is no governmental obligation on the part of the FCC to issue such a proposal. No responsible branch of the United States government has declared the cigarette illegal or attempted to declare a ban on its advertisement in any media, nor on its sale.

Congress has taken the position only that potential hazard of cigarette smoking should be set plainly on each package. The Surgeon General of the United States has declared his opinion and that of the Public Health Service that there is considerable danger to human health from smoking cigarettes and he estimates that a certain number of people die or are incapacitated each year by the habit.

The congressional action and the Public Health Service pronouncement are both, of course, important. However, they are not conclusive and they certainly not “mandates” to the FCC to prohibit the advertisement of cigarettes on radio and television.

In the second place, the Congress of the United States has always considered the FCC to be an arm of the Congress, not of the Executive Branch, and it would, therefore, seem logical that Congress should call upon the Commission, through suitable legislation, to take this unusual action.

In the third place, the majority of the FCC here singled out only one product for such action. If we are to forbid broadcast licensees to advertise on the basis of public health, there may well be many other products which might deserve equal greater attention. To mention only one, we were told only the other day that over 55,000 Americans were killed as a result of motor vehicle accidents during the year 1968. Should we not, then, propose

(Continued on page 70)
James J. Wadsworth, 63; appointed in 1965 to fill unexpired term of Frederick Ford; term expires in 1971; from 1931-41 was member of Assembly of New York legislature; assistant manager of industrial relations, Curtiss Wright Corp., Buffalo, 1941-45; was director of service division, War Assets Administration from 1945-46; director of government affairs department, Air Transport Assn. of America 1946-48; special assistant to administrator, ECA, 1948-50; acting director, Civil Defense Office 1950; FCDA deputy administrator, 1951; deputy U.S. representative, UN, later permanent representative 1953-61; chairman board of trustees, Freedom House 1961; Peace Research Institute president, 1961-62.
The FCC and the broadcasting industry have been confronted with a new and initially unsettling phenomenon. The public wants to be involved in the industry’s serving—and the FCC finding—“the public interest.”

Within the past two years, a number of groups have taken action to remedy what they consider broadcasting deficiencies in their communities.

In Media, Pa., 19 local organizations banded together and hired a Washington lawyer to protest station WXUR’s alleged policy of carrying mass right-wing political programming without seek out and broadcasting programs promoting points of view. They requested, and obtained public hearing in their own home town. The hearing examiner has ruled in favor of WXUR, and the case will be coming before the Commission.

A group of Los Angeles businessmen petitioned the Commission not to renew the license of station KUJ-TV. They charged inadequate local service. In addition, these businessmen asserted their right under the Communications Act and applied for a license to operate a profitable station themselves.

In Ashtabula, Ohio, a local of the Retail Clerks Union unsuccessfully petitioned the Commission to deny license renewal to several nearby radio stations which refused to carry the local’s paid advertisements urging consumers to boycott a department store with which it had been involved in a labor dispute. It argued that the fairness doctrine required the stations to match the department store’s contrary message.

A group of good music lovers in Chicago (“Citizens Committee to Save WFMT-FM”) has been active in an effort to prevent The Chicago Tribune from acquiring the station. Similar groups in Atlanta and Seattle inundated the FCC with mail protesting the possible loss of broadcast classical music in their cities.

One of the most recent cases involved the Commission’s decision to award WYBH-TV in Boston.

Who let the public into the public interest?

By NICHOLAS JOHNSON
Nicholas Johnson, 34, youngest member of the commission; appointed in 1966; term expires in 1973; admitted to the Texas bar in 1958; served as law clerk to U.S. Circuit Court judge and to Supreme Court Justice Hugo L. Black; joined University of California Law School faculty in 1960 as acting associate professor, his principal courses being in administrative law and oil and gas regulation; 1963-64 practiced law in Washington; until his FCC appointment served as Maritime Administrator.
Broadcast media—untapped for education

By H. REX LEE

Perhaps the most dynamic aspects of communications technology have yet to be fully focused on the massive problems of education. With people seeking and deserving an education, with rising teacher and school facility shortages, communications media must be applied to the task of increasing the quantity and quality of available education, while at the same time braking the pace of accelerating costs.

This can only be accomplished by restructured school systems around media technologies. Teachers, for too long, have failed to recognize the potential of the media. The educational system of the United States tends to be less adaptable than other existing institutions. The time has come when we can no longer afford not to use available resources in meeting the pressing needs of the country.

But the educational needs, themselves, cannot be defined in terms of available technologies. Rather, the technologies must be efficiently, expertly, and economically related to carefully defined educational objectives. Cost and other factors require that media devices be placed at the center of construction—not incorporated as frills usable only at the whim of teachers and administrators simply because they’re “modern.”

This goal requires action—action to place media facilities usefully in classrooms, homes, institutions, and businesses. The resistance to these novations must be overcome by demonstrating their value to national and community leaders and educators. The media’s potential for directly alleviating the pressures of costs and other problems confronting education.

This approach requires examination of all media forms in relation to each other. Educational television (and I might add, commercial television), educational radio, ITFS, CATV, CCTV, all developed independently, without regard for how they can be cooperatively related. These relationships will become more and more necessary as the various systems grow in complexity, number, and power.

Industry and government must begin the work of coordinating efforts to meet the challenge of education.
H. Rex Lee, 58, named in 1968 to fill vacancy left by Lee Loewinger; started career in government in Department of Agriculture; 1942, joined War Relocation Authority; 1946-50, assistant director of the Office of Territories, except in 1949 when he went on loan to State Department and United Nations to study Arab refugee problem: associate, then deputy commissioner of the Bureau of Indian Affairs, Interior Department, from 1950-61; Governor of American Samoa, 1961-67; then assistant administrator, Agency for International Development.
A rundown of proposed legislation affecting the broadcast industry in the 91st Congress

Following is a list of bills pertaining to the broadcasting industry introduced so far during the 91st Congress. In some cases, identical legislation has been proposed by others, and only the original bill is listed below:

H.R. 114, by Rep. Tom Bevill (D.-Texas), which would increase to five years the maximum term for broadcasting licenses.


H.R. 1063, by Rep. John D. Dingell (D.-Michigan) and others, which would provide for the direct regulation by the FCC of television networks.

H.R. 1237, by Rep. John E. Moss (D.-California), which would direct the FCC to ban cigarette commercials.


H.J. Res. 252, by Rep. John M. Murphy (D.-New York) and others, which would direct the FCC to conduct an investigation of the effects of television violence.

H.R. 2113, by Rep. Lionel Van Deerlin (D.-California), which would direct the House Commerce Committee to hold hearings on FCC's regulation of CATV systems.


H.R. 3059, by Rep. John D. Dingell (D.-Michigan), which would direct the Secretary of Commerce to conduct a study of the allocation of frequencies.

H.R. 3061, by Rep. John D. Dingell (D.-Michigan), which would encourage persons primarily committed to broadcasting and who have established interests in particular areas to acquire broadcasting licenses.

H.R. 3276, by Rep. Charles Joelson (D.-New Jersey), which would impose a license fee on radio and television broadcasters equal to one percent of their gross receipts.

H. Con. Res. 87, by Rep. William A. Barrett (D.-Pennsylvania) and others, who would express the sense of Congress in opposition to FCC's CATV making.

H.R. 3818, by Rep. Jerry L. Pettis (R.-California), which would prohibit broadcast commercials for alcoholic beverages during certain hours.

S. 402, by Sen. Frank E. Moss (D.-Utah), which would require the radios be capable of receiving both AM and FM.

S. 543, by Sen. John L. McClellan (D.-Arkansas), which would overhaul Copyright Act and, among other things, provide for some measure of copyright liability for CATV systems.

H.R. 1236, by Rep. John E. Moss (D.-California) and others, which would require that all cigarette advertisements including broadcast commercials contain warnings about smoking.


S. 1050, by Sen. Gordon Allott (R.-Colorado), which would increase to five years the maximum term for broadcasting licenses.

H.R. 6038 by Rep. J. J. "Jake" Pickle (D-Texas), which would provide for regulation of broadcasting networks.

H.R. 7177, by Rep. L. H. Fountain (D-North Carolina) and others, which would extend and make permanent the cigarette labelling act.

Television Age, March 24, 1970
WGN's Washington News Bureau celebrates its 5th year as the Midwest's direct line to news makers.

Since WGN opened its own Washington News Bureau, people in the Midwest have had a better picture of what's going on inside Washington. Bureau Chief Bob Foster and his staff are on the spot covering national and international news as it breaks. And, in particular, providing special coverage of news that affects the Midwest. The extra service for our audiences in Chicago, Denver and Duluth is another example of the service provided by...
guide to network headhunting

It said that Andrew Jackson once offered that “One

with courage is a majority.”

Thus, the average network executive would rather

avow his votes on the FCC.

Cigarette smoking and Chet Huntley’s steers are other

people’s worries. Mine involve news. Of course, news on

Chicago involves other people, too, off other people.
The courage of network bosses in the current swirl of

investigations comes, one believes (and one

because the investigators are thundering into tele-
vision’s proudest pastures: news and documentaries.

This history, this broadcasting, when faced with any

charges or quiz rigging or anything else, could

turn to its journalist role as a proud example of

opposition to the public good. Now the investigators

returned and, turned on, that very thing.

Democratic convention in Chicago, they cry, must

example of this powerful medium run wild. Why

should so many constituents cry out in pain, so many

police officers grumble?

networks portrayed police as bad guys say the

less. Everyone knows that police are good guys, they

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Walker, a very courageous Chicago attorney who

examined 2,017 statements of eyewitnesses and participants

arrested, and issued an interim report last January. Walker

said the actions of some police during that

convention week reached a point that could only be

described as a “police riot.”

Humble thing, that. Walker found himself receiving

so much personal abuse as did network newscasters the

previous August. His bosses, the Violence Commission,

violently expected the Chicago potato to be too hot

and, issued an interim report last January. Walker

never mentioned by name, his report was over-

looked. It was, Commission staffers explained, held in

abeyance for a final report.

It was also said that the networks had not covered the

convention fairly. The FCC got letters — and decided it

would need three more, one from each network, all marked

“Special Delivery” within 20 days.

The networks wrote their letters, but they also raised

serious questions over the propriety of the request. NBC

said it broadcast news to justify itself to the FCC

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broadcast press is, to that extent, no longer free.” CBS

said the FCC ought to be a “champion of the First Amend-

ment rather than . . . a willing inquisitor.”

The FCC, at the end of February, timidly replied to its

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knows, wrote the Commissioners, that we encourage

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Investigators’ attitudes towards broadcasting and

First Amendment remind one of the man who said, “I

believe in the Ten Commandments, but not all ten at the

same time.”

The FCC, by the way, also noted four alleged cases

of “staging” news at the convention. They didn’t ask for

20-day letters on those. They gave the networks 30 days
to comment.

One of the FCC’s problems is that Congressional com-

mittees, from whom all blessings flow, were beginning to

wonder why the FCC isn’t tougher. The Senate

Commerce committee called the Commissioners up for a

review. As each Senator asked his thing, it had the

flavor of Snow White and the Seven Dwarfs.

What about all that violence they wanted to know?

And what about the pot party that whirr-tv was alleged to

have “staged”? Was the FCC being tough enough?

Come on, confess.

Chicago street scene, Convention time, 1968.

‘Confession,’ wrote Peter De Vries “is good for the

soul only in the sense that a tweed coat is good for

dandruff.” The FCC could clear its drandruff no better

in a Senate committee room than it could by donning

tweed coats.

On the House side, the investigators didn’t want to

be left behind. They plan to get into violence and

cigarettes and all those other things. For starters, they

don’t like that pot party story in Chicago.

Neither did the FCC investigator who found all kinds of

laws in the whirr-tv two-part series on marijuana

in the Northwestern University neighborhood. The most
WGN's Washington News Bureau celebrates its 5th year as the Midwest's direct line to news makers.

Since WGN opened its own Washington News Bureau, people in the Midwest have had a better picture of what's going on inside Washington. Bureau Chief Bob Foster and his staff are on the spot covering national and international news as it breaks. And, in particular, providing special coverage of news that affects the Midwest. The extra service for our audiences in Chicago, Denver and Duluth is another example of the service provided by...

WGN CONTINENTAL BROADCASTING COMPANY
A guide to network headhunting

It is said that Andrew Jackson once offered that “One
with courage is a majority.”

Day, the average network executive would rather
suffer votes on the FCC.

Grudge among network chiefains used to be con-
considered a rare commodity. At least the critics of broad-
Broadcast history always thought so. Today those visionaries,
most historians of broadcast blisters and warts, must
and wonder at the tough stands that network chief-
aves are taking as everybody wants to investigate their
 cyst. From cigarette advertising to Superman on Saturday.

the CC, the House Commerce Committee, the Senate’s
interim report, the Violence Commission, the
ome Court, the Federal Trade Commission, and
anous ad hoc reformers want to know “what’s wrong
levision?” Where there’s so much fire, there’s got
to be some smoke.

The Case In Point Is News

Cigarette smoking and Chet Huntley’s steers are other
one’s worries. Mine involve news. Of course, news on
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The courage of network bosses in the current swirl of
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Over on the House side, the investigators didn’t want
to be left behind. They plan to get into violence and
cigarettes and all those other things. For starters, they
don’t like that pot party story in Chicago.

Neither did the FCC investigator who found all kinds
of flaws in the WHRM-AM two-part series on marijuana
in the Northwestern University neighborhood. The most
serious and damning point raised by FCC Examiner Cunningham and those Congressional committees involved "calling the cops." They contend that WINS-TV and everyone else should notify the authorities about illegal acts, not film them first.

No one raised this question, for example, with the Washington Post or the Washington Star when they engaged in similar investigative reporting in 1967 (or even a student newspaper at Kent State which won a top award for such a story). As FCC Chairman Rosel Hyde noted, blowing the whistle and calling the cops will clear up a single act; telling the full story might clear up an entire pattern of widespread flouting of the law, or at least explain it to the electorate.

There were many other issues here—enough to compel the national president of Sigma Delta Chi, William B. Arthur (editor of Look Magazine) to issue a nine-page dissection of the FCC Examiner's findings. He concluded that if the FCC is guided "by the mistaken philosophy implied in Examiner Cunningham's preliminary report" then "it would turn back the clock on one of the most heartening developments in journalism in recent years: the growth of investigative reporting in the public interest."

Why all these investigations at this time? The prime reason, one suspects, is growing awareness of the power of broadcast reporting. Electronic journalism does more than provide broadcasting's finest hours; it reaches the hearts and minds and guts of America more cogently than any other media of communication.

Secondly, those who criticize broadcasting find themselves well covered in the printed media. Newspapers love the boys who take pokes at the broadcaster. FCC iconoclasts like Nicholas Johnson find this true. So do Congressional critics. It is heady wine. It can turn one into a fanatic, in the sense that Winston Churchill defined a fanatic as "one who can't change his mind and won't change the subject."

There is another factor. Congressmen are concerned over the political effect of the medium. Television has escalated the cost of campaigning. Chicago may have defeated Hubert Humphrey. Calls for television debates might defeat incumbents.

Even more immediate, Congressmen find their constituents mightily disturbed. Television news has made them uncomfortable, unhappy, frustrated, disturbed. They would like the media to tell them it isn't so—that war, those kids, the blacks, all those "bad news" matters that shake up the quiet of the hearth and the heart.

Congressmen today feel that somehow if television didn't show it, the would-be revolutionaries would go away; they wouldn't tear up the campus or the political convention. It's a little like the girl who says, "Tell that man to go away, because if he doesn't he'll try to seduce me and if he tries, he might succeed."

Our society is stronger than that, else it deserves to be seduced. The problems of emerging minorities, a young, and all the rest won't go away if we report them. All that will disappear will be public trust in its favorite means of receiving the news.

Yes, everybody is looking over our shoulders these days. It makes it hard to keep the cops clean. Too many and it is bound to result, as Look editor Arthur warned, in "broadcast journalism ... becoming more bland and less enterprising."

NBC president Julian Goodman said the same thing when he said, "the record of television is a strong argument for more, not less, freedom than it enjoys now. Threats to restrict the medium will only diminish ability to report and inform; and the public, not the broadcaster, will be poorer as a result."—J.B.

**Lower's open-door policy**

"Now I could tell you that you, too, should advocate freedom of information because it is in the public interest. But I am going to go further than that. I am advocating here and now that you open the doors of your parliaments and your parliamentary committees to all of the media. Not solely because it is in the public interest. I think it is also in your self-interest as a member of parliament. And if parliaments don't do this, I think they are going to be overshadowed by the executive and perhaps even by the judicial branches of the government, and even by some sectors of the private economy. And as long as we are speaking of Freedom of Information, let me say that it is not divisible. There should not be two standards, one for the printed press and another for the electronic . . . .

"It seems to me that it is high time that both houses of the American Congress recognizes what almost all politicians have learned individually in running for office: radio and television are here to stay as powerful means of communication. The United State House of Representatives, through its Speaker, should in the next session of Congress, starting on January 3, 1969, authorize each of its committees to make its own television ground rules. This would be following the example of the United States Senate.

"Both the House and the Senate should permit their debates to be open to live or filmed television coverage. Networks, or even local stations, should be allowed to make their own decisions on which debates are of wide enough public interest to present during the daytime, or more importantly, to a more numerous and better balanced audience at night.

"I cannot help but feel that the more information which is made available by all parliaments—unfiltered—to the body politic, the better decisions the people will make at the voting booth.

"In this age of mass participation in democracy the faintly flickering candle of parliaments can reach but a few. The television mirror that reflects the candle across oceans and mountains—indeed around the world—can reach the millions."—A speech by Elmer W. Lower, President of ABC News, to the Inter-Parliamentary Union, Geneva, Switzerland, December 6, 1968.
Shows to really light up the screen.

The most exciting shows in syndication from the number one producer of network shows. All the sparkle, real-life adventure, suspense, and comedy you need to brighten up the ratings.
CREATIVE MOONLIGHTERS

If Burt Wells has his way, the days of cloak-and-dagger routines and coy phone calls to creative people to get them to handle a free-lance job are over.

Seven writers and three art directors from six top agencies have agreed to let Wells handle their after hours assignments.

Wells isn't saving anything more about these people, other then that they're not kids or worn out talents who can barely remember their last award, or raises. Their average salary, he says, is $35,000.

Clients or advertisers who want to know what Burt Wells' friends can do for their account can put down the $3,000 retainer required for a client-product briefing.

Wells points out that there are certain ground rules under which he works. None of the people he represents will work in competition with an account he normally works on, or on any product that is in competition with any of his agency's clients. An agency using Burt Wells and Friends will not have to worry about their clients finding out they went outside of the agency for help. Clients are assured that their agency will not learn they've shopped elsewhere for ideas.

To demonstrate what his friends can do, Burt Wells has put together a sample reel of commercials. Wells points out that clients are told in advance what fees will be charged and what can be expected for them.

Everything is contracted for in advance and there are no surprise charges, says Wells. A client can spend as little as $3,000 as much as $100,000.

ONE-INCH EDITING

There's a cheaper way to edit color tape than tying up two-inch editing equipment at a cost of some $200 per hour. George Gould, president of Teletronics International, has added an accessory to the Ampex VR-7800 one-inch color tape machine that numbers each frame. The digital code is visible in the lower half of the monitor and enables the editor to work frame-by-frame if necessary. Master tapes are recorded on Gould's VR-3000 and duped onto the VR-7800 for editing. The digital code is simultaneously recorded on both tapes every 1/30 of a second through the digital code unit he has added to the VR-7800. The master tape is then stored until editing is completed.

A Teletronics editor can electronically edit a one-minute spot and have a completed rough cut assembled on a second VR-7800 for client approval in two or three hours. The ability of the recorder to still frames and play frame-by-frame makes one inch editing possible.

Digital frame readout.

When the electronic work print is approved, the editing flow sheet is fed into a computer which automatically conforms the two-inch master tape. The finished commercial is then assembled on an Ampex VR-2000 or three-inch Master tape recorder. Opticals and titles are added electronically.

Because of the lower cost of the one-inch recorders, editing costs are greatly reduced. A further benefit is that the two-inch master is still a first generation tape when it is assembled. Also by using the VR-7800 for editing, the more costly broadcast recorders are free to do other work until needed to assemble the master.

Festivals wrap-up on page 146
- IBA winners
- SAWA deadlines-revisions
- Andy finalist count
- "Eddie" TV winner

TRIANGLE TO MAKE FEATURES

Preliminary plans are already underway for Triangle Program Sales' new venture into the feature film production field. Effective March 24, Robert A. Mirisch will assume the post of director of film development.

Working out of Triangle's new established Los Angeles office, Mirisch will be involved in securing rights to properties, developing new stories, negotiating agreements with studios and supervising production of movies both for tv and theater.

Currently serving as resident consul for Mirisch Productions in Hollywood, Mirisch began his career as assistant to the vice president for production of Ziv Tv. He is the son of the noted film industry leader the late Harold Mirisch.

Development of television properties other than features is also on the Mirisch schedule. Triangle is currently considering several new syndication series in addition to those already announced.

ABC'S VARIETY

ABC Films has one of the largest pools of new made-for-syndication programs of anyone around. A half dozen new shows highlight the list of syndication properties which also includes new first-run off-network product.

Among ABC Film's new shows is One Man Show. The program features comedians presenting their own never-before-on-tv nightclub act for a full half-hour. Twenty-six segments are planned.

Other ABC programs include Safari, a one-hour travel-adventure series and George of the Jungle, a cartoon series featuring a bumbling hilarious Tarzan-type character.

Recently released new programs include Anniversary Game, a half-hour strip which tests how well husbands and wives really know each other and how far they're willing to go to prove it, and World Series of Tennis, a 13-week series featuring the world's top tennis pros competing for $35,000 in prize money. Girl Talk, approaching its eighth season will also be available.
First Time We Played the Game,  
We Won Six Hands in a Row

"He's the deal, Reeves Video.  
Can you handle a TV game show?  
Complete with studio audience?"

"Ste."  

"You know how we tape 'Pay  
Cas'?"

"Ste."  

"Six half-hour segments. In one  
day!"

Page,

After a slow take and some careful planning, we did some fast shooting. And it turned out fine. Just what you'd expect of Reeves Video.

The new, expanded Reeves is the same Reeves Video plus. Plus three enormous shooting stages and a crew of the best cameramen and technicians this side of anywhere.

Don't get the idea though that we're overplaying our hand. We're still holding all the aces in the post-production game. Still supplying those matchless Color Videofilm transfers. Still standing by with that well-traveled Airmobile-Video System for location shooting anywhere in the world on a moment's notice.

All we've done is taken the gamble out of TV production. For you.
ON THE WAY

Western Video Productions and Metromedia Television have concluded an agreement to produce Queen For A Day for national syndication by MPC.

The modernized version of the network success is geared to females 18-34. The program will be updated to include selection of queens by audience punch card reactions and a greater emphasis on fashions.

The first television program in the history of Carnegie Hall is now on production. Bill Collier will produce and direct the 90-minute show for Beckwith Productions.

The program will feature live performances and films, tapes, still photographs and recordings which have been collected since the dedication of the hall in 1891.

MPC will produce an hour-long special on Aretha Franklin for television next fall. Part of the program will take place at the church in Detroit where Miss Franklin's father is the minister and where she received her first musical training. Other talent will also be signed.

Talks are underway for the Phil Donahue Show, a morning strip appearing on WTV-D Dayton, to be nationally syndicated by Aeco-Embassy.

THE DOTTED LINE

Ten stations have signed pre-production contracts with Twentieth Century-Fox for the new Beat The Clock strip series which will enter production this summer. The initial pact calls for the production of 100 episodes.

The initial line-up includes WTV New York, KCPD Los Angeles, WNTV Philadelphia, WTVT Minneapolis, WNBC-TV Hartford-New Haven, KTV Portland, KFRE-TV Fresno, WFTV-TV Alcoona, WLTH-TV Lancaster-Lebanon, WNBTV Binghamton. The Dick Van Dyke Show which has just been put into domestic syndication by CBS Enterprises has already been picked up by RKO General and Metromedia stations.

The six RKO General stations are WORT-TV New York, KELT-TV Los Angeles, WNBC-TV Boston, WNBC-7 Hartford, WHBT-TV Memphis and CKLW-Windor. The metromedia outlets are KNEW-TV San Francisco, WTTG-TV Washington, D.C., KNSC-TV Kansas City. In addition, WGR-TV Buffalo has signed for the program.

AFL/NFL SERIES

The American Football League and the National Football League will join forces for the first time in a new hour-long weekly series for the 1960 season. This Week In Pro Football, will be produced by AFL/NFL Films in association with Hughes Sports Network which will distribute it.


The program, which is the only series that will be available to local stations, is slated to air Saturday afternoon or Sunday noon in no markets, prior to the new week's in professional football games.

Program highlights include interviews, a look at key games on the upcoming schedule and a feature segment which will run the gamut from devastating action footage set to music, to football bloopers, to comparisons of the two leagues team-by-team and position-by-position.

The program will be hosted by former football star Pat Summera and Charlie Jones, voice of the AF for NBC Sports.

ZOOMING IN ON PEOPLE

At Screen Gems West Coast operation SEYMOUR FRIDMAN has been promoted to vice president and executive production manager. Frisman will be directly involved in studio policy and negotiations relating to networks and independent producers.

Other S.G. appointments include FRANKEL named vice president in charge of studio business affairs; PETER named controller and director of management information; SHELTON MIDDLEMAN, studio counsel; and ROBERT HAGEL, director of budget and controls.

RUSSELL STONEHAM, currently director of night-time programming for CBS-TV, will join MGM Television as director of program development. Stoneham, who is now living in New York will relocate to MGM's Culver City Studios.

Paramount TV's newly created position of director of special project will be filled by GERARD DANDFO. Previously director of sales at WOR TV, he will be responsible for national and syndicated sales of the initiation of new projects.

DOROTHY J. GLOBUS, has joined Reeves Video as a sales executive. Her experience in television production includes working in every capacity from script girl to producer "Art Ford's Greenwich Village Party" which she produced received an Emmy nomination.

AD MAKERS

Bozell & Jacobs has named FRED ERICK F. LAMONT, JR. director of radio and television and associate creative director of the Phoenix office. Previously he had been creative management executive with...
TER GROUNDS has joined Needha, Harper & Steers as a television producer. Grounds was formerly with J. Walter Thompson.

Three additions have been made to the HH&S Chicago staff. KATHRYN FRANGER and JOAN IVAN WASHIAN have become copywriters and MARYLIN R. KATZ an art director.

ARTHUR ODELL, who is creative director of J. Walter Thompson's San Francisco office has been elected a

vice president of the agency. He was previously with JWT in New York and Detroit before moving to the West Coast.

AMES J. JORDAN, senior vice president and creative director of BBDO, has been elected to the agency's executive committee.

Jordan, who has spent his entire advertising career with BBDO, was elected a senior vice president last February and in September was appointed creative director for all the agency's regional offices in the U.S., Canada and Europe.

WILLIAM PALMER, vice president and associate creative director of BBDO has been elected to the agency's Board of Directors.

Palmer joined the agency in 1956 as copywriter and was appointed associate creative director in 1966.

DICKIE KIES, who worked for Goptron Advertising from 1955 to 1964, has rejoined the agency as assistant tv and radio commercial producer.

QUICK CUTS

Atatra Enterprises has acquired exclusive foreign rights to Feeling of Feliciano. The program is slated for an April 27 air date on NBC-TV.

Advertising Directory of SELLING COMMERCIALS

AT&T "Simply Beautiful" • N. W. Ayer

PAUL KIM & LEW GIFFORD, New York

SPI TELEVISION CENTER, San Francisco

Bratwursthaus • E. G. White Adv.

LOGOS TELEPRODUCTION CENTER, Arlington

Cream of Wheat • Ted Bates

ELEKTRA FILM PRODUCTIONS, INC., N.Y.

HUBLEY TOYS • Nadler & Larimer

Creative Corner • E. A. Korchnoy, Ltd.

WGN CONTINENTAL PRODUCTIONS, Chicago

JEAN NATE BATH GEL • Clyne-Maxon

Gulf Oil Corp. • Young & Rubicam

FRED A. NILES-Chicago, Hollywood, N.Y.

FULMFAIR, HOLLYWOOD

TELETRONICS INTERNATIONAL, INC.
ENTERING SYNDICATION

Paramount Television will make Star Trek available for domestic syndication at the NAB convention. The package will include 79 episodes of the series which is completing its third season on NBC-TV.

American International has three new packages which will be introduced at the NAB Convention. The Avengers package includes 83 hour shows of which 57 are in color. Johnny Sokko and his Flying Robot consists of 26 half-hour live action and animated episodes in color.

Young Adult Theater #2 is a follow-up to last year's package #1. Anco-Embassy has a primetime feature package to be announced at the NAB convention. Among the titles included as first-run off-network are The Producers, Robbery and The Tiger and the Pussyfoot.

The Evans-Novak Report, a half-hour weekly public affairs interview program starring columnists Rowland Evans and Robert Novak will be put into immediate domestic syndication by MPC.

Each week on the series, this two-man press panel interviews a leading newsmaker in Washington, D.C. After probing the views of the newsmaker, the columnists excuse their guest and proceed to air their views and expertise on what has been discussed.

Through Banner Films, Tarzan will (pardon the pun) swing into syndication. Fifty-seven hour-long color episodes are available first-run off NBC-TV.

COMMERCIAL MAKERS

East-West Films has beefed up its directorial staff with the addition of Don Horan and Larry Elkann.

Beginning his career at WATV New-ark, Horan joined NTA-TV, then moved on to Metromedia TV for three years. While there, he directed William Faulkner's Mississippi, which earned him an Emmy, and My Childhood, two half-hour films back-to-back which won an Emmy in 1964.

Elkann was a cameraman and then technical director at NBC-TV. During this period, he was nominated for three Emmys for electronic camera work. In addition to commercial work for UPI in 1960, he directed The Investigation for NBC-TV and a three-hour version of Hamlet for WNET New York.

Arthur Storch who started in show business as an actor and then went on to establish himself as a comedy and musical director, has joined MPO Videotronics to direct film and tape commercials.

His most recent legit credits include The Owl and the Pussycat, The Impossible Years and Golden Rainbow. On TV he has directed a Harry Belafonte special in addition to other shows.

While Storch will continue to accept other types of directorial assignments, he is under exclusive contract with MPO for TV commercials work.

Ted Wasserman has joined the staff of TeleVideo Productions as a producer/representative. He was formerly with Color By Pergament eight years in the sales department.

Sol Ehrlich has joined Division Productions as a producer-director. He has over 500 commercials already to his credit, and worked eight years as a producer-director with Elliott, Unger, Elliott. He also is a scenic designer, industrial graphic arts designer, illustrator, sculptor and photographer.

At Rose-Magwood Production Robert Murray has been appointed producer-salesman and David Reisman, production manager of the New York office.

Murray who will be based at RPM's Hollywood studio was a production manager for Wakeford-Off Productions in Los Angeles.

Reisman's background included working as a general production manager for Pelican Films and post production supervisor for V.P.I.

At Elektra Film Productions William G. Docterman has become sales representative. For three years he handled production and sales for New York-based commercial companies, and spent a year on the Coast with CBS-TV.

Docterman's responsibilities will be in the acquisition of live and animated commercial production.

David K. Levington has also been appointed sales representative for Elektra. Most recently vice president and chief administrative executive of R.C. Theatres, Levington was previously assistant New York branch manager for Warner Bros.-Seven Arts Inc.

BIG VALLEY AVAILABLE

Four Star has already chalked up 24 sales for The Big Valley, which stars Barbara Stanwyck. The program ends its four-year run on ABCTV.
Advertise Your Company...

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**Festivals Ahead**

The 9th annual Golden Rose of Montreux television contest is getting nearer. The contest organized by the Swiss Broadcasting Corp. and the City of Montreux has always drawn entries from three U.S. networks as well as other entries from all over the world.

The festival, which will be held May 24 to May 1, 1969 under the auspices of the European Broadcasting Union, sees light entertainment programs compete for honors. Back home, plans are moving into high gear for the 11th annual American Film Festival to be held May 13-17 at the New York Hilton. Entries will be in about 48 categories. Most broadcast entries are in the social commentary, historical-biography and current events categories. The contest is sponsored by the Education Film Library Association.

**Film Expansion**

> Faye Magwood Productions Toronto production center has moved to spacious quarters. The new facilities include a two-story office complex, 45 by 45 foot stage, a main-conference room, client's office, three editing rooms and a complete print service.

**Gary Moore Returns**

Gary Moore will be back on TV again, this time as host of To Tell The Truth. The format which enjoyed a 12 year network run will be produced by Joseph-Todman and will be syndicated by Firestone Films Syndication.
The program has already been purchased for evening stripping by the Metromedia stations.

**NEW FIRM**

Markap Television Corp., a new production and distribution firm, has been organized by veteran tv executives Brad Marks and Cy Kaplan with headquarters at 515 Madison Avenue, New York.

Projected plans include the production and distribution of a wide variety of series, documentary specials as well as the acquisition and distribution of feature films.

Initially, Markap will serve as the Eastern sales rep for Winters-Rosen Distribution Corp.

**NEW PLANNING CHIEF**

Willis Grant has been named vice president in charge of research and program planning for Screen Gems.

In his new position, Grant will be directly involved in creative projects as they relate to Screen Gems series already on the air and to programs in the developmental stages.

Grant, who was previously headquartered in New York, will now operate out of the company’s Hollywood studios.

**BIG SALES FOR AMPLEX**

Perhaps it was just co-incidence or perhaps everyone’s trying to get their orders in before the price increase goes into effect, but in any case Ampex Corp. chalked up $3.5 million in three sales.

LewRon Television, a New York City production firm, has ordered approximately $1 million of broadcast equipment. Included in the buy are four BC-100 wireless hand-held cameras, a VR-3000 portable video tape recorder, an HS-200 computer-controlled disc recorder and two VR-2000 video tape recorders.

National Teleproductions of Indianapolis has purchased a 40-foot semi-trailer fully equipped for color video taping. An HS-200 disc recorder is also part of the purchase.

The third contract was with Wapo-TV Boston-Manchester. The UHF outlet is scheduled to go on the air this fall. Included in the $1 million package are two Marconi MK VIII color cameras, one Ampex BC-110 hand-held color camera, two Ampex BC-210 studio color cameras, three Ampex VR-1200 high band video tape recorders and an Ampex TA-55 transmitter.

**DUO PRODUCTIONS FORMED**

George Nakano and Bob Cohen have joined forces and opened Duo Productions. The new commercial producer will be located at 145 East 52nd St., New York.

**TAUB JOINS CAMERA MART**

Andrew L. Taub has been appointed director of sales development of the Camera Mart. In his new position, Taub will coordinate and oversee the sales development of the various companies related to Camera Mart.

**CBS O&O’S BUY FEATURES**

The five CBS owned stations have purchased a package of 60 films from Paramount Television. The package includes 47 off-network, and 13 first-run for television films. Thirty-four are in color.

The package includes “Sabrina”, “The Greatest Show on Earth”, “My Six Loves” and “Roman Holiday.”

**FOCUS ON FINANCE**

In view of the changing market conditions, the Trans-Lux board of directors has decided to discontinue preparations for making an exchange offer to stockholders of 20th-Century-Fox Film Corp. The offer was to include a package of Trans-Lux common stock and Trans-Lux convertible preferred stock.

The Electrographic Corp.’s end report shows substantially lower earnings despite the tax surcharge of $950,000. Earnings per share were $1.70 in 1968 as against 94 cents in the previous year.

Tele-Tape Productions reported income for December, January and February was up 94 per cent at the same period last year. Feb. 1969 registered the highest income for any single month in the company’s history.

**LOGOS, EAST-WEST UNITE**

Logos Teleproductions and West Films have joined forces to offer tv producers a complete production service with film and video capabilities. East-West will do film production and Logos will handle the video tape end.

-East-West Films is a division of Trans National Communications. Their commercial credits include Colgate, Sunoco, Chevrolet, Citgo and Volkswagen.

Logos Teleproductions was formed by a group of former Video Center staffers and is affiliated with Software Systems, Inc. They have done commercial production for agencies as J. Walter Thompson, Ketchum, MacLeod & Grove and B. Doner.

**PAY CARDS TO REEVES**

Pay Cards, the half-hour strip seen in 30 markets, will be taped at Reeves Studio at the Lincoln Center facilities in New York City. The program was previously taped at WNEW-TV New York and is back in Cleveland.

Reeves supplies the Nichols-Muir production with complete low-line services.

**3M’S NEW VIDEO TAPE**

3M has come up with a solution to the tendency of the polyethylene backing on video tape to scratch the leave re-deposits, a pronounced cinct and window in transit and the transport and the tendency of dust and dirt to adhere to the conductive polyester backing.
ARRIFLEX CAMERAS AND ACCESSORIES

ARRIFLEX 16mm STANDARD
Model 5 camera also available with built-in slate and sync generator. Use with 100' spools or 400' magazines. Simplified film path lets you change magazines in seconds. Rock-steady registration pin movement. Mirror-shutter reflex system.

ARRIFLEX 16 BL

ARRIFLEX 35mm CAMERA
Model II C incorporates the latest improvements in 35mm reflex cameras. Quick change magazines, mirror reflex shutter. Also available with variable shutter, built-in electric slate and sync generator.

ANGENIEUX ZOOM LENS
Provides the widest assortment of zoom lenses available in 16mm, 35mm Arriflex cameras. A varied selection of zoom ranges is available for every need from newsreel photography to the most elaborate studio production.

SIEMENS PROJECTOR 2000
Preview type high quality optical-magnetic interlock sound projector. Records 200 mil magnetic track. Mix and playback. Single system optical, single or double system magnetic tracks in perfect sync.

ARRIFLEX SOUND BLIMPS
For 16mm, 35mm cameras. Compact, noiseless. Accepts 400' magazines (up to 1,000' on 35mm). Sync motor, footage counter, follow focus for studio or location. Also available in new fiber glass materials.

LIKE-NEW SHOWROOM DEMONSTRATORS AVAILABLE Write for descriptive literature.

LOOK TO CAMERA MART FOR EVERYTHING YOU NEED FOR MOTION PICTURE PRODUCTION

--

designated Scotch brand 400, the tape will possess the same signal noise ratio and binder system as present top line brand 399. Scotch claims that it will now be possible to ship 7,200 foot lengths of normal machine winding tins without fear of windows,creativecommons. This means a syndicator could now place an entire 90-minute program on a single roll and eliminate the tape waste and expense of bhipping the program on two 60-minute reels.

The new tape will be shown for the first time at the NAB convention.

TECHNICAL TOPICS

Ampex Corp. has purchased the audio and video switcher line of AMP in a manufacturer of various electronic components.

Under the terms of the cash purchase agreement, Ampex received in- terest in Ampex manufacturing, design and patent license rights to AMP switchers. The equipment is available from traditional to computer controlled models.

An improved switcher completely automated and computer driven will be shown by Ampex at the NAB convention.

Most in the same breath it was announced that a general price increase of from three to five per cent on Ampex broadcast equipment will come into effect May 5, 1969. The company's prices have remained stable for the past four years.

Ampex's first venture into the VHF transmitter field has produced a fly with a solid-state modulator and tube designed specifically for VHF frequencies.

The new TA-3800 series transmitter was developed after an extensive survey of existing VHF stations throughout the U.S. and Canada.

Three basic amplifiers are available using 1.5 kw, 6 kw and 18 kw tubes. Any required power level may be obtained after proper selection of amplifiers.

The new unit will be available in the fall of 1969 at a cost of $50,000 to $300,000.

Arrangements have been made by the CBS EVR division for the transmission of 250 films from 16 mm to EVR wide screen format.

35mm-owned Bailey Films and Film Associates are both preparing to convert in their film libraries.

Division Age, March 24, 1969
OVER KOMO COUNTRY...
MAIDEN FLIGHT OF THE LATEST BOEING 747

LARGEST JETLINER . . . HUGE MARKET . . . BEST COVERAGE. On February 9th, the Boeing Company's Model 747 took off from Paine Field, Everett, for its first flight over Western Washington. The 360 or more passenger Model 747 is the world's largest commercial jetliner. 231 feet long, it dwarfs the 37-foot F-86 jet beside it. As of February 14, 28 airlines had ordered 167 Boeing 747 superjets at an approximate cost of $20,000,000 each—a powerful stimulus to the vital economy of KOMO Country, the nation's fastest growing market. KOMO Country stretches North and South from Canada to Oregon. From the Cascades, it extends to the Pacific Coast, 21,000 square miles of fields and forest and booming cities. Reach all this area, all its diversified people with the power and programming of KOMO Television, Channel 4, Seattle.

KOMO TELEVISION CHANNEL 4 • ALL COLOR
ABC TELEVISION FOR SEATTLE & WESTERN WASHINGTON • REPRESENTED NATIONALLY BY KATZ
A television advertiser must figure on an average annual increase of about five per cent in the cost of medium in the near future.

This is apparent from an analysis of media cost trends by BBDO. The projections were published recently in the 8th annual edition of the BBDO Audience Coverage and Cost Guide. The booklet covers all major media, including, for the first time, business publications and international media.

The cost projections for TV, as well as the other media, are based on past trends. They are given in generalized form and the Guide cautions readers that the estimates do not take into account unexpected economic and political developments.

The projections are given in average annual increments. In terms of dollars necessary to maintain current gross rating point levels, two estimates are given for network TV, one for spot. For daytime spot, the increase is 6 per cent; for early fringe, 3 per cent; for primetime 20 per cent and for late fringe, 5 per cent.

The network figures are 6 and 4 per cent for daytime and primetime, respectively.

Other comparable media projections: spot radio (drive time), 5 per cent; network radio, 4 per cent; consumer magazines, 2 per cent; newspapers, 4 per cent and supplements, 2 per cent.

Because of increases in audience size in some cases, the levels of increases for cost-per-1,000 were generally slightly lower. BBDO sees no increase in daytime TV audiences in the near future, however.

The BBDO booklet lists a considerable number of cost-per-1,000 estimates for both spot and network. For example, it figures the average cpm households for the current network season in primetime is $4.40 per minute, compared with $4.20 last season. Cpm viewers on the network at night are $2.05 this season, compared with $1.90 last season.

As for daytime, the figures were broken down by network. For example, NBC-TV from 10 a.m. to 4:30 p.m. averages $1.65 cpm women per minute. On ABC-TV the figure is $2.50 from Noon to 4:30 p.m. CBS-TV figures out to $2.10 from Noon to 4:30 p.m. Its morning plans are $2.15 ("A") and $2.40 ("B").

The cpm's for men via sports run high. The BBDO figures show football, with the exception of the NCAA highlights, begins at $5 and goes to above $8 (the NCAA "B" package).

As for children, the Saturday and Sunday morning schedule comes in at between $1.55 and $1.80.

In spot, homes generally run $2 to $4 a 1,000 in the top 100 markets for minutes. Men, excluding daytime, range from about $3.75 to $5.50. Women run $2 to $4.50.

Among current and upcoming spot campaigns from advertisers and agencies across the country are the following:

American Chiclet Co., division of Warner-Lambert Pharmaceutical Co.
(Ted Bates & Co., New York)

A buy for various AMERICAN CHICLET products will be going into about 50 markets beginning March 31. Early and late fringe and prime 30s and 60s will be running through the end of June. Isabelle Rogers and Nancy Lowenberg placed the buy.

Abbey Lester buys for Sauter Labs at McCann-Erickson, New York.
We’re glad we could help

A letter thanking the Fetzer radio station in Kalamazoo for helping a listener locate a lost dog called “Zeke” may seem like a little thing. But what’s important is that the writer thought about the station when “Zeke” was lost. We listen to our listeners — our listeners listen to us. It’s a nice arrangement. That’s real communication.

The Fetzer Stations

WKZO
Kalamazoo
WKZO-TV
Kalamazoo
KOLN-TV
Lincoln
KG1N-TV
Grand Island
WJFM
Sault Ste. Marie
WWTV-FM
Cadillac
WJEF
Grand Rapids
WWAM
Cadillac
**The Buyer's Opinion . . .**

**MAKE WAY FOR THE WHIPPING BOY**

It looks as if the cigarette spot buyer is destined to become extinct. The recent proposal from the FCC calling for a ban on radio and television cigarette advertising means that what now amounts to theory may become fact in the near future. Once more, the television industry is being penalized for doing an excellent job.

If television was not the most effective advertising medium of all, a proposed ban would never have been seriously considered. No one calling a halt to cigarette advertising in the major league baseball openings that carry messages to millions of kids. Television is the one because it sells so effectively—that part is understandable. But let us not forget that some smokers are actually withdrawing from the habit. (The question of whether or not the government should intervene in this matter is not being discussed here. That is an entirely different controversy.)

If running cigarette advertising may be hazardous to the health of smokers, doing it in Life magazine is no less hazardous than doing it in Saturday Night At The Movies. Youngsters reading Look are no less susceptible to picking up the habit than are those watching Mission Impossible.

Perhaps we're all missing the point, anyway. One wonders how much cigarette advertising contributes to introducing people to the smoking of cigarettes or at least to the continuation of the habit.

Environment and other non-advertising variables play a major role that development. It's a fair guess that the overwhelming reason tobacco companies pound out the message weight is to convince established smokers to smoke a specific brand. Procter & Gamble doesn't spend a penny of time and money encouraging women to wash their clothes. Their ads are aimed at inducing the girls to use Tide or Bold.

What would the ban mean to the buyer and the television stations? The spot buyer, relatively little. Spot buyers presently working on the major tobacco accounts are experienced people, or they wouldn't have their present jobs. No one has to be reminded of the size of tobacco budgets, and novices don't handle that kind of money. Tobacco experience does not mean that the acquired skills cannot be applied to other counts. A good buyer is just that, and the change of accounts can be made easily.

What of the stations? Most everyone immediately thinks of the networks. While a lot of cigarette money is spent in network television, the withdrawal of these budgets would soon be replaced with an influx from other sources. More and better availables would encourage other advertisers to fill the network void.

The stations that would ultimately be hit hardest are the affiliates in smaller markets. If the cigarette money were to leave the Johnstown-Toona market, for example, chances are that revenue would be gone forever.

While it has been said that an increase in retail revenues can be expected, that might be an optimistic view. Smaller markets, as a rule, are less active than major markets to begin with, and generally already have a higher percentage of retail revenue in their total volume than major markets. What it boils down to is that the ones least able to afford the loss will be those affected most.

The cigarette controversy is a lively one, and important changes are coming soon. The government and strong anti-smoking organizations will see to that. However, it is unfortunate that once again the rap is on television as the chief villain in this episode, when its only fault being too effective in the task it was meant to perform.
American Cyanamid Co.  
(Sullivan, Stauffer, Colwell & Bayles, New York)  

A buy for BRECK BASIC gets underway in about 25 markets on March 31. Late fringe 30s and minutes will be running for 10 weeks in an attempt to reach women. Claudeitie Roman worked on the buy.

American Home Foods  
(Cunningham & Walsh, New York)  

A buy for LUCK'S foods is underway until April 7. Day and early and late fringe 20s and 60s will be used. Edward Westfall is the buyer.

American Home Products  
(Clyne Maxon, New York)  

A buy for DRISTAN nasal mist broke shortly before issue date. Fringe and prime 30s are being used. Stella Marino is the buyer on the account.

Associated Product  
(Dancer - Fitzgerald - Sample, New York)  

A buy for RIVAL pet foods breaks issue date in markets. Early and late fringe and prime 30s are being used. Lorraine Furay placed the buy.

Beech-Nut, division of Squibb Beech-Nut  
(I. Walter Thompson, New York)  

About 25 markets will be the target of commercials for BEECH-NUT baby food.

Daytime 30s will be running from March 30 to June 28 in an attempt to reach young mothers. Dorothy Thorntan is the buyer on the account.

Beecham Products  
(Kenyon & Eckhardt, New York)  

Commercials for MACLEANS toothpaste are being seen in about 50 markets around the country. Target audience is teens and women and spots will be running for about 12 weeks. John Johanna is the buyer.

Best Foods, division of Corn Products, Ltd.  
(Foote, Cone & Belding, New York)  

Commercials for NUSOFT will be seen in about 50 markets beginning April 20. Day and early and late fringe 30s will run until June 20, with women the target audience. Betty Booth is the buyer.  

Borden Co.  
(Ross Roy of New York)  

A buy for instant KAVA will be seen in under 20 markets, beginning March 31. Early and late fringe and prime 30s will be used. Steve Eisenberg placed the buy for the account.

Bristol-Myers  
(Ted Bates & Co., New York)  

A buy for ENDUST broke shorty before issue date in 10 markets. Early and late fringe 30s are being used for 13 weeks in an attempt to reach women.

(Continued on page 96)

WDTV IS ON THE MOVE!  

From November, 1966 to November, 1968 it has more than doubled prime time audience (total area homes reached, average quarter hour, Saturday-Sunday, 7:00 pm-11:00 pm).

WDTV now leads Station B by 14.9% in prime time.  

WDTV CHANNEI' 5  
ZOOMING NO. 1 IN CLARKSUG-B-WESTON-FAIRMONT, W. VA.  

Represented by Avery-Knodel  

Source: American Research Bureau estimates  
Data subject to qualifications issued by ARB.

Rep Report  

RICHARD HASKIN has joined the sales staff of the station division at Blair Television, New York. He has been a sales service specialist at Blair since May, 1968.

JOSEPH FRIEDMAN has joined the sales staff of Katz Television, San Francisco. Previously, he was vice president and West Coast manager at H-R Television.

RICHARD BAILEY and CHARLES WOLFENZ have been appointed account executives at Television Advertising Representatives, New York. Bailey had been in TVAR's Chicago office, and Wolfz had been with WCHS-TV New York. At TVAR's Chicago office, JAMES HOFFMAN has joined the sales staff. He had been with KKAT-TV Pittsburgh.

ROBERT COOK has joined Edward Petry & Co., Los Angeles, as an account executive. Previously, he was with Katz Television and H-R Television.

JAMES DREYES and RICHARD FRATTAI have been appointed account executives at Harrington, Righter & Parsons, New York. Dreyes had been at the Hollingbery Co. Frattali comes to HRP from WCHT-TV New York.

WILLIAM MADDEN and WILLIAM BECKER have joined the sales staff of Savall/Gates, New York. Madden had been at Grey Advertising, and Becker previously was with BBDO.

The Scene  

The Hartford Insurance Group has full sponsorship of six tv programs: WHIC-TV Hartford-New Haven will produce and air the human rights documentaries under the umbrella title of The Scene.
One of the interesting people you can find in the media department at Tedda, Harper & Steers is Nancy Widmann, a senior broadcast buyer who says she can't sit still for long. She was raised in Boston and was graduated from Regis College in Weston, Mass., with a B.A. in English. From there she headed for San Francisco, where she worked in an advertising agency. She started as a media receptionist—"That was the only job available"—and later moved up to assistant buyer. Two years out on the Coast proved to be enough, though, and New York was next on the list.

She found a job as assistant in Metro Radio Sales, but later moved her into advertising at NIH&S. Although New York is home now, she probably will be for a long time to come—"I love New York"—Mrs. Widmann keeps on the go with constant traveling. Married just four months ago, she and her husband, Try, spent their three-week honeymoon in Copenhagen, Rome and Paris. More recent places they've been are Florida and Nassau.

Mrs. Widmann said that working for a rep has made her a better buyer because she knows the other side. She is currently buying for Teri Towels, Delsey, Eastman-Kodak fibers and the Manhattan Shirt Co. The New York office has a small broadcast media department office (the office is believed to bill less than $10 million in spot TV), however, so she and others in the department often work on other accounts when necessary. Her buying is about evenly divided between television and radio.

The one experience that stands out in Mrs. Widmann's mind as the most interesting was when Eastman-Kodak bought a half-hour sports show, The Professionals and wanted it placed in 35 markets on a "barter" basis. There were four spots available on the show. Eastman-Kodak took two, and gave the other two to the station. No money was exchanged.

Mrs. Widmann and a programming executive took off for 15 cities around the country, and saw only the TV stations, not the cities. She said the job was a lot of work, but it was a wonderful experience.

Out of the office, Mrs. Widmann and her husband are sports fans. Their favorite teams are the New York Rangers and New York Giants, but she's glad the Jets won the Super Bowl. Summers are taken up by sailing.

Retirement doesn't seem to be coming up in the near future. "I need to work," said Mrs. Widmann. And, she's anti-suburbia, so Manhattan will probably be her home for quite a while.

There's more to KVAL than meets the eye

KVAL DOMINATES
180 300 TV homes with an effective buying income of $1,956,187.000, the Pacific Northwest's fourth largest market... with 27 of the 30 most viewed programs week in and week out. No other single media buy can deliver more because of mountains and duplication restrictions.

KVAL DELIVERS
a 5 to 1 adult viewership lead in early evening and late evening local news, prepared by the market's largest full time local news team... proven feature programming with Mike Douglas, Merv Griffin, live children's shows and the area's most respected public service department.

THE ONLY SMALL NUMBERS ARE THE CPM...
Ask your HOLLINGBERY man, or ART MOORE & ASSOC. in Seattle and Portland.

KVAL TV
EUGENE, ORE.
SATELLITES | KCBY TV, COOS BAY | KPIC TV, ROSEBURG

Audience and related data based on estimates provided by ARB and subject to qualifications issued by these services.

Division Age, March 24, 1969
**Media Personals**

**JEFF KAMEROS** has joined McCann-Erickson, New York, as a senior buyer. He had previously been with Doyle Dane Bernbach.

**IRWIN NEDEL** and **MIKE MORRIS** have been promoted to broadcast group heads at Sullivan, Stauffer, Colwell & Bayles, New York. They will each supervise broadcast buying on four different accounts. Both had been senior buyers.

**JACK GOWDY** has rejoined Needham, Harper & Steers, New York, as associate media director. He had spent the last few months with the sales staff of Look.

**JOHN T. LAZARUS** has joined Foote, Cone & Belding, New York, as network media supervisor. He had previously been with the NBC television network and with Grey Advertising.

**KELLY O'NEILL** has been promoted to corporate media director at Gardner Advertising, St. Louis. He had been a vice president and media director.

**NINA SOLANKA** has been promoted to media director at Lilienfeld & Co., Chicago. She had been head media buyer at the agency.

**Spot**

*From page 94*

A 10-week buy is also underway for EXCEDRIN. Prime 30s are being used to reach adults. Mary Ann Kocian is the buyer.

**Bristol-Myers**

*Foote, Cone & Belding, New York*

A buy has been placed for various BRISTOL-MYERS products. Minutes will be running all day from March 31 to June 29. Peter Stevens is one of the buyers on the Bristol-Myers account.

**Carter-Wallace**

*Sullivan, Stauffer, Colwell & Bayles, New York*

A buy for RISE shaving cream broke shortly before issue date. Early and late fringe and prime 30s will be running for about three weeks. Andrew Subhiondo worked on the account.

**Colgate-Palmolive**

*(Ted Bates & Co., New York)*

A buy for various COLGATE products is due to start in early April. Women 18-49 are the target of 20s, 30s and 60s which will be running throughout the day in about 100 markets until May 3. Brenda Nelson is one of the buyers on the Colgate account.

(Continued on page 100)

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**Camera blitz**

Photography haters, beware—Blitz Week has arrived! Polaroid Corp. is in the middle of its most intensive advertising campaign, and plans to reach 96 percent of the nation's population in seven times in a five-day television campaign.

Out of a $2.2 million total advertising tab, almost $1 million will be spent on tv. From issue date through March 25, 50 major markets will see two spot announcements each. In addition, commercials will be running on all networks every night on the hour and half hour.

The campaign, which is heavily supported by print and radio, is introducing the Colorpack II Land Camera and the 300 Series Color Pack cameras. The Colorpack II is "the first color-capable Polaroid Land camera priced at less than $300."

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"... from the South's MASTER MARKET the professionals at WJBF win the highly coveted November '68 ARB DOMINANCE"

<table>
<thead>
<tr>
<th>Noon to 5:00 pm Mon.-Fri.</th>
<th>Homes*</th>
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<tr>
<td>WJBF</td>
<td>23,300</td>
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<tr>
<td>Station B</td>
<td>10,800</td>
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<td>5 to 7:30 pm Mon.-Fri.</td>
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<td>40,600</td>
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<td>20,600</td>
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<td>6 to 6:30 pm News Mon.-Fri.</td>
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<td>Station B</td>
<td>34,100</td>
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</table>

*Subject to limitations of survey

**THE PROFESSIONALS**

Augusta, Georgia

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Television Age, March 24, 196
We did better than the biggie NBC stations in New York, Chicago and Los Angeles in the recent analysis of the November '68 ARB by Television Age Magazine.

Our NBC station in Fargo, the 'Paris of the Plains,' ran way ahead of the big boys in them metro shares from 9:00 A.M. to midnight!

Even tho' it's nice to rack up them nice percentages against the big market NBC stations, we're more proud of what we duz at home!

Lissen: In our own 3-station market, WDAY leaves the others cold with a 42% metro share from 9:00 A.M. to midnight!

And—in our big spot carrier shows... 'Party Line,' early and late News Blocks and the "Tonight Show"... the WDAY-WDAZ combo chills the others in total homes!

Our loyal hayseeds is jist waitin' to see what you've got to sell!

Them PGW Colonels has got all the facts!

Sources: ARB, Fargo Television Audience, November 1968
The trade bank & trust co., in an effort to attract a wider section of the business community, is showing a series of 10-second color commercials in metropolitan New York. Spots are being shown until May 4 over WCHR-TV, WBCD-TV and WABC-TV in evening newscasts and in selected primetime shows.

Evening spot television will be used to introduce Betty crocker hash browns with onion in the Eastern, Central and Southern areas of the country. Spots, placed through Knox Reeves, Minneapolis, will begin late in March. Network tv is also being used during the day.

The Maxwell House division of General Foods is moving freeze-dried sinks into markets from Maine to Pennsylvania. The introduction will be supported by a heavy television schedule and by print through Young & Rubicam, New York.

Local schedules in selected markets are being used to teach viewers the difference between tacos and enchiladas. R. J. Reynolds' patio mexican frozen foods, through norwalk-mercer, Dallas, is using a fy campaign to sell the Mexican dinners. Commercials will also be seen on the Tonight show.

Another R. J. Reynolds product, Chun King meatballs in sweet & sour sauce, is being introduced with tv spots, backed by newspaper ads. Spots are being bought on a budget of 75 grps per week. The agency is J. Walter Thompson, New York.

The Nestle Co.'s freeze-dried coffee, taste's choice, is moving into Pittsburgh, Philadelphia, Baltimore, Washington, D.C., Indianapolis and Detroit, with spots on tv stations in all the markets. Leo Burnett, Chicago, is the agency.

Flights in selected markets, including San Francisco, Los Angeles, Portland, Seattle, Denver and Kansas City, are being used by the Schilling Division of mcor- stick & co. Schilling is the West's largest manufacturer of spices, seasoning mixes, etc. The campaign will cover 27 states and will put emphasis on new products. The agency is gross, pera & Rockey, San Francisco.

Indianapolis, Dallas and Boston are the three markets chosen for white stag's first venture into television. Through Merin & Jesse Levine, New York, white stag, which is part of the Warnaco Group, will test its women's sports clothes line for Spring with three two-week flights. March 31 is start date for Indianapolis, April 7 for Dallas and May 5 for Boston. Results of the test will be checked carefully with an eye towards Fall clothes and the 1970 line.

Commander Edward Whitehead, chairman of schweppe's limited, is retiring from his advertising duties, and the company has launched a new ad campaign. Eight commercials are now appearing in the

South, and Northern markets will see spots in early May. During the Summer heavy spot schedule will be used in markets throughout the country.

Television spots, backed by print radio, will be used to promote coric, as & tea during the Spring. The campaign will be used in conjunction with a contest, "big name bingo," in which players match famous faces with questions for on game cards.

Portland, Ore., Denver and Syracuse. The markets selected to introduce coric furniture polish from the Simoniz. Through J. Walter Thompson, the company is using spot tv in these markets as well as newspaper ads.

Spot tv and newspaper are being used to introduce Danny, a new yogurt product from Dannen Milk Products Co. The campaign is beginning in New York, WCHR-TV, WBCD-TV, WNEW-TV and WOR.

The next markets scheduled for the are Philadelphia, Boston and Washington with more to come later. About 15 spot week are planned for each market, though radio is Dannen's major medium, and print were chosen this time to establish quick identity with what the company considers radical new packaging. The campaign is expected to be in full swing April 15, and will last for three more months. The budget is estimated at $250,000 for the first two months. The agency is Zeove & New York.

THAT'S WHY THE WZZM STATIONS ARE IN TOUCH WITH WEST MICHIGAN. IT'S THE KEY TO OUR REAL AND MEANINGFUL COMMUNITY INVOLVEMENT STORY. HIGH SCHOOL QUIZ BOWL IS A SHOWCASE EXAMPLE. THE WEEKLY PRIME TIME TV SERIES SPOTLIGHTS YOUNG PEOPLE IN ACADEMIC SCHOLARSHIP. NOW, A WEEKLY RADIO SERIES, BRINGS RELIGION TO YOUNG ADULTS USING A 'THINK ROY' FORMAT OF CONTEMPORARY MUSIC, VERSE AND BIBLE READING. HIGH SCHOOL STUDENTS WHO FAIL A SUBJECT MAKE IT UP ON TV SUMMER SCHOOL. AN ANNUAL 7-WEEK SERIES OUR CRITICALLY-ACCLAIMED TV SERIES, JOURNEY INTO TIME, SPOTLIGHTS IN-CHURCH RELIGIOUS INSTRUCTION FOR OVER 500 AREA YOUNGSTERS. OUR MANY OUT-STATION PROJECTS IS SPONSORSHIP OF AN AWARD-WINNING JUNIOR ACHIEVEMENT COMPANY. THAT'S THE WZZM STATIIONS' COMMUNITY-ORIENTED SUCCESS STORY. WE AND WEST MICHIGAN ARE PROUD OF IT.

WZZM TELEVISION+RADIO GRAND RAPIDS, MICHIGAN
San Diego's Sports Station

- San Diego Chargers Professional Football
- Notre Dame Football
- AFL Highlights
- San Diego State College Aztecs Football
- Auto Racing
- Golf
- Boxing
- Skiing

San Diego's Most Comprehensive Sports Coverage

COMPLETE COLOR PRODUCTION FACILITIES

KCST 39 TV

San Diego
BASS BROADCASTING DIVISION
Mel Wheeler - President

California

Represented by The Hollingbery Company

FDA-TV, Amarillo, Texas • KFDW-TV, Clovis, New Mexico • KFDO-TV, Sayre, Oklahoma • KAUZ-TV Wichita Falls, Texas
**What was that product again?**

How much effect a commercial has cannot be measured by whether or not the television set is turned on, according to a study by W. R. Simmons and Associates Research.

An attentiveness measure designed by Simmons is supposed to determine whether (1) the viewer was in the room with the TV paying full attention for most of the period, (2) in the room paying some attention or (3) out of the room for most of the period.

The measure, which has been in use since 1967, makes use of a diary over a two-week period. The viewer is asked to record his attentiveness level for each 15 minutes watching TV. In order to check how effective this is in measuring effects of a commercial, Simmons recently tried a small phone sample.

A person was called and asked about his viewing for the prior half-hour, using the same categories as in the diary. He was also asked to recall the products and specific brands for which he saw commercials during that time period.

On product recall, Simmons found that 42 per cent of those paying full attention could recall one product, and 19 per cent could recall two or more. Of those paying less than full attention, 21 per cent remembered one product. No person in this group recalled more than one.

Fewer people remembered specific brands. Of those paying full attention, 31 per cent remembered one brand and 15 per cent recalled two or more. Only 13 per cent of those paying less than full attention could recall one brand.

The telephone sampling found that 41 per cent of the people were paying full attention to the show. Those paying some attention totaled 52 per cent and those out of the room, seven per cent.

---

**Put the middle of the mitten... in the palm of your hand**

**WILX-TV**

1. More efficient distribution of circulation.
2. Dominates southern half of circulation. (Lansing and south)
3. Puts more advertising pressure where it’s needed most.
4. Gets you more complete coverage with less overlap.

---

**Buyer's Checklist**

**New Representatives**

**WHTK Richmond** has named Television Advertising Representatives its exclusive national sales representative, effective immediately. Station is an NBC affiliate.

**KGCM-TV Albuquerque** has named Katz Television its national sales representative, effective April 1969. The station is a CBS affiliate.

**Rate Increases**

**WROC-TV Salisbury,** from $225 to $250, effective September 2, 1969.

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**Spot (From page 96)**

**Colonial Provision Co.**

(Deep Bates & Co., New York)

A buy for COLONIAL PROVISION products gets underway in several markets on April 7. Day, fringe and prime 30s will be used until May 18. In an attempt to reach women, Myrna Titan is the buyer of the account.

**Continental Baking Co.**

(Ted Bates & Co., New York)

A buy for HOSTESS cakes is underway in about 10 markets. Day and early fringe 30s and 60s are running through June 1 to reach women and kids. Mar Berlin placed the buy.

**Duffy-Mott Co.**

(Rumrill-Hoyt, New York)

A buy for CLAMATO juice and other DUFFY-MOTT products break issue 3 under 20 markets. Early and late fringe 30s will run from 10-12 weeks in an attempt to reach women. Bill Krause is the buyer.

**Economics Laboratory**

(Warwick & Legler, New York)

A buy for ELECTRASOL broke slightly before issue date. Women are the target buy, which will be running 30s and all day for six weeks. Joseph Hudak is the buyer.

**General Foods**

(McCann-Erickson, New York)

A buy for BURGER CHEF hamburger chain is underway in about 30 markets. Minutes aimed at teens and young women are being seen for about two weeks. Annette Mendola is the buyer on the account.

**General Foods**

(Young & Rubicam, New York)

A six-week flight for freeze-dried SANKI is underway in markets in the Northeastern section of the country. Minutes are being used in day and

(Continued on page 11)
WANT TO KNOW MORE ABOUT THE RICH, RICH*
CONNECTICUT—WESTERN MASSACHUSETTS TELEVISION MARKET?

Keen interest was aroused when an audience study by ARB for February-March 1968 showed Hartford-New Haven and Springfield-Holyoke as a single television market. So much so that a similar study for the November 1968 period is now offered to keep you on top of this market in its true perspective.

If you’d like to take a look, just ask a member of the WTIC-TV sales staff or your nearest Harrington, Righter, & Parsons man. He’ll be glad to review the study for you and to show Connecticut-Western Massachusetts for what it really is — the thirteenth television market in the United States.

What’s more, WTIC-TV performs as well or better than a tenth market station. During the same survey period ARB estimates that WTIC-TV achieved the tenth highest number of homes per average quarter hour, 9 A.M. to Midnight, Sunday through Saturday, of all CBS-TV affiliates — a higher average than all but eight NBC-TV and eight ABC-TV affiliates.

WTIC TV3
BROADCAST HOUSE
3 CONSTITUTION PLAZA
HARTFORD, CONNECTICUT 06115

Represented nationally by Harrington, Righter, & Parsons, Inc.

*The Hartford-New Haven and Springfield-Holyoke ADI's combined have a per capita Consumer Spendable Income 15% greater than the national average. Source: SRDS Spot Television, January 1969.

Audience and related data based on estimates provided by ARB are subject to qualifications issued by that service and are available on request.
Required Reading
for everyone who makes his living in the television industry.

**DOCUMENTARY IN AMERICAN TELEVISION**
by A. William Bluem, Syracuse University
"Easily the definitive book on the television documentary, this work's value will not be diminished by the passing years." Lawrence Laurent in The Washington Post.
312 pages, 100 photos, notes, 3 appendices, bibliography, index. $8.95

**TELEVISION STATION MANAGEMENT**
The Business of Broadcasting edited by Yale Roe, ABC-TV Network
Seventeen industry professionals examine the realities of operating a television station. All phases of operation are thoroughly treated—management, programming, news, advertising, promotion, traffic, technical services, etc. 256 pages.
Text Ed. (Paper) $3.95, Cloth $6.95

**WRITING FOR TELEVISION AND RADIO**
by Robert L. Hilliard, University of North Carolina
A realistic, practical book on the craft of writing for television and radio. Contains ample, up-to-date illustrative material. 320 pages, sample scripts, review questions, indexed. $6.95

**THE TELEVISION COPYWRITER**
How to Create Successful TV Commercials by Charles Anthony Wainwright, Vice President and Associate Creative Director, Tatham-Laird & Kudner, Inc., Chicago
Written by a veteran television commercial-maker, this book is a thorough and practical examination of the creative process from idea to finished film. 320 pages with many storyboard illustrations, fully indexed. Clothbound. $8.95

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**ORDER FORM**

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1270 Avenue of Americas, New York, N. Y. 10020

Please send me the following books:

☐ THE TELEVISION COPYWRITER $8.95
☐ DOCUMENTARY IN AMERICAN TELEVISION $8.95
☐ TELEVISION STATION MANAGEMENT
  ☐ Paper $3.95  ☐ Cloth $6.95
☐ WRITING FOR TELEVISION AND RADIO $6.95

NAME ........................................ ADDRESS ........................................

CITY ........................................ STATE ................................. ZIP ............................

( Please add 50¢ per book for mailing and handling.)

☐ Check enclosed.

---

**Spot** (From page 100)

prime time. Eleanor Fetter worked on the account.

**Gillette Co.**
(Batten, Barton, Durstine & Osborn
New York)

A buy for the HOT ONE broke shortly before issue date in several markets. Prime and late fringe and prime 30s are under for seven weeks in an attempt to reach Hal Davis is the buyer.

**Johnson & Johnson**
(Sullivan, Stauffer, Cohn & Brown
New York)

A buy for various JOHNSON & JOHNSON products will be going into about 50 markets on March 31. Early and late fringe and prime 30s and minutes will be running for nine weeks. Jack Oken is the buyer.

**Menley & James Labs**
(Wells, Rich, Greene, New York)

A six-week buy for LOVE, aimed at women, has just begun in markets across the country. Early and late fringe and prime minutes are being used. William Ried is the buyer.

**National Biscuit Co.**
(Ted Bates & Co., New York)

Buys have been placed for various NABISCO products. A buy for MILK BONE broke shortly before issue date in several markets. A second buy, for MILK BONE, SHREDDED WHEAT, and TEAM FLAKES, breaks April 7 in under 30 markets. Early and late fringe 30s and minutes will be running for four weeks to women. Bob Menna worked on the buy.

**Ocean Spray Cranberries**
(Youn & Rubicam, New York)

A five-week flight for Ocean Spray GRAPEBERRY juice breaks issue date in markets across the country. Early and late fringe 30s are being used. Roger Waldham is the buyer.

**Pillsbury Co.**
(Batten, Barton, Durstine & Osborn
New York)

A buy for BURGER KING, Pillsbury's hamburger chain, is underway in select markets. Early and late fringe and prime 20s, 30s and 60s are aimed at kids and young adults. Bruce McQuilton placed the buy.

**R. J. Reynolds Tobacco**
(Dancer - Fitzgerald - Sample, New York)

A buy for CAMEL filter cigarettes broke shortly before issue date in under 100 markets. Prime and late fringe 30s and aiming for men, will be running until the end of the year. Dan Lucchi did the buy.

(Continued from page 9

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**EXPERIENCED BUYER**

9 years with major Southern agency, all media, wants to relocate.

Box #625, Television Age
Summer's Comin'! Soft Drinks or Super Balls, we can put more sizzle in your Spring and Summer sales. Just get on the "Hot" Line to BLAIR!

The Communicana Group Includes:

WSJV-TV  WKJG-TV
SOUTH BEND  FORT WAYNE
SOUTH SENDER 33 ABC  ABC

Also: WKJG-AM and FM, Ft. Wayne; WTRC and WFIM (FM), Elkhart
The Elkhart Truth (Newspaper)

JOHN F. DILLE, JR. IS PRESIDENT OF THE COMMUNICANA GROUP
Scott Paper Co.  
( I. Walter Thompson, New York)  
A buy for VIVA and various other SCOTT products gets underway March 31 in almost 50 markets. Day, fringe and prime 20s, 30s, and 60s will run through the end of June in an attempt to reach women. Diane Rose did the buying.

Standard Brands  
(Ted Bates & Co., New York)  
A buy for various STANDARD BRANDS products gets underway March 31 in under 10 markets. Day and early and late fringe 20s and 60s will run through the end of May. Phyllis Graziano is the buyer on the account.

Sterling Drugs  
( Dancer · Fitzgerald · Sample, New York)  
About 35 markets will see commercials for BAYER aspirin. Early and late fringe minutes will be running from April 2 to September 30. Estelle Nisson worked on the account.

White Stag Mfg.  
( Mervin & Jesse Levine, New York)  
A buy for WHITE STAG sports clothes is going into three markets, beginning at the end of March. Minutes will be used in fringe time. Vivian Riley worked on the buy.

Who delivers the big spenders in Des Moines?

JOHN D. KAY has been promoted to account supervisor and TERRY PETTENGILL has been appointed assistant account executive at Needham, Harper & Steers, Chicago. Kay joined the agency in 1966. Pettengill has been in the account management training program. In the New York office of NH&S, RICHARD GAVril, NORMAN VECARIA, and J. M. LEAHY have each been promoted to account executive. All had been assistant account executives.

RICHARD S. ISAACS has been elected a vice president at J. Walter Thompson, San Francisco, and was named director of client services. He is management supervisor on the Dean Witter and Jantzen accounts.

WILLIAM J. CURTIS has rejoined Sullivan, Stautler, Colwell & Bayles as vice president — marketing and account service. He first joined the agency in 1967 as account executive, and then went to P. Ballantine & Sons.

T. HOWARD BLACK, ROBERT W. CASTLE, and ROBERT E. JACOBY, JR. have been elected members of the board at Ted Bates & Co., New York. All three are senior vice presidents and account directors.

JOHN H. WILSON, JR., has been elected to the board of directors at Batten, Barton, Durstine & Osborn. Wilson, who is vice president and regional manager of the Detroit office, has been with the agency since 1960.

BERNARD SCHLOEMER has been elected president at Stockton, West Burkhart, Cincinnati, and C. THOMAS MARTIN moved from the position of president to chairman of the executive committee. Schloemer had been executive vice president. LEO McGUIN and ROBERT MCCOWELL have been elected to the Board of Directors.

R. L. FERNANDEZ has joined Frank B. Sawdon, New York, as an account executive. He had been with McCann-Erickson and West, Weir & Bartel.

JOHN L. TAYLOR has been elected senior vice president at Benton & Bowles, New York. He originally

DONALD MULLEN has joined Campbell-Ewald, Detroit, as vice president and account supervisor. He had held a similar position at Zimmer, Kelly & Calvert, WILLIAM MAYER, WILLIAM TAUSCH and D. CRAIG REID have been appointed vice presidents.

PAUL R. TULLY has been appointed an account executive at Geyer-Ewald, New York. He had been an assistant account executive at Lennie & Newell, and before that was with J. Walter Thompson.

R. K. WALLACE has been appointed vice president and director of merchandising at Earle Udligin & Co., Chicago. He had been merchandising supervisor at Needham, Harper & Steers.

BERNARD SCHLOEMER has been elected president at Stockton, West Burkhart, Cincinnati, and C. THOMAS MARTIN moved from the position of president to chairman of the executive committee. Schloemer had been executive vice president. LEO mcMULLIN and ROBERT mcCWOLL have been elected to the Board of Directors.

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the new look in the Monterey-Salinas market

KMST brings the full CBS Network line-up to 110,500 homes

KMST serves the 60th TV market (net weekly circulation). Effective Radiated Power 1,347,000 watts.

KMST now has 83% penetration of Monterey-Salinas including 55,250 cable connects with non-duplication protection of CBS programs.

KMST is sold nationally by AVERY-KNODEL, INC.

KMST-Television Monterey-Salinas Television

A CBS Affiliate

Iditionally by Avery-Knode, Inc.
These 2 Are Exclusive

... on WMAR-TV, the only television station in the Baltimore/Maryland market featuring women's service programs... Sylvia Scott (left) on "The Woman's Angle," Monday through Friday, 1:00 to 1:30 PM and June Thorne (right) on "The Women's Journal," 1:00 to 1:30 PM each Saturday. They entertain women with interesting guests, celebrities, exhibits and help them with recipes, fashions and decorating ideas. These live color programs provide the perfect background for selling to the "Decision Makers" 6 days a week... reaching women every weekday PLUS the vast audience of working women who are able to watch only on Saturday!

No Wonder... In Maryland Most People Watch COLOR-FULL WMAR-TV

CHANNEL 2, SUNPAPERS TELEVISION TELEVISION PARK, BALTIMORE, MD. 21212
Represented Nationally by KATZ TELEVISION
In the past Wall Street has been relying heavily on the broadcast industry to account for some erosion of share prices in the group. But he added that it was difficult to say whether the tobacco question or the generally bearish condition of the stock market was primarily to blame.

Wall Street authorities also point frequently to the obvious fact that many broadcast stocks are impossible to assess merely by looking at conditions in radio and TV because the companies so often are involved in other activities. On the one hand, ABC is tucked away in the giant complex that is RCA: on the other hand, Storer cannot be evaluated without looking at Northeast Airlines. Group W is incorporated in the Westinghouse annual statement.

How they did. But when all this has been said, the investor still can view key issues and get some idea of how the wind is blowing. Looking at market performance last year, Metromedia was the star of the show, rising nearly 86 per cent in price during 1968 from $28 a share to $52 a share. (This takes into account a two-for-one split during the period.) Not far behind was Capital Cities, with a gain of nearly 70 per cent, from $16 to $23. Other examples of share-price appreciation were the performances of Corinthian, up 24 per cent; Cox, with a rise of 11 per cent; and Taft, which added 8 per cent.

The networks did not match this pace. ABC crept down by 1.5 per cent—from $66 a share to $65—while CBS began and ended the year at the same level, $54. However, the webs might perform better this year. Wall Street forecasters say they will. ABC cleared $2.66 a share in 1968, and the investment community expects it to make about $3.20 or $3.30 in 1969. CBS had income last year of $2.20 a share, which is expected to rise this year to the neighborhood of $2.65.

In any event, the broadcasting group had nothing to be ashamed of in its 1968 stock-market showing. The Dow Jones average of 30 blue-chip industrial stocks advanced last year by a little more than 4 per cent. The broader-based Standard & Poor's industrial index—which embraces 425 issues—managed an advance of 7.5 per cent. In other words, Metromedia and Capital Cities did display growth rates that were seven or eight times the run-of-mill pace.

Predictions for '69. Following are the net-per-share figures for 1968 of some of the station groups, with the guesses of the analysts about 1969 earnings in parentheses:

<table>
<thead>
<tr>
<th>Group</th>
<th>1968</th>
<th>1969</th>
</tr>
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<tbody>
<tr>
<td>Storer</td>
<td>$2.75 ($3.30)</td>
<td>$3.15 ($3.50)</td>
</tr>
<tr>
<td>Metromedia</td>
<td>$1.87 ($2.40)</td>
<td>$2.37 ($2.90)</td>
</tr>
<tr>
<td>Capital Cities</td>
<td>$3.15 ($3.50)</td>
<td>$2.05 ($2.50)</td>
</tr>
</tbody>
</table>

Mack, who incidentally, established a decent track record by recommending Metromedia at the beginning of 1968—said in his recent survey that he liked the prospects of Taft and CBS. He said the brokerage firm believe that they "offer investors a prime participation in the fundamental growth in the industry."
administration purposes.

For example, this year (fiscal year 1969), the Budget Bureau, which may have pared down the Commission's recommendations itself, asked Congress for $21,271,000 to run the Commission. The Commission wound up with $20,674,000. Only a fraction of this went to broadcast regulation. The FCC, of course, also regulates common carriers, land mobile radio and other non-broadcast activities.

In fact, out of some 1,500 FCC employees, about 250 are in the Broadcast Bureau which oversees the broadcast industry. The FCC is thus, as Cary wrote, the recipient of "crumbs" from the Federal budget.

The Appropriations Committee can not only restrict FCC activity by denying it enough money; they can, if they want, spell out where the money should go among the Commission's various functions, and thereby make policy.

Congress also has oversight authority over the FCC, as it should, since the Commission was created by Congress. Numerous reports compiled by the FCC are sent to the House and Senate Commerce Committees, which have jurisdiction over the Commission. The committee has, in the past, held lengthy investigations, such as the ex-parte exposes of the late 1950s.

Such probes can bring FCC activity to a standstill, since the top-drawer talent of the commission is often sidetracked from regular functions to be on hand during the Congressional investigation.

Other committees are not loath to delve into broadcasting matters. Senator Dodd's juvenile delinquency investigation was carried out by a subcommittee of the Judiciary Committee. And, on the House side, there is certain to be a Judiciary Committee probe into conglomerate activities, including the entry of conglomerates into the broadcasting field.

Last year, the House Small Business Subcommittee held hearings on the allocation of the broadcasting spectrum with a view toward giving the land mobile service more frequencies by slicing up the band.

There are also the House and Senate Judiciary Subcommittees on Copyright for the Commission to contend with. By an apparent oversight, the FCC neglected to inform Senate Copyright Subcommittee Chairman John L. McClellan (D-Ark.) of its CATV rule-making last December, which, among other things, would impose in effect a copyright clearance requirement on CATV operators. McClellan, who has been striving to fashion a copyright formula for CATV to unsnag a much-needed copyright overhaul bill, was incensed that he had not been informed of the Commission's action. This incident also demonstrates that there is sometimes a communications gap between FCC and Congress.

Individually, a lawmaker may put pressure on the Commission through the news media. He may make a speech assailing the FCC for some action. Or he may introduce with fanfare a bill for publicity alone, knowing it will never get into the statute books.

Although Congress is very jealous about its authority over the so-called "independent" regulatory agencies, it has allowed the Executive to exert increasing influence over these bodies.

Paul Rand Dixon, chairman of the Federal Trade Commission, recently commented on the "erosion" of the "independent" status (meaning independent from Executive control) of the regulatory boards and commissions.

Before the FCC was even conceived, Congress passed the Budget and Accounting Act of 1921 which was to have an effect on regulating agencies subsequently established, including the FCC. This act established the Bureau of the Budget, which acquires all government agencies, including the independent ones, to submit their appropriations requests to the Bureau rather than directly to Congress.

The Budget Bureau's final recommendations may or may not coincide with the agency's requests. As a result, Congress is sometimes deprived of the agency's own views about budgetary needs.

Later, the Budget Bureau with Congressional action began the current practice of having all requests for legislation by government agencies endorsed by it before submission to Congress. This further chips away at the independent status of regulatory agencies.

The Federal Judges Act also imposed the Executive between Congress and the independent agencies. It provides that no case can be appealed to the Supreme Court without the concurrence of the Attorney General. Since validity of an agency's rule or order ultimately rests with the Supreme Court, the Judges Act could severely hamper an agency's policy should it conflict with that of the incumbent administration.

Again, in 1942, Congress approved the Federal Reports Act which prohibits an agency's ability to investigate. Designed to cut down on a glut of red tape, it provides that the Budget Bureau must authorize any questionnaire sent to more than nine persons. Commissioner Cox and Johnson ran afoul of this law last year when they dispatched programming queries to all Oklahoma broadcast licensees without checking with the Budget Bureau.

Despite these incursions by the Executive into the regulatory realm, all the controls exercised by Congress over the FCC has of late been fairly sound and active. Cary wrote to the effect that Congress had been so bulldozed by pressure groups that the FCC was reduced to launching trial balloon after trial balloon which were quickly punctured by Congress.

Although the Commission still uses the trial balloon technique, it is not as impotent as suggested by Cary. For one thing, the Commission is affected by the physics governing all bureaucratic bodies - namely, a
major voices and integral parts of

- **Denver**
  - KLZ-TV-AM/FM
- **San Diego**
  - KOGO-TV-AM/FM
- **Bakersfield**
  - KERO-TV
- **Indianapolis**
  - WFBM-TV-AM/FM
- **Grand Rapids**
  - WOOD-TV-AM/FM
tendency to expand its jurisdiction and regulate in more precise and detailed terms.

This tendency partially stems from the fact that the industry an agency regulates changes with the times, and the agency, in turn, must change its pattern of regulating, or it will stagnate.

But in the FCC's case, the relatively bold steps taken are probably due more to inaction on the part of Congress in furnishing guidelines in key areas.

The Commission, in the face of broadsides of criticism from the industry, has moved to curb concentration of control and has instituted the one-to-a-market rule-making. And, in line with its tougher attitude towards concentration of media, the Commission shocked the entire business community by stripping WIBH-TV Boston of its license because of the ownership factor.

**Ability to act**

The FCC has also proposed complex new rules governing the growth of CATV, demonstrating that it can act when Congress itself is stalled—as it has been—because of an inability to reach a working compromise on an issue.

The same principle applies to the Commission's approval of a nationwide limited pay television system. The FCC's hand had been stayed for many years by simple resolutions by the House Commerce Committee instructing the Commission to take no action. But after the adjournment of the last Congress, FCC was emboldened to authorize pay TV by slim margin. The Commission, however, was wise enough to delay its effectiveness until June 13, giving Congress a chance to veto the proposal.

The proposed ban on cigarette commercials is conditioned on inaction by Congress. The rule-making will go into effect only if Congress extends the law, expiring next June 30, forbidding other curbs on cigarette advertising.

The FCC is moving into uncharted areas with no signposts from Congress. The 91st Congress, however, is still young, and in the weeks and months ahead there will undoubtedly be efforts on Capitol Hill to provide the Commission with some guidelines—which means more hearings, more investigations, and more trips to the Hill.

**Kenneth Cox (From page 68)**

...the greatest rewards lie—are blocked by our present cable policies, and even more so by our proposed changes in those policies.

The third major component of the cable industry consists of the manufacturers who provide the hardware—and often construct entire systems on a turnkey basis. While there is a continuing market for their product in connection with the maintenance, extension and improvement of existing systems, their brightest prospects—for which they seem to have expanded their capacity—lie in the largest metropolitan areas where the great bulk of our population reside. The manufacturers feel that this future is threatened, and perhaps foreclosed, by our December 13, 1968 proposals—if not, indeed, by our existing policies under the Second Report and Order.

Trying to hold these somewhat disparate elements together is the National Cable Television Association, the only national trade association in the industry. While I would assume that the smaller operators probably constitute a majority of its membership, the multiple owners and manufacturers seem generally to dominate its policy as they relate to regulation by the FCC.

The second party to the conflict is the broadcast industry—which is no more monolithic than its cable counterpart. The first to sense a threat in the growth of cable were the television operators in small, one or two-station markets. In 1958 they came before the Senate Commerce Committee—from Butte and Missoula, Mont.; Cheyenne, Wyo.; Tyler, Tex.; and Clarksburg, W. Va.—seeking relief against what they regarded as unfair competition and derogation from the Commission's allocation plan.

At first they received no support from broadcasters in the larger markets. But with the advent of the 12-channel cable and the cable operators' plans to move into the hearts of the major markets, these broadcasters found that they were not immune from the impact of cable and many of them joined the smaller markets in the battle.

But some broadcasters are either ambivalent—or enthusiastically favorable—in their attitude toward cable. In some cases—most notably NBC and CBS—this seems due to concern that regulation of CATV will presage closer regulation of broadcasting. But for the most part the attitude of this group of broadcasters is the result of their own entrenched cable operation—often in the areas where they own broadcast facilities. They have found it a possible adjunct to their broadcasting operations and are, therefore, less concerned than other broadcasters about cable competition.

**Others watching CATV**

One other group of broadcasters with still a different interest in the CATV problem—though one often or clearly expressed—consists of the licensees of AM and FM stations, who are beginning to find they, too, are affected by cable competition. However, they haven't decided what they should do about it. As in the CATV industry, these interests jostle each other with the national trade association, the National Association of Broadcasters. But in broadcasting there are rational major spokesmen who are usually even more aggressive in opposition to CATV expansion. These are the Association of Maxi-Service Telecasters, consisting largely of vhf operators, and the All-Channel Television Society, made up of uhf licensees.

The third major group in the future consists of the holders of copyrights to the music and program matter used by both broadcasters and cable operators. The former have always paid for the programming they use, but to my knowledge no cable system has ever done so—except for the limited amount which they originate directly or on more spare channels. The Supreme Court held last year, in the 

*Television Age, March 24,*
We switch you now to a program for happier station managers, operators and advertisers.

This program will be shown live—and in its entirety—at the 1969 NAB
The NAB Show-Stoppers from (you guessed it) RCA

BROADCAST EQUIPMENT DESIGNED TO IMPROVE YOUR STATION'S COLOR IMAGE, INCREASE ITS NET, REDUCE OPERATING TENSION AND ENHANCE CREATIVITY

THE DREAM COLOR CAMERA IS NO DREAM!
It's the new 3-tube TK-44A, the best PbO color camera ever made! And the most usable. A maximum-performance studio camera that can double as your most dependable remote camera! Sets up faster indoors and out. Color-matches all other cameras. Produces the most accurate color ever. Assures unprecedented control flexibility.
BETTER VHF-TV TRANSMITTER

The TT-30FL, the best 30-KW parallel-fed TV transmitter ever made! The

new TT-30FL tells you why. They're twice as good as color transmitter made! The TT-30FL

reduce off-air time (and rebates), improve color image and assure lower

VANCEenance costs.

VTRs THAT PRACTICALLY THINK FOR YOU!

The new TR-60. You'll call it the finest moderately-priced VTR at the Show. But it's better than that.

"Specs" prove that it can actually outperform VTRs priced thousands of dollars more! And it's

ready for automation whenever you are.

The new TR-70B, the first VTR to safeguard quality automatically! The 70-B automatically prevents

playback on the wrong FM standard. Produces the highest degree of color fidelity ever achieved.

Even improves sub-standard tapes made on other machines. The only way you can go wrong

with it is by turning off its audio-visual automatic warning system!
The innovators at Philips decided the best color camera on earth wasn’t good enough for you. While others try to catch up with our PC-70, we’ve gone out of this world! See us at the NAB Show.
provide twenty. Well, then, why doesn’t the FCC clear the way for such a doubling or trebling of capacity for the public in Pittsburgh, in order to get the greater diversity, additional local outlets—and, inferentially, a hoped-for improvement in programming—which such a course would make theoretically possible? I think there are two principal reasons: (1) The potential of cable for expansion of true diversity and local expression is theoretical, and (2) cable cannot—at least as yet—serve all the people who now receive broadcast television.

Let us approach these matters by first looking at the claim that major reliance on cable can result in spectrum saving. Certainly the Commission is, and will be, under pressure to provide frequencies for land mobile radio and other important uses which cannot be provided for in any other way—while television, unlike radio, is largely enjoyed at fixed locations which can be connected together by cable. But we would realize significant savings of spectrum only if we went to an all-cable system, thus freeing the 492 megacycles now allocated to television for other purposes.

This is where cable’s inability to serve everyone becomes critical. The CATV industry does not even try to serve sparse rural populations because the costs of stringing cable are too high. Are we to withdraw all television service from these people? Similarly, since the cable operator must charge for his service and seldom gets over 50% subscription in areas which have any substantial amount of free service available, we would be forcing approximately half the people in the areas served by cable either to pay for a service they have not heretofore found worth the cost or to give up all television. The cable industry talks glibly of its technical ability to provide pinpointed service to ghetto neighborhoods—and other local areas which share certain specialized interests but are too small to receive individual attention by television stations.

It is known that the residents of our inner cities depend heavily on television for information and entertainment. But while they have sets, it is doubtful whether many of them can afford the cost of cable service. Thus a complete shift to cable would seem likely to take television away from those who need it most, and to eliminate this potent means of communicating with them just when it is urgently needed by national, state, and community leaders if we are to solve our complex urban problems.

If we were to choose a cable-only system of television, who would fill the 12 or 20 channels in Pittsburgh? Presumably the present station operators would desire—at least at first—to continue their service over cable systems in Pittsburgh and the other communities within their present coverage area.

Would stations pay?

They might even be willing to pay something for the delivery of their signals, which would probably make cable operation a completely common carrier function, and have consequences which I am not sure the CATV industry is prepared to accept. But presumably they would be willing to pay not much more than their present costs for broadcast delivery, to wit, plant amortization, maintenance, power, technical personnel, etc. I say “at least at first” because the operation of the commercial stations in Pittsburgh depends on advertising support, which is geared to the cost-per-1,000 homes viewing particular stations and programs. That, in turn, is a function of the population of the area, the number of stations which must divide up that audience, and the drawing power of particular stations or programs.

One of the UHF channels in Pittsburgh is still unoccupied, though a construction permit is outstanding (indeed, the station on the other UHF channel has just recently gone on the air). This presumably means the economic prospects for a fifth commercial station are not bright, least for the immediate future. However, we would expect that at some point in the future this station will be built, thus expanding the choices available throughout the burgh area.

If the prospects for advertised port for an additional over-the-air service are marginal, it seems to me that the same thing would be true of an additional service on a cable channel. In the absence of advertising revenue, I don’t think CATV operator could himself pay the added service without raising his subscription rate.

Of course, as the Commission suggested in its current proposal, it would be possible to provide a television service on one or at most a few channels. This would be desirable as it would be true of an over-the-air service, such programming presumably be used by a rather small percentage of the total audience.

We have also proposed that CATV operators might make some channels available on a general community basis—while continuing basic conventional operation. We could, of course, be done just as well by an all-cable system. This we mean that a man with a single program, or a single series of programs could gain access to the public by hiring a channel for that purpose. Some of this might constitute a fifth channel, or some it would probably have a limited appeal—and I think we all have problems in enforcing responsibility for what is presented to public.

News and public service

Of course, such an all-channel system would also accommodate a time-and-weather service now provided by many systems, as well as the news ticker, stock ticker, weather service, etc., and limited local origination offers a much smaller number of channels available, insures that they will quickly be filled with more and more original content.

(Continued on page 119)
Speed up. Replay instantly. In high-band took an entirely new recording technology to but new technologies are our specialty.

1-100 disc recorder gives you instant replay of 1:60s of any action in normal speed or slow forward or reverse; freeze frame or frame-by-advance; and is available in NTSC, PAL, or color or monochrome standards.

Ampex brings you the slow show
Let's say you get a call from a potential sponsor in the morning. They have a fashion show scheduled for the afternoon. The ad manager thinks it would make a great commercial. Can you help? You can if you have our Easy High-band Color system: A 55-lb. VR-3000 recorder and our new BC-210, the easy color camera. As a matter of fact, you could have the commercial all wrapped up before you pack your gear and head back to the station. You can take a look at what you've got immediately. Show it to the client on the spot. Could life be sweeter? And he can see his instant commercial on the air that same night. If you think it sounds great for commercials, just imagine how it can beat the other channels in town for fast news coverage. That's the essence of the Fast Show, presented by Ampex on the VR-3000 and the new BC-210 camera. Get on the air fast. In high-band color.

Ampex brings you the fast show

Our BC-210 camera is small and light, perfect for studios or remotes. You don't have to be Atlas to haul it around. Two-tube design makes set-up fast and easy. The 1/2" camera cable gives the cameraman a freedom of movement impossible with standard cable.
how on the road? We have packaged all the
number of very successful vans around the
Ampex computerized tool like to benefit from our experience.
We've automatic operation: tact your Ampex field man or call us at our
addition to precision "CS in Redwood City, California. "Total
printed in its entirety, single source" is what the marketing men
language display of conti...ad business sense to deal with the best
on is displayed in perf your van will want to travel abroad, we can
ors.
ors. or SECAM, too.
Last year we added transmitters and translators to our line. This year it's antennas, transmission lines and switchers. Now, for the first time, you can have Ampex dependability and performance in everything you need in a mobile van, a studio or complete turn-key station. We'll even build

Ampex brings you the complete solution

At the heart of your operation is the VR-1200B. The VR-1200B does better for a variety of low-budget applications what the VR-2000B does best for the teleproduction studio. You'll find a VR-1200B that matches your current needs exactly; as your requirements and your budget grow, the VR-1200B will grow with you. Easily added options upgrade its performance levels and increase its production versatility.
A new assistant around the corner. To answer the question of performance with everything from a keyboard, or a complete computer, even line it for you.

We have packaged all the successful vans around the world, our experience, and our knowledge. "Total at the marketing men to deal with the best do travel abroad, we can..."
NEW: High gain, low cost antennas and transmission lines. A new series of matching antennas gives you the appropriate gain you need for desired ERP and optimum coverage, without the cost penalties associated with designs previously available which met the FCC 15 db minimum rule.

These directional and omnidirectional UHF TV transmitting antennas feature gains to over 150 at no price premium; ERP to 5 megawatts; top or side mounting; field proven for TV; and they include all FCC filing data. Transmission lines and all other associated hardware are also available from Ampex.

A new assistant around the studio: the wideband portable VR-660C. To answer your first question, yes: The portable VR-660C can generate a NTSC-type color picture that satisfies the needs for economical screening, logging, CCTV, or broadcast monochrome standard. The details are contained in our product literature. Ask for it.
How on the road? We have packaged all the
number of very successful vans around the
control Switchers. Ampex computerized
and like to benefit from our experience,
control systems provide automatic operation. Contact your Ampex field man or call us at our
technical facilities. In addition to precision “Cs in Redwood City, California. “Total
log,” the FCC log is printed in its entirety, single source” is what the marketing men
ved, and a plain language display of controlled business sense to deal with the best
schedule information is displayed in part, your van will want to travel abroad, we can
standard TV monitors.

more.
NEW: High gain, low cost antennas and transmission lines. A new series of matching antennas gives you the appropriate gain you need for desired ERP and optimum coverage, without the cost penalties associated with designs previously available which met the FCC 15 db minimum rule.

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A new assistant around the studio: the wideband portable VR-660C. To answer your first question, yes: The portable VR-660C can generate a NTSC-type color picture that satisfies the needs for economical screening, logging, CCTV, or broadcast monochrome standard. The details are contained in our product literature. Ask for it.
At last! Transmitters designed by men who run them. Ask any engineer about transmitters. Spent enough lonely hours up there... better ten ways. Well, here they are: levels from 15 to 190 kw for 50 kw. And, 25, 50, 75, 100 kw.

Designed and engineered to the utmost in performance. PC-21, PC-22, PC-23. Every detail refined through years of development. Every part individually tested. From transistors to the most sensitive RF amplifiers. The FCC log is printed in its entirety, equipment and all. A full, continuous display of schedule information is displayed in pertinent standard TV monitors.

A forgotten translator system:

Our 100 watt translator system delivers high reliable, quality performance. Very low maintenance. You can set it and forget it. It features a 2.5 watt UHF translator that rolls all the ground up with solid state components. It needs low input signal strength, yet maintains constant output by automatically compensating for signal fade. The 100 watt amplifier requires very little drive power for its highly reliable traveling wave tube which requires no tuning. It can receive any channel, 2 to 83, and translate to any UHF channel.

Turn-key stations: our specialty. With Ampex on the scene, you can have the most modern commercial TV station possible. Cameras, recorders, translators, transmitters, antennas, or transmission lines — they’re all available from us. And we’ll even build the station for you.

Control Switchers. Ampex computerized television control systems provide automatic operation of all technical facilities. In addition to precision “on air” the FCC log is printed in its entirety, equipment id, and a plain language display of continuously schedule information is displayed in pertinent standard TV monitors.
NEW: High gain, low cost antennas and transmission lines. A new series of matching antennas gives you the appropriate gain you need for desired ERP and optimum coverage, without the cost penalties associated with designs previously available which met the FCC 15 db minimum rule. These directional and omni-directional UHF TV transmitting antennas feature gains to over 150 at no price premium; ERP to 5 megawatts; top or side mounting; field proven for TV; and they include all FCC filing data. Transmission lines and all other associated hardware are also available from Ampex.

A new assistant around the studio: the wideband portable VR-660C. To answer your first question, yes: The portable VR-660C can generate a NTSC-type color picture that satisfies the needs for economical screening, logging, CCTV, or broadcast monochrome standard. The details are contained in our product literature. Ask for it.
At last! Transmitters designed by men who run them. Ask any engineer about transmitters. He'll tell you how long he's spent trying to build the ideal unit, how it could be better in so many ways. Well, here they are. We've designed them to handle levels from 13 to 100 kw for UHF, 50 kw to 200 kw for VHF. Our standard tilting antenna systems are standard working with EP pipe to 300 kw. Every channel is picked through a separate control panel. The 100 kw to 200 kw systems are independently powered from 220 volt. The 60 kw system is a separate tower system. Quick start key station for 10 kw translators, two to one in the output. Our turn-key station is the new standard of excellence in broadcasting.

A forgotten translator system: Our 100 watt translator system delivers high, reliable, quality performance at a very low maintenance cost. It can set it and forget it. It is a self-contained 2.5 watt UHF translator built on the ground up with solid state components. It needs low input signal power, yet maintains constant signal output by automatically compensating for signal fade. The 100 watt amplifier requires very little drive power for its highly reliable traveling wave tube which requires no tuning. It can receive any channel, 2 to 83, and translate to any UHF channel.

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Control Switchers. Ampex computerized television control systems provide automatic operation of all critical facilities. In addition to precision "on air" the FCC log is printed in its entirety, equipment schedule information is displayed in pertinent standard TV monitors.
The HS-200 is the most sophisticated teleproduction unit ever made. It incorporates the HS-100 high-band color "instant replay" recorder you know so well from sportscasting. And it can convert to go cover a game at the pull of a plug. But it does a lot more, besides. Computer control lets you store up eight editing commands and cues. It can do color animation. Automatic dissolves. Special effects. As a matter of fact, special effects that were previously possible only with film with the HS-200; only you'll and lots easier. We've made an gives you the whole story. If or if you'd like more information gear, please contact your re sentative, or if you prefer, the West Ampex Corporation, 401 Broad California 94063.

Ampex stops the show
program services, with heightened allowance to provision of outlets for self expression.

Pittsburgh were to double in number, that would, of course, be additional demand for new names, whether advertiser or subscriber supported. Then the superiority of cable channel capacity over our air plan would become a real. But, again, such an expanded service could be provided within our present rules and without going to all-cable system.

Small Spectrum Saving

whatever the visionaries may think of desirability of an all-cable system—and whatever use some cable people may make of the claim that cable will save the spectrum—there is no question that the CATV industry generally does not contend for complete abandonment of the over-the-air service. This seems to me to mean that very little saving of spectrum can be hoped for from the expansion of cable television. Thus, if we must continue to have broadcasting service in those areas in which we can't or don't want to pay for the service and those in the country can't get it at all, we are not going to release spectrum for other use. It sometimes seems to me that the cable industry wants to keep the existing stations because it needs as a back bone of the service, doesn't want what happens to our UHF stations, and would like all future extension of service to come by way of cable. That might eventually free a substantial part of the spectrum allotted to UHF television, but would be a stunted free service for the people not subscribing to the cable. That might greatly benefit CATV operators, it seems so contrary to the public interest that it is understandable why no one openly espouses it.

Indeed, the CATV operators have their present prosperous business on the picking up and delivery of over the-air signals and have no reason to lose this foundation for their own service. At the same time, despite NCTA's overall basis on the industry's potential originating programs, thereby noting diversity and local expression, not many cable operators have beyond the easily provided automated services, with perhaps a little news and discussion and cover...
age of civic meetings by a really small number of systems. Indeed, there has already been strong opposition to our proposal that cable systems—with the possible exception of very small ones—be required to originate local public service programming. Again, technical feasibility does not necessarily mean that anyone will really provide a desired service.

In fact, when most cable operators talk of diversity, they mean only that they wish to import distant over-the-air signals without any limitation. It is this inundation of local stations by basically repetitive signals from other markets that has led the Commission to adopt its non-duplication and distant signal rules. And it is this pattern, coupled with the fact that cable operators do not pay for the programs they import, which has led us to conclude that they compete unfairly with the local broadcaster.

Since they pay nothing, thus far, for the programs which they present in the name of diversity, they can keep adding signals until they run out of channels. This means that the local station is paying for programs to compete for at least other local pay for programs only other local pay for programs other local pay for programs with the imported signals which is not fair to him nothing. The fact is compounded by programs included in local station has exclusive local television.

It is to correct this situation by barring all of those programs that we have proposed that CATV systems may not import without consent in order to originate those station concerned, basically the broadcast type of cable industry which is the building of additional stations which are perhaps even in the existing stations of independent UHF stations.

**Some notes**

In a major market of a restricted cable operator to provide added programs on distant air, but not the kind of programs that the visionaries in the cable industry foresee. The mechanical limitation of limited local programming to above—but the thing within reach for its multiple channel limited service which is not local air at a given market supply of television services are limited, the addition of programs that would already be welcomed would be thus limited, plus programs that local audiences in limited interest and in a distant community.

If a 12-channel operator were to go into operation tomorrow it could present a picture, programs, and a stock of programs that local operators or other regions might not want to present. We perhaps think of developing programs might be over the air seemingly not possible.

(Cable operators of improved services, in addition to offer an additional service, are not enough to attract subscribers—although...
Paramount Television, 20th Century-Fox Television, and Screen Gems invite you to a great five-day fun festival on our special NAB convention bus that takes you from the Shoreham Hotel to our Hospitality Suites at the Washington Hilton. It will be on the go from 11:45 AM to 7:45 PM—and it comes complete with hostess! It starts Sunday morning, March 23rd and runs until Tuesday evening, March 25th.

For the other half of the fun? Paramount is in the Military Room, 20th Century-Fox in the Lincoln Room West and Screen Gems in the Lincoln Room East.
who strongly believes that kind of service will support a viable system. Instead, the industry generally follows the practice of offering as many distant signals as possible, even though most of them will be network affiliated, so that substantial blocks of programming will have to be blacked out to avoid duplicating the local stations. It may be that some limited importation is necessary in some circumstances to make cable operation viable.)

The proponents of such a system want to import signals from Wheeling-Stebenville and Johnstown-Altoona—but most of all they want to bring in the signals of the three independent stations in New York City. While this would fill up channels, I do not think it is the kind of diversity the visionaries are hoping for. And such a profusion of signals is almost certain to divert audience from the Pittsburgh stations.

If the New York City signals were allowed in, they would be carrying programs very similar to those of the Pittsburgh independent and might reduce its already small audience below the limits necessary for survival. If the local independent were forced off the air, the people not on the cable would lose one quarter of their commercial service, and even those subscribing to the cable would lose their only locally centered independent service.

The Commission is not persuaded that the slight increase in choice for those able to subscribe to the cable is worth the risk that the city’s fourth station may go off the air or curtail its operation—and that a fifth station will never be built.

Thus the diversity and local expression that cable’s multiplicity of channels make theoretically possible seem to me unlikely of realization under present conditions. When we have thriving stations on all the channels allocated to a particular major market—such as Pittsburgh—then it will be time to turn to cable for further expansion of service there. But that added service—if it is to be substantial in character—will come only when support for the production and distribution of new programming has developed, whether among advertisers or among viewers willing to pay directly for added program choice.

Meanwhile, unrestricted shuttling of signals among markets seems to me more likely to disrupt service than to add true diversity.

I think similar reservations must be expressed with respect to the visionaries’ hopes for a multitude of futuristic services, such as banking and shopping by wire, facsimile reproduction of our newspapers in our homes, and access to computers, teaching machines, and regional libraries of printed and film material for a wide variety of services. I am sure that these and other new communications services would be technically feasible if we had a broad band cable network running to most of the homes in America—but that network would have to have switching and two-way communications capability.

Cable or telephone?

I think that development of such a sophisticated communications system could come either from the CATV industry, building on its television distribution system, or from the telephone industry, building on its message toll telephone system. Each has some advantages in this race, and either or both may develop such a network. However, I am not sure that there will be sufficient public demand to make such services economically viable, and it would therefore be a mistake to plan now for a major shift toward a cable-based television system on the ground that such a course is necessary in order to attain these communications objectives.

I think that all that is needed is a sufficient economic base for the cable industry so that its manufacturing arm will have the resources needed for continued research and development. While CATV growth may not proceed as rapidly as its most ambitious supporters would like, it seems certain to continue at a substantial level. So if we eventually decide that we want to pursue the concept of the wired city, I think we will have a cable industry in being without, in the meanwhile, having taken serious chances of damage to our conventional television system.

The remaining participants to dispute over CATV policy can grouped together: They are the television viewing public, their county and state governments, and the Congress. Probably as late as five years ago, very few people understood the conventions of CATV service in its classic form knew or cared what happened to the cable industry. But intense promotion by cable entrepreneurs who have convinced hundreds of thousands of people—and their city and county governments—that only the FCC can prevent the backward and repressive policy to stand between them and the Promised Land. In the case of local officials, this process is assisted by fact that a cable system almost always pays a percentage of its gross to the franchising authority. Such revenue is always welcome to hard pressed local officials—and they are often being pushed by their constituents to arrange for as good service as their people in some nearby community to be enjoying.

While the number of people who view television by means of cable has still a small fraction of the total audience, cable viewers seem much more easily aroused to action by allegations that threats to their service than are over-the-air viewers. So the cable operators usually stimulate a heavy volume of mail to the FCC or Congress than the broadcasters can. Judging from some of the mail we receive—and some of the CATV promotional material I have seen—cable industry’s subscribers are often misinformed about what the FCC has done or proposes to do—and the broadcasters are especially lacking in understanding of the policy reasons underlying our actions.

I think the democratic process would have a much better chance of developing sound policy in this area if all the television viewers, cable and non-cable alike, had a better understanding of the interests and issues involved in the battle over cable television.
We’ve lived in Pittsburgh for 2,910 years

So we know how to program for the Pittsburgh market.

Most of our staff—management, sales, news, production, technicians, and talent—grew up here.

Together, we’ve put in 1,333 TV years making ourselves at home. And making Pittsburghers feel at home with us.

If you want to talk to Pittsburgh in Pittsburgh-talk, talk to TAE

WTAE-TV 4
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If you want to talk to Pittsburgh in Pittsburgh-talk, talk to TAE

WTAE-TV 4
television and the policies behind it.

The states are less directly involved in this problem than are local governments. Two states—Connecticut and Nevada—have provided for statewide regulation of cable operations by their public utility commissions. The legislatures of many more have considered proposals to that end, but have thus far failed to act. The FCC has always recognized that there are aspects to CATV regulation that should be left to state and local officials. The latter are closer to the people and may have some advantages insofar as specifying the service desired and selecting the best qualified applicant are concerned. But the states are in a better position to develop uniform policy within their borders, and only at the state level is any real expertise in regulating rates to be found.

Since I think cable systems provide essentially a utility service, rate making capacity becomes a matter of some importance. So far, very few state officials have sought to influence the development of FCC policy in the cable field.

Congress, of course, occupies the dominant position—but subject to the eventual balance of public opinion on this issue. I have not seen any signs that anyone in the Congress really wishes to do any injury to our over-the-air television service. However, a number of Congressmen and Senators from areas with a high incidence of cable operation have urged the Commission to abandon, or at least severely curtail, its regulation of CATV. We have tried to explain bases for our actions in this field; I am not sure we have always been successful.

Indeed, the very fact that the Commission had acted with respect to cable television was regarded in some quarters as evidence that we were power grabbers and had usurped authority in this field. It is to be hoped that the ruling of the Supreme Court in the Southwestern Cable case, upholding our jurisdiction to regulate CATV, has allayed these fears.

The NCTA, in its Members Bulletin of February 18, 1969, announced a new statement of policy. In essence, it urges Congress (1) to restrict the FCC's jurisdiction over CATV to "local signal carriage requirements, limited program duplication, and formulation of technical and reporting standards," (2) to "enact copyright legislation this year," and (3) to develop "a new and more appropriate status for communications in the government structure" (which I assume to be for the ablation or transformation of the FCC). NCTA says, elaboration of the first point, its actions beyond the areas it specifies "serve only to interfere with the forces of the marketplace, raise artificial barriers to development of a comprehensive system of communication." In other words, it wants a limitation on its carriage of out-of-market signals, and if the "marketplace" discards the elimination of present potential over-the-air service, that simply the price we must pay for a comprehensive system of communication.

It seems a bit anomalous for an industry which, as we have repeatedly pointed out, stands outside the program marketplace and competes fairly for audience by using multiple programs without payment to no champion the marketplace as the proper mechanism for working out matters between CATV and broadcasting.

True, NCTA desires copyright legislation, which would surely require its members to pay something for the programs they use. But we have not yet seen signs of willingness to agree to copyright arrangement which would put cable operators on an equal footing with broadcasters.

Research firm triples CATV test markets

In an effort to provide its clients with better service and more extensive coverage, Television Testing Co. is tripling its CATV advertising research markets.

It is also providing a new system, which they say is unique, for evaluating TV ad campaigns.

Paula Pierce, account supervisor at the company, said there was favorable response from clients who signed up for the service when it was started in 1967. The original markets were Vennor, N.J.; Dubuque, Iowa; Walla Walla, Wash.; Lompoc, Calif.

Now, because the company feels that covering a wider area will provide more, and more accurate, data, eight markets have been added and will be in use beginning May 1. The new markets are Keene, N.H.; Clarksburg, W. Va.; Florence, Ala.; Rochester, Minn.; La Crosse, Wisc.; Missoula, Mont.; Richland, Wash.; Santa Maria, Calif.

When a client signs up for the service, he is not signing to have his product tested in all markets. The usual sampling is four markets, and these are determined by the needs of the individual test. If a client is not particular about the markets, Television Testing Co. will select the ones they feel will be most effective.

The new evaluating system will check sales impact, awareness level and attitude changes. In the past, only awareness and attitude were tested.

Sales impact will be determined by auditing retail outlets. Both the store audit and the viewer survey for attitude and awareness will be conducted before, during and after the test campaigns are aired.

"The final determination of the success or failure of an advertising campaign should be based upon changes in sales and competitive brand share positions in the marketplace, in addition to changes in levels of attitude and awareness," said Roy Benjamin, president of Television Testing Co.

Television Testing Co. was set up in 1967 by H&B American Corp. and Audits & Surveys, Inc. H&B American is one of the largest CATV operators in the country, and Audits & Surveys is one of the largest marketing research firms.

Two commercials are used for the test, with each being shown to about 125-150 viewers. The two groups are matched, and their characteristics are determined by the advertiser's specifications.

Eventually, TV Testing hopes to use one commercial, according to Mrs. Pierce. At the time, however, she said there is not enough available information on norms of impact and awareness for this to be practical.

The cost for the test is usually $2,600. For this, the advertiser has his product tested in four markets with the basic sample of 125-150 viewers per commercial. The advertiser can, however, have the number of markets or the sample size increased, with cost adjusted proportionately.

Television Age, March 24, 1969
Rarely is a program series cited by the IERT. In this instance, however, WKYC Television should receive recognition for an outstanding series of program entries covering a variety of subject materials with a stunning display of artistic awareness—all of them done excellently.”

—Accompanying Citation to Ohio State University Institute for Education by Radio-Television Award to WKYC-TV’s MONTAGE.*

* MONTAGE is a 30 minute weekly color film documentary with a spectrum of material as varied as life itself. MONTAGE is produced by WKYC-TV, Cleveland, an NBC Owned Station.
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so that the resulting competition would indeed be fair.

I think it is vital for Congress to remember that the CATV problem cannot be solved in copyright terms alone. That was the thrust of our letter of February 17, 1969, to Senator McClellan in response to his inquiry as to the course we would pursue if Congress adopts copyright legislation. We indicated that what is really required is a meld of communications and copyright policy.

Since whatever Congress decides will control, it is important that it reach decisions which will truly promote the interests of the public.

This completes—at much greater length than I had anticipated—the catalogue of the parties to the great CATV debate, with some indication of their respective roles and concerns. I now would like to turn to a consideration of the elements into which "the cable problem" can be analyzed—with particular reference to our proposals of December 13, 1968. (This analysis of CATV by Commissioner Cox will be continued in the April 7 issue.)

**The Picture has Changed**

KWWL-TV delivers
59% More
Prime Time Homes*

in the Cedar Rapids-Waterloo Market Area

With KWWL-TV's new 2,000 foot tower, the picture in TV viewing audience in the Cedar Rapids-Waterloo rich market area has changed drastically. Latest rating show KWWL-TV has gained 59 per cent more prime time homes. They also show a gain of 55 per cent for the 10:00 to 10:30 p.m. news listenership and 189 per cent gain for 10:30 p.m. to sign-off. This fantastic increase completely changes the picture in TV viewing for the Cedar Rapids-Waterloo area. Let the tremendous power of the new tower work for you.

KWWL-TV Cedar Rapids
KAUS-TV Waterloo
Austin
Rochester
Mason City

*Nov. '68 ARB vs. Nov. '67 ARB
Black Hawk Broadcasting Co., Waterloo, Iowa

**Vatican film**

Pope Paul VI called television "an essential instrument of the Church in today's world" as he accepted a print of a one-hour TV film.

The film, "The Secret of Michelangelo: Every Man's Dream," is the first visual record of the complete Sistine Chapel ceiling. It was produced by Capital Cities Broadcasting and shown on ABC sponsored by the 3M Company.

The film now becomes part of the permanent collection of the Vatican Museum as a historical document.

Thomas Murphy (l.) president of Capital Cities Broadcasting, Warren Scheid (r.) of the U.S. Catholic Conference, and Archbishop Philip M. Hannan, Episcopal chairman of the conference's communications committee, present Pope Paul VI with film on Michelangelo.
Screen Gems Broadcasting Cares

Screen Gems television and radio stations are deeply involved in the welfare of their communities. Time and again, through numerous broadcasts, they have helped their neighbors.

WVUE in New Orleans, telecasts twice-weekly a program designed to get jobs for the unemployed. Produced in conjunction with the Louisiana State Employment Service, the programs have secured jobs for well over 350 persons—many of them hard-core unemployables. WVUE cares.

KCPX-TV and KCPX AM & FM Radio in Salt Lake City, broadcast a month-long spot campaign on behalf of the Utah Heart Association. Object: To enlist 1,000 boys and young men to join a "Snow Shovelers Alert"—to assist those afflicted with heart disease. KCPX cares.

WAPA-TV in San Juan produced the first satellite telecast to be transmitted from the island of Puerto Rico to the United States for the sole benefit of the United Fund. This one-hour variety spectacular, which was aired on November 3, 1968, featured the top artistic talent from Puerto Rico. WAPA-TV cares.

Screen Gems Broadcasting

WAPA-TV
Screen Gems Broadcasting in San Juan

KCPX-TV and KCPX AM & FM Radio
Screen Gems Broadcasting in Salt Lake City

WVUE
Screen Gems Broadcasting in New Orleans
The Men & The Mission

To Make The World A Better Place — that is the mission of these dedicated public service directors — Norvell Slater, WFAA AM-FM-TV, Eddie Hallack, KRLD AM-FM-TV, Robert Grammer, Jr., WBAP AM-FM-TV and Bill Camfield, KTVT. Mix Dallas and Fort Worth as a single community, sprinkle generously with promotion for every worthwhile civic endeavor, and the result is an example in cooperation for radio and television stations everywhere.

Represented Nationally by Peters, Griffin, Woodward, Inc.
It should have felt a little left to people who want to shape college curricula, preserve wilderness, eliminate unsafe automobiles, and even feed the war in Vietnam and reduce spending on the BBC are inevitably going to start talking about what they can do. Let television programming be more responsive to issues and other tastes and desires.

Television and radio programming are number one consumer product this country, and have by and by surrounded themselves the parents of nation’s first sophisticated and obvious “television generation.” They have, moreover, been the principal instructors in the lesson that needed not accept what-e’er befalls. They conform through citizen participation is possible.

**Intellectuals return**

Fally, this increased interest represents, I believe, a return of the intellectuals to television. The intellectual community is coming to realize that broadcasting is one of the most powerful forces in our society—for good or ill. They are coming participate in shows, and most likely their own. They are talking for broadcasting. And from their views come action.

FCC’s first reaction to this new invasion of its corridors was predictably hostile. The agency had traditionally dealt with lawyers, not God members of the public. And, the agency’s procedures as well as its attitudes help perpetuate the citizens—and even the broadcasting—necessary dependence upon a layer, usually one from the Federal Communications Bar Association, and normally a former attorney for the agency in the bargain.

Because files are disorganized, incomplete, and scattered; because little is published in usable and intelligible form for public distribution; and because many decisions mysteriously “waive” the rules instead of enforcing them, even trained lawyers often have difficulty threading their way through the maze of agency rulings and decisions.

**Why ask the public?**

But more importantly, although the agency is charged with protecting the public interest, it had always believed itself fully adequate to the task without feeling the need to consult actual members of the public. Indeed, it even went so far as to hold on occasions that members of the public did not have the right—or “standing”—to appear before the Commission and put in their two cents worth. The Commission had thus placed itself in the somewhat embarrassing position of consulting predominantly lawyers and other representatives of the communications industry to determine what was in the public in-

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**English chap**

NBC’s “The High Chaparral” was selected as the most popular western television program in Great Britain in a poll of color TV owners commissioned by the British Broadcasting Corp. The poll covered a cross-section of the nearly 100,000 British color TV households.

Now in its second year, the program was sold to the BBC and NBC International Enterprises.

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**We make life a little easier.**

The most reliable post-production services in North America.

Offices in: New York, 630 Ninth Avenue, N.Y. 180 to Chicago, 18 East Lie St., Illinois 60611 Los Angeles, 6034 Hollywood Blvd., Calif. 90028
interest. The actual public, however, was asked to remain silent.

All this was changed by the important WLBZ case, brought by Dr. Everett Parker of the United Church of Christ. The FCC had initially ruled, true to tradition, that the Church and the Jackson, Miss., citizens involved lacked "standing," that they could not participate as parties in FCC proceedings. But the Commission's view didn't last long. The Church appealed to the U. S. Court of Appeals and the FCC was firmly and promptly reversed.

All comers welcome

From that point on, virtually any individual or group with legitimate interest in a matter has been able to appear before the FCC and appeal when he doesn't like what we hand him.

I rather suspect that there are a number of you in the broadcasting industry who have initially reacted to this increased public participation in much the same way as the Commission. But I'd like to suggest the possibility that this may be as much of a mistake for you as it turned out to be for the FCC.

My own view is that the responsible broadcasters in this country—which undoubtedly includes most of you who have enough interest in your profession to read this magazine regularly—may find that they have nothing to fear and everything to gain from increased public participation.

Reasons to listen

(1) Most of you are trying to involve your community in your station anyway. It's good business; it builds audience. You may well find that the time spent with the dissatisfied members of your audience has the same impact. It's amazing how frustrations can disappear with a little mutual understanding born of good communication.

(2) Overt hostility in resisting such efforts is just going to feed the charges of "corporate arrogance" that are now lapping like flames of revolution at the fringes of many businesses. A conservative's best defense, at this point in history, may well prove to be evolutionary responsiveness to reasonable requests for change.

(3) Those of you who have the bad luck of competing in your community with some of the more irresponsible members of this industry will find doing the right thing a little easier and more profitable once the public—through pressure on the FCC—corrects some of your competitors' errant practices.

(4) You can continue to count on the kind of understanding and basic fairness from the FCC in the future that you have come to expect in the past. Citizen protests have been, and will continue to be, accepted or rejected on their merits. No one has anything to fear who has done a bona fide survey of his community's needs, is doing an outstanding job of programming, complies with the technical FCC regulations, and is completely candid with the Commission.

(5) Increased public participation in your affairs—and mine—is good government. Those of us who prefer local citizen control and market competition to additional federal government regulation—and I consider myself in that group—should encourage efforts to make that alternative work. Resistance will necessarily—and rightfully—lead to pressure for more legislation and regulation.

(6) Finally, it's inevitable.

So what can we do about increased public participation? At the sounding somewhat trite, I suggest we simply relax and, if not on it, at least learn to benefit from it.

In the long run, the response of broadcasters in this country probably find that increased public interest in their business is going to produce considerably greater professional pride and satisfaction on part. And the strain is apt to be more lasting than that involved in carrying a somewhat heavier can to the bank.

Perishable copy

"Don't throw away just anything. Throw away the best.

This is the message Hadso Pulp & Paper Corp. is delivering to consumers. While other products promise durability and thriftiness, Hudson paper products promise impermanence and waste.

Hudson's agency, Kurtz Kambanis, New York, decided on the new campaign theme after studying what went into Hudson products, and how often they went out.

Donald Kurtz, who founded the agency last November with Aristides Kambanis and James Symon, said they studied Hudson's policies and found they have elaborate quality control, operate large forestry areas and reforestation programs, and use complex computers for production scheduling and control.

Kurtz pointed out that all this is done for a product that often has a usage span of only six seconds. This gave them the idea for the commercials—that if a product is meant to be thrown away, why not throw away the best.

The commercials, which are the first made by the agency, mark Hudson's return to tv. Since 1965, the company had only been using print. Five different spots were made, and went on the air earlier this month.

After studying the market, Kurtz said they had found that women don't seem to care deeply about paper products, and that's when they decided to go a different tv route.

New NAB building

The new NAB headquarters, which most members will get a chance to see for the first time during the current convention, is a seven-story glass and marble structure on 1771 N. St., Washington. The association will occupy four floors—the first, fifth, sixth and seventh—and the remaining floors have been leased to other professional groups.

The NAB Board room is on the ground floor and adjoins a public room with capacity for 100. In addition to the board of directors, the Code Board and other special committees will meet in the board room. The public room will be used as reception room and auditorium. Also on the ground floor is the Broadcast Pioneers museum and library. Code offices are on the fifth floor; there is also a small conference room there. Executive offices are on the sixth floor.

Television Age, March 24, 196
Helping St. Louis see itself. Even when the picture isn't pretty.

St. Louis has much to be proud of. And, like other metro areas, it has problems. Through the years, KSD-TV has produced documentary specials on what needs improving in our area . . .

KSD-TV 5

on subjects from the deprived black community of Kinloch (a National Emmy winner) to the high infant mortality in our city. St. Louis has problems, but we won't let public ignorance be one of them.

The St. Louis Post-Dispatch Television Station

Just in: KSD-TV wins Regional Emmy on documentary, "Heal the Hurt Child."
12 Reasons Why F & B/CECO'S Cinevoice Conversion With Cinesync Beats Them All

- **CLUTCH**
  Operates either 400' or 1200' magazines without need for adjustments.

- **BUCKLE TRIP**
  Safeguard for detecting film jams. Stops camera and red light warns operator when tripped.

- **FILTER SLOT**
  Behind-the-lens filter slot holds two gelatin filters. Included with all our regular conversions.

- **CINESYNC**
  F&B/CECO'S revolutionary new inverter and tuning fork frequency control weighs only 9 ozs. and is built right into the camera. It permits full sync. wireless, double system sound shooting from any 12V DC or 115V AC battery or 115V AC.

- **AC-DC OPERATION**
  An exclusive CINESYNC feature, permits choice of 12V DC or 115V AC power sources.

- **SUPER SILENT MOTOR**
  Extra powerful, ultra silent, it runs in perfect sync even at extremely low voltage.

- **SYNC SLATING SYSTEM**
  Built into the camera, it automatically bloops film and sound track simultaneously.

- **SHOULDER REST GRIP**
  Designed to fit the hand when camera is operated from shoulder position. Built in on-off switch on grip.

- **BATTERY**
  Any 12V. DC source will power F&B/CECO'S conversion with CINESYNC. Our special CINESYNC battery weighs only four lbs., delivers four ampere hours and is contoured to comfortably fit the hip. Can be worn over the shoulder or on a belt. Also ideally suited for use with ARRI BL AND ECLAIR NPR.

Send For Free Illustrated Brochure And Prices

F & B/CECO

Branches in: Cleveland/Atlanta/Washington, D.C./Buffalo

Television Age, March 24, 196
Dissenting the NEW and IMPROVED
Bardwell & McAlister
CONTROLLED STUDIO LIGHTING EQUIPMENT

Presenting the NEW and IMPROVED
Bardwell & McAlister
CONTROLLED STUDIO LIGHTING EQUIPMENT

NEW TUNGSTEN HALOGEN "QUARTZ" LAMPS

New tungsten-halogen "Quartz" lamps are designed for constant, even illumination from flood to spot, with loss of their original Kelvin temperature or intensity for their entire life span. They can be readily used in any Bardwell & McAlister Lighting fixture with medium or Mogul bi-post sockets, regardless of age, and without the need for any adaptors or modifications to the socket or lamp housing.

New Bardwell & McAlister lights have been completely redesigned with the user in mind! Whether you use the new "Quartz" or conventional incandescent lamps, only Bardwell & McAlister gives you these exclusive features:

- New optimum ventilation system, regardless of tilt angle
- New double vented reflector, for additional airflow in the area between lamp and reflector
- New bi-post socket, factory pre-set, toggle operated and spring loaded, prevents arcing and deformation, assures longer lamp life
- New optional features, your choice of front or rear opening door hinge, paint colors, cables, switches and plugs
- Easier maintenance, lighterweight and stronger construction
- Plus a complete line of accessories.

Order free, brand new 52 page illustrated catalog, listing all housings, quartz and conventional lamps, stands, barndoors, and equipment, complete with prices and name and address of your local franchised dealer.

Bardwell & McAlister, Inc.
A DIVISION OF FAB/CECO INDUSTRIES, INC.
DEPT. 895 6757 SANTA MONICA BLVD., HOLLYWOOD, CALIFORNIA 90038 PHONE: AREA CODE (213) 463-3253
12 Reasons Why F & B/CECO'S Cinevoice Conversion With Cinesync Beats Them All

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BUCKLE TRIP
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SHOULDER REST GRIP
Designed to fit the hand when camera is operated from shoulder position. Built in on-off switch on grip

HEAVY DUTY LENS MOUNT
Designed for the Angenieux 12mm-120mm zoom lens, this removable mount assures complete lens steadiness and protection. Can be used with or without the short finder modification

TV RETICLE
Etched-on-glass outline of both the TV cutoff and projection frame. Full-field viewing reveals the image just outside the frame

SHORT VIEWFINDER
A reflex viewfinder for the Angenieux 12mm-120mm zoom lens. Perfect eye position for shoulder and body brace use

BATTERY
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F & B/CECO
Branches in: Cleveland/Atlanta/Washington, D.C./Buffalo

Television Age, March 24, 1960
Presenting the NEW and IMPROVED
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FEATURING
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DEPT. 895 6757 SANTA MONICA BLVD., HOLLYWOOD, CALIFORNIA 90038 PHONE: AREA CODE (213) 463-3253
NOW-YOU CAN ADD NEW LIFE TO YOUR 35mm-16mm FILMS AND SAVE $$$$$$!

RAPID FILM TECHNIQUE can rejuvenate your film library and-
- Save You Time-no need for lost time awaiting replacement film!
- Save You Money-rejuvenate at 1/10th the cost for replacement!
- Save You Worry—all work guaranteed.
- Save You Effort—storage and inventory control available for your film library!

The 4 R's of RAPID Rejuvenation service:
- Remove scratches, fingerprints, stains, blemishes; clean both sides of film.
- Repair film breaks and bad splices.
- Replace moisture through special humidification process.
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Why RAPID FILM TECHNIQUE? Faster—Better—More Economical!
- Faster because of nationwide field force of experienced technicians.
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Send for your FREE Trial Certificate today and see for yourself what dramatic effect rejuvenation can have...on your films and to your budget!!

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☐ Send me my FREE Trial Certificate entitled me to test Rapid Film Technique's special rejuvenation process at no charge. 

☐ Send me your FREE booklet, "Facts on Film Care.

☐ Please have a rejuvenation specialist call me to discuss complete review of my film library—and how I can actually save money through Rapid Film Technique.

Name

Company

Address

City State Zip

Robert E. Lee (From page 66)

that 77 of the 296 channels in the 450-470 MHz band in New York City are unused. This is a situation caused by the block allocations system, and it exists in the face of the dire need for new frequencies for police and other vital services as well.

Commission to experiment

The FCC will soon conduct an experiment to ascertain the advantages and disadvantages of multiplexing in the 900 MHz range in connection with its proposed rule making for land mobile operations in the band. I shall continue to urge that comprehensive study be made to test the claims of land mobile supporters that land mobile equipment for this band would be costly, ineffective and beyond the state of art. I don't believe a word of it—and neither do experts.

There is a viewpoint, and one hears it fairly often, that there should be enough land mobile frequency space to permit everybody to have a transmitter. The notion constitutes an orgiastic abuse of a precious resource—the radio spectrum. How about a broadcast frequency for everyone? What fun for equipment manufacturers! But this is not what the Communications Act contemplates in the terms "fair, efficient and equitable" or the "public interest, convenience and necessity."

Out to get UHF?

While land mobile supporters revel in these dreams, they plan to "do in" the UHF television industry. This is the industry for which Congress enacted unique legislation to promote its growth and ensure its success. This is the industry that has doubled in four years, and is now bursting at the seams with only two channels vacant in the top 10 markets. Frederick, Md., has no channel and never will have one. This is just an example of the situation. I don't know how many Frederick exist.

Getting back to the subject as to whether the frequencies in the 900 MHz range are suitable, I am reminded that there are those who maintain that the service ranges of such land mobile stations would be too short to satisfy their needs. A tentative conclusion of the Stanford Research Institute is that numerous over-designed land mobile systems are in use covering larger areas than their purposes require, and that this is unnecessarily limiting the use of geographic sharing that can otherwise be achieved. This suggests that perhaps the frequencies in the 900 MHz range may be the right answer for licensees with small areas for which communications are needed or rented.

In wrapping up his talk to an associated Public-Safety Communications Officer (APCO) Conference, Robert M. Johnson of General Electric's Communications Department, had these words of wisdom on the land mobile problem:

"All of this suggests that a serious reorientation of thinking lies ahead. Fences must be mended, status quo must be shot down, advice and counsel must be sought out, central thinking must be encouraged, technology must be revered—and, oh, yes, lots of money must be spent.

"I hope, and I believe, that AP will be a prime standard bearer for these programs for sound spectrume engineering.

"The real future of public safety communications may well hang in balance."

These sentiments I have adopted my own.

Research, pro and con.

"...I've listened to creative graybeards decry research and sing hosannas to their own mystical and infallible judgment. These, I suspect, are the same people who refused to toss our pastels when Magic Markers were invented. ...

"But there's another extreme, equally reprehensible. I have seen clients and, to their everlasting shame, agency men awaiting top-line Scherwin figures with the same tremulous, dewy-eyed anticipation that Julie Andrews evincedes when the Price-Waterhouse envelope is being opened." — John E. O'Toole, senior vice president, creative director, Foote, Cone & Belding.

Television Age, March 24, 196
WSB TELEVISION.
IN ATLANTA LANDMARK IN
COMMUNITY SERVICE.

Television station is more than just a
station. It's a commitment to the
community it serves. In Atlanta,
station is WSB-TV, and these
are some of the things we're
committed to:

Public Service Seminar
most 100 organizations attend our
service seminar, aimed at
fulfilling community needs, and
forming them into what we might serve
better.

ACHER Hall of Fame
WSB-TV inaugurates an annual
Hall of Fame to acknowledge
 contributions to public
atition by teachers from
throughout the state.

End of Youth
Fun program for the expression
vision of Atlanta's youth.

for the Hard Core
affiliated radio station, WSB,
a number of hard core
employment.

Consumer Education
WSB-TV coordinated statewide
vision broadcasts of a
mentary for the Georgia
nder of the American Cancer

Atlanta Negro TV Worship
First sustained coverage of an
Atlanta Negro church's Sunday
morning worship services.

Defensive Driving Course
In cooperation with the National
Safety Council, WSB-TV programmed
the nation's first certified TV defensive
driving course with full credit for
those passing.

Fun for the Underprivileged
In cooperation with Parks
Department, WSB-TV sends talent
to entertain youngsters in
underprivileged areas.

Salute to America Parade
Atlanta had no real 4th of July
celebration until WSB-TV inaugurated
its annual "Salute To America"
Parade, which is now perhaps the
biggest such Independence Day
observance in the entire nation.

Continuing FBI Series
Tips for the housewife and
homeowner, that can save lives and
property given weekly by local
FBI agents on WSB-TV's Today
program.

Political Debates
WSB-TV pre-empted 3 1/2 hours of
prime evening viewing time to allow
debates among almost 90 candidates
running for some 40 public officials.

Documentary Library
Historical and public affairs
documentaries loaned to all
organizations requesting them.

Monday News Conference
The public may phone the station and
question leading figures in
government, education and law
enforcement.

Symphony Telecasts
Georgians have the opportunity to
watch the Atlanta Symphony
Orchestra perform music by the
masters. For the second straight
year WSB-TV is carrying a series
of symphony telecasts.

Japan: Sister Station
In the interest of people-to-people
diplomacy WSB-TV has engaged in a
Sister Station agreement with MBC,
Kagoshima, Japan, another quality
broadcaster.

COX BROADCASTING CORPORATION
STATIONS: WSB AM-FM-TV, Atlanta;
WHO AM-FM-TV, Dayton;
WSOC AM-FM-TV, Charlotte;
WHGD AM-FM, Miami;
KTVU TV, San Francisco-Oakland;
WILC-TV, Pittsburgh
Young & Rubicam, which last year coped an unprecedented number of honors at the International Broadcasting Awards dinner of the Hollywood Radio and Television Society, this year had to settle for shared honors.

Last year Y&R won three trophies for TV commercials and three for radio. In addition they swept the sweepstakes honors for best-of-contest, taking both top prizes in TV and radio.

This year Y&R split top honors with BBDO. The latter won the television sweepstakes with a series of three commercials for Diet Pepsi, produced by PGL Productions. Y&R's top honor was the radio sweepstakes prize for three public service messages for the New York Mayor's Committee for Urban Coalition.

Y&R, Ayer share

In the area of total category winners, Y&R had to share that position with N. W. Ayer. The latter had two television winners and one radio titlist, Y&R the opposite combination.

Ayer's TV winners were "Flea-proof Dog" for Sergeant's Sentry collar in the animation category and produced by Elektra, New York. Also, the humorous award trophy for "Subway" for Sealtest Foods produced by EUE/Screen Gems, New York. The radio winner was for AT&T in the open category.

In addition to the radio series, Y&R had the best humorous radio commercial with "First Ski Lesson" for Excedrin. Their TV winner was in the public service category for "Slumlord" for the New York Urban Coalition produced by Horn-Griner, New York.

Here are the other TV winners, listed by category, title of commercial, client, agency and production studio:


Live action, over 60 seconds "Anticipating": Eastman Kodak Co.; J. Walter Thompson, New York; EUE/Screen Gems, New York.

Combination, "Straw Problem Drinker": Kimberly-Clark's Kleenex towels; Foote, Cone & Belding, Chicago; Cascade Pictures of California, Hollywood.

ID's, 10 seconds and under, "Stunt Car": Shell Oil Co.; Ogilvy & Mather, New York; Filmways of California, Culver City.

Local (one market), "Ronka Ronka"; Chevrolet Dealers Advertising Assoc.; Harold Cabot & Co., Boston; Professional Films, Inc., Boston.

Station promotion, "Takes A Thief": ABC Television; Spungbuggy Works, Inc., Hollywood.

Winner of the special television category for non-English language entries was "Close Up", produced for the Canon Camera Co. of Tokyo, by the Japan Color Movie Co. also of Tokyo.

This year's IBA awards drew a record 3315 entries from 39 countries.

Andy, final count

Y&R didn't do badly, either, in the upcoming Andy Awards competition, sponsored by the Advertising Club of New York.

The count of TV finalists shows Y&R tied with Doyle Dane Bernbach (New York office) with eight each. DDB's L. A. office also has one finalist. Other agencies who have more than one finalist are Jack Tinker & Partners and Carl Ally with four each, Needham, Harper & Steers has three and Wells, Rich, Greene with two in the running.

The number of finalists by category are as follows: under 60 seconds, 16; over 60 seconds, 15; 60 seconds, 20; straight commercial campaign, 7, and public service, 11.

Winners of the fifth Andy Awards competition will be announced at a dinner April 10 at the Waldorf-Astoria.

SAWA Deadlines-Revisions

Deadline dates have been set up for the 16th International Advertising Film Festival sponsored by the Screen Advertising World Association, which will be held in Cannes, France, from June 16-21.

Film registrations must be received by April 11 and delegate registration closes May 16.

There are important revision underway this year. For exam-
only jurors actively engaged in a competitive branch of the advertising dustry will be appointed since they are capable of judging equally both television and cinema commercials. The jury of 18 will be split into two sections, each of which will vote half the total entries. This will a-
write the extremely arduous view schedule the television jury has

International panel

Representatives from the world leading tv countries will sit on judging panel. Countries where there is no commercial television are longer eligible to nominate jurors.

To enable shorter films to have equal opportunity of winning an award, the existing product category will be sub-divided into length groups as follows:

Television: (a) films up to and including 30 seconds, (b) films over 30 seconds. Cinema: (a) films up to 60 seconds. Cinema (b) films over 60 seconds.

The basis for awarding the Pal d'Or has been broadened. Product
uses are eligible to compete for the prize, offered by the municipality of Cannes to the production company obtaining the highest number marks for its six best films in either of the two groups, irrespective of whether these have been entered the production company or agency.

"Eddie" Winner

The American Cinema Editors this year honored as the best edited television film of the year, "Take Your Lover in the Ring," The Outcasts, ABC-TV.

The award was presented at the 19th annual "Eddie" awards dinner held March 15 at the Century Pla. Hotel in Beverly Hills.

The list of nominations for the award were "Follow Your Heart High Chaparral, NBC-TV, David Dortort Productions; "Mama's Man Julia, NBC-TV, Twentieth Century Fox; "Split Second to an Epitaph Ironside, NBC-TV, Harbou-Univers Television, "Take Your Lover in the Ring," The Outcasts, ABC-TV, Screen Gems; The Bob Hope Christmas Special, NBC-TV.

Television Age, March 24, 196
RKO TELEVISION
the group that leads in program innovation
daily, local, live
color block programming

Los Angeles
KHJ-TV
TEMPO
Noon—3:30 PM
News, issues, phone-to-face confrontation.

New York
WOR-TV
STOCK MARKET OBSERVER
11:30 AM — 3 PM
News, interviews, reports... action in the world of finance.

Major market independent programming
that involves, intrigues and educates.

RKO TELEVISION
WNAC-TV Boston
WHCT Hartford
WOR-TV New York
WHBQ-TV Memphis
CKLW-TV Detroit-Windsor
KHJ-TV Los Angeles

Represented nationally by RKO TELEVISION REPRESENTATIVES, INC.
Pastore  (from page 59)

A: The tenor of our recent hearings, I think, indicates that I don't believe the Commission has seriously overstepped the boundaries of the Communications Act. Now I don't mean to imply that I agree with everything they are doing or the way they are doing it, but I don't think it is a question of the Commission exceeding its statutory authority. It may be that I will feel differently when they conclude some of their present Rule Making proceedings, because they have some very far-reaching alternatives open to them.

I can't really fault the Commission for inaction lately, either. If you will recall, in my opening statement at our recent hearings, I complimented the Commission for its recent positive aggressiveness. I also noted that this had not been true in the past.

There are areas where I would hope the Commission would move as expeditiously as possible. For example, I would hope that the question of the use of satellites for domestic purposes will soon be resolved. I don't say this critically, but I believe the American people should have the maximum benefit of this new technology as soon as possible.

I would also hope that the need for spectrum space in the land mobile radio services can be met soon. Again, I am not being critical, the problem is acute.

Q: What is your position on FCC proposed rule making to ban cigarette commercials?

A: Well, I think my position on cigarettes is quite clear and has been so. In view of the Surgeon General's Report and the subsequent information we have, I don't think there any doubt that what the FCC proposes to do is in the public interest as the agency conceives its duty to order that standard.

Whether the Congress feels the agency is the proper one to make this determination is something we have to decide with reference to the Cigarette Labeling and Advertising Act of 1965. As you know, that part of the Act which prohibits an agency from interfering with the advertising of cigarettes expires on June 30 this year.

Then, too, we may have to consider what the Supreme Court says in the area.

Q: How do you feel about Section 315? Also, do you think FCC's implementation of the Fairness Doctrine has actually been in the public interest?

A: I advocated the limited suspensions of Section 315 in 1960 which enabled the broadcasters to present the so-called "Great Debates." As a consequence of the broadcasters' performance, I advocated similar suspensions in 1964 and 1968 which, as you know, were not enacted for various reasons. In fact, I would expand the exceptions to include congressional and gubernatorial candidates. This has been my position along and it remains unchanged.

Inasmuch as there are so many aspects of the Fairness Doctrine in litigation, I don't think it would be appropriate for me to comment in depth on the Doctrine. Depending upon the outcome of these proceedings, it is possible that legislation may be necessary.

Q: What are your thoughts about concentration of media control? Specifically, what is your attitude toward...
if you can take it, so can Arriflex®
the one-to-a-market rule-making proposal by FCC, and the Justice Department's proposal recommending divestiture of broadcast outlets owned by newspapers in the same market?

A: I think the question of concentration of media control in broadcast markets is an extremely difficult one. As a general proposition, I believe we would all agree that diversity is the goal to be sought. We live in a pluralistic society, and the ability and freedom to express divergent views is the bedrock of this society. So to the extent that concentration of control in broadcast markets frustrates this principle, I am opposed.

When you speak of specific proposals to limit concentration of control and promote diversity, however, I think you have to question seriously whether they will actually accomplish this purpose, or will in reality backfire and result in greater concentration of control.

This, I believe, is what the FCC must attempt to evaluate in its outstanding "one-to-a-customer" rule-making, and the Department of Justice's comments in that proceeding recommending divestiture in situations involving common ownership of a broadcast facility and a newspaper in the same market.

I would prefer, therefore, to wait and see how the Commission determines this proceeding and, importantly, to see its reasoning in deciding the way it finally does.

Q: How do you stand on the controversy over CATV? Do you think the FCC went too far or not far enough in its December 13 notice of rule making and inquiry? Don't you think the FCC's action needs clarification, perhaps by way of congressional hearings?

A: When the FCC was before its subcommittee recently, its chairman assured us that what the Commission was trying to do was seeing the new technology which has been developed by the CATV industry be fully utilized to the benefit of American people. At the same time he also assured me that the Commission would not do anything to prejudice the elderly person or person who cannot afford to subscribe to CATV so that they would be denied programs that are now shown or future programs of mine.

In other words, the Commission through its pending Notice of Inquiry and Notice of Proposed Rule Making, is also trying to safeguard free television and encourage growth.

Now, I think this is a reasonable position. I think, therefore, the FCC should have a chance to develop methods for achieving the goal.
The United Nations has a fascinating story to tell, one not found in the headlines—a story of worldwide activities for developing countries. This is a United Nations not known to most Americans—a United Nations that is helping to keep the world alive. Show it to your audience through the latest series of "INTERNATIONAL ZONE", half-hour color films made by the United Nations Television teams in places often never visited before.

For further information get in touch with:

Mr. Tom Shull, Chairman
U.S. Broadcasters' Committee for the United Nations
P.O. Box 20, Grand Central Station, Room 837-A
New York, N.Y. 10017

or

Mr. Michael Hayward, Chief, UN Television
Room 837, United Nations, New York, N.Y. 10017
has set out. After all, the Congress created them to be the expert agency in communications matters, and we would be defeating our own purpose if we immediately stepped in every time the agency proposed something controversial.

As time goes on, if either the rules it adopts—and remember, we don't know what those rules will finally be—or the interim procedures appear too harsh or for that matter too lax, the FCC can always modify either.

And, of course, the final say is always with the Congress. If we do not feel that the Commission is on the right track, we can always let them know, through legislation if necessary.

As far as the necessity for clarification of these measures or guidelines from Congress is concerned, I again think we have to wait.

During our recent hearings, I raised certain questions with the Commission about the meaning of various aspects of their proposal. I was told that these matters have been raised and comments have been requested on them. So I say let's see what happens. I feel that many of the areas that seem cloudy now will work themselves out empirically or through the rule-making process.

I must say that my Committee endeavored to anticipate the problems of CATV a number of years ago. After extensive hearings, legislation was drafted and reported by the Committee. This legislation attempted to establish guidelines that would have permitted an orderly growth of broadcasting and CATV. Unfortunately, certain CATV interests resisted this legislation, and it was not enacted.

Q: What is your position regarding pay television?

A: When the FCC was before my Subcommittee, they gave what I thought was a reasonable explanation of what they are attempting to do with regard to subscription television. As I indicated then, I see nothing wrong in providing specialized programming for those who want it and can afford it, as long as free television does not suffer qualitatively or quantitatively as a result.

The Commission agreed with me and gave assurances that what it proposed to do was consistent with my views.

The Senate (From page 58) officials, its study of conglomerate corporations in broadcasting, and its enforcement of the Fairness Doctrine. Pastore even had kind words to say to Commissioner Nicholas Johnson for his far-reaching regulatory views.

Adding to Pastore's preeminence in FCC affairs is his new assignment as chairman of the Senate Appropriations Subcommittee on Independent Offices, which holds the purse-strings of the FCC and other regulatory agencies.

Other activist members

While Pastore is the man to be reckoned with on the Subcommittee, there are other members of an activist nature and generally well versed on broadcasting issues.

Sen. Vance Hartke (D-Ind.), second ranking Democrat on the Subcommittee behind Pastore, is equally outspoken in his opinions about the amount of violence on tv. Hartke is also a crusader against concentration of media control, and has voiced criticism of the FCC's current multiple ownership rule-making, chiefly on the grounds that the so-called one-to-one-market proposal would not require divestiture of licenses by multiple broadcast owners now in existence. Hartke claims this would lock the holdings of the present media giants.

Though he comes on strong as a crusader against violence, Hartke has uttered strong opposition to any legislation that would curtail rights guaranteed by the First Amendment, a puzzling stand to some. His tell-it-like-it-is stand on tv news is particularly puzzling in light of the fact that he's not satisfied with the idea of a Surgeon General's study of the effect of violence on viewers, particularly children. He appears convinced there is a deleterious effect and would seemingly prefer the Subcommittee make its own determination.

Sen. Philip A. Hart (D-Mich.) is also highly concerned about the concentration of control issue and the position of large corporations in the field of mass media, including broadcasting. Hart is chairman of the Senate Antitrust Subcommittee, in addition to being a member of the Communications Subcommittee, and is reported to be planning an investigation into the activities of conglomerate corporations in broadcasting as well as those in certain other fields.

While concerned about conglomerate control of media, and this includes newspaper ownership of broadcast properties, Hart does sound like he's made up his mind. His attitude is so far that this is an area that should be properly investigated, a stand that ties in with strong consumer orientation.

Like Hartke, Hart has shown understanding of the problems of electronic journalism in covering areas where violence is concerned.

Another Democrat on the Subcommittee is Sen. Frank E. Moss of Utah, who has been most noteworthy during the present Congress for his position to cigarette commercials. Moss has vowed to wage a filibuster if necessary to halt any legislation which would extend the bar again on FCC or Federal Trade Commission moves to restrict cigarette advertising.

Moss is not overly active in broadcast affairs. However, he is pushing for legislation that would require a minimum of AM sets to include the FM band at critical of Democratic convention coverage.

Sen. Russell B. Long (D-La.) is the most conservative majority member of the Subcommittee and the least active.

On the Republican side, Sen. Hugh Scott of Pennsylvania, assistant GOP leader in the upper chamber, is moderate with pronounced views on the controversial issue of CATV.

Citing the lay-off of workers at cable television equipment plant in his state, Scott has been highly critical of the FCC's CATV rule-making and the interim procedures now in effect, which he has questioned as being too severe on CATV operators.

He is perhaps the major spokesman on CATV on Capitol Hill.

However, it must be pointed out that Pennsylvania has a relatively high percentage of CATV homes. Otherwise, Scott is highly protective toward the status quo.

He was in favor of temporary suspension of Section 315 in the last Presidential election and was one of the early critics of TV coverage of riots, calling for "balance" in treatment of the news. In line with this, he was among those who felt Democratic convention coverage was imbalanced.

Scott can't abide by the likes of
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REGIONAL OFFICES: The SESAC Building, 1513 Hawkins Street, Nashville, Tenn. 37203 (615) 254-5703

Visit SESAC’S HOSPITALITY SUITE at the N. A. B., March 23rd through March 26th, Suite G-200 Shoreham Hotel, Washington, D.C.
Commissioner Johnson, whose views, he believes, are not consistent with the regulatory limitations laid down by Congress in the Communications Act. At the Subcommittee's review of FCC actions earlier this month, the senator was openly hostile in his questioning of Johnson.

Another GOP Subcommittee member, Sen Robert P. Griffin of Michigan, is an arch conservative, most noted for his co-authorship of the Landrum-Griffin Act in the field of labor relations.

He is known to feel that Congress should exercise iron-fisted oversight over the regulatory agencies, including the FCC, so that none should stray from the jurisdiction bounds spelled out by the Legislative branch. In this connection, Griffin has spoken out strongly against FCC's cigarette commercial ban rule-making, asserting that the Commission was overstepping its legal authority.

Other members appointed to the Subcommittee this month: Sen. Charles E. Goodell (R-N.Y.) and Sen. Howard H. Baker, Jr. (R-Tenn.).

Apart from the Communications Subcommittee which possesses the specific jurisdiction over the FCC and broadcasting matters in general, there are other powers in the Senate with which the Commission must cope. As mentioned previously, the Appropriations Subcommittee headed by Pastore is one. And so is Hart's Anti-Trust Subcommittee.

A third is the Judiciary Copyright Subcommittee headed by Sen. John L. McClellan (D-Ark.), which is trying to work out an overhaul of the 1969 Copyright Act. The big hitch in achieving this revision is the provision for CATV copyright liability. McClellan has stated his firm intention to work out a CATV copyright section, despite the inability of the various interests involved to agree.

Whatever McClellan comes up with on a CATV copyright provision, if it's adopted by Congress it would force the FCC to take a new look at its current CATV rule-making proposals, because they, in effect, impose a requirement for copyright clearance on cable systems in the top 100 markets.

In addition to those who have legislative responsibilities in the broadcast field, there are numerous self-appointed critics with axes to grind.

Sen. Claiborne Pell (D-R.I.), example, during last summer's Democratic Convention nearly succeeded in having a plank adopted in party's platform specifically condemning the television industry for alleged exploitation of violence in programming, and calling on the FCC to withdraw its license revocation and renewal powers to halt it.

Although his plank was approved by a voice vote initially, when printed version of the platform was issued, Pell's proposal was watered down to a statement deploring portrayal of violence in all media without mentioning TV or the FCC.

And Sen. William B. Saxbe (O.) recently issued a broadside to the television industry, and the N. Code authorities for allowing many commercials and, more specifically for airing "loud, irritating and annoying" blurs.

In a Senate speech, he charged there has been a "rash of commercials, insulting the intellect of the average American TV viewer." A senator said that every day the viewer is "confronted with incorrect grammar, bad manners, and psychological misrepresentation such as an equation of products with sex appeal."

The fact is that the FCC must contend with matters of personal taste, among senators and representatives, as well as wrestling with Congressional views on high policy issues.

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MR. R. J. EDWARDS, Vice President

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351 West 52nd Street, New York, N.Y. 10019

Education and TV

The use of commercial television as a tool to promote inquiry, to stimulate students to think critically and to open up alternative methods of dealing with problems was discussed at a seminar held by KMOX-TV St. Louis.

It was suggested that classroom activities be planned around programs such as the CBS-TV special A Midsummer Night's Dream.

Panel members also suggested use of science programs to spur imagination for oral and written reports and the use of a nostalgic musical special about the 1930's to help bridge the generation gap between parents and students.
During your stay at the National Association of Broadcasters’ Convention in Washington, D. C., March 23-26, 1969, you are cordially invited to visit ARB’s Hospitality Suite A-400 in the Shoreham Hotel.

FOR CAPITAL SELLING IDEAS

- Our traditional hospitality cup, personalized for you as our way of saying thanks for dropping by.

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Plan now to stop by for continental breakfast or a coffee break. You’ll find it a capital idea!

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"Properly conceived sales messages, strategically placed in SRDS, motivate buyers of advertising to initiate placement of schedules"

That is why 31.5% of all advertising pages placed by U.S. television stations are placed in SRDS — why 43.2% of all pages placed by U.S. radio stations are placed in SRDS.*

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YOU ARE THERE — selling by helping people buy.

*Advertising of broadcasters to promote time sales in 24 business and advertising oriented publications in the first nine months of 1968.

STANDARD RATE & DATA SERVICE, INC.
The national authority serving the media-buying function
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Television Age, March 24, 196
In the picture

Nick Zapple, veteran communications counsel for the Senate Commerce Committee, has been intimately involved in every piece of legislation on communications since 1962 when he took over the job.

Among the communications legislation that Zapple has helped shepherd into and through the Commerce Committee and its offshoot, the Communications Subcommittee, are the Fair Broadcasting Act, Communications Satellite Act, All-Channel Television Receiver Act and Educational Television Facilities Act.

Although Zapple considers all communications-related legislation extremely important ("Directly or indirectly, all of it affects just about everyone"), he draws particular satisfaction from his work on the Communications Satellite Act of 1962 and the Public Broadcasting Act of 1967.

"You've got to consider them both milestones," says Zapple. "The first because it resulted in the creation of NASA, and that's where commercial and TV began. The second because gave birth to the Corporation for Public Broadcasting, and that's potentially the greatest force in non-commercial television."

Although Zapple is often in the public eye during hearings (he sits on the Committee chairman's right), he is a modest, self-effacing person, and most of his work is accomplished quietly and entirely without fanfare before and after hearings. The All-Channel Television Receiver Act of 1968 was, for him, the culmination of a grueling years of research, interviewing, briefing, document preparation, writing.

"When the hearing ends, Zapple's work goes on. He must write a comprehensive report covering the proceedings in detail. One key purpose of the post-hearing report is to advise the senators on the Committee of the importance and, oftentimes, of the potential ramifications of the various provisions of the legislation in question, be it in the developmental stage, pending or already enacted."

Perhaps the greatest measure of Nick Zapple's professionalism in the field of communications is the very fact that he has served as the Senate Commerce Committee's expert in that field under four successive Committee chairmen—two Democrats (Ed Johnson of Colorado and current Chairman Warren G. Magnuson of Washington) and two Republicans.

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Perhaps the greatest measure of Nick Zapple's professionalism in the field of communications is the very fact that he has served as the Senate Commerce Committee's expert in that field under four successive Committee chairmen—two Democrats (Ed Johnson of Colorado and current Chairman Warren G. Magnuson of Washington) and two Republicans.
FCC Commissioner Bob Lee told this story before the Senate Commerce Committee. A Texas station was running public service announcements each evening at 10 on “Where are your children tonight?” The station manager got an irate letter from a mother who said, “I know where my children are tonight, they are at home in front of the television set watching dirty movies on your television station!”

The thought apparently never occurred to the lady that the knob that turns the set on also turns it off.

* * *

This dialogue took place between FCC Commissioner Nicholas Johnson and Senator Hugh Scott of Pennsylvania.

JOHNSON: Occasionally I have felt that our opinions were somewhat more unintelligible than they need be.

SCOTT: Are you saying that you are capable of and do file more unintelligible opinions than the other Commissioners? 

JOHNSON: No, I would not want to suggest that at all.

SCOTT: That is precisely what I heard you say.

JOHNSON: I am flattered that you might so interpret it.

SCOTT: I am flattered that my hearing is still good and constant.

* * *

All the talk about violence reminds us of the letter received by a Chicago station during a Winter storm siege the likes of which only Chicago can produce. The letter read: “You have a program on the air that exceeds all others in sheers violence—and that is your 10 o'clock weather report!”

* * *

A new 12-verse poem, memorializing the FCC’s proposal of a ban on cigarette advertising on tv and radio was written by ex-agency-turn-restaurant owner Joel Malone.

“The Tobacco-Man’s Lament” includes these verses:

You can take Salem out of country . . . but
Can you actually take them out of tv?

What will be the fate of Virginia Slims?

If she’s finally spurned by FCC?

Will the world ever be the same again

If there’s no Marlboro Count?

What will happen to all the rugged cowhands

Who rode range for a fatScroll?

Remember that there are Congressmen

Who hail from the south?

Tobacco’s a very important oil

An they all must keep their KOAT?

Oh, there’s much at stake in this question

Should Congress fight or switch?

When a husband gives up his baccy

Will be give in to the 7-year itic

Caution: Poetry writing may hazardous to your mind.

* * *

NBC-TV’s First Tuesday is planning a study of the detrimental effects of rock music on hearing. A University of Tennessee professor will show how cell destruction has been found in the ear of a guinea pig exposed to less than 90 hour of rock music. His studies we prompted last Fall when routine screening of entering freshmen the University of Tennessee discovered a large number with measurable hearing loss.

“We were shocked to find that the hearing of many of these student had already deteriorated to the loss of the average 65-year-old,” the professor said.

Mick Jagger’s reply: A Rollin Stone gathers no loss.
Where in the world have you been the last 14 years, Bob Ryan?

1955...East Berlin
1956...Prague
1957...Scandinavia
1958...Brussels
1959...Havana
1960...Budapest
1961...Caracas
1962...Warsaw
1963...Berlin Wall and Romania
1964...Southeast Asia (including Vietnam)
1965...Moscow
1966...Vietnam
1967...Free China
1968...Middle East and Czechoslovakia
1969...?

When Bob Ryan steps in front of our cameras to deliver news, he brings a lot with him. Like personal might gained from fact-finding trips made since 1955 to trouble spots just about anywhere in the world you’d care to name.

Bob’s trips aren’t mere pleasure junkets. He’s been spied on, followed and had cameras confiscated. On his last fact-gathering trip, made to Czechoslovakia (after the Russians arrived), he even had phone conversations jammed.

Why do we tell you all this? Because we think it’ll help give you an idea of how seriously we take news programming at KSTP Television, Twin Cities. And people who know refer to KSTP as one of the finest news operations in the nation.
Oh beautiful for spacious skies

No holds are barred when Storer stations speak out against air pollution. In New York, radio station WHN scheduled prime time programming devoted to the hazards of air pollution and an unprecedented announcement schedule urging participation in the City’s "Clean Air Week". In a major documentary, "Our Dirty, Dirty Air", Detroit’s WJBK-TV reported violations by both large and small industrial firms—commended their subsequent solutions. KCBS radio aired interviews by experts detailing not only the discomfort of Los Angeles smog but actual dangers to public health and safety. In Cleveland, Atlanta, Toledo, Milwaukee—the battle against the despoilers of "America, the Beautiful" goes on wherever Storer serves. Storer’s continuing barrage of documentaries, editorials and in-depth news features takes a lot of doing. But, in this, as in every phase of their broadcast operations, Storer stations do as a matter of routine things that civic leaders in our communities consider rather special. That’s why Storer stations stand out—and another reason why it’s good business to do business with Storer.

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