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96



Broadcasting

THE BUSINESSWEEKLY OF TELEVISION AND RADIO

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Any show goes: Why syndicators are diversifying. p73
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read any
good books
lately?

kx-OK
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on all midwest radios

One of the *Story Stations*

Represented by AM Radio Sales Company

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Minneapolis-St. Paul

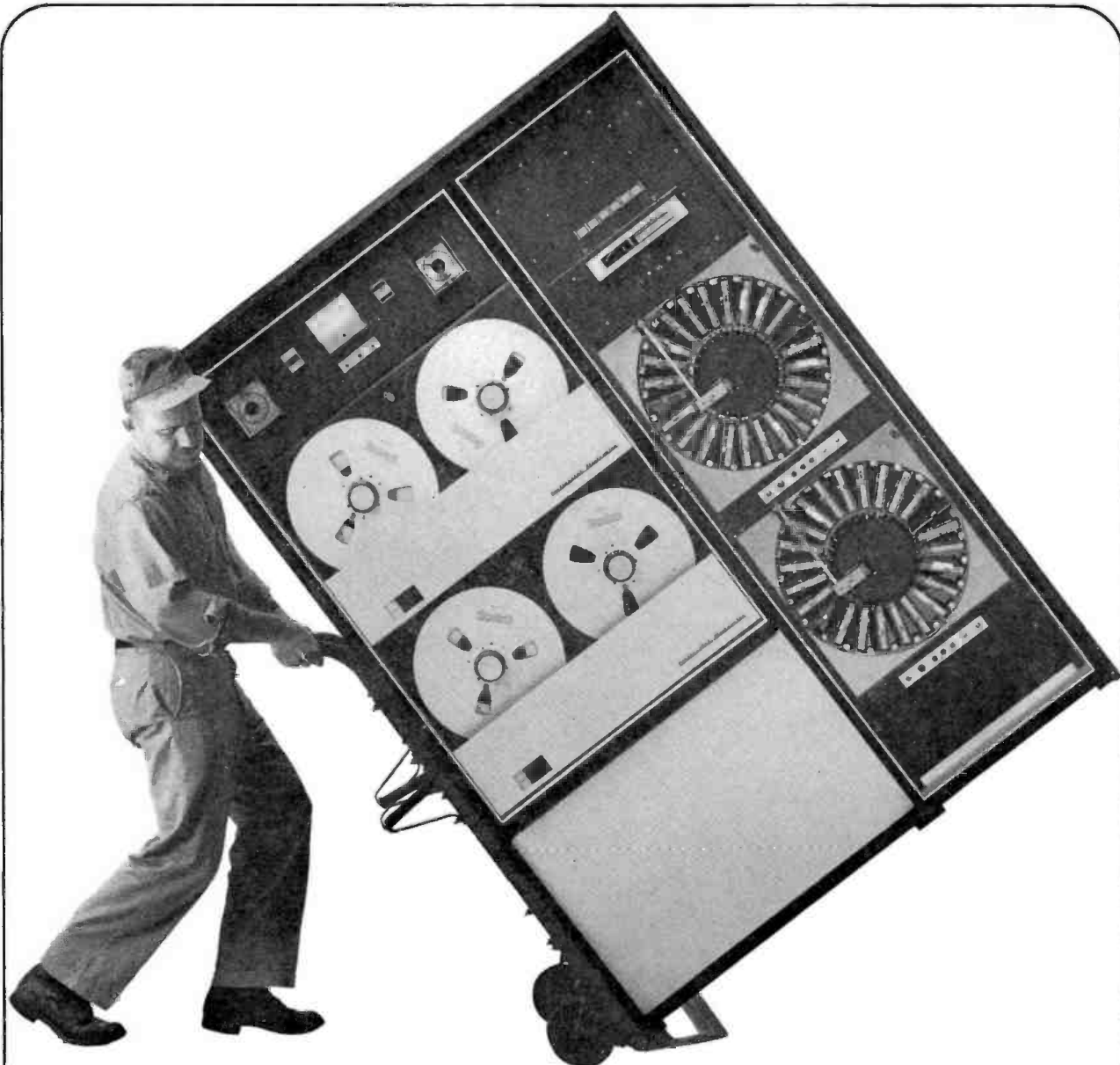
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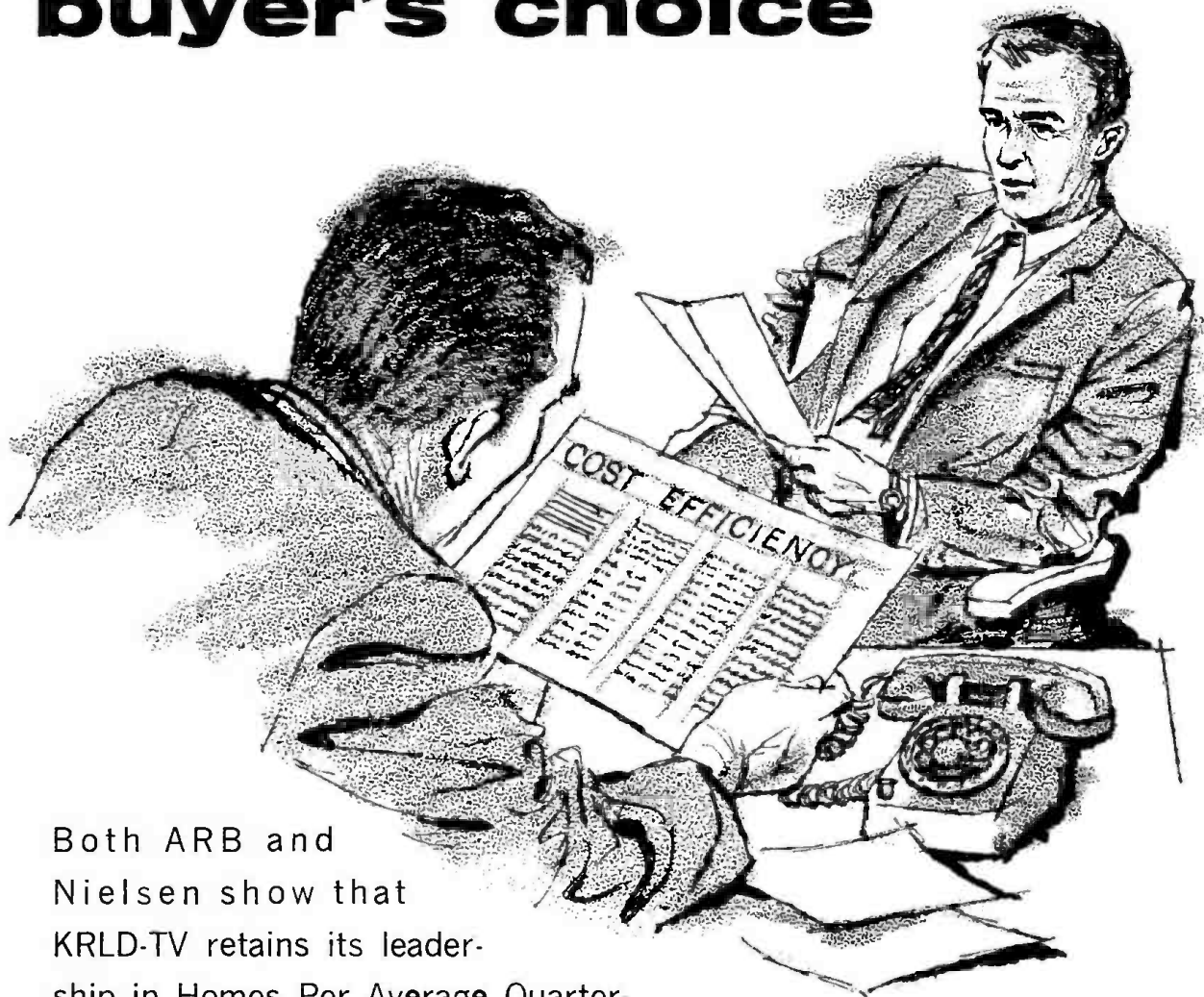
CHANNEL



WNJU-TV

THE NEW WORLD OF ENTERTAINMENT

buyer's choice



Both ARB and Nielsen show that KRLD-TV retains its leadership in Homes Per Average Quarter-Hour in the Dallas-Fort Worth market:

NIELSEN*

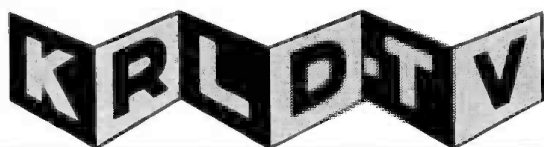
24.6% more than Station "B"
26.1% more than Station "C"
86.9% more than Station "D"

ARB**

18.8% more than Station "B"
21.2% more than Station "C"
77.7% more than Station "D"

With a rate card designed to give your clients a most efficient CPM, Channel 4 offers you the largest, most loyal audience in Texas.

See your **ADVERTISING TIME SALES** representative.



represented nationally by
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THE DALLAS TIMES HERALD STATIONS

Channel 4, Dallas-Ft. Worth

Clyde W. Rembert, President



MAXIMUM POWER TV-TWIN to KRLD radio 1080, CBS outlet with 50,000 watts

Under study by CBS-TV is possible affiliation change in San Francisco-Oakland—nation's seventh TV market—from Westinghouse-owned KPIX(TV) to Cox Broadcasting Corp.-owned KTVU(TV). Presentation for affiliation, it was learned reliably, was made last Friday by Cox executives to CBS-TV affiliate-relations brass in New York. Independently operated KTVU(TV) is on channel 2 for which CBS has long established affinity. Westinghouse's KPIX(TV) is on channel 5.

The CATV audience

Most comprehensive survey of community antenna penetration made recently will be released soon by American Research Bureau. From national sweep last November ARB has now calculated that 1.78 million U. S. homes are connected to CATV. Of those some 16% (278,900) have two TV sets and 1% (20,900) have three or more. Multiple-set incidence in CATV homes falls below that of total TV homes. About 20% of all U. S. television homes now have two or more sets in operation. ARB survey was conducted in cooperation with National Community Television Association.

How the members roll in

Membership in National Association of Broadcasters took sharp jump in past two months. Increase, which is said to be largest in such short span in years, is attributed to approval of recent elevation of Vincent Wasilewski to NAB presidency and to desire to attend upcoming convention to which only members and associate members are invited. From Jan. 6 to March 10, AM membership rose from 2,107 to 2,135; FM from 817 to 838; TV stations from 448 to 460, and associate members from 163 to 196. In same period TV code membership went from 394 to 396 and radio code from 2,224 to 2,246.

Paper work

After nearly seven years of consideration, FCC's revised program reporting form for radio should see light of day very soon. Budget Bureau, which must approve all government forms, has been grappling with revised document since last December and it's reported now that it's in final phase. Whatever result, it's bound to generate small-station opposition, although considerably toned down from

original FCC staff proposal. One innovation would be detachable portion of form relating to narrative report on programing seeking out community needs.

Whatever reaction may be to radio form, it's generally felt that proposed new TV counterpart, seeking much more information about programing and business practices, will raise roof. FCC has considered various drafts but won't move finally on TV form, which likewise must clear Budget Bureau, until that agency has formally approved radio version. Preliminary draft of television form already is at Budget Bureau receiving close scrutiny and has occasioned wonderment because of immense detail required in ponderous draft.

President's cameras

Proposals to equip Fish Room at White House with TV cameras so President could step across from his office when he wanted to go on air have been dropped. Million-dollar installation was first offered by networks early last year and several meetings took place to work out details. In mid-1964, networks decided to put cameras temporarily in White House theater which President Johnson has used several times for tape sessions and last month for regular news conference. It now appears temporary installation will be permanent. Crew of three is on daily duty at White House television facility, at networks' expense.

Wild times in Montana

Odds seemed strong Friday that federal court would permit American Society of Composers, Authors and Publishers to withdraw its music licenses from Montana broadcasters if Montana governor signs legislation giving state authority to set music-license fees. Broadcast Music Inc., which needs no court approval of such action, has already notified Montana broadcasters that BMI will pull out—and leave to broadcasters chaotic problem of clearing individual rights—if bill passed by Montana legislature becomes law (see SPECIAL REPORT, page 146).

ASCAP, under consent decree, cannot act without court approval, but in Washington state case some years ago it got permission for such action from same U. S. Southern District Court of New York from which it seeks approval now. Closed-door conference

was held Friday in chambers of Chief Judge Sylvester J. Ryan with ASCAP, other music interests and Justice Department represented.

Shakeup in FCC staff?

With FCC staff esprit de corps far from optimum, there's more talk about reorganization, particularly in Broadcast Bureau. FCC Commissioner Lee Loevinger has repeatedly criticized Broadcast Bureau as bottleneck as well as having penchant for policy making rather than its basic job of preparing cases for FCC policy action.

Presumably nothing will be done until FCC gets its new commissioner to fill vacancy created by resignation of Frederick W. Ford. Notion is that if reorganization move were to be undertaken now, there could be 3-3 split, and that would retain status quo. Reorganization probably would mean transfer of James Sheridan, Broadcast Bureau chief, to another top staff assignment that would not entail as much administrative responsibility.

Petry buildup

Substantial rise in business and brighter prospects for immediate future are reasons behind planned expansion in sales staff in New York office of Edward Petry & Co. television division. Petry is expected to announce within next few weeks addition of 10 salesmen in New York, raising staff from 14 to 24. Redeployment of salesmen on different basis also is to be revealed.

Code in Hollywood

Code authority of National Association of Broadcasters and Association of Motion Picture and Television Producers are reported close to signing new agreement making AMPTP affiliate subscriber. Although several TV producers have been affiliates on their own, organization has not been subscriber since merger of Association of Motion Picture Producers and Alliance of Television Film Producers last year (BROADCASTING, April 6, 1964).

Discussion with AMPTP was on agenda of Howard Bell, NAB code director, when he was in Los Angeles last month. Neither AMPTP nor code authorities would say whether theatrical-film producers would follow code guidelines, but it was believed they would not be bound by them.



When did Washington traffic become “terrific”?

When *WWDC Radio* put a helicopter in the sky, that's when! We figure it won't be long anyway till the gals take over space (earth is already theirs!)—so we might as well be *first*. And that's just what we've done with Marie and Dee—the first females, we believe, to broadcast traffic reports daily from a helicopter.

We purchased a Hughes 300 and christened it 'Copter 1260. 16 times a day, during AM and PM traffic hours, one of our lovelies gives motorists the “right steer” in and around the nation's capital. We don't predict traffic will get any better, but we're darn sure a lot of drivers will enjoy the delay—almost!

WWDC

Ask your Blair representative for 'Copter 1260 availabilities
RADIO WASHINGTON, D.C.



WEEK IN BRIEF

Zenith asks FCC to authorize nationwide pay-TV system on VHF and UHF. Firm says system's worth should be decided in marketplace by viewers. Claims Hartford test has proved it an acceptable supplemental service. See . . .

PAY-TV SHOWDOWN . . . 33

Without reservation, broadcasters will find there is no room at inn, motel, hotel or garage in Washington next week for 43d annual NAB convention. Still available are White House guest rooms. See . . .

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Syndication of off-network series is waning as distributors move toward special-appeal programs, series and feature films, particularly in color. Brisk business is expected to continue. See . . .

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CBS-TV roars into new era with John Schneider at controls. In second week on job, he locked up next season's schedule and put prime-time color shows on network. It's his show and he's running it. See . . .

SCHNEIDER COMES ON STRONG . . . 60

FCC will meet this week to consider tighter interim rules on CATV grants. Plan would extend protection given grade A signals to grade B signals. Commission also ready to say it has authority over all CATV's. See . . .

TIGHTER RULES FOR CATV? . . . 64

Montana legislature may have cast die for good old-fashioned donnybrook over music licensing. ASCAP set to seek withdrawal of its catalogue from state. BMI says it may have to cancel licenses. See . . .

ANOTHER MUSIC WAR? . . . 146

CBS-TV opens its schedule to color next season with two prime-time series and most feature films. NBC-TV will have all but two series in color next season. ABC-TV increases color programing to five series and movies. See . . .

COLOR BUSTING OUT . . . 141

Although President Johnson is maintaining official silence, prospects of Richard Hull being new FCC Commissioner are again ascending. Ohio State University professor is back as front runner for post. See . . .

WILL HE WIN THE RACE? . . . 58

TVAR study shows percentage of people watching commercials is higher than had been generally believed. Three-city study of adult viewers show 84% watch spots with programs; 76% at station breaks. See . . .

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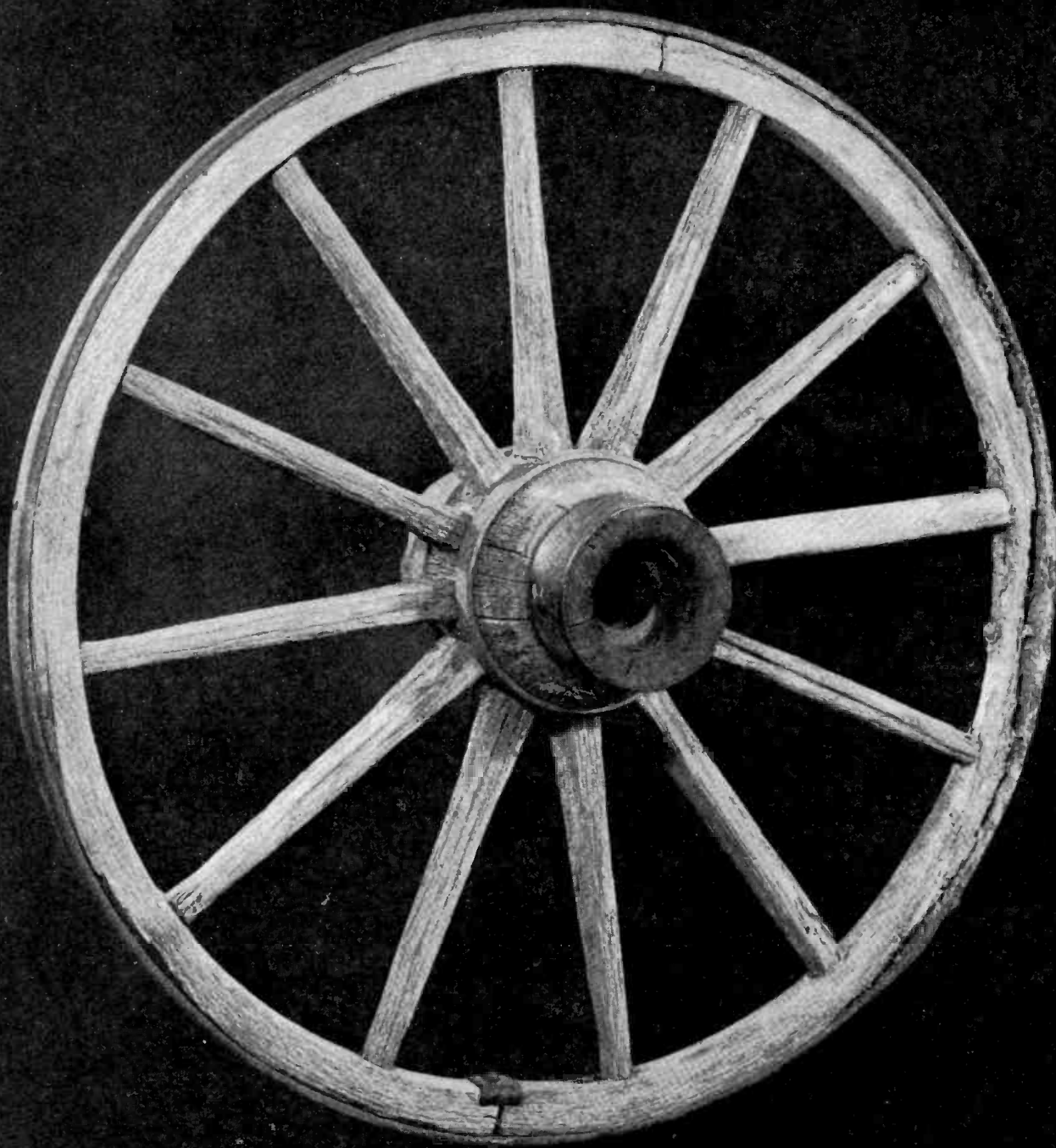
Broadcasting

THE BUSINESSWEEKLY OF TELEVISION AND RADIO

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CHARLOTTE IS A WAGON WHEEL

Metro Charlotte is just the hub. The spokes fan out 75 miles when you buy WBT — the station more than 50,000 North and South Carolinians listen to. *What's wrong with being 43 years young?* ONLY WBT's 50,000 watt signal delivers Charlotte PLUS — a market of more than TWO MILLION PEOPLE with \$3 BILLION in buying power. Your BLAIR man has the WBT Story. Just get him rolling!

WBT RADIO
CHARLOTTE



Jefferson Standard Broadcasting Company
WBT WBT-FM WBTW WBTW Jefferson Productions

New OCD alert plan may obviate AM need

Special study project by Office of Civilian Defense to provide radio communications to general public, and, it's feared by some, possibly obviate need for Emergency Broadcast Service—and even put all broadcast stations off air in event of war emergency—has some broadcasters worried.

System, which was disclosed to Defense Department Office of Civilian Defense, FCC, and broadcasters' group Wednesday, would operate this way:

Group of eight to 10 clear channel stations would be established on government band in 200-300 kc area at cost of about \$1 million each. Simple, fixed frequency receivers, hopefully costing about \$10 each, would be sold to public. In event of emergency, special 60 kc tone would be broadcast which will trigger "raucous" noise to alert citizens in homes. Message may very well tell listeners to seek shelter, or to tune to their regular emergency broadcast service AM station.

Project is under supervision of Hen Read, assistant director, Civil Defense Development (technical services) at Defense Department. Development is expected to be completed in first quarter of 1966 and will have cost between \$1.6 million and \$1.7 million.

Engineering study began in June last year, Mr. Read said Friday, when it became apparent proposal to use electric power lines to trigger noisemaker in homes (NEAR program) was dropped.

UHF's told to show three-year finances

Panel of FCC commissioners ruled Friday that applicants for UHF channels in three communities with three network-affiliated VHF stations must give assurance of their ability to survive competition for three years.

If upheld by full commission, ruling could have implications for UHF applicants in other, three-VHF station markets, at least until all-channel-receiver saturation is complete.

Involved are applicants for channel 29 in Buffalo, channel 65 in Cleveland and channel 25 in Boston.

Panel, in 2-1 decision, ordered addi-

Two way TV for Early Bird

When Early Bird commercial communications satellite goes up next month (faulty transistors pushed launch date back month), there's good chance it will be able to handle two-way TV transmissions simultaneously. Up to now understanding was that Early Bird would be able to carry single TV circuit only one way at a time.

Comsat and Hughes Aircraft engineers reported recently after ground test of two-way simultaneous TV that results look "promising." Satellite, which will be in synchronous orbit 22,300 miles above Atlantic, has two transceivers (transmitter-receiver) and intermediate frequency of each is 25 mc, wide enough to handle two six-mc TV channels at same time. Also considered sufficient to carry two TV channels is 10 w power of each transmitter.

tional issue in each hearing requiring applicants to project estimated revenue over three-year period to determine whether there is reasonable likelihood "of continued operation in public interest."

Rule of thumb normally applied by commission to determine financial qualification is whether funds are available for construction of station and for operation for three months without revenue.

Voting to enlarge issue in three cases were Commissioners Kenneth A. Cox and Robert T. Bartley. Dissenting was Commissioner Robert E. Lee.

Majority held that, at least until all-channel-set legislation has had "substantial" effect on set conversion care should be taken to avoid risk of large-scale repetition of "financial failures of the early UHF years."

Commissioner Lee, in dissenting statement, said he shares concern for new UHF's but added that he refuses to make UHF stations "second class" by setting up special standards for UHF applicants in three-VHF station markets.

He also said public interest isn't concerned with possibility that new station may fail because of inadequate revenues.

Appeal for change in ASCAP fees denied

Metromedia radio stations' attempt to get new form of license for music in repertory of American Society of Composers, Authors & Publishers met defeat in U. S. Appeals Court in New York in decision made public Friday (March 12). Official of station group said court's opinion is being studied and further appeal to U. S. Supreme Court is under consideration.

Stations were seeking blanket license by which fees would be based on their gross receipts, but which would be scaled down if receipts exceeded those of 1962. In prior agreements ASCAP fees for blanket licenses have consisted of "sustaining fee," based on card rate and "commercial fee" which is 2.125% of net sponsor receipts after specific deductions.

Appeals court affirmed earlier district court ruling which denied Metromedia motion to have ASCAP held in contempt for not quoting fees for new type of license requested (see page 148).

Viewing time is up TVB's Cash reports

Time spent viewing TV in United States was at record high for first two months of this year.

During February daily time spent viewing was 6 hours 23 minutes per TV home; in January, 6 hours 21 minutes, previous record.

Average viewing time for January and February combined this year was 6 hours 22 minutes compared to 6 hours 9 minutes for two-month period in 1964.

Daily viewing was at new high of 5 hours 25 minutes in 1964 compared to 1963's average of 5 hours 13 minutes.

Television Bureau of Advertising President Norman E. Cash released estimates today (March 15) based on A. C. Nielsen Co. figures.

NAB, FCC get together for loud spot study

WSVA-AM-TV Harrisonburg, Va., under auspices of National Association of Broadcasters and with special permission from FCC, will run series of tests

more AT DEADLINE page 10

WEEK'S HEADLINERS



Mr. Kenefick



Mr. George

Clark B. George, VP in CBS Television Stations Division and general manager of WBBM-TV Chicago, named general manager of WCBS-TV New York. He succeeds **John A. Schneider** who moved up to CBS-TV Network presidency upon resignation of **James T. Aubrey Jr.** (BROADCASTING, March 8). Mr. Schneider was named to board of directors of CBS Inc. last week. **Edward R. Kenefick**, general sales manager at WBBM-TV, named general manager of station and elected VP in CBS Television Stations Division. Mr. George joined CBS in 1946. He had been general manager of Chicago station since 1960. Mr. Kenefick was account executive with NBC Spot Sales from 1957 to 1959, moved from there to sales staff of WCBS-TV, and to general sales manager post at WBBM-TV in 1960.

Brown Bolte, vice chairman of board of directors and member of executive committee, Sullivan, Stauffer, Colwell & Bayles, New York, retires today

(March 15). Mr. Bolte joined SSC&B in 1958 as president, and, previous to that, was with Benton & Bowles from 1935, where he served in various capacities including board chairman.



Mr. Cervone

became sales manager in 1953 and sales VP in 1960. He previously was with Westinghouse Electric International and with RCA International.

Charles A. Batson, managing director, wis-TV Columbia, S. C., and **Carter Hardwick**, managing director, wsfa-TV Montgomery, Ala., named senior VP's of Broadcasting Co. of South. Both had been VP's of BCS. Firm also named two VP's, **Frank W. Harden**, managing director of wis, and **H. James Yager**, BCS director of planning and development. Mr. Yager was also elected to board of directors. Mr. Batson has been with BCS since 1952 and has run wis-TV since station went on air in 1953. Mr. Hardwick became manager of wsfa-TV in 1958, and managing director following its acquisition by BCS in

Lawrence J. Cervone, VP-sales at Gates Radio Co., Quincy, Ill., division of Harris Intertype Corp., Cleveland, named to newly created position of VP-operations in Quincy. Mr. Cervone joined Gates in 1947,

1959. Mr. Harden has been in wis post since 1956 and previously had been manager of wist Charlotte, when that property was under BCS. Mr. Yager has been with BCS since 1960 and was named to present post in 1962. In addition to Montgomery and Columbia stations, BCS owns WTOL-TV Toledo, Ohio (see page 68), and community antenna TV systems in South Carolina and Florida.



Mr. Jordan



Mr. Norris

James J. Jordan Jr. VP and associate creative director, and **E. E. Norris**, VP and management supervisor, named directors of BBDO, New York. Mr. Jordan joined BBDO as copywriter in 1953, became copy group head in 1959 and was named VP and copy supervisor in 1960. In 1962 he was promoted to associate creative director. Mr. Norris joined agency as account group head in 1959 from Calvert Distillers Co., New York, where he was VP in charge of advertising and sales promotion. He became VP in 1960.

For other personnel changes of the week see **FATES & FORTUNES**

on various types of equalization to see if cure can be found for loud or "unbalanced" commercials.

Decision to make tests came after meeting Friday (March 12) between FCC and NAB. Session was considered cooperative, with both sides reviewing subject. Although, no one questioned fact that problem of audio level between commercials and programs existed, neither side had definite answer to situation.

NAB and FCC have been studying problem and it was believed commission was getting ready to produce policy statement and new rules affecting modulation and compression (CLOSED CIRCUIT, Jan. 18).

No comment on Intertel

Officials of Westinghouse Broadcasting Co., and National Educational Television acknowledged Friday (March

12) that they have received complaint from Bud Antle Inc., west coast vegetable grower and shipper, directed at Intertel program entitled *America, the Dollar Poor* (see page 145).

None would comment, explaining that their lawyers were studying demand for retraction. Program, according to Mr. Antle, was shown on over 100 TV stations, libeled and defamed his company and U. S. food growers for alleged exploitation of migrant farm workers.

NBC plans fall news show

NBC News announced Friday (March 12) that it will telecast new show on Saturdays beginning next fall on format of *Huntley-Brinkley Report*. It will be fed to stations at 6:30 p.m., though probably program would be shown in some cities at 7:00 p.m., NBC indicated. TV news show will

replace current 6:15-30 p.m. news feed and will feature Ray Scherer (Washington) and Robert MacNeil (who will be moved from Washington to New York) as news team. Program will be called *Scherer-MacNeil Report*.

From satellite to home

Dr. Harold A. Rosen, Hughes Aircraft Co., suggested that network seeking economic means of broadcasting direct to viewers could use synchronous communications satellite at cost of \$1 million, for launch and orbit support, depreciating it over five-year period which is estimated life of Syncom satellite.

For reception, home viewers would require \$40 six-foot dish, and conversion of existing TV receivers at cost of less than \$100, he said last week. Hughes is working on prototype, Dr. Rosen said.

*Now...
another
great
half-hour
western
series
from
Warner Bros.*



COLT.45

COLT .45 stars Wayde Preston as Chris Colt, whose skill with the family's product helps him operate as government undercover agent. Over three network seasons—in five time periods—COLT .45 averaged an 18.2 rating, 29% share.* In 1958-59, when it stayed in one time period, COLT .45 won a full-year 32% share. Available for fall start—67 fast-moving half-hours.

*Source: Nielsen Television Index



You are cordially invited to visit our hospitality suite at the NAB Convention in Washington, March 21-24—Suite G100-101-103, Shoreham Hotel



WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N. Y. Circle 6-1000



Whenever there's any excitement around here...



we're there!

There'll be high hysteria around here this coming Saturday night . . . as the two finalists in our state basketball tournament shoot it out for the championship.

Fifteen thousand lucky ticket-holders will pack Butler University's vast fieldhouse to the rafters.

And just about every other Hoosier worthy of the name will be sitting well up towards the edge of his chair in front of a TV set, watching our exclusive live telecast.

On this night of nights, we not only serve our own 69-county audience . . . we feed our telecast to ten other stations throughout Indiana, providing the only television coverage of the climactic game.

Next comes the historic Memorial Day 500-mile race . . . and we'll be right in the middle of that, too. Plus all the big events of the "500 Festival." Plus anything else worth covering.

In short, that's us . . . all over!

WFBM-TV NB **INDIANAPOLIS** **TIME LIFE** BROADCAST
AMERICA'S 13TH TV MARKET • REPRESENTED BY THE KATZ AGENCY

Advertising could win America's war of words abroad

Those in the broadcasting industry who are primarily concerned with advertising are no doubt beginning to see that their profession is gaining new acceptance by political scientists, educators and other opinion leaders across the country.

The reason for this change of heart toward advertising:

It is at last becoming obvious that the United States and the free world need the skills of advertising men and women to sell themselves and their ideas to the rest of the world.

In the past 20 years, during the period that advertising has been the favorite target of formula writers, novelists and academicians, our national prestige abroad has steadily deteriorated. The program to improve our image abroad is now just about bankrupt.

U. S. Is 'Brand X' ■ Our embassies are attacked and our overseas libraries are burned. Students riot and demonstrate against our policies. We find it more and more difficult to get favorable votes in the United Nations. More than one leader recently has told us in no uncertain terms what we could do with our foreign aid.

Many Americans have come to the realization that something is wrong with the way we are being interpreted abroad.

On the basis of our skill in selling our products we have built the most prosperous society in history. Yet we have not effectively applied our sales techniques to selling ourselves and our ideas to other countries.

Ad Skills Refused ■ We put billions of dollars into military assistance, economic aid and cultural programs in foreign countries but our government still has no organized and coordinated program for presenting our image to other people. Every attempt to apply our professional advertising skills to propaganda has met with official antagonism and public apathy.

Lenin saw—as some of our brilliant leaders even today do not see—that if you control the minds of men it doesn't matter who controls the guns. Russia as a result has had an enormous jump on us in the strategy of political persuasion.

The tragic irony is that the very means by which the Chinese and the Soviets have outstripped us were developed in the United States by the advertising business.

I believe advertising can sell ideas and attitudes as well as merchandise and it can do this for ideas in just as

forthright and truthful a manner as for products. Carl T. Rowan, director of the U. S. Information Agency, however, appears to disagree with me. USIA is charged with our propaganda effort but confuses news with truth and totally rejects advertising techniques.

My agency's success in radio-TV and other media for certain top national products is well known. But we apply the same philosophy to win acceptance for some of our public service "idea" interests too.

Prospect's Point of View ■ For example, hospitals in the Chicago area look to the Chicago Council on Community Nursing to alleviate the increasing shortage of nurses by assisting girls to enter the profession.

The council's distribution of literature to high schools was not producing the desired results, so we contacted the teen-age audience through a particularly effective channel: local radio and television public service spot announcements, concentrated in the vacation months of June, July and August. The spots centered on the personal benefits of nursing as a career and produced substantial mail inquiries.

The women's division of the National Jewish Hospital of Denver was not well known to midwest society women who might be interested in contributing to its projects. Our agency felt interest would be stimulated through presenting a fashion show on television.

We combined the division's annual

dinner dance with a fashion show by the Chicago Fashion Industries and Pan-American Airways on WGN-TV Chicago. This no-cost exposure gave the women's division its needed midwest recognition. Reaching the desired audience in the proper aura was instrumental to the division's successful fund-raising activity too.

By themselves these examples might be of small account. But they have been repeated over and over through the years in so many fields. We hardly need mention any of the outstanding successes of the Advertising Council on the national scene since they are so well documented.

Ad Man's Alternatives ■ There isn't room here to cite in detail how the war of words is being cleverly fought against us using all the latest psychological skills. I've set them forth in *The Strategy of Persuasion*. But we'll lose this war until people versed in salesmanship and advertising are given control of the propaganda effort.

Let the USIA get out of the news business—which can be handled quite well by commercial agencies—and into the persuasion business.

Let the government establish a completely new Department of External Relations, staffed with specialists in research, copy, art and media and headed by a man who is experienced in the arts of persuasion.

Then we shall do better in the war of ideas than we have done up to now.



Arthur Meyerhoff has headed his own agency in Chicago for 35 years. Billing some \$15 million today, with Wm. Wrigley Jr. Co. as the most prominent account, Meyerhoff spends nearly all of its money in TV and radio. Mr. Meyerhoff has gained a reputation for using advertising methods for non-client groups such as schools and social agencies. Concerning Mr. Meyerhoff's new book, "The Strategy of Persuasion," Fairfax Cone, of Foote, Cone & Belding cites it as interesting "partly because the author knows what he is talking about and partly because he offers a thoughtful and workable plan to get us out of our difficulty."



**Frederic Papert
for his contribution to
Creative Management
1965**



TVAR MANAGEMENT CONFERENCE

Each year, Television Advertising Representatives, Inc., presents its symbolic crystal Owl to a business organization which, through the concept of creative management, has achieved unusual distinction in the field of advertising or marketing. This year, Frederic Papert and Papert, Koenig, Lois, Inc., were singled out for exceptional accomplishment in these related fields.

On the Subject of Market Data . . .

1965 BROADCASTING YEARBOOK

"the one-book library of television and radio information"



Arranged according to five major index-tabbed groups, here's the treasury of individual directories you'll find in the giant 1965 BROADCASTING YEARBOOK:

- | | | |
|-------------------------------------|---------------------------------|----------------------------------|
| 1. TV Station Directory | 20. Canadian TV Channels | 34. Canadian Board of Governors |
| 2. TV Call Letters | 21. Experimental TV Stations | 35. International Radio Stations |
| 3. TV Channels | 22. Community Antenna TV | 36. Frequency Measuring |
| 4. TV Allocations | 23. TV Applications Pending | 37. Station Applications |
| 5. Advertising Agencies | 24. Transfers of TV Ownership | 38. FCC Rules & Regulations |
| 6. AM & FM Radio Directory | 25. Newspaper Ownership of TV | 39. Major Awards, Citations |
| 7. AM Station Call Letters | 26. Group TV Ownership | 40. RTNDA News Directors |
| 8. AM Radio by Frequencies | 27. FM Commercial Call Letters | 41. Radio-TV Schools |
| 9. Equipment Directory | 28. FM Educational Call Letters | 42. Radio-TV News Services |
| 10. Broadcast Product Guide | 29. FM Frequencies, Channels | 43. Foreign Language Programs |
| 11. NAB Television Code | 30. Caribbean, Mexican Stations | 44. Country & Western Stations |
| 12. NAB Radio Code | 31. Canadian AM by Frequency | 45. Negro Programming |
| 13. Program Producers, Distributors | 32. Canadian FM by Frequency | 46. Associations, Societies |
| 14. Talent Agents, Managers | 33. College Radio Stations | 47. Government Agencies |
| 15. Radio & TV Representatives | | 48. Radio-TV Attorneys |
| 16. Network Executives | | 49. Consulting Engineers |
| 17. Regional TV Networks | | 50. Farm Directors |
| 18. Regional Radio Networks | | 51. Major Trends, Events |
| 19. Canadian TV Stations | | |

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DATEBOOK

A calendar of important meetings and events in the field of communications.

■Indicates first or revised listing.

MARCH

March 10-16—Meeting of International Television Programme Market, Palais des Festival, Cannes, France.

March 14-18 — Association of National Advertisers, sales promotion seminar. Westchester Country Club, Rye, N. Y.

March 15—Deadline for comments on the FCC's inquiry and proposed rulemaking to amend its TV translator rules to permit licensing to regular TV stations and others upon a special showing of translators using up to 100 w power output to operate on unoccupied VHF and UHF channels now assigned to communities in the TV table of assignments.

March 15—Deadline for Alfred P. Sloan Radio-TV Awards for Highway Safety. Entries should be sent to 200 Ring building, Washington 20036.

March 15—American TV Commercials Festival. Waldorf-Astoria, New York.

■March 16—League of Advertising Agencies dinner meeting, Hotel Delmonico, New York. Ralf Brent, president of Radio New York Worldwide, guest speaker on advertising as a form of world communication.

March 17—Washington American Women in Radio Television chapter reception honoring AWRT Foundation's international broadcaster visitors 1965. Corcoran Gallery of Art, Washington.

March 17—Writers Guild of America TV-radio branch, 17th annual awards show. Beverly Hilton, Beverly Hills, Calif.

March 17-18—Annual convention of NBC-TV Affiliates. March 17 will be closed session. March 18 program: NBC-TV presentation and luncheon speech by Robert W. Sarnoff, board chairman of NBC. Waldorf Astoria, New York.

■March 18—Philadelphia Radio-Television Advertising Club luncheon featuring Frederick W. Ford, president of National Community Television Association. Warwick hotel, Philadelphia.

March 18—Southern California Broadcasters Association luncheon. Carson/Roberts, Los Angeles, guest agency. Michaels Restaurant, Hollywood.

■March 19—Indiana Broadcasters Association spring meeting. Indianapolis.

March 19-21—Region II, National Association of Educational Broadcasters. Colonial Williamsburg and College of William and Mary, Virginia.

March 19-21—National Association of FM Broadcasters annual convention. Washington Hilton hotel, Washington.

March 20—Meeting of board of directors, Association of Maximum Service Telecasters. Broadcasters Club, Washington.

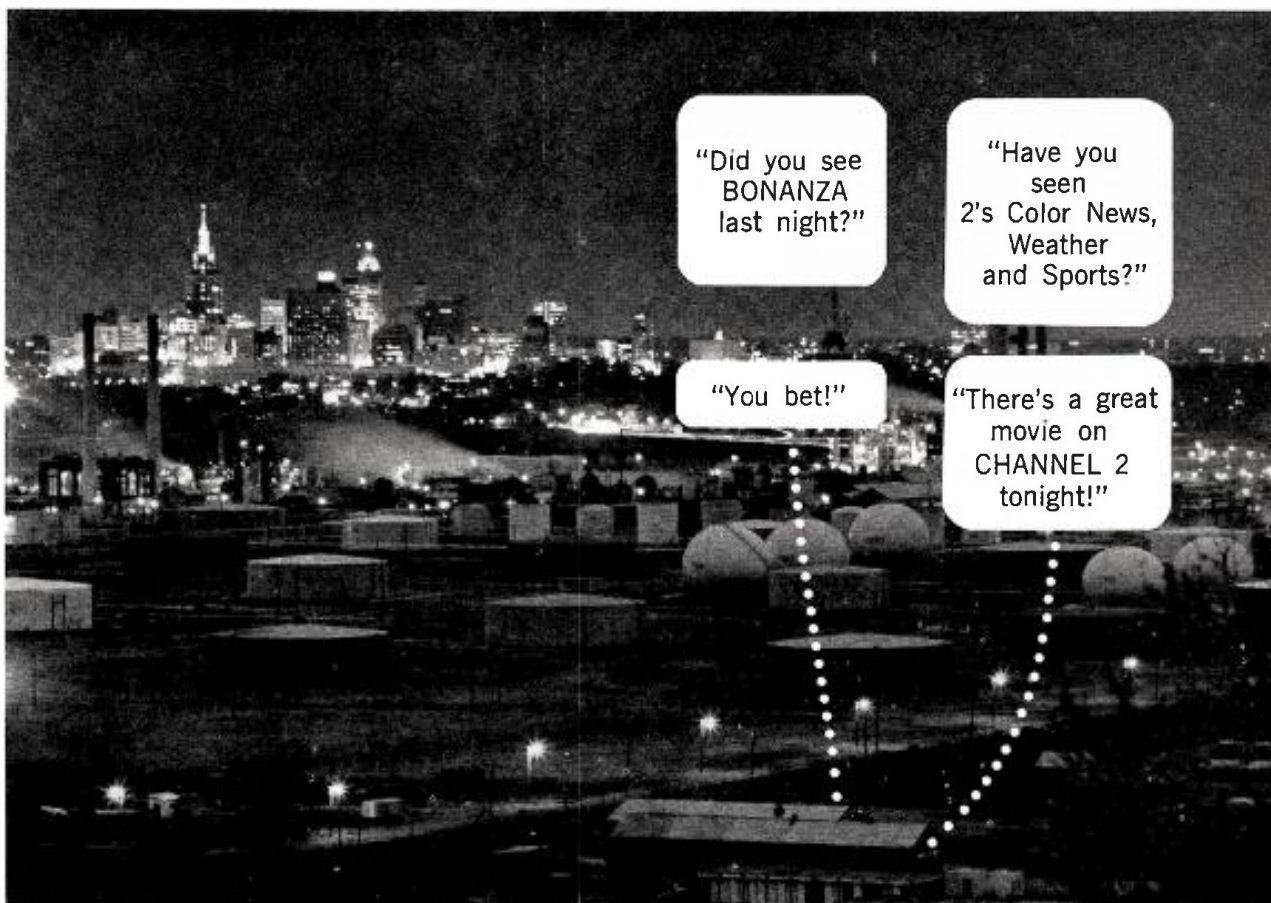
March 21 — MGM-TV golf tournament in conjunction with National Association of Broadcasters convention. Prize of MGM's golden lion will be presented to low gross scorer. Washingtonian Country Club, Gaithersburg, Md.

March 21 — Annual membership meeting and election of board of directors, Association of Maximum Service Telecasters. Heritage Room, Shoreham hotel, Washington.

March 21—Second annual meeting, Society of Broadcast Engineers. Forum room, Shoreham hotel, Washington.

March 21-23—Region III, National Association

BROADCASTING, March 15, 1965



"Did you see
BONANZA
last night?"

"Have you
seen
2's Color News,
Weather
and Sports?"

"You bet!"

"There's a great
movie on
CHANNEL 2
tonight!"

Overlooking a giant oil refinery, Tulsa glistens in the dusk.

In the \$2 billion Tulsa market...

**EVERYBODY
WATCHES
KVOO-TV**



More than 50% of Oklahoma's annual retail sales are made in the coverage area of KVOO-TV, Tulsa's **only** complete color station. Live color programming and first run movies are just two of the reasons more homes are swinging to KVOO-TV.



Represented by  The Original Station Representative

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carries more advertising lineage annually than the next four vertical publications combined.

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delivers, dollar for dollar, more than twice as many PAID agency-advertiser readers as any of the four vertical publications.

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After all,

Broadcasting

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tion of Educational Broadcasters. Miami University, Oxford, Ohio.

March 21-24—National Association of Broadcasters annual convention. Shoreham and Sheraton-Park hotels. Washington. (see page 83).

March 21-24—Television Film Exhibits—1965 with 17 program distributors participating. Shoreham hotel, Washington. (see page 73)

March 22—Federal Trade Commission tentatively scheduled to testify before House Independent Offices Appropriations Subcommittee on fiscal 1966 budget request of \$13.8 million.

March 22-30—Senate Commerce Committee hearing on legislation to regulate cigarette labeling (§ 559) and cigarette advertising and labeling (§ 547), with witnesses representing media and health, associations, government agencies and tobacco industry, Suite 5110, New Senate Office building, Washington.

March 22-26 — Institute of Electrical and Electronics Engineers international convention. New York Coliseum and New York Hilton hotel.

March 23 — Annual banquet of Broadcast Pioneers. Regency Ballroom, Shoreham hotel, Washington.

March 24-25—New York Community Television Association meeting, 10:30 a.m., Country House, Syracuse, N. Y. Contact Harry Levin, 11 Union Street, Ithaca, N. Y.

March 24-26—Meeting of Southern CATV Association, featuring technical seminar. Among speakers are Robert D. L'Heureux, general counsel, National Community Television Association, on legal matters; Bill Daniels, president, Daniels & Associates, Denver, on CATV's future; Fred Webber, Telesystems Corp., Glenside, Pa., on CATV promotion and advertising; Frederick W. Ford, president, NCTA, on CATV and negotiations with the National Association of Broadcasters, and Hon. Paul B. Johnson, Mississippi governor, on the value of the CATV industry to Mississippi. Broadwater Beach hotel, Biloxi, Miss.

March 25—Broadcast Engineers Society of New York dinner meeting featuring Peter Onnigan of Jampro Corp. Whyte's restaurant, New York.

March 25—Deadline for reply comments on the FCC's inquiry and proposed rulemaking to amend TV translator rules to permit licensing to regular TV stations and others upon a special showing of translators using up to 100 w power output to operate on unoccupied VHF and UHF channels now assigned to communities in the TV table of assignments.

March 28-April 2—Society of Motion Picture and Television Engineers, 97th semi-annual conference. Ambassador hotel, Los Angeles.

March 29—Alfred I. duPont Radio and Television Awards dinner featuring Sir Charles Moses, retiring head of Australian Broadcasting Corp. Mayflower hotel, Washington.

March 29-30—Spring convention of Pacific Northwest CATV Association. Panels on pole line agreements, ETV, translators. Equipment exhibits. Wayne McNulty, general manager, KXLY-TV Spokane, Wash., speaks March 29. Closed business session with Robert D. L'Heureux, general counsel, National Community Television Association, March 30. Davenport hotel, Spokane. Contact H. W. McClure, secretary-treasurer, Box M, Toledo, Ore., phone 336-2057.

March 29-31 — Canadian Association of Broadcasters annual convention. Bayshore Inn, Vancouver, B. C.

March 29-April 1—Association of Electronic Manufacturers Inc. first national convention. Hilton hotel, New York.

March 31—Frederick W. Ford, president of National Community Television Association, and Morton Leslie, acting chairman, Television Accessory Manufacturers Institute, debate community antenna television at

meeting of the National Electronics Distributors Association, New York Hilton hotel.

March 31-April 1—New Business Forum to be co-sponsored by the National Electronic Distributors Association and the Electronic Industry Show Corp. during National Electronics Week. Community antenna television will be among items discussed. Hilton hotel, New York.

APRIL

April 1—FCC deadline for comments regarding frequency allocations and technical standards of its proposed rules governing the licensing of microwave radio stations used to relay TV signals to community antenna television systems

April 2 — The Publicists Guild, awards luncheon, Beverly Hills hotel, Beverly Hills, Calif.

April 4-7—Association of National Advertisers 18th annual West Coast meeting, Santa Barbara Biltmore hotel, Santa Barbara, Calif. Panel discussions and speeches including presentation on fee system recently entered into by BBDO with several of its clients, by BBDO President Thomas Dillon; presentation of new media evaluation studies by E. W. Seay, manager, corporate marketing communications, Westinghouse Electric Corp.

April 7—Luncheon of International Radio & Television Society. Gail Smith, director of advertising and market research for General Motors Corp., scheduled to speak. New York.

April 7-9—Meeting of National Community Television Association board of directors. Mountain Shadows, Scottsdale, Ariz.

April 8-9 — Sixteenth annual Atlanta Advertising Institute will have Mike Wallace and Robert Sorenson, vice president and assistant to the chairman of the board of D'Arcy Advertising, as speakers. Dinkler Plaza hotel, Atlanta.

April 8-9—Fourth annual Collegiate Broadcasters conference and the second annual College Majors conference combined into one meeting under sponsorship of International Radio & Television Foundation of International Radio & Television Society. John C. McArdle, vice president and general manager WNEW-TV New York, is chairman. Hotel Roosevelt, New York.

April 9 — Hollywood area Emmy awards luncheon. Sheraton-West.

April 9 — 1965 American TV Commercials Festival awards luncheon. Walter Weir, chairman of executive committee at West, Weir & Bartel, heads 1965 council of judges. Waldorf-Astoria, New York.

April 9-10 — Intercollegiate Broadcasting System's 28th annual national convention on campus of New York University at University Heights.

April 9-10—Spring meeting of West Virginia Broadcasters Association. Press Club, Charleston.

April 10—Georgia Associated Press Broadcasters meeting. Atlanta Press Club, Atlanta.

April 10—West Virginia Associated Press Broadcasters meeting, Charleston.

April 10—Financial seminar on community antenna television (participants to be announced) in conjunction with National Community Television Association board of directors meeting. Mountain Shadows, Scottsdale, Ariz.

April 11-12—Annual spring convention of Texas Association of Broadcasters. Speakers include, Howard H. Bell, director, National Association of Broadcasters Code Authority. Shamrock Hilton, Houston.

April 12-13—Legal seminar, conducted by National Community Television Association General Counsel Robert D. L'Heureux, Registration (\$35) begins 6 p.m. Saturday, April 10. Briefing session begins 11 a.m. Sunday, April 11, especially for those who have not attended seminars in the past. Primarily

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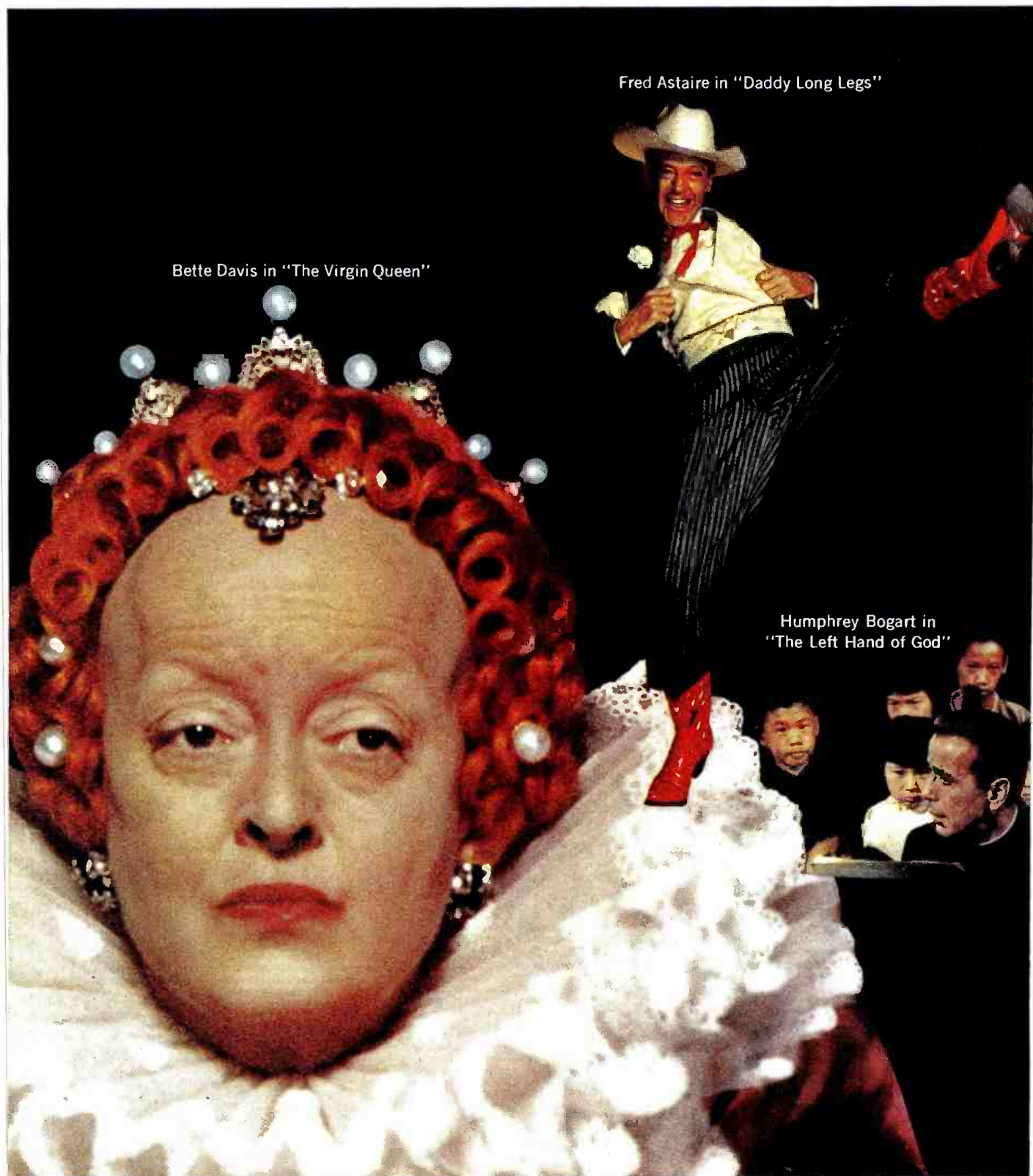
41 Blockbuster "Films of the 50's and 60's"



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Bette Davis in "The Virgin Queen"

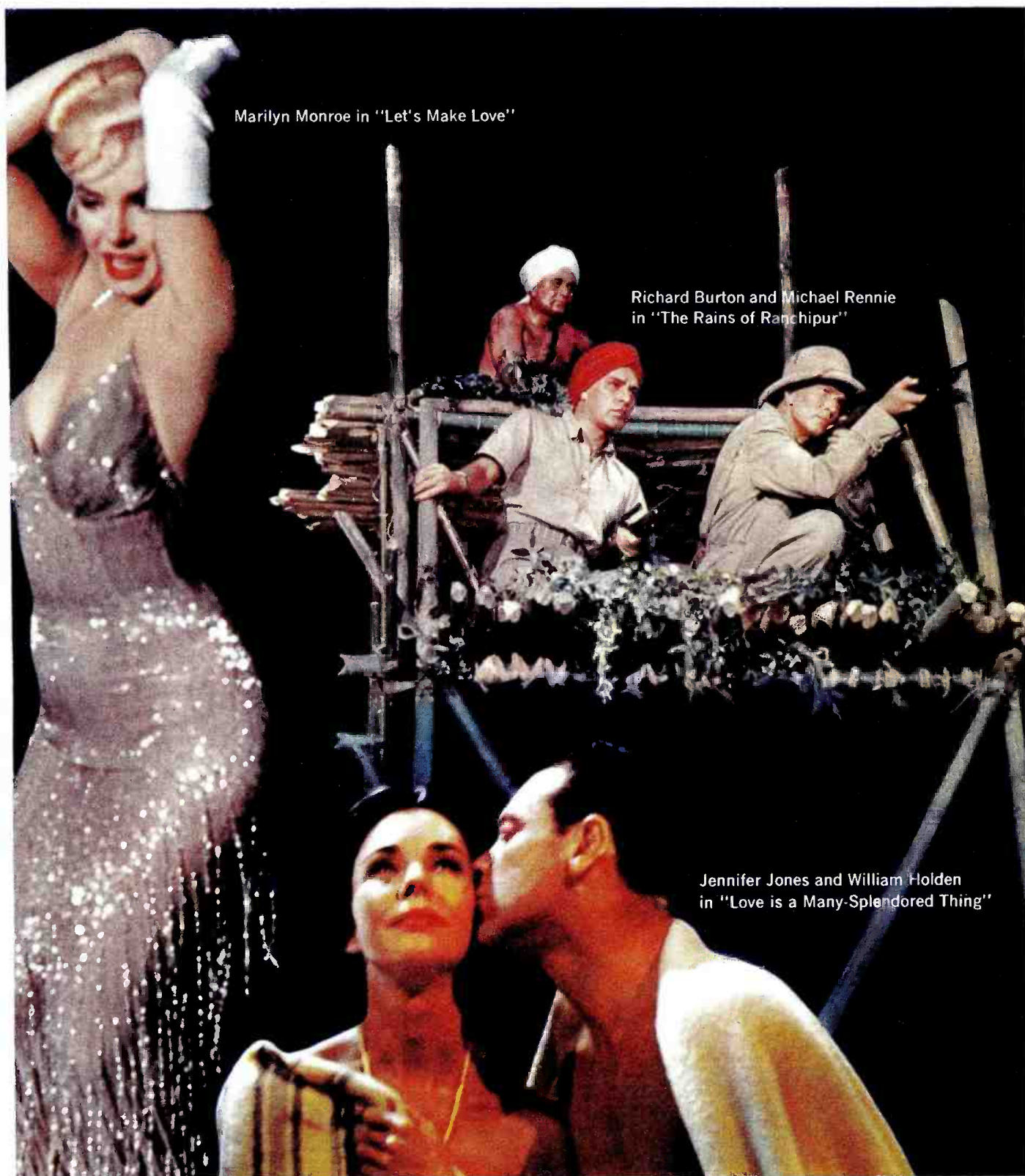
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Humphrey Bogart in
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in "Love is a Many-Splendored Thing"

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for lawyers, but non-lawyers representing CATV systems permitted. Mountain Shadows hotel, Scottsdale, Ariz.

April 12-15—National Educational Television Network's spring meeting of station managers, Sheraton Plaza and WGBH(TV) Boston.

April 13-15—Institute of Electrical and Electronics Engineers Region Six Annual Conference. Las Vegas Convention Center, Las Vegas.

April 14-25 — MIFED, International Film, TV film and Documentary market, annual spring meeting in Milan, Italy. Information from MIFED Largo Domodossola 1 Milano (Italy). Telegrams: MIFED-Milano.

April 15—Southern California Broadcasters Association luncheon. Compton Advertising, Los Angeles, guest agency. 12 noon. Michaels Restaurant, Hollywood.

■April 21—Luncheon of International Radio & Television Society. Senator John O. Pastore (D-R. I.) will speak. Waldorf Astoria, New York.

April 22-23—Third meeting of the executive committee of the FCC's Advisory Committee for Land Mobile Radio Services. The two-day session will include a tour and inspection of land mobile operations in the Los Angeles area with Orange and Los Angeles county public safety officials as hosts. 10 a.m., Los Angeles County Hall of Administration, 500 West Temple Street.

April 22-24—1965 annual meeting of American Association of Advertising Agencies, The Greenbrier, White Sulphur Springs, W. Va.

■April 23—Alabama Associated Press Broadcasters meeting. Montgomery.

April 24—American Women in Radio and Television Educational Foundation—AWRT New England Chapter Seminar. Boston University. Boston.

April 26—Louisiana Association of Broadcasters meeting. Lafayette.

April 26—New deadline for comments on the FCC's notice of inquiry and proposed rulemaking relating to mutual funds and other investment houses that are in technical violation of the commission's multiple-ownership rules. Original deadline for comments was Nov. 23, 1964, but was extended to Feb. 23 at urging of 15 group owners. Latest deadline set by FCC is result of further request for extension, this time by Insurance Securities Inc., San Francisco.

April 26-28 — Communications Research Seminar sponsored jointly by Temple University of Philadelphia and Department of Health, Education and Welfare. Temple University, Philadelphia.

April 26-30—National Press Photographer's Association fifth annual television newsfilm workshop. University of Oklahoma, Norman.

April 27—Business and Professional Women's Club meeting. Speaker: Krin C. Holzhauser, southwestern area VP, American Women in Radio and Television. Oklahoma City.

■April 27-30—Alpha Epsilon Rho National Convention hosted by University of Houston at Hotel America. Houston.

■April 28-May 7—House Judiciary Copyright Subcommittee begins hearing on HR 4347, copyright law revision bill, with Abraham L. Kaminstein, registrar of copyrights, first witness.

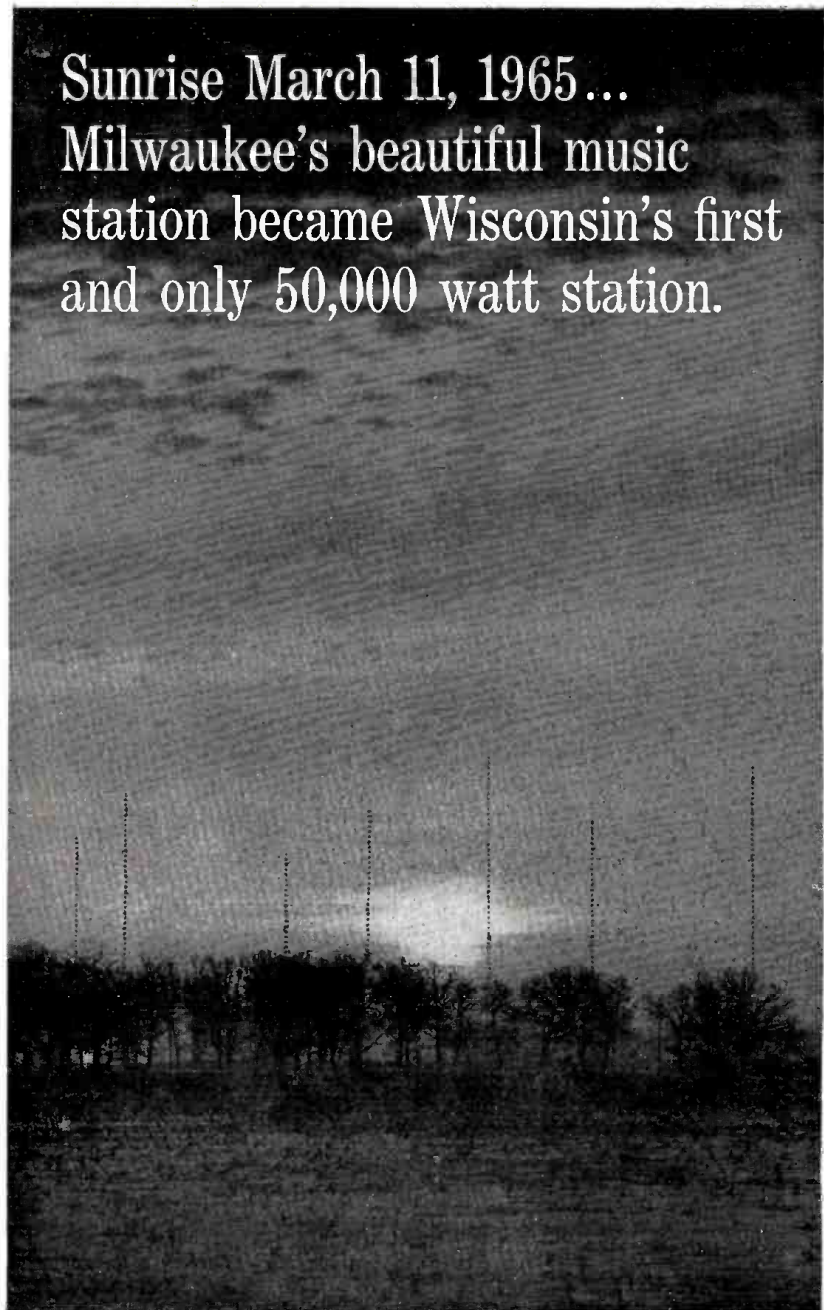
April 28-30—International Advertising Association's 17th annual World Congress. Paris.

■April 29—International Radio & Television Society's radio commercials workshop, 9 a.m.-2 p.m., Jade Room of Waldorf-Astoria hotel, New York.

April 29-May 8—Fifth international contest for the Golden Rose of Montreux Awards for TV entertainment programs, Montreux, Switzerland, organized by the

BROADCASTING, March 15, 1965

Sunrise March 11, 1965... Milwaukee's beautiful music station became Wisconsin's first and only 50,000 watt station.



As the sun began to climb behind the new towers of WISN that morning it marked not only a new day but a new era for radio in Wisconsin. The state's most powerful signal was on the air.

Now, the Beautiful Music of WISN can be heard, clear as a bell, from south of Chicago to north of Green Bay. Now, WISN reaches all the way across the rich industrial and farming area of eastern Wisconsin where 70% of the state's population lives.

Now, the station that has been giving advertisers a huge adult audience in the Milwaukee area has become one of the country's big coverage stations — one of the country's key buys.

WISN RADIO

Div. of the Hearst Corp.

50,000 WATTS 10,000 WATTS
NIGHTTIME

James T. Butler, Vice-Pres. & Gen'l Mgr.

Represented by the
DAREN F. McGAVREN CO.



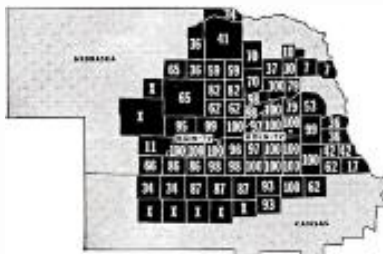
You're only HALF-COVERED in Nebraska ... if you don't use KOLN-TV/KGIN-TV!

Look up and clean up!

For top results, clean up on Nebraska's other major TV market. Lincoln-Land is the 78th* largest market in the U.S., based on the average number of homes per quarter hour prime time delivered by all stations in the market. *Weekdays, our 10 p.m. News delivers 70,700 homes—up to 20,000 more than ANY Omaha station and more homes than five out of seven Los Angeles stations.*

The map of Lincoln-Land points to an average of Total Net Weekly Circulation (combined ARB 1960 and 1964) of KOLN-TV/KGIN-TV. It's proof that you can't cover Nebraska without Lincoln-Land ... and you can't cover Lincoln-Land without KOLN-TV/KGIN-TV.

Ask Avery-Knodel for complete facts on KOLN-TV/KGIN-TV—the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.



X denotes counties where circulation is established, but where not enough dailies were placed for penetration figures.

AVERAGE HOMES DELIVERED — 10 p.m. NEWS (Nov. 1964 ARB)

LINCOLN-LAND* "A"	
(KOLN-TV/KGIN-TV)	63,400
OMAHA "A"	61,100
OMAHA "B"	41,600
OMAHA "C"	39,200
LINCOLN-LAND "B"	13,000
LINCOLN-LAND "C"	12,800

*Lincoln-Hastings-Kearney

*March, 1964 ARB Ranking. Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.

Radio
WNEB KALAMAZOO-SATTLE CREEK
WFT GRAND RAPIDS
WFTV GRAND RAPIDS KALAMAZOO
WFTV-FM SATTLE CREEK

Television
WNEB-TV GRAND RAPIDS KALAMAZOO
WFTV SATTLE CREEK
WFTV-FM SATTLE CREEK
KGIN-TV LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
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town of Montreux in cooperation with the Swiss Broadcasting Corp. and under the patronage of the European Broadcasting Union. Entry deadline for TV organizations is April 1.

April 29-30—Pennsylvania Associated Press Broadcasters annual meeting, Allenberry, a resort in Bolling Springs, near Harrisburg.

April 29-30—Spring meeting of Oregon Association of Broadcasters. Speakers include Douglas A. Anello, general counsel, National Association of Broadcasters. Village Green, motor hotel, Cottage Grove.

April 30-May 1—Spring meeting of Kansas Association of Radio Broadcasters. Featured speaker is Vincent Wasilewski, president, National Association of Broadcasters. Hutchinson.

April 30-May 1—Spring meeting of Mississippi Broadcasters Association. Speakers include William Carlisle, vice president for station services, National Association of Broadcasters. Buena Vista hotel, Biloxi.

MAY

May 1—California Associated Press Radio-TV Association annual meeting. Riviera hotel, Palm Springs.

May 2-3—American Women in Radio and Television board of directors meeting, New York Hilton hotel, New York.

May 3—FCC deadline for reply comments regarding frequency allocations and technical standards of its proposed rules governing the licensing of microwave radio stations used to relay TV signals to community antenna television systems.

May 3-5—Spring meeting of Kentucky Broadcasters Association. Featured speakers include FCC Commissioner Lee Loevinger and Vincent Wasilewski, president, National Association of Broadcasters. Brown hotel, Louisville.

May 4—American Women in Radio and Television Educational Foundation's board of trustees meeting, New York Hilton hotel New York.

May 4—Annual stockholders meeting of RCA, Chicago Opera House, 20 North Wacker Drive, and linked to New York via closed-circuit, two-way color TV hookup at Peacock Studio in Rockefeller Center, 10:30 a.m. CDT in Chicago and 11:30 a.m. EDT in New York.

May 4-5 — Spring meeting of Missouri Broadcasters Association. Speakers include Douglas A. Anello, general counsel, National Association of Broadcasters. University of Missouri, Columbia.

May 5-6—Annual general conference of CBS-TV affiliates at Beverly Hills, Calif., and at three locations: the Beverly Hilton, the CBS Studio Center and Television City.

May 5-9—American Women in Radio and Television National Convention, New York Hilton hotel, New York.

May 6-8 — Meeting of Iowa Broadcasters Association. Fort Des Moines hotel, Des Moines.

May 6-8 — Spring meeting of Montana Broadcasters Association. Speakers include Sherril Taylor, vice president for radio, National Association of Broadcasters. Executive motel, Missoula.

May 7—Virginia Associated Press Broadcasters meeting, Washington.

May 7—Annual meeting of International Radio & Television Society. New York.

May 7—California AP Radio-TV Association annual meeting. Biltmore hotel, Los Angeles.

May 7—National Academy of Television Arts & Sciences, Hollywood chapter, annual ball. Beverly Hilton, Beverly Hills, Calif.

May 7-8—Florida Associated Press Broadcasters annual meeting. Landmark motor lodge, Winter Haven and Cypress Gardens.

May 10 — Connecticut Associated Press

NEW 1965 AYER DIRECTORY JUST OUT

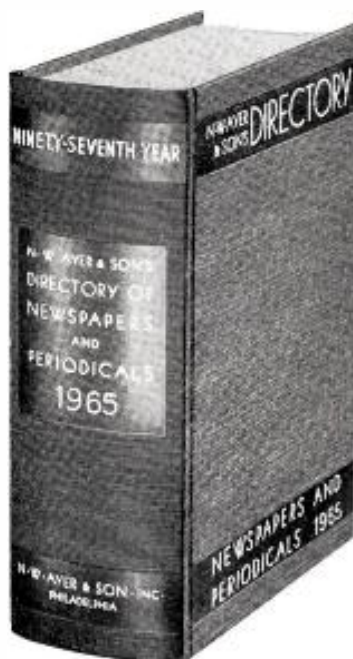
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- A word of appreciation to those who ordered the 1964 edition. Our sincere regrets to those whose orders came in too late to fill. Last year's Edition was sold out early despite the largest printing in history. Please order your 1965 copy of the Ayer Directory as early as possible.

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COMMERCE • SCHOOLS • COLLEGES AND UNIVERSITIES • GOVERNMENT AGENCIES IN ALL PARTS OF THE WORLD
BROADCASTING, March 15, 1965

Nobody in Washington argues about which is the important station.



50,000 WATTS • CBS • WASHINGTON
A POST-NEWSWEEK STATION



NAB CONFERENCE SCHEDULE

Dates and places for the National Association of Broadcasters spring radio program clinics:

- May 17-18—Atlanta.
- May 20-21—New York.
- May 24-25—New Orleans.
- June 7-8—Denver.
- June 10-11—Los Angeles.

Broadcasters Association meeting. Yankee Silversmith Inn, Wallingford.

May 11 — Annual stockholders meeting, Communications Satellite Corporation. Shoreham hotel, Washington.

■ May 12—Spring meeting of New Jersey Broadcasters Association. Woodlawn, Rutgers University, New Brunswick.

■ May 12-14 — Spring meeting of Illinois Broadcasters Association. Speakers include Vincent Wasilewski, president, National Association of Broadcasters. Springfield.

■ May 16-18—Catholic Broadcasters Association of America will present Gabriel Awards at annual convention and the first Catholic Communications Seminar May 18. Waldorf Astoria. New York.

May 18-18—Spring meeting of Pennsylvania Association of Broadcasters. Nittany Lion Inn, University Park.

May 17-19—First convention of Advertising and Marketing International Network. AMIN is successor to Continental Advertising Agency Network and embraces North and South America, and West Indies. Pontchartrain hotel, Detroit.

■ May 19-21—Texas CATV Association Inc., state convention, Dallas Marriott motor hotel, Dallas.

May 20—Frederick W. Ford, president of National Community Television Association, speaks to Virginia Independent Telephone Association meeting in Richmond, Va.

■ May 20—Annual meeting of Writers Guild of America, West, and election of officers of the guild and its screen and radio-TV branches. 8 p.m. Beverly Hilton. Beverly Hills, Calif.

■ May 20-22—Spring meeting of Alabama Broadcasters Association. Speakers include Douglas A. Anello, general counsel, National Association of Broadcasters. Midtown Holiday, Montgomery.

OPEN MIKE®

AM tuners a 'waste'

EDITOR: The National Association of Broadcasters is moving to get hi-fi component manufacturers to put AM tuners back in their new units (BROADCASTING, March 1). This is about as ridiculous as asking the auto manufacturers to put back the stick shift together with automatic transmissions.

What idiot would listen to AM when he can receive FM and FM stereo?

We FM broadcasters are proud of our FM stations and we have improved these stations far and above the quality of any AM money-making competitor.

AM never wanted us before as is evidenced by the minute number of AM-FM sets on the market and also by the fact that they do not want to

BROADCASTING, March 15, 1965

1



1ST VOICE: What goes great
with a spot of
TAE?

2



Coffee, for one thing

2ND VOICE:
(INCREDULOUS) Coffee?

3



1ST VOICE: Sure. Coffee
and candy...shampoo
and shaving cream...
cookies and ketchup...

4



(SPEEDS UP) detergent
and dog food...toys and
tobacco and beer and
bananas (DEEP BREATH)
...they all go better
with TAE...

5



...because TAE reaches
the young families who
spend...and reaches them
with local color film, too!

6



In Pittsburgh, take TAE
and see.

(MAJESTIC CHORD)

See Katz first.

*why in
hell can't
our artist
spell!!*

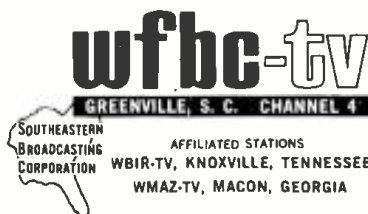


Source: Color Data — Television Age 3-1-65

Source: Other Data — 1964 ARB-TV Mkt. Analysis

For information, availabilities and assistance, contact the Station or Avery-Knodel

Represented by Avery-Knodel, Inc.



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break from their duplication policy. But they want in . . . on the hi-fi market which will make the tuners more expensive and absolutely a waste. . . . John R. Rieger, president WLIR(FM) Garden City, N. Y.

Request for success stories

EDITOR: May we please have permission to print up a number of pages . . . ["FM 1964—Campaign 1: Japan Air Lines formula" "FM 1964—Campaign 2: Rand McNally tests"] . . . from the Feb. 22 issue of BROADCASTING.

We intend to print about 300 copies for a mailing to advertising agencies in Houston.—Ronald G. Schmidt, vice president and general manager, KLEF (FM) Houston.

(Permission granted.)

Another personal touch

EDITOR: The Monday Memo about Gil Hile and his automobile dealership in San Bruno, Calif. [BROADCASTING, Feb. 22], was very interesting. It puts me in mind of another success story:

Along about the middle 1950's, a gentleman from California moved to Tucson, Ariz., and opened a furniture store. If I recall the facts correctly, he had less than \$50,000 capital. Tucson was considerably more the "tight little community" than it is now, and the local know-it-alls predicted that our friend from the Coast would be broke in three months.

Well, Kal Rubin didn't go broke. He prospered mightily—and he became, within a very short time, the best-known individual in Tucson.

Kal Rubin bought a half-hour syndicated show five nights a week (a different show each night, not a strip) and sponsored them in prime time. . . . He did all his own commercials, and they weren't on video tape because there were no tape facilities. In addition, he planned and supervised whatever other advertising and promotion activities he bought, but as I recall, practically all his budget went into TV. He also sponsored feature films in addition to his half-hour shows. Pretty soon he had three large furniture centers, and he became active in real estate, etc., etc. . . .

Two or three years ago, Kal Rubin sold his business and buildings (but not the land on which they stand) to a major, publicly-held company which insisted as a condition of the purchase, that he manage the enterprises for five years. . . .

I never sold Kal Rubin a show, but I did get to know him pretty well socially, and, naturally, we talk a great deal about TV when we get together. He has always credited television with the

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great success he had in Tucson. . . .

So as your memo said, "People would rather do business with someone they know. . . ." It has ever been thus in selling, but in the consumer-goods business it might be pertinent to add that people would also prefer to do business with somebody they like!—*Harvey L. Victor, Harvey Victor Films Ltd., New York.*

Projected viewing habits

EDITOR: An editorial in your March 1 issue said among other things that the newspaper feature "What TV Viewers Think" causes mischief in that it makes "the wholly incorrect assumption that response can be projected to the entire viewing audience."

We have never said, and do not believe that results of this type of polling are projectable. Included in the February 20 release of the feature was the following: "It should be noted immediately that the returns from the first balloting indicate that answers are coming from the more adult and sophisticated viewers."

You also stated in the same editorial that the questions used in the newspaper balloting are "slanted."—*John Osenenko, executive vice president, Bell-McClure Syndicate, New York.*

(Mr. Osenenko misread BROADCASTING's editorial which said that newspapers using the syndicated feature are themselves wrongly projecting the results [even though the syndicate says the results cannot be projected]. The editorial pointed to a treatment in the Washington Evening Star as an example of projection of the syndicated figures.)

Where is he now?

EDITOR: While viewing TV programs, especially musicals, variety shows, special guests either as singers, musicians or other acts we used to see in vaudeville, I have often wondered whatever happened to Arthur Tracy "The Street Singer," who had his own radio show every week in the early 1930's. Where is he now? Whatever happened to him? Why did his show fold up? Who sponsored . . . the program and who was the radio announcer? He appeared nationally over a major radio network then. His radio shows originated in New York City. . . .

"The Street Singer" played an accordion and he dressed like a gypsy. He began his weekly radio shows by singing and playing "Martha." . . .

He should be back on TV, so the present generation and we of the older generations can see as well hear him again. . . .—*George L. Resh, receiving department, Tulane University, School of medicine, New Orleans.*

(Perhaps someone can answer Mr. Resh's questions about Arthur Tracy.)

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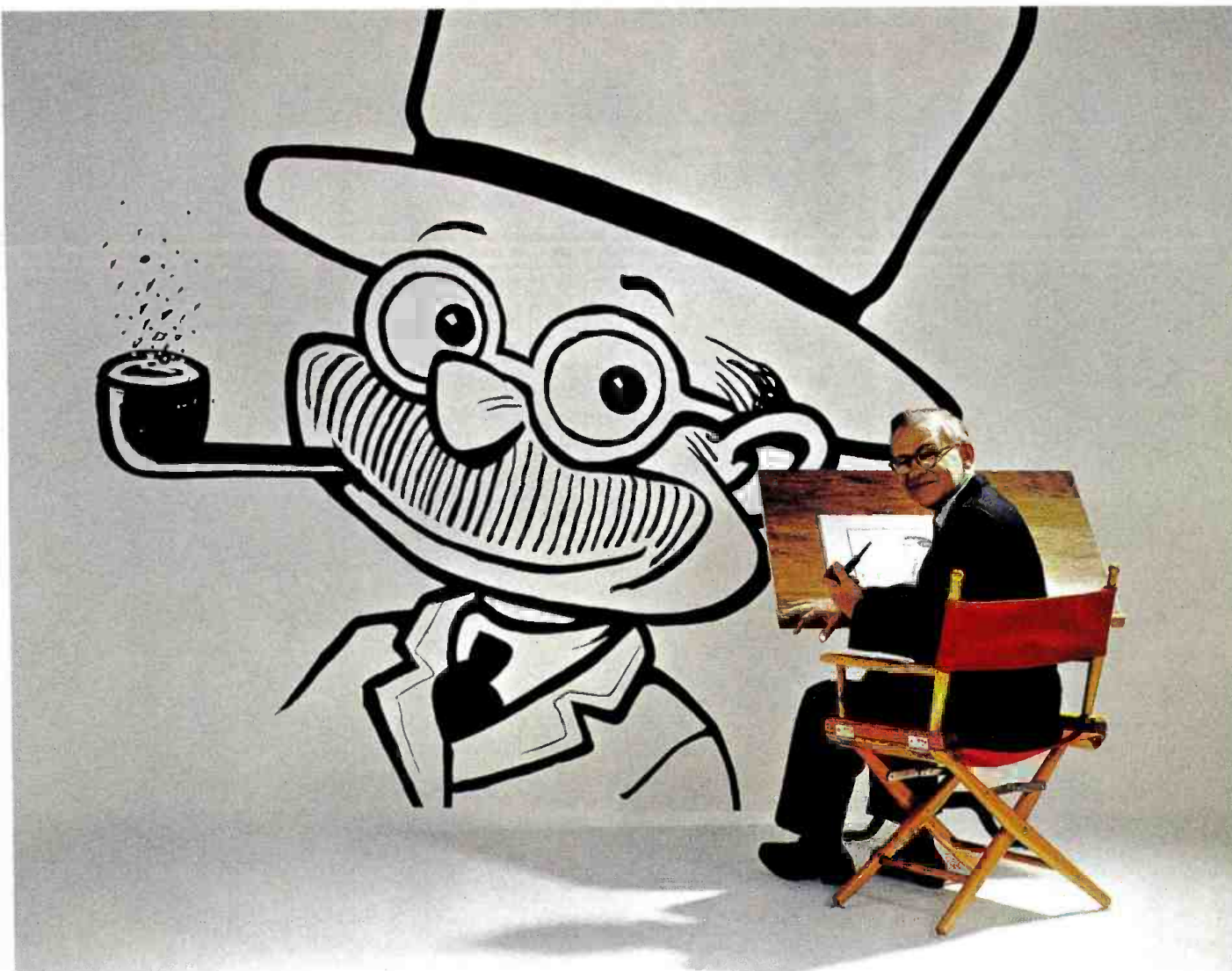
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Who is Chase?

Chase is the picture worth a thousand words.

Twice a day John Chase appears on WDSU television. Or more correctly, his hand does. The pen it holds scratches away for a moment or so, a picture takes shape, and an issue that has troubled . . . or amused . . . New Orleans is put in its proper perspective, with one of John Chase's remarkable editorial cartoons.

John Chase's ink and pen mirror the opinions of people who earn an honest buck, spend Sunday afternoons taking the kids out to the park, and see their city, their

state, their country, their world . . . through the clear eyes of the common-sense American.

It is for all of us that Chase unstuffs the stuffed shirts, lights fires under the laggard, and scolds an indifferent electorate. The little man with the big moustache and the ever-present pipe appears in most of Chase's editorial cartoons; he is us, New Orleans, and he speaks very clearly for a man who never has said a word.

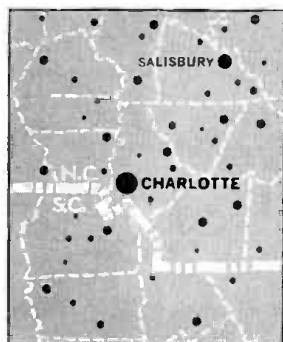
Chase knows what makes his city and state tick. He was born in New Orleans. He has written a prize-winning book about New

Orleans. He is an historian and lecturer at Tulane University. He is the immediate past president of the Association of American Editorial Cartoonists. He had been a newspaper cartoonist since 1927. Recently, WDSU-TV persuaded him to pioneer and join the station, as one of the first editorial cartoonists ever seen on any station anywhere.

Chase is another living reason why "People look to WDSU-TV." They know that the Channel 6 personalities are the most vital, interesting people in their fields . . . and have earned the right to a viewer's time.



Ever hear of Salisbury?



The Earl of Salisbury never built a manor here, but Salisbury has built the largest brick kiln in the world. North Carolina produces more brick than any other state, and Salisbury is the brick center. This All-American City is located 40 miles outside the Charlotte metro area, and yet **99% of its homes tune in WBTV each week***. You may or may not have heard of Salisbury, but you should know that this brick capitol of the world is just one of the 129 satellite cities and towns making up the WBTV-Charlotte market . . . a market containing **562,000 television homes and ranking 22nd in the nation.****

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* Nielsen Coverage Study ** 1965 Sales Management Survey of Television Markets

Pay-TV showdown in the making

Zenith calls for the big deal—FCC approval of regular subscription service; before it's over this could be the hottest game in town

The first shot in what is expected to be a long and bitter battle before the FCC was fired last week in the filing of a petition for rulemaking to authorize pay television on a nationwide basis.

The petition was filed by Zenith Radio Corp., creator and manufacturer of the Phonevision system of over-the-air subscription television, and Teco Inc., which was established and licensed by Zenith to develop and market the system throughout North America.

Together with RKO General Inc., they have engaged in a three-year FCC-authorized test of the system over RKO's WHCT(TV) (ch. 18) Hartford. The test is scheduled to end June 30, and the results, they say, warrant a further FCC rulemaking looking to the establishment of a nationwide pay-TV system on both UHF and VHF stations as a standard broadcasting service.

However, it took Zenith more than 12 years, many of them filled with controversy, to reach the point of requesting the ultimate rulemaking proceeding. Congressional hearings were held, and tens of thousands of letters and telegrams of protest were drummed up by broadcasters in a last-ditch fight to kill pay TV before the authorization of the Hartford test. Even the commission's power to authorize the trial was disputed until confirmed by the court of appeals.

The controversy over pay television has been dormant since Subscription Television Inc.'s wired system in California was outlawed by the state's voters in a referendum last November. (In Toronto, a division of Paramount Pictures, International Telemeter Co., has operated a wired pay-TV system since 1960.) But the Zenith-Teco petition, accompanied by comments containing the first data derived from a large-scale test of pay television, will revive the whole controversy—and probably intensify it.

Major Conflict ■ The pay-TV issue is likely to assume heroic proportions, even bigger than those of other vola-

tile issues now before the commission: community antenna television, network program-procurement practices and multiple-station-ownership rules changes. Indeed the conclusions ultimately reached by the commission on various aspects of pay television (Does it provide another source of programming? Will it help in the development of UHF?) could have an effect on decisions in those other matters.

Theater owners who opposed the authorization of the Hartford test will oppose Zenith's newest petition. "We'll jump in with both feet," said a spokes-

man. And he can count on company from the National Association of Broadcasters. Former NAB President LeRoy Collins, at the NAB convention in Chicago last year, urged broadcasters to propagandize against pay TV (*BROADCASTING*, April 14, 1964). And current NAB President Vincent Wasilewski said last week there is no change in the association's position that television channels should be reserved for free television.

Congress is already involved. Representative Emanuel Celler (D-N.Y.), chairman of the House Judiciary Com-

Zenith Phonevision: new life in an old story

Joseph S. Wright, president of Zenith Radio Corp., and John Poor, president of RKO General Inc., are shown below (l-r) as they appeared during FCC hearings on pay television in 1960. Since then, their companies have inaugurated and all but completed a major field test of Zenith's Phonevision system of subscription television.

But even in 1960, Phonevision was an old story. It had been the subject of pleadings before the FCC for eight years and topic of interest in television circles for at least 13 years.

It was on July 3, 1947, that Zenith, after 15 years of developmental work, announced the first of its Phonevision systems. On Feb. 25, 1952, the company petitioned the commission to authorize subscription television.

The Senate Commerce Committee held hearings on pay television in 1956 and the commission, in 1959, in a Third Report on the subject, authorized applications to conduct a trial of subscription TV on a care-

fully controlled basis.

The commission approved the application for the Hartford test on Feb. 24, 1961. But it wasn't until the commission's action was affirmed by the courts—ultimately the Supreme Court—that the way was cleared for the Hartford trial, which began on June 29, 1962.



Profit for broadcasters in pay TV?

ZENITH SAYS 200,000-HOME MARKET OR BIGGER WOULD MAKE MONEY

A profitable new broadcasting-connected business lies ahead if only the FCC will pave the way. This at least was the message given by Zenith Radio Corp. and Teco Inc. in support of their petition for rulemaking establishing a nationwide pay-TV system (see page 33).

They see a pay-TV operation as breaking even in a market of 200,000 homes, and of turning increasingly handsome profits as the size of the market increases.

The petition assumes a \$65 yearly average income from each subscriber (as was the experience in the Hartford test conducted over RKO General Inc.'s WHCT(TV) [ch. 18]) and a 10% penetration of audience, or 20,000 customers. These other assumptions, also made on the basis of

the Hartford experiment, go into the petitioners' calculations: \$39 rental fee for decoding equipment and \$10 installation charge, and 35% of the total subscriber program expenditures allocated for payment to program producers and distributors for carrying their programs.

A pay-TV system with 20,000 subscribers, according to Zenith, would have \$600 in after-tax profits after payment of the 48% federal corporation tax. But in addition the cash flow would be \$542,500. Zenith estimates the cost of equipment at \$2,711,500, depreciated on a straight-line, five-year basis.

The projections of after-tax profits and, in parenthesis, cash flow (based on increasing equipment costs) for systems

Business Projection of Subscription Television Operation at 20,000 Subscriber Level and Three Program Income Levels

	20,000 Subscribers		
	Prog. Inc. \$65.00/Yr.	Prog. Inc. \$70.00/Yr.	Prog. Inc. \$75.00/Yr.
Income			
Gross program income	\$1,300,000	\$1,400,000	\$1,500,000
Rental fees	780,000	780,000	780,000
Decoder installation	40,000	40,000	40,000
Total	\$2,120,000	\$2,220,000	\$2,320,000
Direct costs			
Station time	\$ 300,000	\$ 300,000	\$ 300,000
Commissions	16,000	16,000	16,000
Program product	455,000	490,000	525,000
Subscription franchise fees	104,000	109,000	114,000
ASCAP and BMI fees	18,000	18,000	18,000
Lines and facilities	32,400	32,400	32,400
Total	\$ 925,400	\$ 965,400	\$1,005,400
Gross profit	\$1,194,600	\$1,254,600	\$1,314,600
Indirect expense			
Sales	\$ 147,000	\$ 147,000	\$ 147,000
Program	23,000	23,000	23,000
Technical	158,600	158,600	158,600
General and admin.	864,900	865,900	866,900
Total	\$1,193,500	\$1,194,500	\$1,195,500
Profit before tax	\$ 1,100	\$ 60,100	\$ 119,100
Profit after 48% tax	\$ 600	\$ 31,300	\$ 61,900
Percent of income	.0%	1.4%	2.7%
Cost of equipment	\$2,711,500	\$2,711,500	\$2,711,500
Depreciation	541,900	541,900	541,900
Cash flow from profits and depreciation	542,500	573,200	603,800
Percent of equipment cost	20.0%	21.1%	22.3%

Business Projection of Subscription Television Operation at 40,000 Subscriber Level and Three Program Income Levels

	40,000 Subscribers		
	Prog. Inc. \$65.00/Yr.	Prog. Inc. \$70.00/Yr.	Prog. Inc. \$75.00/Yr.
Income			
Gross program income	\$2,600,000	\$2,800,000	\$3,000,000
Rental fees	1,560,000	1,560,000	1,560,000
Decoder installation	80,000	80,000	80,000
Total	\$4,240,000	\$4,440,000	\$4,640,000
Direct costs			
Station time	\$ 300,000	\$ 300,000	\$ 300,000
Commissions	32,000	32,000	32,000
Program product	910,000	980,000	1,050,000
Subscription franchise fee	208,000	218,000	228,000
ASCAP and BMI fees	18,000	18,000	18,000
Lines and facilities	32,400	32,400	32,400
Total	\$1,500,400	\$1,580,400	\$1,660,400
Gross profit	\$2,739,600	\$2,859,600	\$2,979,600
Indirect expense			
Sales	\$ 284,000	\$ 284,000	\$ 284,000
Program	23,000	23,000	23,000
Technical	277,000	277,000	277,000
General and admin.	1,536,800	1,538,800	1,540,800
Total	\$2,120,800	\$2,122,800	\$2,124,800
Profit before tax	\$ 618,800	\$ 736,800	\$ 854,800
Profit after 48% tax	\$ 321,800	\$ 383,100	\$ 444,500
Percent of income	7.6%	8.6%	9.6%
Cost of equipment	\$5,393,400	\$5,393,400	\$5,393,400
Depreciation	2,690,900	2,690,900	2,690,900
Cash flow from profits and depreciation	\$1,400,700	\$1,462,000	\$1,523,400
Percent of equipment cost	26.0%	27.1%	28.2%

mittee, has introduced legislation (HR 4472) to prohibit TV stations from broadcasting programs for pay. The bill, similar to others he has introduced in past Congresses, is pending before the House Commerce Committee.

Zenith's key argument is that pay TV's fate should be decided in the market place. It says the commission could not, even if it wanted to, protect conventional broadcasting from all competition for audience and talent, as represented by movies, theater and other media.

Joseph S. Wright, president of Zenith,

said "the time has come to give subscription TV a chance to go to the market place so that viewers throughout the country can have the opportunity to choose for themselves the economy and convenience this box-office entertainment distribution system makes possible."

No Threat — But Zenith says the Hartford test demonstrates that pay TV is not a threat to free television. Rather, it says, it is a supplementary service, giving the public programs not otherwise available. Zenith also sees it as a potential source of revenue which would enable additional tele-

vision stations—principally UHF—to go on the air.

Zenith says pay TV's acceptance by the public is indicated by the 5,000 Hartford subscribers who are now spending an average of \$1.20 per week, or a total of \$62.16 per year on subscription programming. Together with decoder rental of \$39, subscribers paid \$101.16. According to the petition, RKO purposely kept the total of subscribers below 5,000, since it felt it would have been "imprudent" to increase the number of customers without assurance that the test would be extended. RKO General has asked the FCC

with more than 20,000 subscribers follow: 40,000 subscribers, \$321,800 (\$1,400,700); 75,000 subscribers, \$925,000 (\$2,944,600); and 100,000 subscribers, \$1,347,300 (\$4,038,200).

But what about programing? What will be the staple fare? What will be most popular with those paying for what they see?

Movies Well Liked ■ Again, according to the Hartford test, movies will be the staple. In Hartford, they constituted 86.5% of the time devoted to pay television, and the average rating for all movies was 20.1%. Viewers paid up to \$1.50 to see a movie, but the average fee was \$1.03.

Heavyweight championship fights were by far the most popular with Hartford pay-TV viewers. The six such bouts WHCT carried on its pay-TV system had an average rating of about 63% of all subscribers. (The Sonny Liston-Cassius Clay fight in February 1964 had a phenomenal 83%.) In all, sports accounted for 4.5% of the pay-TV programing, and had an average rating of 9.8%. The most expensive

event carried during the test was a sports event: the Liston-Clay fight, which cost \$3. The average bill for a sports event, however, was \$1.37.

Special entertainment productions (Broadway and off-Broadway plays, opera, ballet, concerts, recitals, variety, and night club and cabaret acts) accounted for 5.5% of the pay-TV time. The average rating for all showings was 8.7%, and viewers paid between 50 cents and \$2 for these offerings.

The bulk of the remaining time (3.2%) was devoted to educational features, which had an average audience rating of 0.8%. Viewers paid between 25 cents and \$1.25 for the programs.

The petition also notes that the Zenith Phonevision system of pay-TV, by which subscription programs are sent over the air in scrambled form, can be adapted to specific uses. It says that several instructional programs prepared for a small group of physicians were barred to other subscribers by restricting to the doctors the decoding information needed to unscramble the programs.

Business Projection of Subscription Television Operation at 75,000 Subscriber Level and Three Program Income Levels

	75,000 Subscribers		
	Prog. Inc. \$65.00/Yr.	Prog. Inc. \$70.00/Yr.	Prog. Inc. \$75.00/Yr.
Income			
Gross program income	\$ 4,875,000	\$ 5,250,000	\$ 5,625,000
Rental fees	2,925,000	2,925,000	2,925,000
Decoder installation	150,000	150,000	150,000
Total	\$ 7,950,000	\$ 8,325,000	\$ 8,700,000
Direct costs			
Station time	\$ 400,000	\$ 400,000	\$ 400,000
Commissions	60,000	60,000	60,000
Program product	1,706,300	1,837,500	1,968,800
Subscription franchise fee	390,000	408,800	427,500
ASCAP and BMI fees	18,000	18,000	18,000
Lines and facilities	32,400	32,400	32,400
Total	\$ 2,606,700	\$ 2,756,700	\$ 2,906,700
Gross profit	\$ 5,343,300	\$ 5,568,300	\$ 5,793,300
Indirect expense			
Sales	\$ 413,000	\$ 413,000	\$ 413,000
Program	23,000	23,000	23,000
Technical	428,000	428,000	428,000
General and admin.	2,698,900	2,702,600	2,706,300
Total	\$ 3,562,900	\$ 3,566,600	\$ 3,570,300
Profit before tax	\$ 1,780,400	\$ 2,001,700	\$ 2,223,000
Profit after 48% tax	\$ 925,800	\$ 1,040,900	\$ 1,156,000
Percent of income	11.6%	12.5%	13.3%
Cost of equipment	\$10,087,000	\$10,087,000	\$10,087,000
Depreciation	2,018,800	2,018,800	2,018,800
Cash flow and profits and depreciation	2,944,600	3,059,700	3,174,800
Percent of equipment cost	29.2%	30.3%	31.5%

Business Projection of Subscription Television Operation at 100,000 Subscriber Level and Three Program Income Levels

	100,000 Subscribers		
	Prog. Inc. \$65.00/Yr.	Prog. Inc. \$70.00/Yr.	Prog. Inc. \$75.00/Yr.
Income			
Gross program income	\$ 6,500,000	\$ 7,000,000	\$ 7,500,000
Rental fees	3,900,000	3,900,000	3,900,000
Decoder installation	200,000	200,000	200,000
Total	\$10,600,000	\$11,100,000	\$11,600,000
Direct costs			
Station time	\$ 400,000	\$ 400,000	\$ 400,000
Commissions	80,000	80,000	80,000
Program product	2,275,000	2,450,000	2,625,000
Subscription franchise fee	520,000	545,000	570,000
ASCAP and BMI fees	18,000	18,000	18,000
Lines and facilities	32,400	32,400	32,400
Total	\$ 3,325,400	\$ 3,525,400	\$ 3,725,400
Gross profit	\$ 7,274,600	\$ 7,574,600	\$ 7,874,600
Indirect expense			
Sales	\$ 542,000	\$ 542,000	\$ 542,000
Program	23,000	23,000	23,000
Technical	591,000	591,000	591,000
General and admin.	3,527,600	3,532,600	3,537,600
Total	\$ 4,683,600	\$ 4,688,600	\$ 4,693,600
Profit before tax	\$ 2,591,000	\$ 2,886,000	\$ 3,181,000
Profit after 48% tax	\$ 1,347,300	\$ 1,500,700	\$ 1,654,100
Percent of income	12.7%	13.5%	14.3%
Cost of equipment	\$13,441,000	\$13,441,000	\$13,441,000
Depreciation	2,690,900	2,690,900	2,690,900
Cash flow from profits and depreciation	4,038,200	4,191,600	4,345,000
Percent of equipment cost	30.0%	31.2%	32.3%

for permission to continue the test three years, and plans to increase the audience (see page 34).

In the Phonevision system, subscription programs—sound and picture—are broadcast in scrambled form. Subscribers wishing to see them activate a decoder attached to their set which unscrambles the picture and sound and at the same time records the amount to be billed the customer.

As envisaged by Zenith, the subscription-TV franchise holder that scrambles pictures, installs and maintains decoders, collects fees and provides programing could be separate from the

licensee. In Hartford, however, RKO General performed the function of franchise holder while a subsidiary, RKO Phonevision Company, was the licensee of the station involved.

Zenith does not recommend a rule that would limit pay-TV operations to the use of its system. It urges the commission to authorize any systems that meet standards designed to protect against interference with other stations and degradation in the quality of the subscription—or conventional—TV signals. It also says the system should be comparable with VHF and UHF signals, either in color or black and

white.

Something Added ■ In arguing that pay TV will bring something to television rather than take anything away, Zenith notes that during the first two years of the Hartford test, WHCT broadcast 599 different subscription programs (aired a total of 1,776 times), including current U. S. and foreign-made motion picture films, Broadway and off-Broadway plays, championship boxing matches and other sports events, opera, ballet, concerts, recitals, night club and cabaret acts, and educational and instructional features. None of these, the petition states, were available

on conventional television.

The petition acknowledges some of the difficulty RKO General had in obtaining programing, principally films. Distributors supplied films only on a "first subsequent run" basis—that is, several weeks after first-theater run. And 20th Century-Fox and Universal Pictures refused to provide any films until RKO General brought an anti-trust suit against them. Zenith believes this difficulty would disappear in the event of a nationwide pay-TV system.

Zenith sees pay TV as developing primarily among UHF stations in the top 100 TV markets, where there are a total of 228 UHF frequencies. Zenith, basing its estimates on the Hartford experiment, says that a pay-TV system needs 20,000 subscribers to break even (see table, page 34). Then Zenith estimates "conservatively" that pay TV will attract 10% of the homes in its area, and it notes that 91 of the top 100 markets have more than 200,000 TV homes.

Time Costs ■ Zenith says time costs paid the station for the subscription television programing alone would in most cases cover all of a UHF's operating costs. In projecting a break-even operation for a system of 20,000 subscribers, Zenith assumes an expense for station time of \$300,000 a year, which is believed to exceed the expenses of UHF's in markets of up to 500,000.

Since new stations would carry conventional as well as subscription TV, as is the situation in Hartford, Zenith says the total amount of conventional programing would be increased. Zenith does not believe network-affiliated VHF's offer as much potential as pay-TV stations. They would not want to surrender their affiliations to carry pay-TV programing in prime time, Zenith says.

Zenith also says the Hartford trial demonstrates that pay TV will not impair the ability of the present free-TV system to provide advertising-supported programing. "The budget limitations on the amount the public will spend on recreational spectator activity" will prevent subscription television from "siphoning" away a significant portion of the audience, programs and talent from free-TV stations, Zenith says.

During the first two years of the Hartford test, according to Zenith, the average subscription viewer spent two hours watching pay-TV programing weekly—an amount, the petition adds, that will not "sate the public's appetite" for the 38 hours of television programing the public is estimated to watch weekly. Furthermore, Zenith says, the

time spent watching subscription television is probably added to, rather than subtracted from, the total time that a subscriber spends in front of his set.

Lack of Programing ■ Zenith also

Networks cool to pay TV

The networks remain cool if not hostile to pay television, which is seen by some as a possible answer to demands for a fourth network. A CBS spokesman last week said that networks continue to feel that the use of TV channels for pay TV is against the public interest.

NBC stuck to its position, enunciated last year in a statement by NBC Board Chairman Robert W. Sarnoff and NBC President Robert W. Kintner, that it doubts pay television can succeed economically. But the officials also said then that if pay television proves profitable, NBC would go into it (BROADCASTING, April 6, 1964). An ABC spokesman said that network feels that a national pay television system could supply "little, if anything" to what free television now provides.

says the amount of subscription-TV viewing will be held down by the limited number of programs available. It noted that in 1963 there were 430 motion pictures released in the U. S. and that other pay-TV material—plays, championship boxing matches, operas and the like—were relatively few in number. Zenith says that RKO General obtained programs for its subscribers from over 50 sources.

Another anti-pay-TV argument that Zenith seeks to rebut is that pay TV will capture all sports events from free television.

Impossible, says Zenith. Assuming a nationwide pay-TV system operating in the top 175 markets and achieving a 20% saturation of all U. S. homes—or a total market of 10 million subscribers—Zenith says about \$31,850,000 would be available for acquiring TV rights to sports events. This is about 60% of the \$50 million that conventional television is paying for sports attractions.

Zenith's assumptions grow out of the

Hartford experience of \$65 annual revenue per subscriber. The 10 million homes will provide \$65 million in revenue annually. Of this, \$227,500,000 would be available for program procurement, the remainder being spent on other expenses. Of this, 14%—or the percentage of the spectator-event dollar the public now spends on sports—would yield \$31,850,000.

Zenith denies that pay TV will be only the plaything of the wealthy.

During the first 92 weeks of the Hartford trial, Zenith says, 85.6% of the subscribers had annual incomes of less than \$10,000 and 42.3% had annual incomes of less than \$7,000. Slightly more than 14% had annual incomes of more than \$10,000, Zenith says, adding that "annual subscribers expenditures for all income levels above \$4,000 were approximately the same." Zenith adds that subscription television is actually of benefit to lower income families who can least afford the greater per-family cost of box-office attractions outside the home.

Different Programs ■ Speaking of the argument that programs that will be shown on pay TV are already available on conventional television, Zenith says none of the programs seen during the Hartford test were available on free television. Furthermore, according to A. C. Nielsen figures, 76% of the viewing public did not watch the 40 top-rated network entertainment programs. Such programs, Zenith says, obviously could not be sold to the public in competition with the box office attractions pay TV would make available.

Answering the charge that pay TV is not broadcasting, as defined by the Communications Act, Zenith says nothing occurring in the Hartford test detracts from the commission's tentative decision, made in earlier proceedings, that subscription television could be classed as "broadcasting." Furthermore, Zenith says, the test demonstrated that a licensee carrying subscription television "will have no difficulty" complying with all commission rules and regulations.

"The most important regulatory consideration concerning the role of the broadcast station licensee in subscription television" that was established, Zenith says, is the relative freedom a pay-TV station would have.

Zenith, in its petition, suggests the commission license stations for pay-television operations on a case-by-case basis, so that it can consider whether the proposed system would bring an added service to the community. Zenith also suggests that the commission impose no restrictions on the size of market that can be served by pay TV nor on the number of such stations within a market. On this basis, Zenith

Dayton firemen watch blaze on WHIO-TV



...before leaving to put it out!

WHIO-TV has a fine spot news photographer named Chuck Upthegrove. One Saturday night at 10:30 he filmed Dayton's first two-alarm fire of the year. At 11:12 that evening many of the off-duty firemen saw the footage on WHIO-TV before the Chief called them out to help fight the stubborn blaze. When news breaks, Channel 7 viewers expect exclusive

film coverage on this great area station.

The award-winning WHIO-TV news team is one reason why we enjoy the loyalty of most of the 565,000 TV homes in 33 counties. If your product or service deserves a share of our viewers' \$4,111,490,000 of annual disposable income, ask George P. Hollingbery for all the facts.



WHIO-TV • CBS • Channel 7 • WHIO-AM-FM • DAYTON, OHIO

COX BROADCASTING CORPORATION stations:

WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland; WIIC, Pittsburgh.

WHIO-TV

Who needs eight hundred program directors?

About once a month, every NBC Owned station invites some of its community leaders to lunch. The purpose: to show what the stations are doing. And, even more important, to find out what else the stations can do for the communities they serve.

Out of these luncheons come criticism, praise—and good program ideas. Among these 800 community leaders each year are governors, mayors, educators, labor leaders and businessmen. These people have strong opinions. And they voice them.

In New York, for instance, one luncheon guest commented on the growing problems of mental health in the world's biggest city. The result was a moving WNBC-TV special on this very subject—"The Island Within."

In Philadelphia, NBC Owned WRCV-TV responded to its community lead-

ers' concern over the need for job guidance with a 13-week television series, "Gateway To Careers."

In Washington, D.C., a special WRC-TV program, "The House On The Potomac," helped boost local plans for the John F. Kennedy arts center.

In Pittsburgh, the WJAS Radio series, "PTA Circuit," grew out of a luncheon conversation on the relationship between parents and schools.





In Chicago, a WMAQ-TV luncheon discussion about rural migrants in slum areas resulted in a public affairs documentary, "Strangers In The City," on that station's award series, "Dateline: Chicago."

In San Francisco, a luncheon round table exchange led to a series of KNBR radio debates entitled "Faith Forum."

In Los Angeles, concern for the aimlessness of some of that city's youth

resulted in two KNBC television specials focusing on opportunities for young Californians to serve their communities.

In seven major American cities, this continuing dialogue between NBC Owned stations and civic leaders produces some of broadcasting's most re-sponsive and re-sponsible local programming.



WJAS, PITTSBURGH | WMAQ, WMAQ-TV, CHICAGO | KNBR, SAN FRANCISCO | KNBC, LOS ANGELES

Represented by NBC Spot Sales

estimates that pay TV will become a nationwide system in five years or more.

Zenith recommends that the commission bar commercials from subscription television and that subscription television programing be limited to so-called box-office material. This is defined as "any type of program which is not seen on a regular or frequent basis on conventional television and for

which the public would ordinarily pay an admission charge."

Zenith also says the amount of pay-TV programing carried by a station should not be limited, except to the extent present rules require the broadcast of conventional programs. This varies from a low of two hours a day, five days a week and a total of 12 hours a week, during a station's first

18 months of operation, to a top minimum of two hours a day, seven days a week or a total of 28 hours a week after three years.

In addition, Zenith suggests rules to require pay-TV licensees to retain control over their programing and to prevent monopolistic growth of subscription television in station operations and program distribution.

BROADCAST ADVERTISING

Spot TV breaks billion-dollar barrier

Fourth quarter of nearly \$273 million pushes total gross billings for 1964 to new record

National spot-TV gross-time billings passed the billion-dollar mark in 1964. According to N. C. Rorabaugh Co. figures, released today (March 15) by Television Bureau of Advertising, 1964 spot TV billings were \$1,016,011,000, up 17% over the \$871,063,000 of 1963.

Fourth-quarter figures: \$272,797,000 in 1964, up 12.3% over 1963's \$242,865,000. The 1964 figure covers 384 stations, the 1963 total was for 375 stations. Comparing 350 stations which reported in both 1963 and 1964, the increase is 11.7%.

Product classes showing the greatest fourth-quarter gains over the like period of 1963 include: pet products, up 78% (from \$3.35 million to \$5.9 million); sporting goods, bicycles and toys, up 68% (from \$7.3 million to \$12.4 million); household cleaners, cleansers, polishes and waxes, up 37% (from \$6.3 million to \$8.7 million); tobacco products and supplies, up 35% (from \$10.1 million to \$13.6 million), and confections and soft drinks, up 29% (from \$20.8 million to \$26.8 million).

Newcomers to the quarterly list of top 100 national spot TV users are: Golden Grain Macaroni Co. (No. 50), Mogen David Wine Corp. (No. 74), Parker Bros. Inc. (No. 79), Anderson-Clayton & Co. (No. 81) and Wilkinson Sword Inc. (No. 85).

1. Procter & Gamble	\$16,344,900
2. Lever Brothers	6,858,600
3. General Foods	6,848,000
4. Coca-Cola Co./bottlers	6,213,500
5. Colgate-Palmolive	6,178,400
6. American Home Products	5,137,400
7. William Wrigley Jr. Co.	4,585,400
8. R. J. Reynolds Tobacco	4,495,000

9. Warner-Lambert Pharma.	3,837,300
10. Bristol-Myers	3,805,100
11. General Mills	3,664,600
12. Campbell Soup	3,531,200
13. Pepsi Cola Co./bottlers	3,382,100
14. Quaker Oats	3,281,100
15. Kellogg	2,882,300
16. American Tobacco	2,670,300
17. Miles Laboratories	2,380,500
18. Continental Baking	2,354,300
19. Richardson-Merrell	2,298,000
20. Alberto-Culver	2,287,600
21. Mars Inc.	2,140,400
22. Ford Motor Co./dealers	2,056,900
23. Pet Milk	2,015,900
24. Standard Brands	1,911,600
25. Royal Crown Cola/bottlers	1,866,100
26. Ralston-Purina	1,853,800
27. Avon Products	1,775,700
28. Seven-Up/bottlers	1,770,000
29. Chesebrough-Pond's	1,720,400
30. P. Lorillard	1,548,200
31. General Motors Corp./dealers	1,546,600
32. Chrysler Corp., dealers	1,542,300
33. National Biscuit	1,531,500
34. Shell Oil	1,497,100
35. Philip Morris	1,494,400
36. Charles Pfizer & Co.	1,489,500
37. Pabst Brewing	1,487,300
38. Jos. Schlitz Brewing	1,429,600
39. Liggett & Myers Tobacco	1,423,700
40. Louis Marx Co.	1,383,400
41. Menley & James Labs	1,355,100
42. Anheuser-Busch	1,342,900
43. Gillette	1,336,600
44. Remco Industries	1,309,100
45. Brown & Williamson Tobacco	1,307,900
46. DeLuxe Reading Corp.	1,237,000
47. H. J. Heinz	1,195,800
48. Canadian Breweries	1,191,000
49. Ideal Toy	1,153,400
50. Golden Grain Macaroni	1,119,100
51. Sterling Drug	1,112,400
52. E. & J. Gallo Winery	1,068,000
53. Corn Products	1,056,500
54. Frito-Lay	1,053,900
55. American Can	1,036,700
56. Falstaff Brewing	1,005,100
57. Kimberly-Clark	1,004,500
58. Sears, Roebuck	1,002,100
59. Borden Co.	1,000,600
60. Andrew Jergens	992,100

61. Hills Bros. Coffee	982,700
62. Mattel	974,900
63. Peter Paul	946,600
64. Stroh Brewery	911,500
65. Noxzema Chemical	871,700
66. Eastman Kodak	854,600
67. S. C. Johnson & Son	834,000
68. American Sugar Refining	832,700
69. Carnation Co.	823,500
70. American Oil	822,600
71. Revlon	821,600
72. Kenner Products Mfg.	815,600
73. Phillips-Van Heusen	814,000
74. Mogen David Wine	804,100
75. Olin Mathieson Chemical	787,500
76. Gulf Oil	779,000
77. Lanvin-Charles of the Ritz	770,000
78. National Dairy Products	764,300
79. Parker Brothers	744,100
80. United Vintners	739,300
81. Anderson-Clayton	720,100
82. Pillsbury	704,700
83. V. La Rosa & Sons	675,700
84. The R. T. French Co.	659,400
85. Wilkinson Sword	655,900
86. American Motors Corp., dealers	654,400
87. Helena Rubinstein	645,500
88. Beatrice Foods	626,400
89. Union Carbide	623,200
90. Merck & Co.	618,800
91. U. S. Borax & Chemical	615,400
92. Hanes Hosiery	611,300
93. Rheingold Breweries	607,900
94. General Electric	605,900
95. Plough	601,700
96. Eastern Air Lines	601,700
97. Proctor-Silex	600,900
98. Phillips Petroleum	585,500
99. Kendall Co.	579,900
100. Purex Corp.	577,800

Spot-TV users grow faster than others

The financial growth of most major spot TV advertisers outpaced that of the top 100 advertisers as a whole and topped the leading industrial averages by even a wider margin, according to a study prepared by the Television Division of Edward Petry & Co. and released last week.

Titled "Spot TV Advertising and Corporate Stock Growth," the report states that the stocks of spot TV-oriented firms among the major national advertisers advanced by an average 83% between June 1959 and 1964. This was said to be more than twice the gain of the average top 100 advertisers; 119% more than the Standard & Poor's



JOE PYNE

Is now
Building Ratings
On These Stations
U.S.A.

KGGM, Albuquerque, N. M.
KUDI, Great Falls, Mont.
KLRA, Little Rock, Ark.
KXIV, Phoenix, Ariz.
WATV, Birmingham, Ala.
WBAX, Wilkes-Barre, Pa.
WBBW, Youngstown, Ohio
WCBM, Baltimore, Md.
WCUE, Akron, Ohio
WDEL, Wilmington, Del.
WEZY, Cocoa, Florida
WHEC, Rochester, N. Y.
WICU, Erie, Pa.
WINR, Binghamton, N. Y.
WKBO, Harrisburg, Pa.
WKIS, Orlando, Fla.
WMID, Atlantic, City, N. J.
WRFD, Columbus, Ohio
WSLI, Jackson, Miss.
WSBM, New Orleans, La.
WTTM, Trenton, N. J.
WXLW, Indianapolis, Ind.
WIBX, Utica, N. Y.
WKTX, Atlantic Beach, Fla.
WJBO, Baton Rouge, La.
WELM, Elmira, N. Y.
WAPO, Chattanooga, Tenn.
WSNY, Schenectady, N. Y.
WIBW, Topeka, Kans.
KRIK, Roswell, N. M.
WHEN, Syracuse, N. Y.
WINN, Louisville, Ky.
WPTF, Raleigh, N. C.

CANADA

CKRM, Regina, Saskatchewan
CJCH, Halifax, Nova Scotia
CHED, Edmonton, Alberta
CKGM, Montreal, Quebec
CKNW, New Westminster, B. C.
CKWW, Windsor, Ontario
CKXL, Calgary, Alberta
CKY, Winnipeg, Manitoba

Radio Ratings **UP** to 375% in 3-Month Period! Hartwest Productions, Inc. **PROVES** Its Point!

HERE IS THE DYNAMIC STORY OF
THE JOE PYNE SHOW—HARTWEST'S
NATIONALLY DISTRIBUTED RADIO PROGRAM

The Joe Pyne Show—a 55-minute daily radio program with
JOE PYNE who commands the TOP RADIO AUDIENCE AT
NIGHT IN LOS ANGELES

Here are ALL of the FIRST RATING RESULTS ON THE JOE PYNE SHOW:

(Started on the air October 5, 1964)

				July-Aug-Sept (pre Pyne)	Oct-Nov-Dec THE JOE PYNE SHOW
9:30 PM	Market A	Station A	(CBS)	4.0	19.0
1:00 PM	Market B	Station B	(Ind.)	4.3	12.1
8:00 PM	Market C	Station C	(ABC)	7.0	14.1
9:30 PM	Market D	Station D	(CBS)	10.0	18.9

*Identity of stations, markets on request. Measurements by C. E. Hooper, Inc.

THE JOE PYNE SHOW, distributed by Hartwest, is now carried on 41 major radio stations throughout the United States and Canada. (see listing)

The exciting and stimulating Pyne interviews have brought such broadcaster comments as: "The Joe Pyne Show has proven itself as a provocative programming feature and should do us nothing but good in this time slot" . . . "I'm sure our sponsor . . . will stay with the Joe Pyne Show for ever and ever" . . . "Local reaction has prompted us to move the show into our prime housewife time period (11:05-12 noon)" . . . "We are delighted with this program (Joe Pyne)"

HARTWEST produces its own talk programs—maintains one of the most extensive programming-production departments in this field.

HARTWEST maintains a complete field sales-service organization in the USA and Canada.

HARTWEST is producing and distributing many other exciting, audience-getting programs for radio.

(see our advertisements, this issue of BROADCASTING, Pages 71 and 56-57)

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VISIT OUR HEADQUARTERS AT THE NAB CONVENTION—SUITE D206/208—
SHOREHAM HOTEL, WASHINGTON, D. C.

Industrial Average and 183% larger than that of the Dow-Jones industrials. (Petry used the top 30 spot-TV advertisers among the top 100 as a yardstick for the comparison.)

The Petry study also shows that 1963 earnings of the top 30 spot-TV advertisers were, on the average, 67.2% about the 1958 levels. The food and drug-cosmetic field, two product categories highly active in spot TV, were shown to have made substantial gains in earnings and stock prices with sharper advances made by the heavier spot-TV investors within these classifications.

The study is being sent to top executives at national advertising companies and to the heads of banks and investment companies.

Business briefly . . .

Colgate-Palmolive Co., New York, will sponsor one-third of *The Rebus Game*, a new weekday show scheduled to start on ABC-TV March 29. Two other Ted Bates & Co. clients, **Warner-Lambert Pharmaceutical Co.**, Morris Plains, N.J., and **Whitehall Laboratories**, New York,

will also participate along with **Clairol Inc.**, through Foote, Cone & Belding, both New York; **United Fruit Co.**, Boston, via BBDO, New York, and **Lever Brothers**, through Ogilvy, Benson & Mather, both New York.

Buick Division of General Motors Corp. for third year will sponsor two-hour special colorcast of annual Rose Festival Parade in Portland, Ore., June 12, on regional network of 12 TV stations. Agency is McCann-Erickson, Detroit.

Lever Bros., through BBDO, both New York, will participate in NBC-TV's *The Man from U.N.C.L.E.*, *The Andy Williams Show*/*Jonathan Winters Specials*, *The Alfred Hitchcock Hour*, *Hullabaloo*, *Daniel Boone*, *Kentucky Jones*, and *Saturday Night at the Movies*.

Shulton Inc., through Wesley Associates, and **American Express Co.**, through Ogilvy, Benson & Mather, all New York, will co-sponsor *David Brinkley Reports* on NBC Radio when the program returns to the network after a three-year absence beginning March 29 (Mon-Fri., 4:30-4:35 p.m. EST).

Aetna Insurance Co., Hartford, through

Remington Advertising Springfield, Mass.; **Pharmacraft Laboratories**, through Charles W. Hoyt, and **Colgate-Palmolive**, through Ted Bates, all New York, have bought participations in the first round and championship game of the National Invitation Basketball Tournament, scheduled (respectively) for March 13 and March 20 (3-5 p.m. EST, each day). **Autolite Division of Ford Motor Co.**, Wixom, Mich., through BBDO, and **Motorola Inc.**, Franklin Park, Ill., through Foote, Cone & Belding, Chicago, are also participating advertisers in the telecast next Monday (March 22).

Advertisers signing for participations in NBC-TV prime-time programs announced last week were **Scott Paper Co.**, Philadelphia, through J. Walter Thompson, New York, in seven shows; **Colgate-Palmolive Co.**, through Ted Bates, both New York, in 12 programs, and **The Ralston-Purina Co.**, St. Louis, through Guild, Bascom & Bonfigli, San Francisco in eight shows. NBC said its new game show *I'll Bet* (scheduled to start March 29, 12:30-12:55 p.m. EST) was now sold out. Advertisers are **The Procter & Gamble Co.**, Cincinnati, **Glenbrook Laboratories Division of Sterling Drug Co.**, New York, and **Simoniz Co.**, Chicago (all Dancer-Fitzgerald-Sample, New York); **American Cyanamid Co.**, Wayne, Pa. (Post-Keyes-Gardner, Chicago); **Kimberly-Clark Corp.**, Neenah, Wis. (Foote, Cone & Belding, Chicago); **Ocean Spray Cranberries**, Hanson, Mass. (McCann-Erickson, New York); **Carnation Co.**, Los Angeles (Erwin Wasey, New York); **Abbott Laboratories**, North Chicago, Ill. (Tatham-Laird, Chicago); **United Fruit Co.**, Boston (BBDO, New York); **The Borden Co.**, New York and **General Foods Corp.**, White Plains, N. Y. (both Young & Rubicam, New York); **American Chicle Division of Warner-Lambert Pharmaceutical Co.**, New York (Ted Bates), and **S. C. Johnson Co.**, Racine, Wis. and **Accent-International Division of International Mineral and Chemical Corp.**, Skokie, Ill. (both Needham, Harper & Steers, Chicago).

The Norelco Division of North American Philips Co., through C. J. Laroche, both New York, will sponsor the Champions Cup Match Golf Tournament on 11 TV stations, 10 in Texas, on March 20 (2-4 p.m. CST) and March 21 (2-5 p.m. CST). Stations include KTRK-TV Houston, KRLD-TV Dallas-Ft. Worth, KENS-TV San Antonio, KRBC-TV Abilene, KTBC-TV Austin, KCBT-TV Lubbock, KRIS-TV Corpus Christi, KACB-TV San Angelo, all Texas, and KSWO-TV Wichita Falls, Tex.-Lawton, Okla.

Household Finance Corp. will sponsor



COMMERCIAL PREVIEW: Waterman-Bic pen

A ball-point pen can be used to play a 33 $\frac{1}{3}$ rpm recording, if it's the new F-25 Fine Point Pen manufactured by Waterman-Bic. This "extra-curricular" use of the pen is featured in a new commercial scheduled to be carried on various ABC-TV daytime shows and nighttime *Donna Reed Show*, starting in April.

The commercial stresses that the F-25's writing tip measures seven-tenths of one millimeter and is so

fine that it can play a record. A demonstration of the pen as a "needle" for a record is a high point of the one-minute spot.

Group supervisor for the commercial is John McKennon of Ted Bates & Co., agency for Waterman-Bic. The script writer and copy supervisor is Nick Roes of Bates. Filmex produced the commercial and Preferred Film Service was responsible for editorial completion.



OFF THE CUFF...

*from JOSEPH P. CUFF, executive vice president-sales
on*

How to get more national spot radio dollars...

Bob Eastman tells me it was easy back in '47 with only about 700 radio stations and hardly any TV on the air.

Today, with 5,865 broadcasting stations, you need a really good plan to get more Spot Radio Dollars.

Here's the plan we employ in our daily 8:30 A.M. sales meetings:

1. Seek out and delineate "THE DEFINABLE DEGREES OF DIFFERENCE of the station.
2. Devise a sales strategy with best application and exposure of station's dominant characteristics.
3. Create a systematic and consistent pre-sell campaign.
4. Analyze, interpret, and recommend research.
5. Maximize teamwork with station. Insure close communications on all transactions.
6. Price fairly and competitively.
7. Give close direction to each man on the effective use of all sales tools and systems.
8. Regularly review and improve.

How good is this plan? It was worth a 31% gain in 1964. And, in the last 5 years, it has been worth at least 10 million dollars of extra business for our clients.

Am I giving away our sales secrets? Maybe, but it is the effort and execution behind the plan that counts most. If this encourages better selling—we'll get our share!



Robert E. Eastman & Co., Inc.

Representing America's Best Radio Stations

NEW YORK • DETROIT • SAN FRANCISCO • BOSTON • ST. LOUIS
CHICAGO • LOS ANGELES • PHILADELPHIA • ATLANTA • DALLAS

ABC Radio West's broadcast of the final championship game of the National Collegiate Athletic Association Basketball Tournament to be played in Portland, Ore., March 20, starting at 7 p.m. Arrangements for the sponsorship of the live broadcast on more than 40 ABC Radio West stations were made by the network directly with Household Finance and not through the HFC agency, Needham, Louis & Brorby, Chicago.

Aunt Jane's Foods Co. division of The Borden Co. (for Aunt Jane's Pickles), Dearborn, Mich., through Zimmer, Calvert and Keller, Detroit, will participate in NBC Radio's *Arlene Francis Home Show* segment of the network's *Saturday Monitor*, until Miss Francis' summer vacation. Aunt Jane's will resume participation in the *Home Show* this fall, and, at that time, will also participate in CBS Radio's weekday *Arthur Godfrey Time*.

Agency appointments . . .

- The International Salt Co., Clark's Summit, Pa., has appointed Young & Rubicam, New York, as its advertising agency, effective immediately. International Salt which bills an estimated \$1 million, of which approximately 90% is in broadcast, left BBDO, New York, Feb. 9 after a nine-year relationship. A split attributable, at least in part, to the agency's new fee system of compensation (BROADCASTING, Feb. 22).
- Studebaker Corp., chemical compounds division, South Bend, Ind.,

moves account from Standart & O'Hern, Kansas City, Mo., to W. B. Doner Co., Detroit. Chief products using radio-TV are STP oil and gasoline treatments.

- Sentry Insurance Co., Stevens Point, Wis., names Grey Advertising, New York, for its account which includes radio-TV. Former agency was Roche, Rickerd, Henri, Hurst Inc., Chicago.
 - Dow Corning Corp., consumer products division, Greensboro, N. C., and Midland, Mich., moves account from Leo Burnett Co., Chicago, to Wade Advertising there effective April 1.
 - Sudler & Hennessey Inc., New York, named to handle advertising for The Swiss Industries Group, newly-formed trade association. The group plans a consumer/trade campaign, but budget allocations were not announced.
 - Bartels Brewery, Edwardsville, Pa., has appointed OAC Inc., Binghamton, N. Y., to handle Bartels beer.
 - Wilsey, Bennett Co., Los Angeles, producer of margarine, salad oil and shortening, has named Cooke & Levitt Inc., Los Angeles, to handle advertising for new Western Brand and Table Maid brands.
- ### Rep. appointments . . .
- WNBH-AM-FM New Bedford and WOCB-AM-FM West Yarmouth, both Massachusetts: Kettell-Carter Inc., Boston, as regional representative.
 - WALL Middleton, N. Y.: Robert E. Eastman & Co., New York.

North Dakota ad tax is nearer enactment

An administration-backed bill to put a 3% tax on advertising in North Dakota has cleared both houses of the state and is ready for the governor's signature. The bill, a broad-based sales and service tax measure, is to go into effect July 1.

Broadcasters oppose the bill, which they say could cost them an estimated \$700,000 annually though earlier this month they became resigned to its passage (BROADCASTING, March 8).

The bill does provide that national and network-originated advertising would be exempt from the tax. However, broadcasters contend that national radio-TV business in the state at the present time is minimal.

Before the bill is enacted it could be stricken by a public referendum. A Bismarck business man is reported to be seeking signatures on a petition to put the bill before the people at the June 30 general election.

Southwestern Bell buys KHOU-TV's talent shows

Southwestern Bell Telephone Co. has purchased the on-location Texas college specials, *Talent '65*, of KHOU-TV Houston. The buy, according to the station, marks Southwestern Bell's first major entry into the Texas programming field and represents the first program sale in a massive talent project embracing all five Corinthian Broadcasting Corp. stations.

KHOU-TV initially will send a videotape unit to 15 colleges and universities in the state to record 22 acts selected from an audition entry list of more than 200.

Also in advertising . . .

Name change ▪ Northlich, Stolley Inc. is the new name for the advertising and PR firm formerly known as Farson, Huff & Northlich Inc. Offices, in the Terrace Hilton building, Cincinnati, remain unchanged. The firm also has an affiliate in Cleveland, Northlich, Stolley, Gregory Inc.

Part company ▪ Yardley of London Inc. and Gardner Advertising, both New York, have mutually agreed to sever their relationship, effective June 30, because of "differences in marketing concepts." The account was estimated at approximately \$2 million in billings, with about \$1.2 million in broadcasting.

BAR estimates for 24 markets

Estimates of the dollar volume of nonnetwork television business on the air in 24 U. S. markets during the week ended Feb. 19 are reported below as compiled by Broadcast Advertisers Reports.

The estimates are based on monitoring, using discounted-rate formulas developed with the assistance of leading advertising agencies. BAR monitors and makes estimates for about 15 to 20 markets a week, covering the top 75 markets in the course of a month. These estimates appear weekly in BROADCASTING.

In the list below, the numeral in parentheses immediately following the market name indicates the number of stations monitored. The dollar figures are BAR's estimates of all national spot, regional and local business on the air in the respective

markets during the week indicated.
Week ended Feb. 19:

Altoona-Johnstown, Pa. (2)—\$98,758
Amarillo, Tex. (3)—\$52,925
Cedar Rapids-Waterloo, Iowa (3)—\$69,000
Charlotte, N. C. (2)—\$118,606
Chicago (4)—\$1,318,534
Cincinnati (3)—\$256,723
Cleveland (3)—\$515,022
Columbus, Ohio (3)—\$223,460
Dayton, Ohio (2)—\$174,326
Little Rock, Ark. (3)—\$61,111
Minneapolis (4)—\$288,645
Nashville, Tenn. (3)—\$136,280
New Orleans (3)—\$143,084
Portland, Me. (3)—\$65,501
Richmond, Va. (3)—\$75,873
Rochester, N. Y. (3)—\$125,718
San Antonio, Tex. (3)—\$106,002
San Diego (3)—\$170,717
San Francisco (4)—\$644,695
South Bend-Elkhart, Ind. (3)—\$46,082
Tampa, Fla. (3)—\$192,266
Toledo, Ohio (2)—\$113,908
Washington (4)—\$330,550
Wichita, Kan. (3)—\$86,333

If you prefer esoteric programming send a contribution to WBAI.

RADIO STATION WBAI
30 EAST 39TH ST., NEW YORK, N.Y. 10016

Please accept my contribution in the amount of
\$ _____ . Enclosed
find check _____ M.O. _____ cash _____ .

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____

But to make a real contribution to your agency, send your clients to **Wmca**.

Your personal listening tastes are your business. Enjoy them.

If you find you can live nicely without the music we play, fine. But please remember that your clients probably can't.

The overwhelming majority of people in the New York area do enjoy WMCA music. That's their business. And it's very good business.

Who are these people? Everybody. There are more housewives listening to WMCA between noon and 6 p.m. than to any other station in the area.* They are people who own their homes. Or pay rent. People

who drive Cadillacs. And maybe Model T Fords. Certainly we have teenagers. Probably octogenarians, as well.

Our listeners are as smart, as dumb, as elegant, as plain as large sections of the population anywhere. They all have one thing in common: they like music that swings. (Just as devotees of Shepherds, The Stork Club, l'Interdit, or El Morocco do.)

So if you prefer more esoteric entertainment, do your part. Use our coupon. But to do your part at the agency, see that your client is where business is swinging: WMCA.

wmca turns people on.

(AND ALL KINDS OF WONDERFUL PEOPLE TURN ON WMCA.)

the straus broadcasting group
415 madison avenue,
new york, n.y. 10017 (212) MU 8-5700
represented by robert e. eastman & co., inc.
wmca—new york—570 kc



*SOURCE: PULSE SEPT. 1964. ADVERTISERS AND THEIR AGENCIES ARE REFERRED TO THE COMPLETE SURVEY REPORT FOR DETAILS. DATA QUOTED OR DERIVED FROM AUDIENCE SURVEYS ARE ESTIMATES SUBJECT TO SAMPLING AND OTHER ERRORS.

Commercial attentiveness measured

TVAR STUDY SHOWS THAT NOTICE GIVEN ADS GENERALLY UNDERRATED

The correlation of a viewer's attention to TV programs and the heed he pays to commercials in and around them have been measured in a study underwritten by Television Advertising Representatives.

Survey results being released today (March 15) by TVAR indicate that as much fancy as fact has surrounded the conception of viewing, program-vs.-commercial, and that estimates have generally undervalued the notice given commercials.

According to the data which was gathered by in-home observation and logging of television viewing:

- 84% of program viewers see commercials placed within programs, 76% see station-break announcements.

- The position of a commercial within a program has little bearing on its efficiency: 31% of program viewers see opening commercials, 85% watch mid-program announcements and 85% view closing commercials.

- The vast majority of dial switching occurs during noncommercial time.

TVAR retained Eugene Gilbert & Co. to do field work for the study and John Felix Associates to tabulate the results: the "commercial viewing index" (CVI).

Raw material for the project was gathered by selected teen-agers (observers) from 307 homes in Boston, Baltimore and Philadelphia, who were trained to log the TV viewing of adults during prime-time periods (7:30-11 p.m.).

Viewing activity was grouped into four categories: watching TV only, watching TV and doing something else

(prime attention being paid to TV set), in the room but doing something else and out of the room.

For purposes of the study the viewing-TV-only and viewing-while-doing-something-else groups were considered program audience and therefore potential commercial audience.

Observers recorded all program and commercial segments which crossed the television screen on a minute-by-minute basis; more often during non-program periods. In addition to programs and commercials the field workers kept track of credits, billboards and promotion announcements.

The observers (all between 15 and 18 years old) were told they were to record what people watch and what they do while the TV set is on, but they were not told the actual purpose of the study was to measure commercial viewing.

The survey was carried out on all weeknights to catch every type of prime-time program.

In the average home prime-time viewing lasted 2¾ hours. In the 307 homes covered, the viewing of 606 adults was logged through some 13,000 "commercial situations."

Preliminary field work for the project was done in 45 families in November 1963 as a check on methodology. The main body of research was done in the spring of 1964.

Who's a Viewer? ■ Since the CVI was to be a percentage based on program audience as potential commercial viewers it was necessary to determine who would be considered a program viewer. A two-minute rule was established. Any viewer watching a program

two minutes before a commercial was aired was a potential viewer of the announcement. A five-minute program viewing period was applied in the case of opening commercials.

In analyzing viewer activity the small amount of audience which tuned in directly to a commercial without having seen any programming was counted as a "bonus." Thus viewing activity segments could add up to more than 100 though the base was 100%.

For commercials within programs it was found that 84% of the audience are "watchers," 9% are in the room but not watching and 9% are out of the room when the commercial is broadcast.

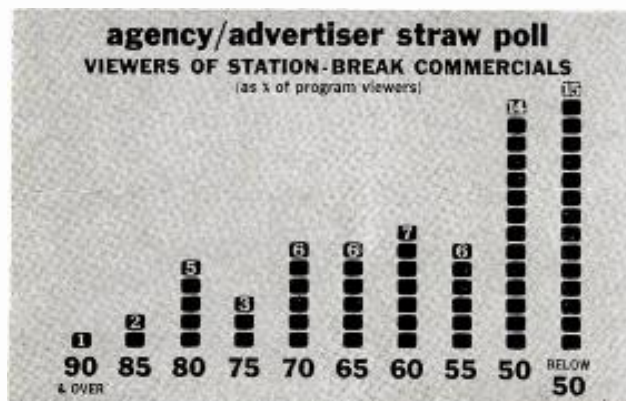
For station-break commercials 76 of 100 televiewers are "watchers," 12 are in the room but not watching and 17 are out of the room.

Switching ■ The TVAR study indicates dial switching during prime time occurred on an average of only two times per family and that 81% of that switching took place during programs themselves or other broadcast elements, not during commercials.

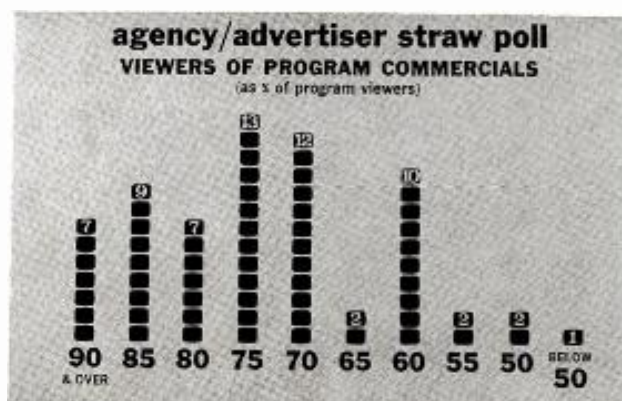
Of the 19% of switching which occurred during commercial time, 13% was in station-break announcements, 6% in program commercials.

Within programs dial switching broke out this way: 12% during the opening of programs, 21% during balance of program, 28% during program closing elements (credits, coming attractions, etc.) and 20% immediately after station-break commercials.

In followup field work, 105 of the original families were tested again un-



To get a reading of how agencies and advertisers rate the audience power of commercial announcements as compared to that of programs, TVAR polled 65 agency and advertiser executives. The above tables reflect their



estimates of the proportion (percentage) of prime-time program viewers who are also commercial viewers. The estimates are considerably lower than the answers reported in the TVAR 'Commercial Viewing Index' study.

der similar conditions and the second scores were "virtually identical" with the original data.

Commercial viewing figures as determined in the TVAR research were markedly higher than estimates offered by men who make buying decisions.

Top researchers and programing men, 65 representatives of agencies and advertisers, were polled by TVAR last fall for their opinions on commercial viewership.

Their median estimate of viewing for in-program commercials was 75%, for station-break commercials it was 55% (see table). For program commercials, 42 of those questioned said viewership was less than 80% of that for preceding programing; 29 of these estimated 50% to 70% viewing for the commercials.

Station break commercials, according to the median estimate, pulled only 55% of the audience of prior programing.

Demography ■ The study found little market-to-market variation in CVI scores.

Sex of the viewer did not appear to influence CVI figures significantly either. Between men and women there was only a one point difference. Size of family, however, did seem to have some bearing on results. In families with five or more members the CVI for adults averaged 72% for station break announcements, compared to 77% for adults in families of only two or three members.

Wynn alters strategy, comes back to TV

Wynn Oil Co., through Erwin Wasey, Los Angeles, is returning to network television April 1 when it starts placing three 60-second spots a week on *Peter Jennings and the News* on ABC-TV, Mon.-Fri., 6:45-7 p.m., for 13 weeks. One of the original sponsors of *Ben Casey* on ABC-TV, Wynn switched to network radio as its principal advertising medium in 1961, continuing until the termination of current radio network contracts the end of March.

"Our return to television is in no way a reflection on network radio, which has proved to be exceptionally effective," Kenneth C. Lovgren, advertising manager, said. "Because our products so aptly lend themselves to audio-visual demonstration, however, we feel that television can also prove to be extremely beneficial, particularly in the next few months of traditionally high sales of Wynn's products. In the meantime, we will continue to use both TV and radio for local market advertising supplementation."

Utahans shelve cigarette bill

Measure would have placed curbs on radio-TV ads

Utah legislators have pulled back from a bill that sought to restrict radio and television advertising of cigarettes, and in its place produced a resolution that urged uniform federal regulation.

The action on the bill came March 6 after the Utah Broadcasters Association had told the state house it felt the bill would "severely hamper" broadcasters. But, the UBA said, it supported a legislative measure favoring uniform federal regulation.

KSL-AM-FM-TV Salt Lake City, owned by the Mormon Church, was the only station in the state that publicly endorsed the bill as being "in the public interest." The endorsement came at the opening of a KSL news program and was not made part of the station's regular editorials.

The withdrawn bill was a substitute for an original proposal that sought to control and partially prohibit advertising of alcoholic beverages as well as tobacco products (BROADCASTING, Feb. 22). The substitute bill was offered after consultation with Emerson Foote, chairman of the National Interagency Council on Smoking and Health and former board chairman of McCann-Erickson, and dealt strictly with cigarette advertising.

Would Accept Liquor Ads ■ In an interview in New York, Mr. Foote said he personally was not opposed to liquor advertising, and, in fact, believes that broadcasters should take such advertising. He said there is no medical evidence that liquor hurts most people while he maintained there is "overwhelming proof" that the most people are injured by cigarette smoking.

"Speaking personally and not for the council, I think it would be a smart move for broadcasters to take liquor advertising," he continued. "It could replace the business they are bound to lose in cigarettes. I feel that in two to three years broadcasters are going to lose much, if not all, their cigarette advertising as a result of the mounting medical evidence of cigarette's effect on health."

The bill was designed to protect public health by discouraging cigarette smoking. It stipulated that TV, radio and newspaper advertising for cigarettes be required to carry this message:

"Warning—the continued smoking of cigarettes is a serious health hazard." On TV, the bill stated, the message shall be displayed for not less than two seconds in an area of not less than one-half the size of the television screen and when not disruptive of program handling shall also be read audibly.

Terry Request ■ Surgeon General Luther L. Terry last week asked Congress for \$1.9 million to continue U. S. Public Health Service efforts to warn of the danger of cigarette smoking.

Representative Charles A. Vanik (D-Ohio) took note of the request and announced that he was asking the National Association of Broadcasters to "cooperate in this effort by considering voluntary curbs on cigarette advertising. . . ."

The PHS had failed to get the same amount in a supplemental budget request last year.

The Senate Commerce Committee, which begins hearings on smoking and health March 22, announced that Dr. George James, health commissioner for the City of New York, will testify March 30.

House group may consider TV ad costs

A new House subcommittee, established last week to consider small business problems with federal regulatory agencies, may also review television advertising pricing.

But, said Representative John D. Dingell (D-Mich.), chairman, it's too early to say precisely into what areas the new panel will move. "We want to go into broad policy questions as soon as possible," he said, but this will have to await an opportunity for the subcommittee members and staff to review the panel's agenda.

The new group, known as the Special Small Business Committee Subcommittee on Regulatory and Enforcement Agencies, includes, in addition to Representative Dingell: Representatives Neal Smith (D-Iowa), Charles L. Weltner (D-Ga.), Silvio O. Conte (R-Mass.) and James T. Broyhill (R-N.C.). Representative Joe L. Evins (D-Tenn.), chairman of the parent committee, and Representative Arch A. Moore Jr. (R-W.Va.), ranking minority member, are ex-officio members of the subcommittee.

Mapping the subcommittee's course may be ticklish. Representatives Dingell and Broyhill, both also members of the



Mr. Dingell

A captive audience

Here's one advertiser that hopes it can get a "captive audience" for its commercials: The International Association of Holiday Inns has asked all innkeepers and franchise-holders to have TV sets in their establishments tuned to the NBC channel so that guests can view the *Today* and *Tonight* programs, on which the association buys spots.

The association reasons: "It is habitual for a guest to turn on the TV set and see what is showing on the channel previously selected. He will change only if he does not like the program he sees at first."

House Commerce Committee, are aware of the latter panel's jurisdiction over the regulatory agencies. Any study of small business problems relating to these federal groups would have to be carefully worked out to avoid stepping into areas already being watched by the Commerce Committee.

Two years ago, at the start of the 88th Congress, Representative Dingell was tapped informally to head a subcommittee identical to the one he was named chairman of last week, but lack of funds prevented its establishment (BROADCASTING, Feb. 18, 1963).

Just a few months before that, in late 1962, another subcommittee of the small business panel filed a report concluding there was substance to complaints of small businessmen that they weren't getting a fair opportunity to buy time from television stations (BROADCASTING, Dec. 10, 1962). Further study was recommended but didn't materialize.

Representative Dingell said last week that he wasn't sure that it would be worthwhile to go over old ground. This will be determined as soon as he can get his subcommittee and staff together.

WNJU-TV signs clients before April start

WNJU-TV Linden-Newark, N. J., will begin telecasting April 25 with at least \$500,000 in business by the start of operations, Edwin Coopersmith, president of the station, said last week.

The station, on channel 47, is the first commercial UHF station in the New York area and is the first commercial outlet to enter the market in 16 years. Mr. Coopersmith reported

that more than \$200,000 in advertising already has been written and contracts currently in negotiation should raise the figure to at least \$500,000 by airtime. He said the roster of charter advertisers will be announced within two weeks.

The station will aim for ethnic audiences during the prime evening hours: Approximately 60% of the time between 7 p.m. and midnight will be devoted to Spanish-speaking programming, and the remainder of the period will be telecasts with appeal to Negro, Italian, Jewish and other cultural groups. The daytime schedule will be oriented toward women, children and teen-agers, with particular emphasis on New Jersey news and community-affairs programming.

It's time for color TV ads

Grey newsletter cites rising number of sets, programs; warns against higher costs

Grey Advertising, New York, is devoting two complete issues of its *Grey Matter* newsletter to the subject of color with special emphasis on the influences of color TV.

The March issue of the publication currently in distribution is concerned exclusively with color television. It states flatly that the time has come for many more companies to start using color commercials on color-TV programs. Grey is preparing a follow-up issue for April which will examine the spread of color to all advertising media, including TV, and the effect this will have on marketing and the U. S. mode of living.

Grey Matter said the agency made a similar analysis of color in 1962 but at that time concluded that color TV could not be generally recommended for mass advertisers because of "weak penetration, insufficient color programming, high unit price and high cost per thousand." Last month Grey indicated that a color study was in preparation (BROADCASTING, Jan. 18).

Considerable progress had been made since 1962, *Grey Matter* stated, with indications that the number of color sets will rise to five million by 1966 as against one million in 1962; color sales are expected to double this year and double again next year; the quantity of color programs has increased 59% in the past two years, and the starting

price of color sets has been reduced to less than \$400 from \$500 to \$550 in 1962.

Other factors cited by the newsletter are that color home penetration is estimated at 6% of U. S. homes as of the first quarter of 1965 and should reach 10% by mid-1966; there will be only a 12% differential in reaching 1,000 color homes via color commercials in 1965-66, compared to the cost of reaching all homes using a black-and-white commercial on a one-time basis (assuming there will be no rise or only a minimal rise in the cost of transmission in color).

The newsletter warned against a sharp rise in the cost of transmission in color, claiming rising prices could "stunt the growth of this lusty infant." It pointed out that at present the cost of producing a color commercial is about 25% higher than of a comparable black-and-white one. It said color's overall cost, amortized over a commercial's life cycle and the number of times used and weighted against costs of program time, talent and commercial production, is only about 1% more than that of a black-and-white commercial.

Grey, in its newsletter, concludes that it is "urgent" for many companies to go into color commercials now, since their added impact will more than justify the added cost.

Near-beer pitch to kids offered

Should radio-TV pitch near-beer—a product that looks like, tastes like and is "beer" except for virtually no alcoholic content—to kids?

The issue appears headed soon for the code authority of the National Association of Broadcasters, based on the attempts of a new product in Chicago, Jet Near Beer to get broadcast exposure there. United States Bex Brewing Co., through Fred Livingston Associates, plans to kick off a "saturation" advertising campaign May 1 in all media including radio and television but so far has had trouble getting copy acceptance, chiefly because of the youth appeal.

ABC-owned WLS and WBKB(TV) Chicago have turned down the product itself as unacceptable and have the backing of ABC officials in New York. WMAQ-AM-FM-TV find the product acceptable but not copy themes submitted so far. Ditto WGN, WIND and WBBM. WBBM-TV said it was solicited for availabilities in shows aimed at kids but hasn't ruled on acceptance since no order or copy have been received.

Generally most stations indicated

It had to happen—and in '64-'65, it did: This was the year color television really caught fire.

NBC Television, of course, has been aware all along that color service is the only truly complete television service. The viewer knows this, too. Fact is, when an NBC program is telecast in color, homes with color sets are 80% more likely to tune in than homes with black-and-white sets, according to the latest ARB national color TV study.

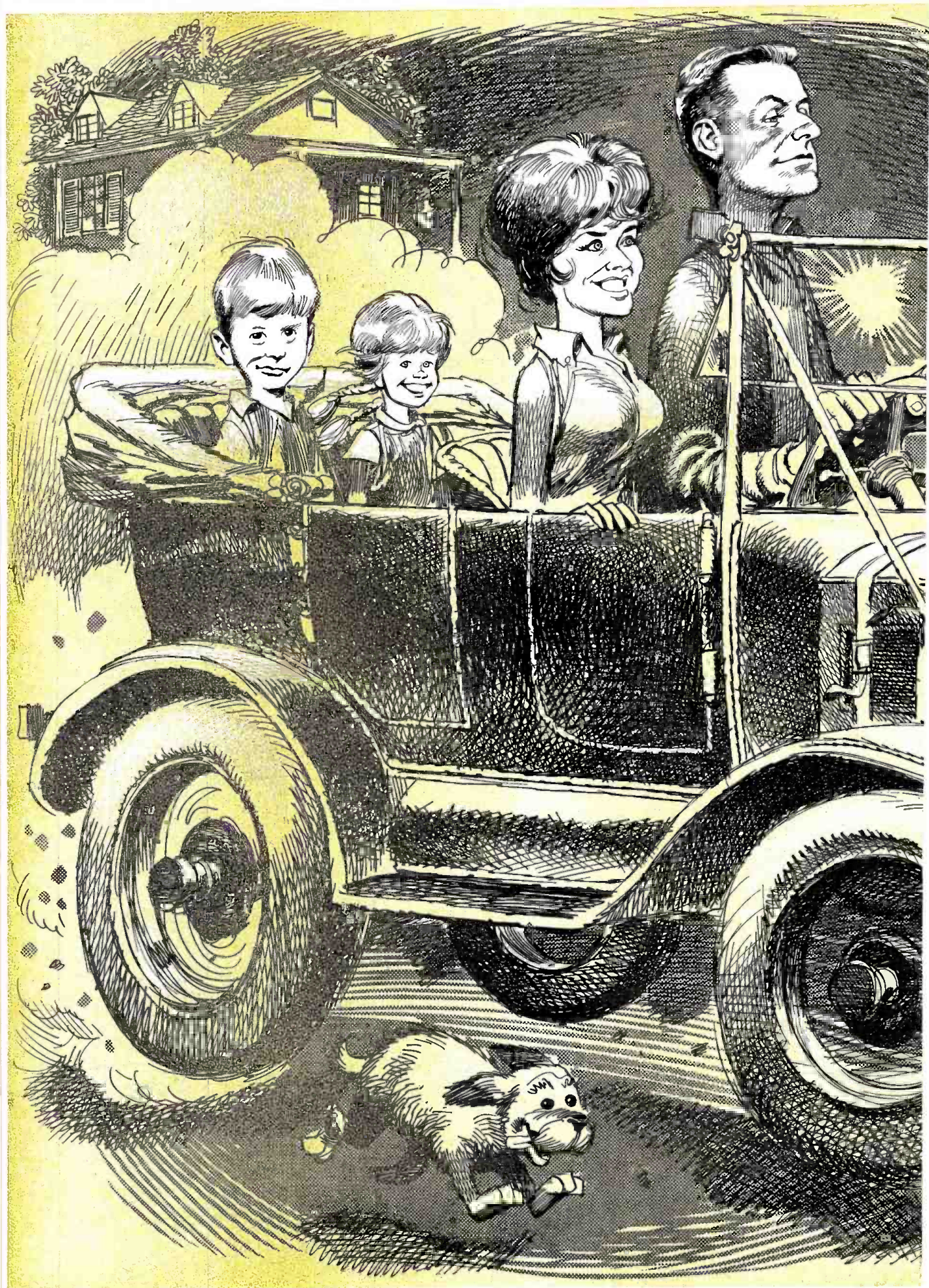
As the pioneer in this rapidly expanding area of television, NBC continues to be the only network presenting most of its schedule, day and night, in color. And next season, in a significant

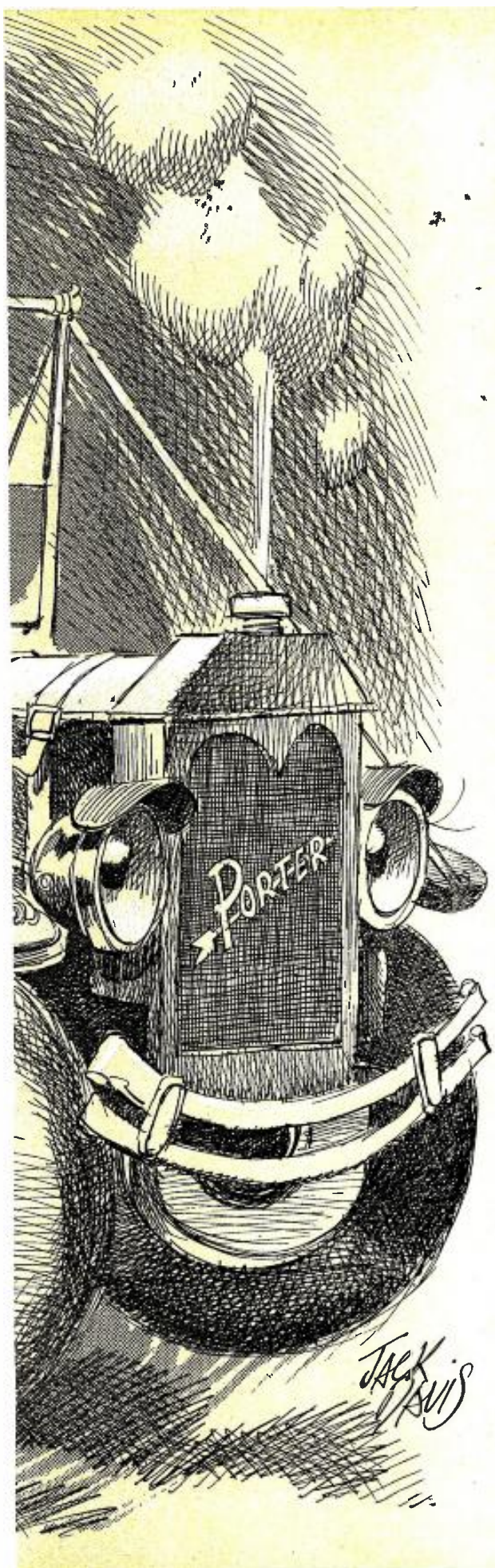
breakthrough, virtually the entire NBC-TV nighttime schedule will be offered in color. This should expand the network's audience advantage—an advantage that will increase as the number of homes with color sets increases.

Leadership-in-quality is just one of the reasons why, in most of the markets where all three networks have facilities, the NBC station draws the highest share-of-audience.

In color programming—as in all areas—'64-'65 has been a banner year for NBC. What do we do for an encore? Go all out for next year, of course. Described in the following pages are three of the reasons NBC expects '65-'66 to be...

THE BRIGHTEST SEASON EVER...





"MY MOTHER, THE CAR"

GREAT COMEDY VEHICLE

Life was looking less than rosy for Dave Crabtree, a smalltown lawyer with a wife, two children, a dog named Moon, and an annual income of \$5,000.

Then he bought himself a 1928 Porter automobile—and turned on the radio installed by the previous owner. Out came the voice of Dave's dear, departed mother—returned from "beyond" to supervise her son's career.

Now life is looking up—for Dave, and for lovers of offbeat comedy everywhere.

Starring as lawyer Dave is the popular Jerry Van Dyke, younger brother of Dick Van Dyke and one of the most unusual performers on today's comedy scene. The voice of Mother, the Car, belongs to Ann Sothern, unquestionably an all-time favorite among TV and Hollywood comedienes. (This is her funniest vehicle ever.)

Created by Rod Amateau, NBC's "My Mother, the Car" is another new color series on the Full Color Network.

Our advice, then? Put a mother in your dashboard.





"THE WACKIEST SHIP IN THE ARMY"

SALT-WATER DAFFY

She's the S.S. Kiwi, an old (circa 1871), leaky, two-masted schooner, bequeathed to the U.S. by the government of New Zealand.

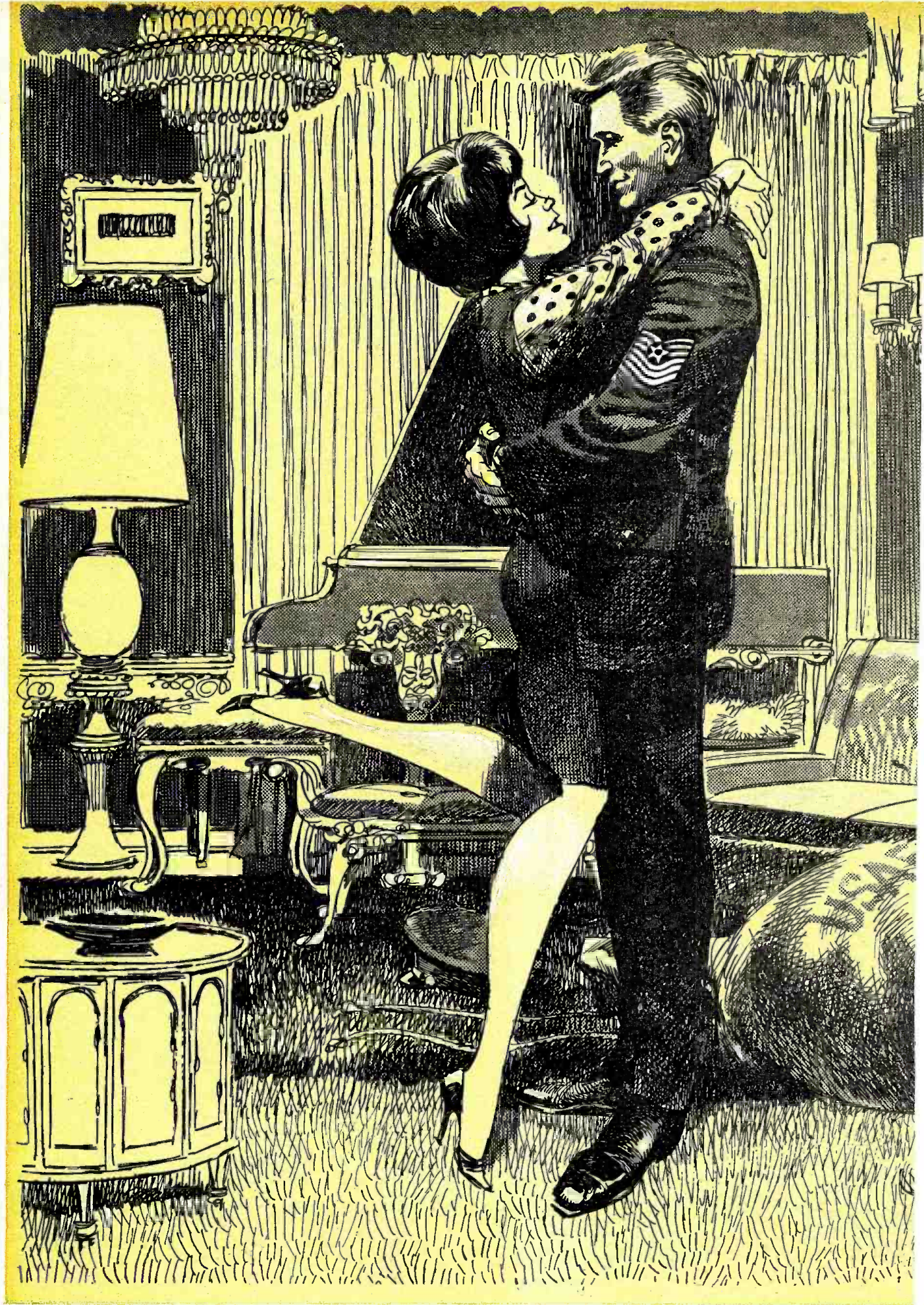
Fashioned almost entirely of wood, and powered exclusively by sails, the Kiwi is unidentifiable by radar or sonar—but millions will be picking her up via television this fall.

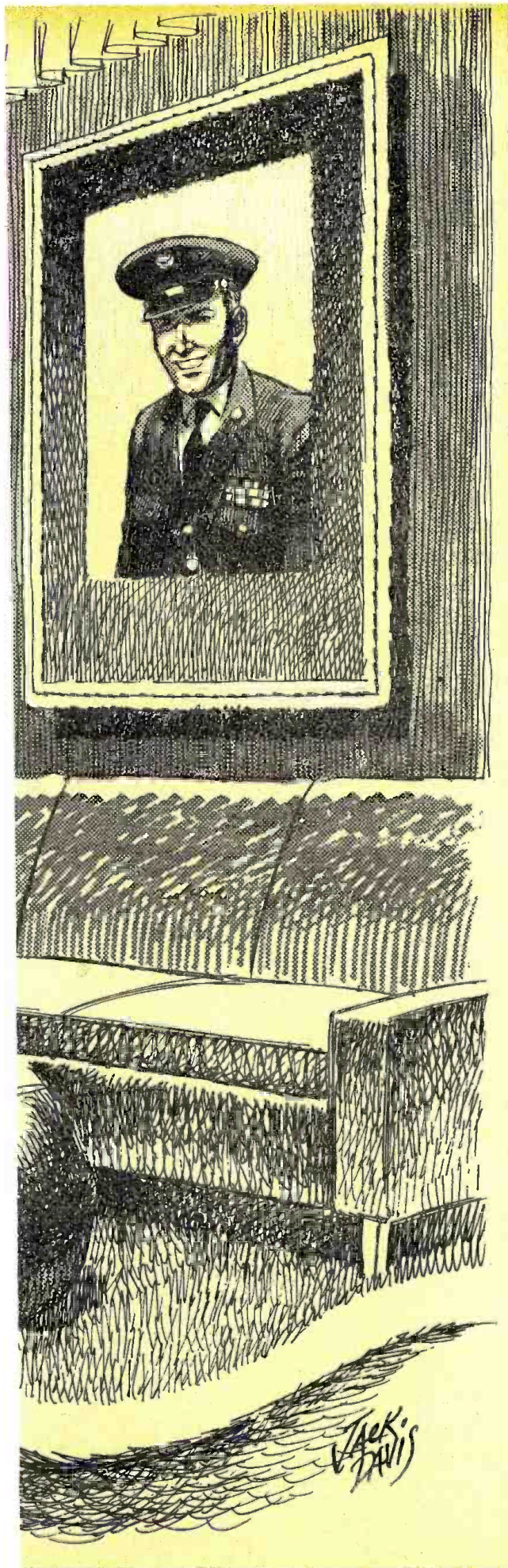
For World War II's most eccentric secret weapon—already a smash motion-picture success—is now the setting for a rousing, hour-long comedy-adventure series on NBC.

"The Wackiest Ship in the Army" stars Jack Warden, one of Hollywood's most skilled actors, in the role of crusty Major Simon Butcher. The Kiwi's commander, Lt. (j.g.) Richard "Rip" Riddle, is played by handsome new-comer Gary Collins.

Come hilarity or high water, "The Wackiest Ship in the Army" is a sure bet to sail smoothly with viewers.

It's another new color series on the Full Color Network, and she's really see-worthy.





“MONA McCLUSKEY”

LIGHTS, CAMERA, LAUGHTER

What does Juliet Prowse have to do with service pride?

Well, a certain Sergeant Mike McCluskey has a good case of the latter. He's married to Mona McCluskey, a glamorous and highly-paid movie star—yet he insists that he and his wife live solely on his salary. And Juliet Prowse? She's Mona, of course. Fluffing a take or frosting a cake, this popular and alluring star is sure to win the hearts of comedy fans everywhere this Fall. Juliet's Romeo—the stubborn sergeant—is played by handsome Scott Miller.

Look for NBC's "Mona McCluskey" to score as one of the coming season's brightest new program successes.

As another new color series on the Full Color Network, it has all the makings.

This Fall, have the
time of your life with



they probably would turn down the advertising if it is pitched specifically to youngsters but would consider the account if presented as a regular adult type product and met the usual code provisions for beers and wines.

The agency, meanwhile, reported it is preparing new commercial copy. U. S. Brewing contends the product is a family beverage suitable for all ages and is especially healthful. A full page ad in the March 1 issue of *Food Mart News*, grocery trade paper, cited the saturation ad plans and urged stores to "cash in on the most controversial product ever to hit the market."

Jet Near Beer has been cleared by the Illinois Liquor Control Commission as a non-alcoholic product and the Chicago Committee on Alcoholism has noted it might be just the thing to wean teen-agers off the real thing. Some broadcasters privately, though, disagreed and said it only would promote such a taste at an even younger age and for this reason they would refuse it.

U. S. Brewing makes about 50 private labels of beer in the Midwest. If Jet Near Beer clicks in Chicago, the company hopes to expand the market elsewhere.

Networks' fall business booms

Client lists for evening time swell with program lineup near completion

NBC-TV last week gave formal notice that its evening schedule for the 1965-66 season was locked, CBS-TV officials claimed a virtual lock up with the exception of the 10-10:30 p.m. period on Monday and ABC-TV said its schedule had moved closer to a firmly settled status.

Programing changes which had been widely reported for CBS-TV a week earlier (BROADCASTING, March 8) were confirmed by network officials last week and NBC-TV's firm fall lineup was reported in conjunction with the announcement that 96% of its prime-time vehicles would be carried in color (see page 141).

At ABC-TV there was still a big question mark on the Saturday night

leadoff hour where *Diamond Jim* had tentatively been spotted. One possibility mentioned last week was placement of a half-hour *King Family* show next to a half-hour *Two's Company* program.

New Business ■ ABC-TV said new fall business written in the preceding week with six sponsors had totaled \$16.8 million. This included an order by R. J. Reynolds (Esty) for half sponsorship of *F Troop* and half sponsorship of *The Farmer's Daughter* by Johnson & Johnson (Young & Rubicam).

Gillette (Maxon) and Chevrolet, through Campbell-Ewald, bought into *The Sunday Night Movies*. Maybelline Co., (Post-Keyes-Gardner) which will also participate in Sunday movies ordered time in *Shindig* and *Peyton Place*.

Noxzema Chemical through Sullivan, Stauffer, Colwell & Bayles bought participations in *The Fugitive*, *Peyton Place*, *Patty Duke* and another show to be announced.

New fall business reported by NBC-TV last week: American Tobacco through Sullivan, Stauffer, Colwell & Bayles and BBDO, in buys totaling \$14 million, signed up for *Convoy*, *Tuesday Night at the Movies*, *The Virginian* and *Saturday Night at the Movies*. Five Danny Thomas specials have been sold

TALK IS TOPS IN RADIO

GIBSON
IS TOPS
IN TALK



20 BIG
YEARS ON
WBBM

AND NOW

"THE PAUL GIBSON SHOW" IS AVAILABLE NATIONWIDE

"Hartwest's Paul Gibson Show is just about the most salable syndicated program I have bought. On first presentation I sold it out complete to A&P."

John J. Wheeler, President WKTX
Atlantic Beach—Florida
Jacksonville Market

"I think Paul Gibson is the best radio announcer in the Mid-West, but he is much more than an announcer—he is a commentator, philosopher and super-salesman. He has the best radio voice I have ever heard on the air—his fan mail daily totals more than all other Chicago radio artists combined . . . and he is very, very convincing to untold thousands of listeners."

Houston McBaine

For information: call collect 212 - JUDson 6-7272

HARTWEST PRODUCTIONS, INC.

65 West 54th Street

New York 10010

AT THE NAB CONVENTION, SUITES 206D and 208D, THE SHOREHAM

See our other ads in this issue, pages 41 and 71.

out to United States Time Corp. (Warwick & Legler) and Consolidated Cigar Corp. (Lennen & Newell), each taking half sponsorship.

P. Lorillard, through Lennen & Newell, bought participations in *The Dean Martin Show* and *The Man from U.N.C.L.E.* R. J. Reynolds (Esty) purchased alternate week sponsorship in *Get Smart* and *Mona McCluskey* and renewed participation in *Saturday Night at the Movies* and *The Virginian*. Lever Brothers, through J. Walter Thompson, bought alternate week sponsorship of *Please Don't Eat the Daisies*, *Mr. Roberts* and *Get Smart*.

Commercials in production . . .

Listings include new commercials being made for national or large regional radio and television campaigns. Appearing in sequence are names of advertiser, product, number, length and type of commercials, production manager, agency with its account executive and production manager. Approximate cost is shown when a figure is provided by producer.

Commercial Recording Corp., 3104 Maple Ave.

nue, Dallas 75219.

Central Airlines Inc., Fort Worth (air service); one 30 and one 18 for radio, jingles. Tom Merriman, production manager. Agency: Tracy-Locke, Dallas. Howard Fisher, account executive and agency producer. Approximate cost: \$1,300.

Northern Natural Gas Co., Omaha (natural gas); one 60 for radio, jingle. Tommy Gwin, production manager. Agency: Bozell & Jacobs, Omaha. Sam Cohen account executive and agency producer. Approximate cost: \$1,300.

Affiliated Food Stores, Dallas (food); one 60 for radio, jingle. Tom Merriman, production manager. Agency: Bloom Advertising, Dallas. Sheldon Kaplan, account executive and agency producer. Approximate cost: \$1,250.

First National Bank, Dallas (services); two 60's for radio, jingles. Tom Merriman, production manager. Agency: Tracy-Locke, Dallas. Howard Fisher, account executive and agency producer. Approximate cost: \$2,000.

Jefferson Productions, 1 Julian Price Place, Charlotte, N. C.

Bunker Hill Canned Meats, Bedford, Va. (beef stew); four 60's for TV, live on tape. Norman Prevatte, director. Jim Rogers, production manager. Agency: Cargill, Wilson & Acree, Charlotte. Ken Calfee, agency producer.

P. H. Hanes Knitting Co., Winston-Salem, N. C. (knitwear, T-shirts); two 60's for TV, live on tape. Jim Rogers, production manager. Norman Prevatte, director. Agency: N. W. Ayer & Son, Philadelphia. Carl Reiter, agency producer.

Procter & Gamble, Cincinnati (Crisco oil); one 60 for TV, live on tape. Jim Rogers, production manager. Norman Prevatte, director. Agency: Compton Advertising, New York. Peggy Gannon, agency producer.

Special sponsor plan set for Braves baseball

The Milwaukee Braves, through an unusual plan involving WEMP-AM-FM and WTMJ there, and other local interests, will have radio coverage in their home area this year as well as in Atlanta via WSB where they will move next season (BROADCASTING March 8). There will be no television in Milwaukee.

Both WTMJ and WEMP have agreed to carry the Braves games in Milwaukee as a public service, selling only adjacencies and feeding a regional network of at least 45 stations and possibly 50 by the start of a 10-game exhibition series April 2. Majestic Advertising is packaging for sponsorship to cover basic production costs and a token fee to the Braves.

Also involved in the Milwaukee plan is Teams Inc., a civic booster group representing citizens and companies who are working to promote attendance this year to prove that Milwaukee baseball fans will support major league ball there. Unidentified corporate participants in Teams Inc. are said to be underwriting about one-half of the availabilities in the package.

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See our other ads in this issue, pages 41 and 71.

Hull leader, but will he win the race?

RELIABLY REPORTED LBJ'S FCC CHOICE, OHIO EDUCATOR STILL UNNAMED

The name on the tip of President Lyndon B. Johnson's tongue last week was Richard B. Hull. This was the word from sources in a position to know the President's choice for the vacancy on the FCC.

But no one was predicting flatly when—or even whether—the President would announce the appointment of the Ohio State University educator, who heads that institution's telecommunications center.

The commission has been short a commissioner since Dec. 31, when Frederick W. Ford resigned, after serving six months of a second seven-year term, to become president of the National Community Television Association.

Since then the commission has deadlocked 3-3 on at least two matters that have come before it for a vote, and issues requiring difficult policy decisions, involving community antenna television, multiple-ownership rules changes and network program-procurement matters, have begun piling up.

But the President has shown no disposition for prompt decision-making where regulatory agency appointments are concerned. The Federal Power Commission has been lacking a commissioner since Aug. 4, and another member of that agency has been serving on an interim basis since June 22. A Civil Aeronautics Board member, whose term expired Dec. 31, is serving only because no successor has been appointed.

Once Burned ■ The reluctance on the part of observers to make predictions concerning Mr. Hull is heightened by the fact that he had been considered the front runner once before. Late in December it was learned that the customary FBI check had been made on his background, and published reports forecast the announcement of his appointment "momentarily."

The announcement never came. And as the weeks passed, his name dropped from the list of those Republicans and independents considered to have active prospects for the vacancy that is reserved for a non-Democrat. But in the past month, Mr. Hull, a Republican, has made a comeback. And last week his name was back at the top of the list.

The forces alternately deflating and inflating his chances have not been disclosed. But it is known that when his

name first achieved prominence, a number of influential broadcasters who opposed his appointment made their views known to the White House and to key members of Congress.

The opposition was said to have been based at least in part on his long and intimate connection with educational



Educator Hull

broadcasting. He is chairman of the National Association of Educational Broadcasters. But one major figure in the broadcasting industry is said to have informed the President that if he wanted to choose an educator, Mr. Hull was one "we could live with."

News Leak ■ Another report circulating in Washington during Mr. Hull's temporary eclipse was that President Johnson, who is known to insist on holding tight control over the flow of news from the administration, changed his mind about nominating Mr. Hull simply because word of the impending appointment had leaked to the press.

Some observers link Mr. Hull's resurgence to the appearance in Washington recently of the chairman-elect of the Republican National Committee, Ray Bliss, who formerly headed the Ohio Republican Committee. This could not be confirmed.

But a one-time Senate colleague of

President Johnson, John Bricker, said last week he had praised Mr. Hull highly to "persons in Washington" who had asked him about the Ohio State educator. Mr. Bricker declined to identify those who had contacted him, but he said the call came "some time ago."

The former Republican senator who practices law in Columbus is a long-time member of the board of trustees of Ohio State and knows Mr. Hull well. He regards him as a "top man" in educational television.

In addition to heading the university's telecommunications center, which includes WOSU-AM-FM-TV, Mr. Hull is a professor in the department of speech and the bureau of educational research and service. He joined the university in 1956.

Mr. Hull, who graduated from Iowa State University in 1938, has spent much of his career in educational broadcasting. He worked for WOSU, Ohio State University, in 1937, and for WOI, Iowa State University, in 1938 and again from 1941 to 1945.

As director of broadcasting at Iowa State University, from 1941 to 1955, he helped establish the first educationally owned commercial VHF television station in the U.S.—WOI-TV Ames, in 1950, during the FCC "freeze" on television applications.

Mr. Hull knows a number of the FCC commissioners and members of the staff having testified as a program-management consultant in several cases. He has served on the executive committee of the joint industry-government Committee for the Development of All-Channel Broadcasting, headed by Commissioner Robert E. Lee.

Negro suggested as member of FCC

President Johnson last week was urged to appoint a Negro to the FCC.

The suggestion was made to the President by Frank L. Stanley, president of the National Newspaper Publishers Association, and publisher of the Louisville (Ky.) *Defender*. The President met with a dozen Negro publishers at a previously scheduled session to receive an award from the association. The meeting took place Thursday (March 11) at the White House.

In the paragraph that refers to the



The State House was built in 1795 by famous architect Charles Bulfinch, on land bought from John Hancock. Samuel Adams laid the cornerstone. This is one of the stops along the famous Boston Freedom Trail. For an 18" x 24" copy of this original watercolor by Robert Keenan, in full color without advertising, suitable for framing, write to WHDH.

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BROADCASTING, March 15, 1965

Schneider comes on strong at CBS-TV

IN FIRST TWO WEEKS, NEW PRESIDENT MAKES IT CLEAR HE'S BOSS

If lightning struck Jack Schneider with his elevation to the CBS-TV presidency, it's also apparent that since then he's taken the network by a storm of his own devising.

If he isn't running CBS-TV, no one has told him who is. Mr. Schneider's hands are moving all the controls, and change is following swiftly on command.

Within a week of taking his new job, the 38-year-old CBS-TV president passed judgment on five unsettled hours of programming for next fall, practically locking up the schedule. He made an immediate, and revolutionary, decision to get CBS-TV into color programming in a regular way (see page 141). In the process he was recasting the whole image of the CBS-TV presidency.

Mr. Schneider conveys the impression of a man who sets a schedule for himself and sticks to it. His first week on the job was "meeting the press and settling the program schedule." The second week was plunging into "corporate involvement." This week it'll be program development for the 1966-67 season.

Jacket and Tie ■ Mr. Schneider is no longer the shirt-sleeved station manager of WCAU-TV Philadelphia or WCBS-TV New York. Sitting in his 19th floor office in CBS's New York headquarters last week in a dark suit, a silk shirt and matching handkerchief and tie, he confessed with

candor, "This is a beast of a job."

There was every indication that he's relishing every minute of it.

Although Mr. Schneider makes no secret of his appreciation of his status, he's not awed by it.

On the Sunday evening of his appointment he got a call from Fred Friendly, CBS News president, who wanted a Schneider photograph for the late night newscast.

This is too "tradey" a story for a network news show, Mr. Schneider replied.

He's the Boss ■ In the face of so many decisions so soon it was natural enough for outsiders to assume that a good deal of the force behind them was coming from above or below the new president, who hadn't even had time to get familiar with the furniture of his new office much less its responsibilities. This would be news to Mr. Schneider.

"Make no bones about it," he said last week, "the decision to go to color was mine. . . . The scheduling decisions made last week were mine."

One of the first things he did was to attend pilot screenings.

"Of course," he added, "there's plenty of good counsel here, and a man would be a fool not to pay attention to it."

The two-week reorientation of Mr. Schneider has been filled with more than matters of great network im-

port or meetings with a newly ingratiated press (James T. Aubrey, Mr. Schneider's predecessor, had given little time to newsmen).

For example, one hour last week was spent writing sample signatures for 80 banks across the country at which he's now signatory to CBS accounts as an officer of the company. He was quickly briefed on his responsibilities as a CBS Inc. board member. His election to the board was announced last week.

The Sales Problem ■ Network sales are very much on Mr. Schneider's mind. He feels sure the pool of advertiser money that goes into network schedules is going to increase, but he thinks there'll be a lag-time before all networks can enjoy the blue-chip advertiser response that CBS-TV and NBC-TV had while they held rating dominance over ABC-TV.

Mr. Schneider thinks selling for the fall is behind last year's levels at all three networks but does not see this as a serious problem.

Perhaps there are more bargain hunters among network sponsors these days, he suggests. Some of them may be holding off on the theory that "closer to September they may steal a bargain." But network pricing, he said, has always operated on a "free market" principle. "The network charges what the traffic will bear."

FCC, Mr. Stanley said:

"The regulatory agencies hold a life and death grip on the implementation of enacted federal policy. Unless Negroes are permitted to participate more in the day-to-day process of developing federal policy, the Great Society has less meaning for millions of racial minorities. We urge the appointment of Negroes to the U. S. Civil Service Commission, the Federal Communications Commission, et al. . . ."

Media reports . . .

New affiliate ■ Wwgo Erie, Pa., will become the CBS Radio affiliate for greater Erie area, effective April 4. Wwgo is not now associated with any network, but with WLEU call letters had

been affiliated with CBS from 1961-63. The station operates on a frequency of 1450 kc, with 1 kw day and 250 w night.

Country music network ■ Four country music radio stations owned by Dave (Stone) Pinkston, have joined to form the Dave Stone Network. The stations, KPIK Colorado Springs, Colo., KDAV Lubbock, KPEP San Angelo, and KZIP Amarillo, all Texas, will be represented in New York, Chicago, Hollywood and San Francisco by Grant Webb & Co.; in the Southwest by Mario Messina Co., Dallas, and in the South by Busby, Finch and Woods Inc., Atlanta.

Extension ■ The FCC last week extended the life of the committee on UHF station operations to March 12, 1967. The committee, formed in March

1963, is one of three which make up the Committee for the Full Development of All-Channel Broadcasting. The remaining two committees have completed their work and disbanded.

More federal money for ETV in aid bill

Of \$1.3 billion that would be authorized by a federal aid to education bill awaiting floor action in the House \$400 million could be tapped for use in educational television and radio.

A report of the House Education & Labor Committee on HR 2362, released last week, explains how educational broadcasting and broadcasting-related audio-visual materials could

Mr. Schneider steered away from comparisons with his predecessor, Mr. Aubrey, but it seemed clear enough that color programming was something Mr. Aubrey had held out against and something that Mr. Schneider stands foursquare behind. In Mr. Schneider's view, color is something audiences want and something advertisers will be demanding.

In the television network economy, which Mr. Schneider feels has only lately emerged as a three-way race for "first-money," color should be something extra for the advertiser and something that is destined to broaden the base of advertiser support for network programs by bringing color-conscious new sponsors to the medium.

He indicated that in the next year

CBS-TV could be expected to add to the color programming already announced for the fall.

His Show Choice ■ Pointing to programs in next fall's schedules for which he's assuming full responsibility, Mr. Schneider noted one that he thought could hit in a big way or miss in a big way, *Lost in Space*, a fantasy about a family marooned on a planet. In Mr. Schneider's view, this could be a space age *Swiss Family Robinson* or it could collapse on the pad.

"In my position, one has to take chances," he said.

It may come as a surprise to some that Mr. Schneider, whose forte has been salesmanship at the station managerial level, speaks the programming man's language as well as the sales-

man's. Though he's the first to admit that producers and talent people "don't know me from Adam," he's obviously learning their game and lingo fast.

Describing *My Three Sons* and *Hazel* as "free balls" (programs whose network affiliation has expired and are thus on the open market), he noted the decision by CBS-TV to pick them up had been made before he became president. They're both firmly set in the network's schedule next season and there's been some question as to why CBS would take them since they've appeared on the competitive air of ABC-TV and NBC-TV—this season on Thursday night, an evening in which CBS-TV has encountered rating problems.

Mr. Schneider said: "They were free market commodities which we wanted on our network so we bought them."

He professes no revolutionary program ideas or formats, but he has definite ideas about what goes into a good show. CBS-TV has been known for its devotion to big-name talent as staple program fare, and Mr. Schneider shows no inclination to swerve from that philosophy.

Several of the shows picked last week, he said, don't even have their first episode in the can. "But you've got to get started to give the producer the proper lead time."

"In program development," he went on, "concept is one thing, execution is another." He expressed appreciation for the problems of the packager: "A good program is the result of getting the right elements together at the right time."



John A. Schneider: now a two-week veteran

benefit from the legislation for elementary and secondary school children. The bill already has been approved by the committee 23-8. Another measure to provide federal funds for higher education is still in the hearing stage.

In the first bill: A \$100 million authorization for supplementary educational services includes ETV and radio; a \$100 million provision for grants to children of low-income families includes ETV and radio as a proper use; a \$100 million provision on library resources would permit spending for audio-visual materials, and a \$100 million provision for cooperative research facilities to improve the quality of education and teacher training is understood to include ETV and radio. All funds would be spent through state educational bodies.

Translator comment deadline now April 15

The FCC granted a request last week by KMVT(TV) Twin Falls, Idaho, and extended to April 15 the deadline for filing comments on the proposal to liberalize television translator rules. The former deadline for comments was today (March 15).

The proposed rulemaking, adopted last month, would permit the licensing to regular TV stations, and others on a special showing, of translators using up to 100-watts power to operate on unoccupied VHF and UHF channels now assigned to communities in the TV table of assignments (BROADCASTING, Feb. 22).

The commission action last Wednes-

day (March 10) at the same time denied a joint petition for extension by WCNY-TV Carthage, N.Y., and KSLN-TV Salina, Kan. The stations had sought a delay of the comment deadline until 30 days after the FCC releases its new UHF table of assignments.

Also seeking an extension last week, to April 1, was the National Association of Broadcasters, which cited the proximity of the March 15 date with its annual convention next week.

The proposed rule changes, while authorizing translators to utilize unoccupied TV channels with up to 100 watts, would also enable TV stations to extend their grade B service area.

Translators would also be permitted on all unoccupied UHF assignments, and not be limited to channels 70 to 83 as is presently the case.



FCC Commissioner Rosel Hyde is presented with the 1965 International Radio and Television Society Gold Medal Award at a banquet in New York. On the dais at the Waldorf Astoria (l to r): Chairman E. William Henry of the FCC; Dr. Frank Stanton, CBS Inc. president; Com-

missioner Hyde; Sam Cook Digges, CBS Films administrative vice president and IRTS president, and Leonard H. Goldenson, president of ABC and its parent American Broadcasting-Paramount Theaters. Dr. Stanton was recipient of the award in 1962, and Mr. Goldenson in 1964.

Why Hyde's for air freedom

IRTS annual gold medal award goes to commissioner at dinner in New York

FCC Commissioner Rosel Hyde urged last week that the governmental role in broadcasting be "to nourish a favorable climate for improvement and development" and not restrict growth or creativity "by presuming to blueprint program categories or prescribe program formats."

Commissioner Hyde's remarks were made March 10 in accepting the annual International Radio and Television Society Gold Medal Award at a banquet in New York. Fellow commissioners, network presidents, other prominent broadcasters and advertising executives honored Mr. Hyde, who was cited for "staunch adherence to the basic principles of his oath of office in discharging his responsibilities."

The commissioner, who joined the staff of the commission in 1928, when it was the Federal Radio Commission, and was appointed an FCC member in 1946, said that in stating what "government's function should be," it was "appropriate to first note that governmental power is typically employed as a limiting force."

Commissioner Hyde has publicly

criticized what is expected to be a split-decision FCC action calling a proposed rulemaking to limit to 50% the amount of prime-time programming networks may own or financially control (BROADCASTING, March 8).

Assure Opportunity — In his opinion the FCC must in its role of encouraging the broadcast climate, "assure the fullest opportunities for advancement in the art; we must find spectrum space for discoveries and technological progress; we must foster helpful competition by restraining improper restraints; we must . . . keep the field open to fresh ideas and innovations."

Commissioner Hyde urged further that the government "shun constant tinkering which casts a pall of restlessness and uncertainty over the industry, stunts growth, dashes the inner spirit of creativity, and inhibits growth of a liberating art." Broadcasting, he said, basically "must mature in the same manner as democracy itself."

He said broadcasters have the opportunities "through picture and sound to convey ideas, to relate history and to enrich lives," and that the regulators were challenged to "provide the atmosphere where the creativity of the communications art can best flourish" and "recognize that the past achievements were made possible by private ingenuity, initiative and imagination."

Sam Cook Digges, administrative vice president of CBS Films and IRTS president, introduced Mr. Hyde as one whose understanding of broadcasting and the inner workings of the FCC was "unmatched," and whose record on the commission is "outstanding."

Among the head table guests, in addi-

tion to FCC Chairman E. William Henry, were these former chairmen: James Lawrence Fly (1939-1944); Charles R. Denny (1945-1947); John C. Doerfer (1953-1960) and Frederick Ford (1960-1961).

Appearing on the program were Bishop Fulton J. Sheen, singer Nancy Ames, Hedda Hopper and Bob Hope who was given the IRTS award in 1963. Music in the entertainment portion of the program, for which Charles (Bud) Barry of Young & Rubicam was master of ceremonies, was provided by Norman Paris and his orchestra.

WISN increases its daytime power to 50 kw

WISN Milwaukee went on the air last Thursday (March 11) with 50 kw daytime power. The event was celebrated the previous evening at a banquet attended by Wisconsin Governor W. P. Knowles; Leonard H. Goldenson, president of American Broadcasting-Paramount Theaters Inc., and other ABC officials.

Governor Knowles praised radio for its immediacy and flexibility and called it a "lifesaver" in times of disaster. Mr. Goldenson noted that the power boost will enable hundreds of thousands of additional listeners to hear WISN programming. Other speakers included Robert E. Pauley, president of ABC Radio, William Randolph Hearst Jr., president of the Hearst Corp., owner of WISN.

WISN operates on 1130 kc with 50 kw day and 10 kw night.

In Detroit...WXYZ RADIO stands out from all the rest. Why? Because Detroiters *listen!* They listen as award-winning commentator LOU GORDON steps on some of America's most influential toes. They listen as Michigan's largest radio news staff provides them with maximum news coverage whenever and wherever it hap-



pens. They listen as Detroit's *only* Broadcast Drama Critic, DICK OSGOOD, reviews current motion picture and legitimate theatre fare. Yes, Detroiters listen. And they listen *actively!* That's why, in Detroit, you're one of the *heard* on WXYZ RADIO... the most powerful advertising medium in America's fifth.

one of the herd... or one of the heard?
.....



Tighter rules for CATV?

FCC considers extending protection for TV's into grade B areas

The FCC is preparing to tighten up the interim rules it employs to protect local television stations from microwave-fed community antenna television systems. Final action on adoption of the rules is being held up.

The staff, acting under broad instructions from the commission, is drafting new interim rules which would, "in general," entitle stations to the same protection from CATV's in their grade B contour as they now may get from systems within their grade A signal. The proposals will be considered in a special meeting March 19.

Under the present conditions, CATV's must, if asked, carry the programs of the grade A station and refrain from carrying programs 15 days before and after the station airs them. Stations may now get protection from CATV's in their grade B area only on a case-by-case demonstration of need.

Commission officials said last week the proposal for the tighter rule grows out of concern for potential impact of

CATV's on the audience in a station's grade B contour. But the proposed interim rule would continue to exempt CATV's from the nonduplication requirement when this protection means that fewer than two network programs are available at any time.

Delayed Action ■ Officials say decision to finalize the rules is being delayed because Congress is certain to go into the matter this year. And, as one commissioner put it, "We'd welcome guidance from Congress."

Another reason is that the question of commission jurisdiction over off-air microwave systems remains unanswered. The commission is reported ready to assert the view that it has authority over all CATV's, regardless of whether they use FCC-licensed microwaves.

And a notice of inquiry and proposed rulemaking is being prepared, for consideration at the March 19 meeting, expressing this view and proposing rules for off-air CATV's that are the same as those now being followed by microwave-fed CATV's (CLOSED CIRCUIT, March 8). The notice will spell out the commission's view of its authority, but will invite comments on this question, as well as on whether rules for the two kinds of systems should be the same.

By proceeding in this fashion, one official said, the commission will be able to adopt at one time rules relating to all CATV's; provided, of course, Congress does not put any obstacles in

the way.

Other officials cautioned, however, that in the final showdown, the votes may not be available for adopting the overall package of new interim rules and the notice of rulemaking looking to assertion of jurisdiction over all CATV's. The package was tentatively approved at a meeting March 7 by a 4-2 vote. Chairman E. William Henry and Commissioners Rosel H. Hyde, Kenneth A. Cox and Robert E. Lee were in the majority, while Commissioners Lee Loevinger and Robert T. Bartley dissented.

Other Questions ■ The question of the commission's jurisdiction over off-air CATV's is only one of several included in the proposed notice of inquiry being prepared. Others raised in filings by the Association of Maximum Service Telecasters, ABC, and Westinghouse Broadcasting Co. involve CATV leap frogging (the bypassing of programs of close-in stations for those of distant stations), whether limits should be placed on the distance a station's signal may be carried, whether CATV's should be permitted to originate programming and whether CATV's should be banned from "adequately served" areas.

AMST's petition, a follow-up to the policy statement issued by the association following a meeting of its board last month (BROADCASTING, Feb. 8), was filed with the commission last week. It supports the view that the commission already has authority over

WGN-TV doesn't want to be on CATV's if it hurts local TV's

The chief executive of WGN-TV Chicago, a station whose signal is proposed for inclusion on many of the larger community antenna television systems being planned in the Great Lakes area and elsewhere, says he doesn't want it boosted out of Chicago if that would hurt operations of local TV stations elsewhere.

"In my opinion," said Ward L. Quaal, WGN-TV executive vice president and general manager, "CATV should exist on the basis of its original service intent . . . to meet a coverage problem caused by topography."

In recent letters outlining WGN's position, Mr. Quaal says he had been advised "that our signal was going to be taken to a number of markets, including among others, Pittsburgh, Cincinnati, Dayton, Columbus, Toledo, Detroit, Grand Rapids, Lansing and Milwaukee." A station (WGN-TV) that has the "ability to come forth with ratings and revenue in second

position in this market [Chicago] without the benefit of network service, is going to have an impact in any other market and is certainly going to reduce the audience of one or more of all VHF stations therein."

In the case of UHF, Mr. Quaal warned, "we would totally ruin their opportunity for development." Citing the new UHF in Detroit, WKBD(TV), Mr. Quaal said that city can have either channel 50 UHF or WGN-TV on the cable.

Mr. Quaal is understood to have talked along these lines at a policy-setting board of directors meeting of the Association of Maximum Service Telecasters in New Orleans last month (BROADCASTING, Feb. 8). The AMST said CATV should be limited to a "filler service," bringing television to areas either without service now or unlikely to have a local station in the next few years.

Mr. Quaal's letter added, however,

that he supported use of WGN-TV's signal in communities "if, as a result of the use of our schedule, people in other markets receive an added service and no existing television operation is harmed thereby."

Mr. Quaal said he thinks UHF is doomed if it is forced to compete with large CATV systems in markets enjoying multiple network service. "It is going to be UHF or CATV—one or the other," he said.

WGN Televents Inc., operator of a CATV in Houghton, Mich., is associated with the parent company of the Chicago TV station, WGN Inc., whose ownership is interlocked with the *Chicago Tribune*, WGN Chicago, WPIX-FM-TV New York and KDAL-AM-TV Duluth, Minn.

Mr. Quaal noted that his firm believes in the "financial strength and the economic future of our fellow broadcasters. We are broadcasters first and CATV 'men' next."

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all CATV's and urges the agency to adopt rules that would confine CATV to its "historic" role as a fill-in service.

The petition also asks the commission to impose a temporary freeze on applications for microwave service to CATV's pending the adoption of rules to regulate the rapidly growing industry.

Bleak Future ■ Unless these steps are taken, AMST says, the rapid proliferation of CATV's will cause the failure of commission efforts to provide all areas of the country with local TV service. It says UHF's, about whose fate the commission is particularly concerned, are especially vulnerable. The all-channel-receiver act, adopted by Congress at the commission's request to aid UHF, would be "a meaningless futility" unless CATV is checked, AMST says.

The association says the Communications Act and court decisions provide sufficient authority for commission regulation of all CATV's. It notes that the purposes of the act are to provide for regulation of "interstate and foreign commerce in communication by wire and radio . . ." and that the provisions in the act say it applies to persons engaged in interstate and foreign communication by wire or radio.

Suggests 'Principles' ■ AMST doesn't make specific recommendations for rules. Rather, it lists a number of broad "principles" it says the commission should follow.

A key proposal would prohibit CATV's from carrying signals of "distant" stations. Importing such signals, AMST says, could "retard" the development or expansion of local service. It doesn't define "distant," but one suggestion is that a CATV be limited to carrying the signals of stations in whose service area it is located.

Other proposals would:

- Establish technical standards to provide minimum performance requirements.

- Subject to nonduplication requirements, require CATV's to carry signals of any television station within whose Grade B contour it is located.

- Require CATV's to afford local stations 15-day, before-and-after nonduplication protection. AMST suggests a set of priorities, according to which stations closest to CATV would have first call on this protection.

- Prohibit CATV's from originating programs.

- Require CATV's to file reports with the FCC on their ownership, management and other affairs.

■ In another development, Dr. Martin H. Seiden, economic consultant to the FCC on CATV, began developing additional information on his proposal for beefing up the television distribution system through translators.

In his massive report on CATV, re-



One happy family

Jack Kent Cooke, who bought six community antenna television systems from Wentronics Inc. for \$4,250,000 only two weeks ago, has also brought the two key former owners of the properties into his recently formed American Cablevision Co., a division of Jack Kent Cooke Inc., Beverly Hills.

Joining the Cooke organization are Richard Schneider, American's vice president for engineering (c) and Gene W. Schneider (r), new executive vice president, both formerly principals of Wentronics.

Mr. Cooke (l) has made his American Cablevision one of the nation's largest multiple owners of CATV systems with his purchases of 20 CATV's since last fall for a total outlay of about \$15 million (BROADCASTING, Oct. 26, 1964, et seq).

leased two weeks ago, he says translators could be used to expand the geographical size of one-and-two-station markets to a point where they would be large enough to support three stations (BROADCASTING, March 8). In that manner, he feels the public would get the three network services they want without having to rely on CATV's.

His current project is to study specific areas where his plan might be applied.

NBC-TV gets new outlet

Channel 2 Terre Haute, Ind., will become a primary affiliate of NBC-TV when it starts operating on Aug 1. The new affiliation marks the entry of NBC-TV into an area in which WTHI(TV) Terre Haute on channel 10 is the only other station. WTHI carries CBS and ABC programs.

The newly granted station (BROAD-

CASTING, Feb. 8) is owned by Illiana Telecasting Corp. John Gelder is executive vice president. Other officers: Ray Livesay, president; H. Ralph Johnston, secretary and George Nichols, treasurer. The station has requested the call letters WTWJ.

Hill group plans FCC tete-a-tete

Rogers subcommittee wants to talk about policy in off-the-record conference

The House Communications Subcommittee and the FCC will get together soon, maybe in a few weeks, for an off-the-record conference on several major policy matters facing the commission.

The subjects, it was learned last week, are expected to be community antenna television regulation, the commission's thinking on proposed controls of network programing, and its virtual freeze of television station multiple ownership in the nation's top-50 TV markets.

The commission discussed these matters at length with the Senate Communications Subcommittee in a public hearing only a few weeks ago (BROADCASTING, March 1), and may return for further questioning in the near future.

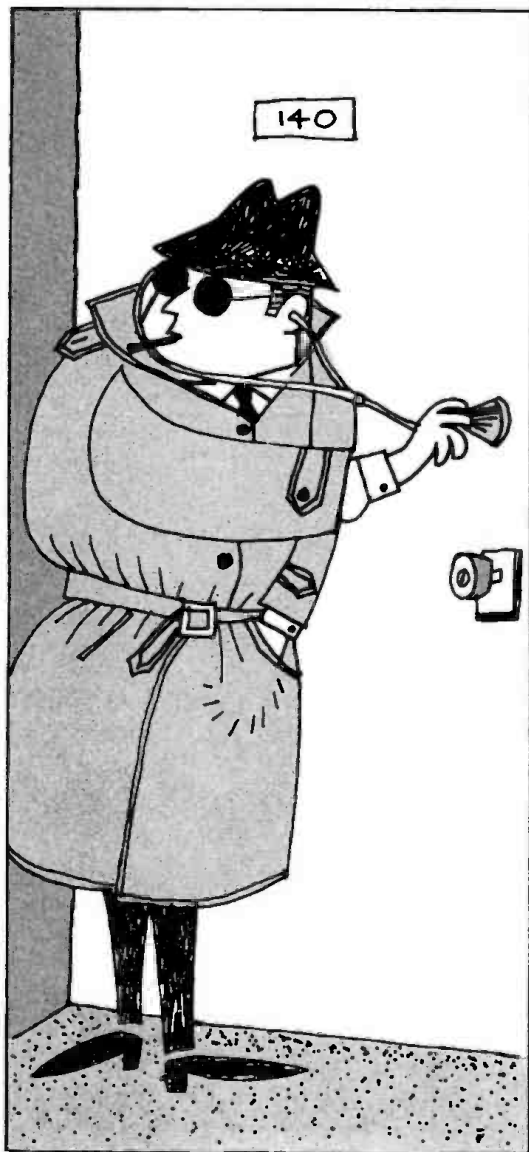
The stated purpose of the proposed House session, according to Representative Walter Rogers (D-Tex.), "is to lay the predicate for proper public hearings" later. What will be discussed depends on how far the commission has moved on these problems at the time, Representative Rogers said.

Commission Schedule ■ The FCC's own timetable calls for a special meeting on the network matter today (March 15), another special meeting on CATV Friday (March 19) and still another session on multiple ownership April 8.

The plan to call the commission before the House panel was set last week at a conference between Representative Oren Harris (D-Ark.), chairman of the House Commerce Committee, and the chairmen of its subcommittees.

Representative Rogers said last week that he has held informal conferences with representatives of the National Association of Broadcasters, the Association of Maximum Service Telecasters, and the National Community Television Association, principal interest groups involved in discussions on CATV.

The congressman was asked if he has



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*Paul Gillett
Ken Gross
Laurence Roslow
Richard Roslow
George Sternberg*

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formed an opinion on whether CATV should be limited to a "filler service" in poor signal areas, as desired by many broadcasters, or be permitted to bring a larger choice of TV signals to major markets, a goal of the NCTA.

Representative Rogers replied, "I'm keeping an open mind and a shut mouth."

Forum for Group Owners ■ The Senate Communications Subcommittee, headed by Senator John O. Pastore (D-R. I.), is preparing to resume a hearing it conducted last month on FCC policy questions by offering group-station owners an opportunity to discuss the commission's top-50 market plan.

The commission has announced it is likely to require a hearing before permitting sales of stations in the 50 largest markets to or by licensees of two or more TV's in that group.

New TV stations

As of March 11 there were 105 television construction permits outstanding for stations not yet on the air. Of these 20 were commercial VHF's, 58 were commercial UHF's, 4 were educational VHF's and 23 were educational UHF's.

WTOL-TV sale okayed by FCC

\$12-million deal transfers station from Reams

and others to Broadcasting Co. of the South

A \$12-million television station sale was granted by the FCC last week when it approved the sale of WTOL-TV Toledo, Ohio, by Frazier Reams and others to the Broadcasting Co. of the South.

BCS owns WIS-AM-TV Columbia, S. C., and WSFA-TV Montgomery, Ala. It also owns community antenna systems in Florence, S. C., and Ocala, Fla., and is building a CATV system in Sumter, S. C. It holds CATV franchises in Darlington, Marion and North Augusta, all South Carolina.

BCS is owned by the B. Calhoun Hipp family, with G. Richard Shafto, president and minority stockholder. It is associated through the Hipp family with Liberty Life Insurance Co.

The FCC actually approved the transfer of WTOL-AM-FM-TV to BCS for \$12,350,000, and the subsequent assignment of WTOL-AM-FM for \$500,000 to Frazier Reams Sr. and Jr., and Morton Neipp. These three, plus Glenn Reams and Thomas S. Bretherton, were the

principal owners of the stations before their sale to BCS. Mr. Bretherton is remaining as executive vice president and general manager of WTOL-TV.

WTOL-TV, which began operating in 1958, is on channel 11 and is affiliated with CBS. WTOL, founded in 1938, operates fulltime on 1230 kc with 1 kw daytime and 250 w nighttime. WTOL-FM, which started in 1949, operates on 104.7 mc with 50 kw.

Two AM's charged with unauthorized transfers

Two radio stations each charged with having effected transfers of control without FCC approval, were placed on notice by the commission last week of apparent liabilities of \$1,000 each.

The stations are KHEY El Paso, Tex., licensed to KHEY Broadcasting Inc., and KMWC(FM) Midwest City, Okla., owned by Carl E. Williams.

At the same time, however, the commission granted the transfer of control of KHEY from Edward M. Sleighel to Frank C. Napier. The station was also charged with failing to report ownership changes and contracts and changes in corporate structure.

The commission said that an investigation indicated that KMWC had been operated by Marlin Joe Pershall for a seven-month period last year without FCC authorization.

Both stations have 30 days to contest the action or pay the forfeitures.

Changing hands . . .

ANNOUNCED ■ The following station sale was reported last week subject to FCC approval:

■ WKWK-AM-FM Wheeling, W. Va.: Sold by Lewis W. Dickey and associates to Resources & Facilities Corp. and Victor Oristano, for \$575,000. REFAC is engaged in international manufacturing enterprises. WKWK is on 1400 kc with 1 kw day and 250 w night while WKWK-FM is on 97.3 mc with 10 kw. Broker: Edwin Tornberg & Co.

APPROVED ■ The following transfers of station interests were among those approved by the FCC last week (For other commission activities see FOR THE RECORD, page 162).

■ WTOL-AM-FM-TV Toledo, Ohio:

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Sold by Community Broadcasting Co. to Broadcasting Company of the South, for \$12.35 million. (See page 68).

▪ **WKIS-AM-FM** Orlando, Fla.: Sold by Naomi and William O. Murrell Jr. to T. K. Cassel and associates, for \$350,000 including covenant not to compete. Mr. Cassel has interest in WCOA Pensacola, Fla. WKIS is on 740 kc with 5 kw day and 1 kw night while WKIS-FM is on 100.3 mc, with 5.5 kw.

▪ **KVXN(FM)** Los Angeles: Sold by Albert Horton and associates to Richard Goodman, Egmont Sonderling and Mason A. Loundy, for \$225,000. Buyers own **WDIA** Memphis; **KFOX-AM-FM** Long Beach, Calif.; **WWRL** New York; have 95% interest in **KDIA** Oakland, Calif., and have 50% interest in **WOPA-AM-FM** Oak Park, Ill. KVXN is on 100.3 mc with 58 kw.

▪ **WBIL** Leesburg, Fla.: Sold by Thompson K. Cassel to Alpha B. Martin, for \$110,000. Mr. Martin was part owner of **WZST** Tampa, and **WPRY** Perry, both Florida. WBIL is 5 kw daytimer on 1410 kc.

▪ **KNOP-TV** Newport, Ky.: Sold by James G. Lang and Dean C. Stuhlmueller to D. H. Overmyer, for \$100,000. Mr. Overmyer is seeking FCC permission to acquire **WAND-TV** Pittsburgh; **WATL(TV)** Atlanta, and **KBAY-TV** San Francisco, in addition to pending applications for UHF-TV stations in Rosenberg, Tex., for channel 17; Dallas, for channel 29, and Stamford, Conn., for channel 55. The FCC last week granted Mr. Overmyer's application for a new UHF in Toledo, Ohio, on channel 79.

Raleigh CATV suit may set precedent

The validity of a city ordinance authorizing a community antenna television system to cross public rights of way is being challenged in a suit pending in a Raleigh, N.C., court.

Raleigh City Attorney Paul Smith expressed strong doubt last week that the city has the authority it assumed when it passed a nonexclusive ordinance last year permitting Southeastern Cablevision Co., Raleigh, to establish a CATV. Opponents to CATV are seeking a permanent restraining order that would bar Southeastern from proceeding with construction (BROADCASTING, Nov. 30, 1964). A temporary injunction has been granted.

Although the legal tug is between the city and a group of Raleigh businessmen who sell or service TV equipment, Southeastern has been permitted to enter the case and participate in the argument.

NAB committee sticks to its CATV guns

The National Association of Broadcasters Future of Broadcasting Committee last week reaffirmed its position on seeking 15-day protection against duplication of a station's programming by a community antenna television system.

Meeting in New York last Wednesday (March 10), the committee reviewed its last meeting with the National Community Television Association and the subsequent meeting those two groups had with the FCC last month (BROADCASTING, March 1).

The NCTA and NAB have been meeting for months to come up with a plan for CATV regulation which both could support before the FCC and Congress, but the question of duplication protection has blocked the path. NCTA has proposed that simultaneous duplication is all that is necessary and this has been rejected by NAB.

The FCC, however, may come up with an interim policy on CATV and force the NAB and NCTA to reach a rapid compromise or go their separate ways (see page 64).

The Future of Broadcasting Com-

mittee last week discussed directions the FCC could move and what NAB action might be in each eventuality. It was understood that a move toward new rules by the FCC would probably result in a special meeting of the NAB boards in April to set the association's policy. The boards next regular session is June 23-25.

Hanky panky charged in Florida CATV case

Principals in a Florida community antenna television firm have become the chief witnesses in the bribery trials of four former and present public officials charged with seeking payoffs for proposed CATV franchises in northwest Florida.

William Frye, state's attorney in the Pensacola area, said last week that the cable firm backers, working with his office and other law enforcement officials, set up two \$4,000 payoffs and used tape recorders to take down incriminating conversations.

Mr. Frye said the witnesses, all tied to Okaloosa TV Cable Inc., which operates a CATV in Ft. Walton Beach, Fla., have been "corrupt" in helping the state gather

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evidence. To date, a former Okaloosa county commissioner has pleaded no contest to a bribery charge and paid a \$2,500 fine; another has been acquitted and two Niceville, Fla., officials face trial in a few weeks.

Working with his office, Mr. Frye said, are M. M. Victory, founder of Okaloosa Cable (still a stockholder but no longer active in the firm), J. W. Manning and Dr. Joseph Wilson, both also stockholders. The cable company people were asked for payoffs in September 1962 when they sought permission to string cable over county rights-of-way. They resented the bribe request, Mr. Frye said, and immediately reported the incident to his office.

Arguments heard on Miami ch. 10 case

A three-judge U. S. Court of Appeals panel in Washington last week heard arguments on the Miami channel 10 case.

Appealing the FCC's 1964 decision renewing the license of WLBW-TV Miami are South Florida Television Corp. and Miami Television Corp., two of the losing applicants. A fourth applicant,

NBC gives money to ETV

A check for \$100,000 was given to noncommercial educational WTTW-TV Chicago Thursday (March 11) by Lloyd E. Yoder, NBC vice president and general manager of WMAQ-AM-FM-TV Chicago, in behalf of NBC Board Chairman Robert Sarnoff and NBC. The gift goes toward WTTW's new building fund for its channel 11 facilities plus sister channel 20 outlet, WXXW, now under construction there.

Civic Television Inc., withdrew its appeal.

At issue is the weight given by the FCC to WLBW-TV's operation during its temporary license status in Miami, as well as various comparative factors.

WLBW-TV was granted a four-month license for channel 10 in Miami in 1960 when it was found to be the only one among the four original applicants untainted by off-the-record activities during the original 1953 hearing. The first grant was to Public Service Televi-

sion Corp., owned by National Airlines. This grant was revoked following the ex parte disclosures before the House Oversight Committee. When WLBW-TV's four-month license expired, it sought renewal and three new applications were filed for the VHF channel.

The circuit panel consisted of Senior Circuit Judge Henry W. Edgerton and Circuit Judges Charles Fahy and J. Skelly Wright. WLBW-TV was represented by Paul A. Porter; South Florida by Harold D. Cohen, and Miami Television by John B. Kenkel, and the FCC by Joel H. Levy.

KCOY-TV interest sold

The FCC approved last week the sale of 22.5% interest in KCOY-TV (ch. 12) Santa Maria, Calif., from Ed J. Zuchelli to the licensee corporation, Central Coast Television Inc.

The purchase price was \$22,500.

The four remaining principals of Central Coast are Mili Acquistapace, James H. Ranger, and Burns Rick, each holding 29.03% of the stock, and Marion Smith, with 12.90% interest.

Mr. Zuchelli continues to hold 50% interest in KCOY radio, with the other 50% interest held by Mr. Ranger.

FINANCIAL REPORTS

AB-PT has its biggest year

Gross sales up \$34 million while earnings climbed 49%; broadcasting income up \$29.5 million

American Broadcasting-Paramount Theaters achieved its best year ever in 1964 in both revenues and operating earnings.

While gross sales climbed \$34 million earnings gained 49% over the previous year. Comparative figures reflect a 53-week accounting period in 1964 but only 52 weeks in 1963.

AB-PT President Leonard Goldenson said progress, especially in the stronger position of ABC-TV, in the past year "has laid the foundation for further improvement in revenues and earnings in 1965."

Revenues from broadcasting—networking and owned-station operations—moved up to \$310,136,000 in 1964, a gain of \$29.5 million over 1963.

Record sales were reported for the company's owned radio and television stations and "sales growth" was noted for ABC Radio. Revenues from theater operation were \$78.8 million for the year and revenues from merchandising and other activities were \$31.8 million. Sales for ABC-Paramount Records were

reported "somewhat above 1963 levels."

Years ended Jan. 2, 1965 and Dec. 28, 1963:

	1964	1963
Earned per share (including capital gains)	\$2.44	\$1.74
Earned per share (operating)	2.40	1.62
Revenues	420,915,000	386,729,000
Operating earnings	11,019,000	7,385,000

The cross-ownership in CBS and baseball

CBS Inc. has supplied the Senate Antitrust & Monopoly Subcommittee with its 10 leading stockholders and a list of CBS stockholders who are "American League officers and office personnel, American League umpires and owners, officers and stockholders of owners, players and other employees" of league.

The lists were requested by Senator Philip A. Hart (D-Mich.), subcommittee chairman, when Dr. Frank Stanton, president of CBS Inc., testified on a sports antitrust bill last month (BROAD-

CASTING, Feb. 22). The subcommittee spent most of its time on last year's acquisition of the New York Yankees by CBS Inc. and the possible effects of the sale on radio-TV negotiations.

As of Jan. 31, William S. Paley, CBS board chairman, was the leading stockholder with 8.65% of outstanding stock in his own name, through a trust and a wholly owned corporation.

Other leading stockholders were: Don & Co., nominee of Commerce Trust Co. for United Funds, 3.87%; Trustees of Massachusetts Investors Trust, a mutual fund, 3.87%; Firjer & Co., nominee of First National Bank of Jersey City, N. J., 2.02%; Leon Levy, director of CBS, 1.85%; Arthur Judson Inc., corporation, majority of the stock of which is owned by Arthur Judson, 1.68%; Dr. Stanton, 1.55%.

Also: Perc & Co., nominee of Northwestern National Bank of Minneapolis for Investors Stock Fund Inc., 1.49%; Merrill Lynch, Pierce, Fenner & Smith Inc., broker, 1.38%; Sail & Co., nominee of State Street Bank & Trust Co. for the George Putnam Fund of Boston and the Putnam Growth Fund, 1.32%; Carothers & Clark, nominee of Bank of Delaware for Investors Diversified Services and Investors Mutual Inc., 1.06%, and Saxon & Co., nominee of Provident Tradesmens Bank & Trust Co. for Rittenhouse Fund.

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Market brisk for diversified programs

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The syndication industry is moving into an era of diversification with leading producer-distributors searching out new products to meet changing needs and, more than incidentally, provide opportunities for increased profits.

The thrust is toward acquiring all types of feature films from foreign and domestic sources; producing and/or distributing special-appeal series; stepping up overseas activities, both as a market for U. S. product and as a supply center for programing and features, and expanding the output of entertainment and documentary specials. both here and abroad.

Companies which had relied heavily in the past on the marketing of program series are proceeding into the feature film sphere. Distributors which had concentrated in features are expanding into the specialized program field.

New Trend ■ The emphasis is on supplying programs to stations that are more readily marketable, and the trend is away from the distribution of off-network series, which had dominated the field for several years until 1964. There is a virtual eclipse of the prime-time, expensively produced first run series by U. S. distributors. The economics of the business today simply cannot support extensive first-run or a substantial number of off-network productions.

The need to broaden the base of the syndication field and break away more sharply from older-established patterns was underlined last week in a sampling of views from industry officials on prospects for the year and on emerging trends in the field.

Distributors remain confident that business will continue to be brisk. They held to an earlier forecast that sales will rise about \$12 to \$15 million over the estimated volume of \$175 million in 1964 for domestic and international syndication activity (BROADCASTING, Jan. 25).

The following are the main trends emerging in syndication 1965:

- The feature film market continues to be bright with syndicators seeking out product from the U. S. and abroad, and, in some instances, producing movies with television as the primary target.

- Color is moving to the fore for the first time as a primary consideration of syndicators. They are actively procuring color features and series and emphasizing this "plus" in old and new

product offered to stations.

- Special-appeal programs and series, embracing film and tape offerings ap-

pealing to the youth market, quiz-panel shows, music-variety-personality programs, cartoons and culturally oriented presentations for children and adults, are on the upswing. Distributors are obtaining these programs, in some instances, from local stations which originated them.

- International television is taking on added significance as a source of U. S. programs, particularly the action-adventure type that cannot be produced economically in the U. S. under current market conditions. Overseas producers also are being courted for cartoon products and feature films.

- The first-run, prime-time series by U. S. companies is extinct; the off-network series continues on the down-slide. For example, in the spring of 1963, 23 off-networks were offered to stations. Last year the number dropped to 13, though five or six additional properties were released at later intervals in both years. Currently, nine off-network series, the low point since 1960, will be offered to stations in 1965.

The latest off-network sales are as follows: *Twilight Zone* and *The Millionaire*, CBS Films; *The Loretta Young Show* and *Profiles In Courage*, NBC Films; *Outer Limits* and *The New Phil Silvers Show*, United Artists Television; *National Velvet*, Metro-Goldwin-Mayer Television; *McKeever and the Colonel*, Four Star Distribution Corp. and *Route 66*, Screen Gems.

The scarcity of prime-time programing for syndication has led to the formation of Development Program Associates by leading station operators. A two-day meeting of DPA was held in Los Angeles last week (March 8-9) to hear presentations from producers on potential first-run TV projects.

A summary of activities and views of leading TV program syndicators follows:

New Offerings ■ Harold J. Klein, vice president and worldwide sales manager of ABC Films, described several projects indicating diversified program offerings and a move to distribution of entertainment shows produced by local stations.

ABC Films will be offering a new half-hour cartoon series of 52 segments. The black & white vehicle has been produced for release at the convention.

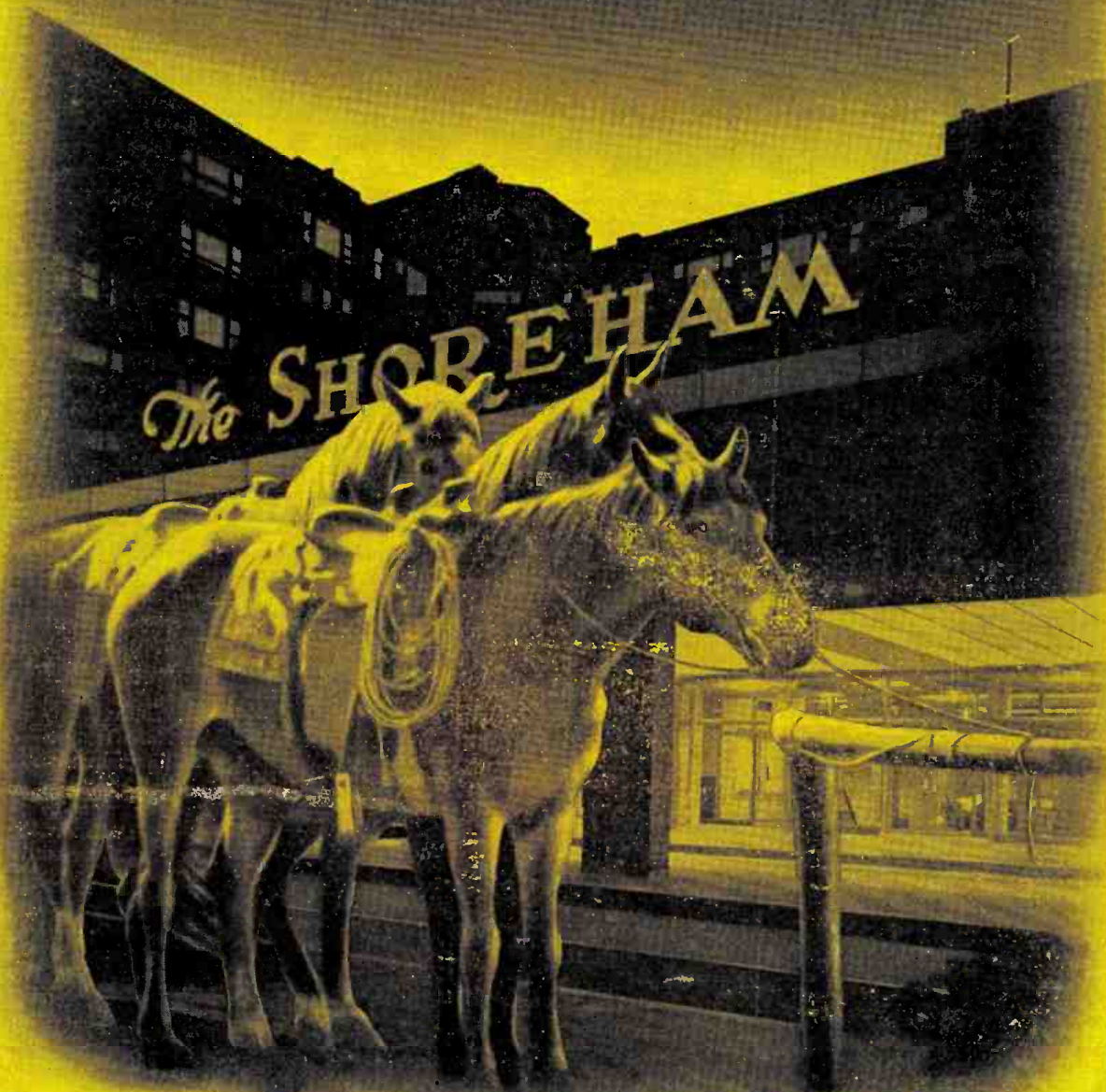
Following the "success" of the *Sammy Davis Show*, a one-hour special produced at WABC-TV New York

TFE '65 schedule

The 1965 Television Films Exhibit opens March 21 on the first floor of Washington's Shoreham hotel. TFE '65 has 17 TV film distributors displaying. Hours are 9:30 a.m.-9:30 p.m. (or later), daily, through March 24. A cocktail party and reception at 4-7 p.m. will be held in the Great Ballroom of the Sheraton-Park hotel. Larry and Les Elgart and 17-piece orchestra and vocalist will provide entertainment. It will be open to TV executives by invitation.

Len Firestone of Four Star Distribution is chairman, and Barry Lawrence of United Artists TV is co-chairman of the TFE '65 Executive Committee which also has Joseph Kotler of Warner Brothers TV division, Donald Klauber of Seven Arts Associated, Ira Gottlieb of Wolper TV Sales and Marvin Korman of Screen Gems. Working committees are: program, Mr. Klauber, chairman, Mr. Firestone and Mr. Kotler; advertising-promotion, Gordon Hellman of Warner Brothers TV, chairman, Gene Plotnik of King Features and Jerry Kaufer of Screen Gems; entertainment, Leo Gutman of Four Star Distribution, chairman and Herb Lazarus, 20th Century-Fox TV; business, John Bechtel, Four Star, chairman; rules, Mr. Kotler, chairman, and Mr. Gottlieb; exhibit space, Mr. Korman, chairman, Harvey Chertok of Seven Arts, and Al Boyars of Trans-Lux TV. A panel on "Film and Your Future" will be held on March 24 (Wednesday) at 9-10:15 a.m. at the Cotillion Room, Sheraton-Park. Panel members are Mr. Kotler; Bud Rifkin of United Artists TV, and Leonard J. Patricelli, WTIC Hartford. Mike Shapiro, WFAA Dallas, is host-moderator.

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and now in syndication through ABC Films, Mr. Klein said the company hoped to acquire similar hour-length entertainment shows from a number of stations on a once-a-month basis. The distribution company also plans to distribute a "Shindig type" program called "Shivaree," a half hour show being produced weekly at KABC-TV Los Angeles. Five or six segments should be available for demonstration at the convention.

James C. Stern, general sales manager of Allied Artists Television, said his company will continue to sell its library of more than 500 feature films and is pursuing an active program of acquisition.

Allied's own features will be supplemented by programs obtained from U. S. and European producers and a new package will be ready later this year, Mr. Stern revealed.

According to Stanley E. Dudelson, president of American International Television, AIT will release five new properties at this year's TFE: *Sinbad Jr.*, a cartoon series; *Operation Snafu-Zany World of Espionage*, a series of comedy spy pictures made in Europe, and *Adventure '66*, *Amazing '66* and *Thrillers from Another World*, comprising science fiction and adventure films.

American International also is in the process of acquiring properties for a daytime science fiction strip, and is discussing possibilities for another children's cartoon program.

CBS Films is stepping up efforts to acquire products suitable for the U.S. and other countries from international sources. Sam Cooke Digges, administrative vice president, said the company already has gained distribution rights to three one-hour specials, *The Joan Sutherland Show*, *The Silent War* and *The Turbulent Pacific*, from Television Corp. Ltd., Sydney, and a one-hour dramatic special, *Angel in the Smoke* from the Tokyo Broadcasting System. Agreements with other overseas producers are in the discussion stages according to Mr. Digges.

During 1965, CBS Films is placing particular emphasis on two new off-network series, *Twilight Zone* and *The Millionaire*. In addition, the company will stress some of its more recent offerings, such as *Have Gun, Will Travel*, *Marshall Dillon* and *America!*

Broaden Field ■ Richard Dinsmore, vice president and general manager of Desilu Sales, reported the company has broadened its base over the past six months to include features as well as syndicated series from its parent company, Desilu Productions. During that

period, Desilu Sales has acquired four feature film packages, with a large number of films in color.

Mr. Dinsmore said that color is looming as a vital factor in station operations and Desilu accordingly is seeking to acquire both features and programming in color. One recent example he cited was the acquisition of a color production of "Nutcracker Suite," featuring

Space documentaries

In its first effort in the TV specials field, Seven Arts Associated Corp. will produce and syndicate a group of six one-hour documentaries on the U. S. space program.

Donald Klauber, vice president



Mr. Klauber

and national sales manager, said last week the first episode in the *Man in Space* series will be called "Gemini" and will be introduced at the NAB

convention in Washington. This special will relate the story of the men, organizations and events leading up to the launching of Gemini, now scheduled for March 23. It is being produced with the cooperation of the United States Air Force and the National Aeronautics and Space Administration.

Mr. Klauber said other TV space specials will be produced and distributed as the events occur. He added that one is planned on the Apollo moon-shot.

the San Francisco Ballet.

E. Jonny Graff, vice president for television, Embassy Pictures Corp., reported the company has acquired three one-hour special programs, *Bolshoi Ballet*, *Don Giovanni* (opera) and *The Secret Conclave*, the story of Pope Pius XII. He said Embassy is in the final stages of negotiations for a group of puppet shorts in color, *Topo Gigio* (the little Italian mouse).

Embassy TV will accelerate its sales activities on *Dodo—the Kid from Outer Space*, 104 five-minute cartoons in color, which was placed into syndica-

tion recently. The company also intends to acquire additional feature films for TV from its parent company, Embassy Pictures Corp., according to Mr. Graff.

Four Star Distribution Corp., which had accented the syndication of off-network series in the past, is widening its sights in 1965 to encompass specialized program series and features. The company recently introduced *Hollywood a Go Go*, a one-hour "discotheque" show, obtained from KHJ-TV Los Angeles, and is also offering a half-hour taped game show, *P.D.Q.*, starring Dennis James as host.

Len Firestone, vice president and general manager of Four Star Distribution, reported that the company also will offer at least one off-network series during TFE, *McKeever & the Colonel*, and may release another one he could not identify. He added that Four Star has put together packages of features totaling 53 to date and is seeking to add to its library.

Abe Mandell, president of Independent Television Corp., reported that the company intends to release in the U. S. this year five series, all of which are carried initially on British television via Associated Television, ITC's parent company. These include a second-year production of *The Saint* (32 one-hours); *Mr. Piper* (39 half-hours); *Stingray* (39 Half-Hours); *Gideon's Way* (32 one-hours) and *Secret Agent* (32 hours).

ITC also plans to issue three one-hour *International Circus* specials; four to six one-hour *Jo Stafford* specials and three packages of first-run features.

Special Programs ■ MCA TV, long an exponent of the off-network series, is proceeding into the specialized program area in association with local TV stations. Several months ago it placed *The Lloyd Thaxton Show*, a half-hour five-day-a-week music-variety-dance program, which originates at KCOP-TV Los Angeles, into syndication. In addition, MCA TV is developing a half-hour game show with another local station but is withholding details for the time being.

Lou Friedland, vice president and director of syndication, said the company is releasing 102 post-1950 features (about 60 in color) to stations. The company still has not decided if and when it will offer any off-network series to syndication, but among those considered are the *Alfred Hitchcock Hour*, *Mr. Ed* and *International Showtime*.

Another projected MCA TV series in the specialized area is *Look* magazine's *Story of People*, a group of 26 half-hour programs on "great events and trends" of the last 25 years, produced in association with *Look*. It will be placed into syndication later this year.

MGM-TV has been working on



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MARKET BRISK FOR DIVERSIFIED PROGRAMS continued

several new taped shows for syndication this year aimed at daytime audiences, but has not announced specific format details. The distributor will be putting *National Velvet* (58 half hours) into syndication in addition to groups of post '48 feature films.

According to Jacques Liebenguth, vice president sales, NBC Films, the company will offer at the NAB convention 30 episodes of its hour-long *Profiles in Courage* series, based on the book by the late President John F. Kennedy, when the series ends its run on the network this spring.

In addition, NBC will unveil 130 half hours of *Everything's Relative*, a quiz program originally produced for the network's owned and operated stations. NBC Films also is releasing 250 half-hour episodes of *The Loretta Young Show*.

National Telefilm Associates will be stepping up its distribution of color films with three packages totaling 64 color features to be stressed at the convention.

NTA has no new off-network product for convention exhibition but will be presenting *Conciliator*, a new half-hour program intended primarily for daytime stripping. It's described as "authentic cases of marriage problems" and 39 segments will be available.

Buying Trip ■ Official Films is currently in negotiation for packages of feature films from European and domestic sources, according to Howard B. Koerner, vice president. Mr. Koerner recently returned from a film-finding trip in Europe and may soon complete a deal.

In addition, Official will place sales emphasis in 1965 on its factual film series, *Survival*, *Battle Line*, *Biography* and various reruns.

Robert Seidelman, vice president in charge of syndication, said Screen Gems is putting together the pilot of a taped show intended for daytime showing but declined to provide details at this time. The company is considering the release of another package of feature films, totaling 40-50, and may come to a decision before the NAB convention. Screen Gems recently placed 116 hours of *Route 66* into syndication which formerly appeared on CBS-TV.

Screen Gems has expanded its activities during the year in the co-production of series abroad, including *Intercontinental Express* and *Like Father, Like Son* in Germany; *Les Thibaults* in France; *La Cour Est Ouverte* and *People in Conflict* in Canada and *The Cruise of the Sea Spray* in Australia. For the present, Screen Gems does not distribute its overseas co-productions in the United States.

Reade-Sterling's new entry is "Cinema '98," 151 British motion picture films, 30 of which have never before been seen in this country. Among the films, all from the J. Arthur Rank film library, are "Great Expectations," and "The Red Shoes."

The company will also aim for the increasingly important youth market later this year, when it will release *Science Explorers* a series of 50 five-minute films on science, zoology, and biology.

Seven Arts Associated Corp. is a prime example of a syndicator on a diversification spree. In the past, Seven Arts has been primarily a feature film distributor but this year is proceeding into the program series area, acquiring products from abroad and producing domestically.

Robert Rich, vice president and general sales manager, said a series of taped half-hour quiz programs, *Play-a-Pair*, and the first of a group of six one-hour specials titled, *Man in Space*, will be ready for TFE as will a 39 half-hour series, *The Avengers*, obtained from Associated British Pathe. Seven Arts also has in various stages of development a series of 150 *Laurel and Hardy* five-minute cartoons in color and 100 five-minute animated stories from the *Old and New Testaments*, *Adventures of the Bible*.

No Slow Down on Features ■ Seven Arts will not slow down its activities in feature films, according to Mr. Rich. During TFE the company will release 41 late-vintage films.

Triangle Program Sales has developed five new properties for showing next week. They include *Exercise with Gloria*, and *Tell Me Dr. Brothers* featuring Dr. Joyce Brothers.

In addition, Triangle will display *Zoos of the World*, a half-hour series in color, and *Pops Goes to College*, a half-hour series with band leader Paul Whiteman and college talent. Triangle initially will attempt to sell the latter program to one of the networks before offering it for syndication.

Richard Carlton, vice president and general sales manager of Trans-Lux Television Corp., is concentrating this year on projects in the children's area although this type of programming is in a cyclical decline. Trans-Lux will place special emphasis at TFE on its five-minute color cartoon series, *Fat Jack*, *Sheriff of Cheyenne*, (voice-over by Jack E. Leonard). For later this spring, Trans-Lux TV expects to release two other children's oriented series, a five-minute cartoon property and a half-hour program.

Alan M. Silverbach, vice president in charge of syndicated sales at 20th Cen-

tury-Fox TV, emphasized that off-network series are running into more and more difficulty in the syndication market but feature motion pictures continue to be a "big draw."

Fox TV, along with other syndicators, is moving into distribution of locally produced entertainment vehicles. It will be exhibiting *The Big Bands*, 26 half-hours featuring big name orchestras in programs produced for television at WGN-TV Chicago.

M. J. (Bud) Rifkin, executive president for sales of United Artists Television, said the company will accent its two off-network releases, *Outer Limits* and *The New Phil Silvers Show*, at TFE.

Later this year, UA-TV plans to place approximately six one-hour documentary specials of current events on the market and also is considering a half-hour series geared for early evening presentation. A new group of feature motion picture films is being assembled by United Artists Associated for release shortly.

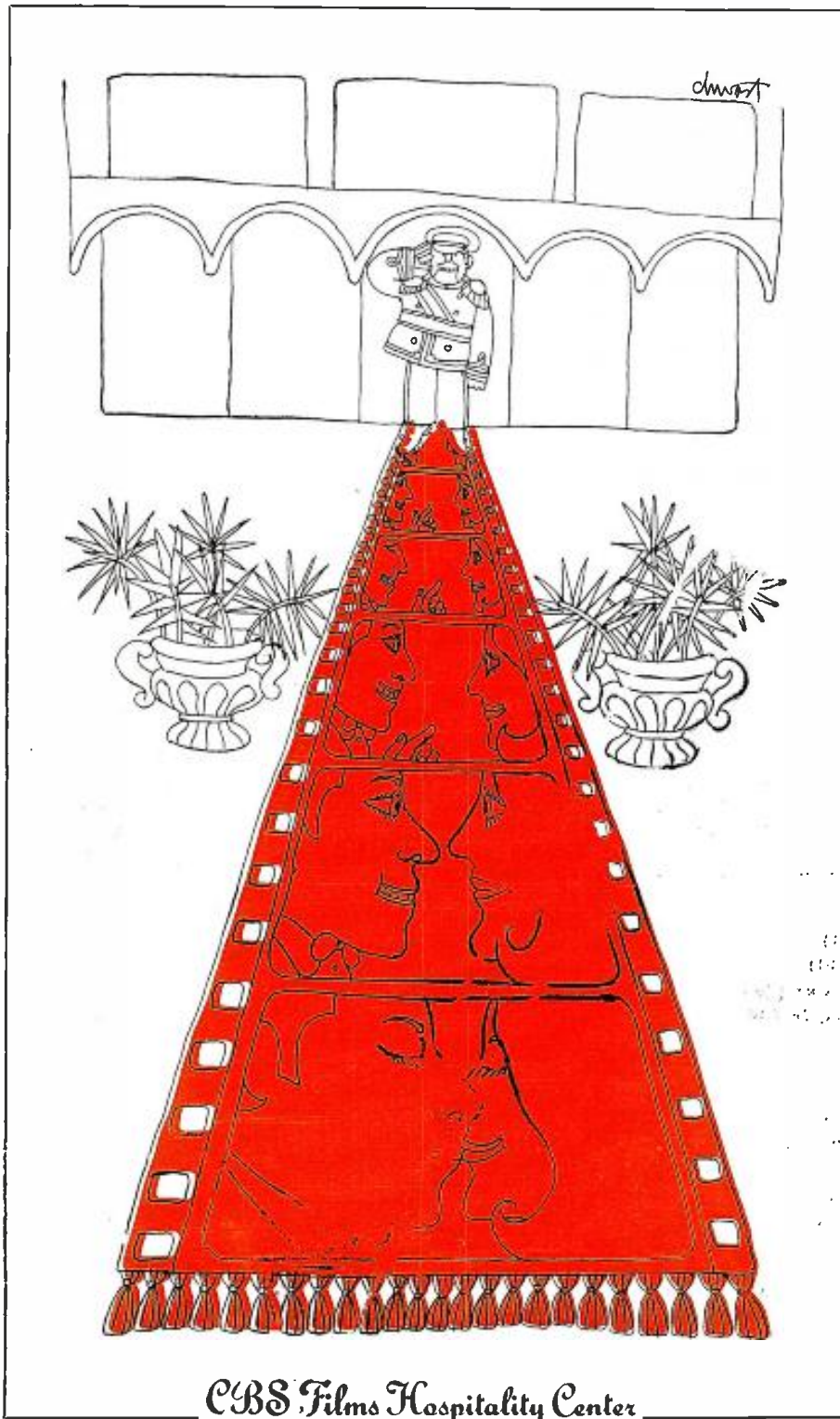
Joseph Kotler, vice president Warner Bros. Television division said his company is planning a youth appeal show for first run in syndication. He indicated the program would have a music format but declined to give further details on the format.

Mr. Kotler sees a strong syndication market for diverse program formats and increasing amounts of station time open to syndicated programs. In the past year, he estimates, preemption of programing increased by about 10%. While he does not see a run-away trend to more preemptions he does look for further independent programing at the local level.

Westinghouse's WBC Productions Inc. will present a half-hour color special entitled *Paintings in the White House: a Close-Up*, narrated by Fredric March and Florence Eldridge and featuring an introduction by Mrs. Lyndon B. Johnson. The film will be shown on Westinghouse stations during April, and released later for syndication to other stations.

Westinghouse next month will syndicate its new *Merv Griffin Show*, a 90-minute taped weeknight interview and entertainment program replacing WBC's *That Regis Philbin Show*.

Wolper Television Sales will continue to market the documentary programs produced by Wolper Productions. New offerings for 1965 will include *Man in the 20th Century*, eight one-hour specials on such topics as air flight, medicine and crime, and *Point of View*, a five-minute, five-day-a-week news strip produced in association with United Press International. In addition, Wolper will market other product already on the market, including *Men in Crisis* and the "Wolper Specials."



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Film distributors and their Washington locations

Television Film Exhibit '65 has attracted the majority of the major syndicators and film distributors. Located on the first floor of the Shoreham hotel, the exhibits will be open from March 21. Major exhibitors and other film distributors are listed here with their locations. For film distributors not listed here check NAB Convention listings, page 116.

ABC FILMS

Shoreham, Suite C636

Headquarters: 1501 Broadway, New York.



Mr. Plitt

Personnel: Henry G. Plitt, president; Harold J. Klein, senior vice president and director of worldwide sales; Raymond C. Fox, vice president in charge of domestic syndication; Irving Paley, director of advertising and promotion; Jerry Smith, sales executive; Phillip Conway, eastern division manager; Howard Lloyd, western division manager; Ross McCausland, southern division manager and Thomas Ryan, central division manager.

Films available, number of episodes in parentheses:

Counterthrust (13)
Breaking Point (30)
Court of Last Resort (26)
Douglas Fairbanks, Jr. (39)
Exclusive (12)
Expedition (41)
High Road (35)
I'm Dickens—He's Fenster (32)
Man With a Camera (29)
Mr. Smith Goes to Washington (26)
The New Breed (36)
One Step Beyond (96)
The Playhouse — Herald Playhouse (101)
The People's Choice (104)
The Rebel (76)
Special Investigator (39)
Straightaway (26)
Three Musketeers (26)
26 Men (78)
The Cheaters (39)
Casper the Friendly Ghost (176)
Girl Talk (500)
Congressional Investigator (39)
Consult Dr. Brothers (195)
Wyatt Earp (226)
Sammy Davis, Jr. Show (1)

ALLIED ARTISTS TELEVISION CORP.*

Shoreham, Suite F150-52

Headquarters: 165 West 46th Street, New York.



Mr. Stern

Personnel: James C. Stern, general sales manager; Karl Von Schallern, central division sales manager, and Roy George, southwestern division sales manager.

Films available, number of episodes in parentheses:

Cavalcade of the 60's Group III

(17).

7 Bob Hope Features (7).
Cavalcade of the 60's Group I (40).
Cavalcade of the 60's Group II (32).
Exploitable (14).
Science Fiction (22).
Bowery Boys (48).
Bomba the Jungle Boy (13).
Dial AA for Action Features (32).
15 Features and 6 Features (21).
99 Action Features (99).
145 Westerns (145).

AMERICAN INTERNATIONAL TELEVISION INC.*

Shoreham, Suite 134-36

Headquarters: 165 West 46th Street, New York.



Mr. Dudelson

Personnel: Stanley E. Dudelson, vice president in charge of distribution; Ben Coleman, eastern division salesman; Frank O'Driscoll, midwestern division salesman; Hal Brown, western division salesman.

Films available, number of episodes in parentheses:

Amazing '66 (20).
Operation Snafoo-Zany World of Secret Agents (26).
Thrillers From Another World (20).
Adventures of Sinbad Jr. (130).
Epicolor '64 (40).
Epicolor '65 (20).
Amazing '65 (20).
Adventure '66 (20).
Alakazam the Great

CBS FILMS

Washington Hilton, Mount Vernon Suite

Headquarters: 485 Madison Avenue, New York.



Mr. Digges

Personnel: Sam Cook Digges, administrative vice president; James T. Victory, vice president, domestic sales; William Weiss, vice president and general manager, Terrytoons; Fred Mahlstedt, director of operations, domestic and international;

Henry T. Gillespie, midwestern division manager; Edward Hewitt, western division manager; James T. McCormick, southwestern division manager; Jack Waldrep, southeastern division manager; Murray Benson, director of licensing and development; Joseph Irwin, director of business affairs; Willard Block, international sales manager; Lawrence Hilford, assistant international sales manager; Eugene Moss, manager of sales promotion; Robert Fuller, director of publicity, and Robert Kolb, William Stynes, Robert Donnelly and William Andrews, account executives.

Films available, number of episodes in parentheses:

Twilight Zone (151).
The Millionaire (188).
Have Gun Will Travel (156).
Marshall Dillon (156).
America! (39).

DESILU SALES INC.*

Shoreham, Suite D114-16

Headquarters: 780 N. Gower, Los Angeles.

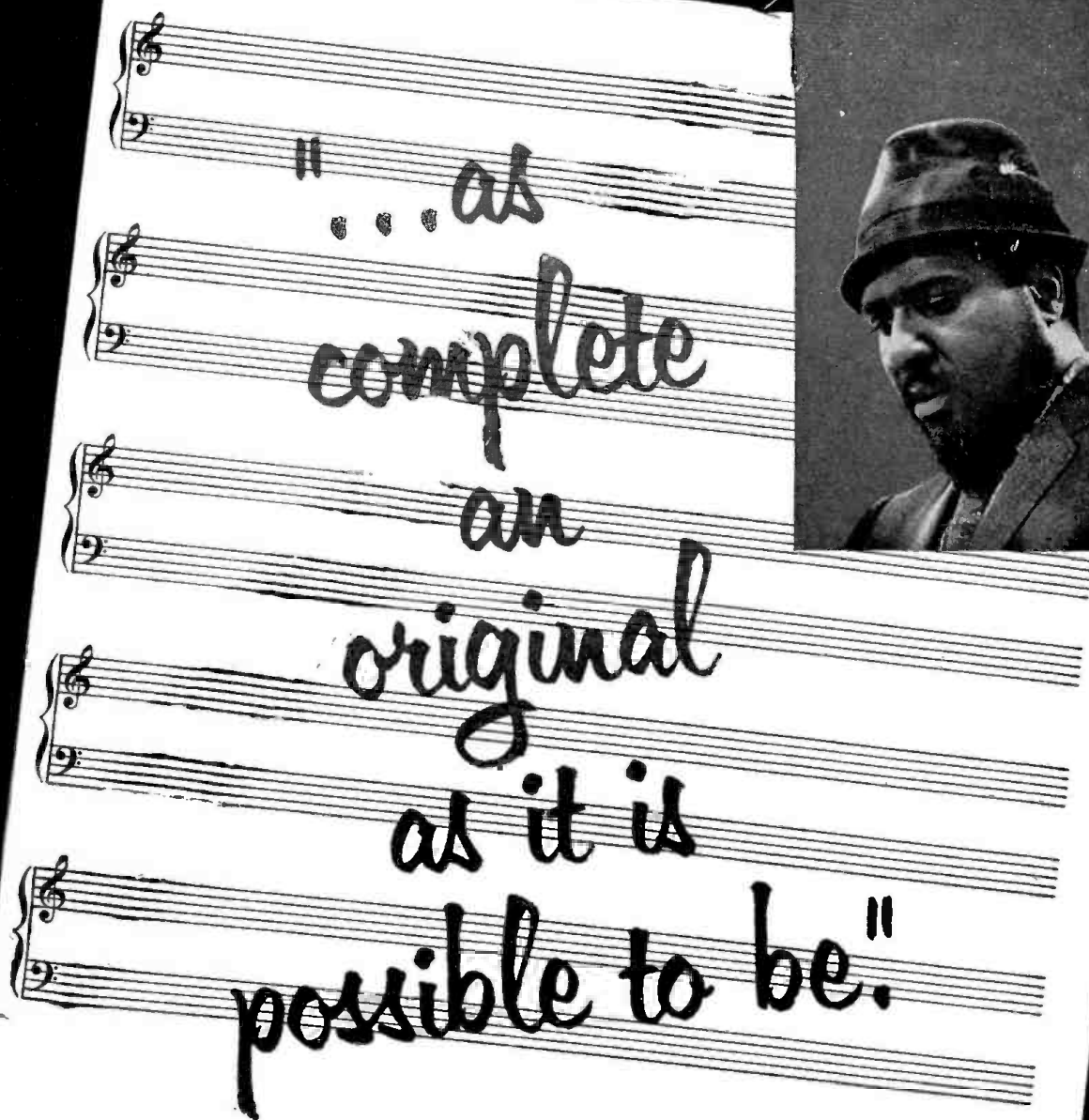


Mr. Dinsmore

Personnel: Richard Dinsmore, vice president and general manager; Dick Woolen, director of sales and programs; Jack Dube, eastern sales manager; Bob Neece, midwestern sales manager, and Jerry Franken, press-promotion.

First Run Feature Films (55).
The Greatest Show on Earth (30).
The Nutcracker (1).
Journey of a Lifetime.
The Untouchables (114).

*—TFE member



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FILM DISTRIBUTORS AND WASHINGTON LOCATIONS Cont.

The Texan (78).
Fractured Flickers (26).
Desilu Playhouse (48).
Guestward Ho! (38).
Harrigan & Son (34).
Jazz Scene, U.S.A. (26).
Junior All-Stars (50).
Window on the World.
Universe.

EMBASSY PICTURES CORP.-TELEVISION*

Shoreham, Suite G108

Headquarters: Time & Life Building, Rockefeller Center, New York.



Mr. Graff

Personnel: E. Jonny Graff, vice president for television; Jerry Lee, western sales manager; Charles Britt, southern sales manager; Richard Perin, account executive, and Arnold Friedman, advertising & promotion manager for television.

Films available, number of episodes in parentheses:

Dodo—The Kid from Outer Space (104).

Sons of Hercules (13).

Adventure 26 (26)

Kickoff Catalogue (35).

Bolshoi Ballet (1).

Don Giovanni (1).

Secret Conclave (1).

FOUR STAR DISTRIBUTION CORP.*

Shoreham, Suite F151-55

Headquarters: 600 Fifth Avenue, New York

Personnel: Tom McDermott, president; George Elber, executive vice president; Len Firestone, vice president and general manager; Burt Rosen, executive administrative assistant; Leo Gutman, vice president advertising; Jerry Weisfeldt, sales



Mr. Firestone

manager; Dick Feiner, national sales representative; Dick Colbert, sales representative; Alton Whitehouse, sales representative; Charlie Keys, sales representative, and John Bechtel, business manager.

Hollywood a Go Go (26).
P. D. Q. (1).
McKeever & The Colonel (26).
The Westerners Presented by Keenan Wynn (125).
Richard Diamond (26).
Ensign O'Toole (32).
The Dick Powell Theatre (60).
The Rifleman (168).
Zane Grey Theatre (145).
The Detectives (67).
Stagecoach West (38).
Theatre 1 (60).
Target: The Corruptors (35).
The Law and Mr. Jones (45).
The Tom Ewell Show (32).
Feature Film Groups

HOLLYWOOD TELEVISION SERVICE*

Shoreham, Suite G102

Headquarters: 4024 Radford Avenue, North Hollywood.



Mr. Bloom

Personnel: David Bloom, general manager; Malcolm W. Sherman, assistant sales manager; Ken Weldon, central division manager; C. E. Feltner Jr., southern division manager; Don Fisher, southern representative, and Frank Kowcenuk, Sovereign Films,

Canada.

Films available, number of episodes in parentheses:

Post 50 Saturn Features (30).

Post 50 Constellation Features (140).

The Mighty Forty (40).

Shock Features (5).

Mystery Features (33).

Comedy Features (26).

Special Features (137).

One Hour Features (65).

Science Fiction Cliffhangers (202).

Jungle Adventure Cliffhangers (140).

High Adventure Cliffhangers (577).

Stories of the Century (39).

Frontier Doctor (39).

Stryker of Scotland Yard (12).

Commando Cody—Sky Marshall of the Universe (12).

John Wayne Westerns (15).

The Roy Rogers-Gene Autry Library (67 Roy Rogers, 56 Gene Autry).

Roy Rogers Features of the 50's (14).

Action Theatre of the 50's (60).

Red Ryder and Little Beaver (23).

Outdoor Action Westerns (150).

The "Little Story Shop" (5).

The Storytoon Express (30).

*—TFE member

KING FEATURES SYNDICATE*

Shoreham, Suite F157

Headquarters: 235 East 45th Street, New York.



Mr. Brodax

Personnel: Al Brodax, director of TV; Ted Rosenberg, director of TV sales, East; Maurie Gresham, director of TV sales, West, and Gene Plotnik, director of creative services.

Films available, number of episodes in parentheses:

Popeye (150).

Beetle Bailey (50).

Barney Google & Snuffy Smith (50).

Krazy Kat (50).

MCA TV LTD.

Sheraton-Park, Suite D200

Headquarters: 598 Madison Avenue, New York.



Mr. Friedland

Personnel: Lou Friedland, vice president and director of syndication; Hal Golden, vice president and director of sales; DeArv Barton, vice president; Keith Godfrey, vice president, East Coast sales; Jim Stirton, vice president, Chicago; Bob Green-

berg, vice president, Far West sales; Raoul Kent, vice president, Midwest sales; Layton Bailey, vice president, Southwest sales; Sheldon Saltman, director of advertising and promotion; Jack Van Maes, research director, and Jack Foley, John Von Herberg, Carl Runge, Carl Russell, Dick Cool, Jack Robertson and Fred Harner, account executives.

Films available, number of episodes in parentheses:

Arrest & Trial (30).

Checkmate (70).

Leave It To Beaver (234).

Love That Bob (173).

Tales of Wells Fargo (167).

The Lloyd Thaxton Show.

The Tall Man (75).

Thriller (67).

Wide Country (28).

Universal Post-1950 Features (102).

MEDALLION TELEVISION ENTERPRISES INC.*

Shoreham, Suite G104-06

Headquarters: Six Thousand Sunset



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Mr. Ettlinger

Personnel: John A. Ettlinger, president; Marlyn M. Ettlinger, executive vice president; Robert C. Devinny, national sales manager; Dick Romaine, eastern sales manager; Bruce Collier, southern sales manager, and Robert A. Forrest, vice president-program development.

Films available, number of episodes in parentheses:

20/20 for Better Vision! (20).
Creeping Terrors (32).
Batjac (6).
Korda Classics (13).
Medallion Package (47).
H. T. V. Package (120).
Star Route (26).
Kingdom of the Sea (41).
High Road to Danger (38).
Wonders of the World (39).
Medallion Cartoons (130).
Wrestling Stars of the Sixties (20).
Treasures in Faith (45).
View the Clue (26).

MGM-TV

Sheraton Park, Suite C240

Headquarters: 1540 Broadway, New York.



Mr. Burns

Personnel: John B. Burns, sales vice president; Edward Montanus, syndicated sales director; Charles Alsup, western sales manager; Al Horwitz, western division sales executive; Michael Gould, Midwest sales manager; Jim Thompson, southern sales

manager; George Hankof and Paul Mowrey, syndicated sales executives, New York; Louis Israel, syndicated sales service manager; Arthur Zeiger, business affairs director; Herman Keld, marketing director; Keith Culverhouse, promotion director; Stan Birnbaum, research manager; Sol Schreiber, operations director; Arthur Perles, press chief; David Segal, promotion, and Bob Edison, press.

Films available, number of episodes in parentheses:

The Lieutenant (29)
The Eleventh Hour (62)
Cain's Hundred (30)

Sam Benedict (28)
The Islanders (24)
The Asphalt Jungle (13)
Zero One (29)
National Velvet (58)
The Thin Man (72)
Northwest Passage (26)
Our Gang Comedies
MGM Cartoons
The Passing Parade
Pete Smith Specialties
Crime Does Not Pay
MGM 1-2-3-4 and 5 and Pre-'48 Library

NATIONAL TELEFILM ASSOCIATES INC.*

Shoreham, Suite 160-62

Headquarters: 8530 Wilshire Boulevard, Beverly Hills, Calif.

Personnel: Berne Tabakin, president, Pete Rodgers, senior vice president; Alan Harris, director of advertising, promotion & publicity, and Marv Gray, Noah Jacobs, John Louis, Joseph Moscato and Chris Remington, sales representatives.



Mr. Rodgers

Films available, number of episodes in parentheses:

Profile (52).
Third Man (77).
Probe (52).
Man from Cochise (156).
How to Marry a Millionaire (52).
This Is Alice (39).
Grand Jury (37).
Crime Reporter (78).
TV Hour of Stars (87).
Open End.
Peril 13 (13).
Storybook Magic (7).
Sports Colossus (2).
Conciliator (39).
Cartoons (550).
Big Six (6).
Top Rank (25).
Fox Features (461).
Majesticolor Package (5).
Horror Five (5).
NTA Color Features (52).
Motion Pictures (1,000-plus)

NBC FILMS

Madison, Suite unassigned

Headquarters: 30 Rockefeller Plaza, New York.

Personnel: Morris Rittenberg, president; Jacques Liebenguth, vice president-sales, and Mort Slakoff, director, advertising sales promotion.



Mr. Rittenberg

Films available, number of episodes in parentheses:
Jim Backus Show (39).
Boots & Saddles (39).
The Californians (69).
Cameo Theatre (26).
Captured (26).
Celebrity Golf (26).
Danger Is My Business (39).
The Deputy (76).
Flight (39).
Funny Manns (130).
The Great Gildersleeve (39).
Best of Groucho (250).
Hopalong Cassidy (34).
It's a Great Life (78).
Life of Riley (217).
Outlaws (50).
Not for Hire (39).
Medic (59).
Panic (31).
People Are Funny (150).
Pony Express (39).
Royal Canadian Mounted Police (39).
Silent Service I (39).
Silent Service II (39).
Union Pacific (39).
Hennessy (96).
87th Precinct (30).
Astro Boy (52).
Laramie (124).
Car 54 (60).
Blue Angels (39).
Richard Boone (25).
Lawless Years (39).
Science in Action (39).
Wisdom (49).
Loretta Young (250).
Everything's Relative (130).
Profiles in Courage (30).

OFFICIAL FILMS INC.*

Shoreham, Suite F159-61

Headquarters: 724 Fifth Avenue, New York.



Mr. Lerner

Personnel: Louis C. Lerner, president; Howard B. Koerner, vice president; Len Bogdanoff, director of international sales; Wynn Nathan, sales executive; S. Allen Ash, sales executive; Al Lenken, sales executive; Sid Cohen, sales executive, and Robert Marcella, sales promotion.

*—TFE member

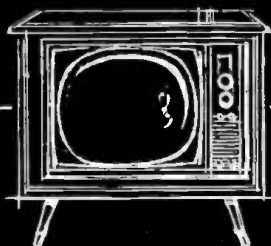


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▶ If you're in station management or programming you're eligible to win one of the handsome RCA COLOR RECEIVERS DESILU SALES IS GIVING AWAY AT NAB-TFE. Just stop by our hospitality suite, D 114 - D 116, Shoreham Hotel. Easy as that.

Desilu Sales Inc.

Richard Dinsmore, Vice President and General Manager

SUITE D 114 - D 116, SHOREHAM HOTEL, March 21-25, 1965.

* All programs also available in black and white, of course.



FILM DISTRIBUTORS AND WASHINGTON LOCATIONS Cont.

Films available, number of episodes in parentheses:

Survival! (38)
Across the Seven Seas (39).
Little Rascals (90).
Battle Line (38).
Biography I & II (65).
Decoy.
Cartoons (41).
Almanac (377).
Greatest Headlines of the Century (260).
Sportfolio (260).
Peter Gunn (114).
Mr. Lucky.
Yancy Derringer (34).
Wire Service (39).
My Little Margie (126).
Trouble With Father (130).
The Adventures of Robin Hood (143).
Star Performance (156).
Invisible Man (26).
Foreign Intrigue (156).

WALTER READE-STERLING

Shoreham, Suite F757

Headquarters: 241 East 34th Street, New York.



Mr. Turell

Personnel: Saul Turell, president; Elliott Abrams, sales manager, and Bernice Coe, account executive.

Films available, number of episodes in parentheses:

Cinema 70 (82)
Cinema 90 (25)
Cinema 88 (50)
Cinema 98 (85)
Golden Age of

Hollywood: Silence Please (39)
The Special of the Week (26)
The Golden World of Opera (26)
Adventure Theatre (78)
Abbott & Costello (52)
Chatter's World (150)
The Big Moment in Sports (150)
Time Out for Sports (52)
Bowling Stars (52)
Cap'n Sailorbird Cartoons (184)
Crusade in the Pacific (26)

SCREEN GEMS INC.*

Shoreham, Suite F131-35

Headquarters: 711 Fifth Avenue, New York.

Personnel: Jerome Hyams, executive vice president and general manager; Robert Seidelman, vice president in charge of syndication; Dan Goodman, eastern sales manager; Don Bryan, southern sales manager; William Hart,

*—TFE member

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Mr. Hyams

representative Marvin Korman, director of advertising and public relations, and Jerry Kaufer, advertising manager.

Decision: The Conflicts of Harry S. Truman (26).

Route 66 (116).

Columbia and Universal-International Features (350 plus).

Naked City (138).

The Three Stooges (190).

Winston Churchill: The Valiant Years (26).

Ruff and Reddy Cartoons (156).

"X" Features (15).

Hanna-Barbera Cartoons: Touche, Wally, Lippy (156).

midwestern sales manager; Frank Parton, southwestern sales manager; Robert Newgard, western sales manager; Paul Weiss, midwestern sales representative; Dick Campbell, southwestern sales representative; Willis Tomlinson, western sales repre-

SEVEN ARTS ASSOCIATED CORP.*

Shoreham F154-58

Headquarters: 200 Park Avenue, New York.



Mr. Rich

Personnel: W. Robert Rich, vice president and general sales manager; Donald Klauber, vice president and national sales manager; Lloyd Krause, eastern division sales manager; Jack Helm, eastern division account executive; Robert Hoffman,

midwest division sales manager; Othur Oliver, midwest division account executive; George Mitchell, western division sales manager; Alden Adolph, western division account executive; Dave Hunt, southwestern division sales manager; Carl Miller, southwestern division account executive; Leonard Hammer, director station representative and national sales; Herbert Richek, director of operations, and Harvey Chertok, director of advertising, promotion and publicity.

Films available, number of episodes in parentheses:

Films of the 50's—Volume 1 (33).

Films of the 50's—Volume 2 (41).

Films of the 50's—Volume 3 (41).

Films of the 50's—Volume 4 (40).
Films of the 50's—Volume 5 (53).
Films of the 50's—Volume 7 (50).
Films of the 50's—Volume 8 (42).
Films of the 50's—Volume 9—Part 1 (54).
Films of the 50's—Volume 9—Part 2 (54).
Films of the 50's—Volume 9—Part 3 (53).
Films of the 50's—Volume 9—Part 4 (54).
Films of the 50's and 60's—Volume 10 (41).
Special Features (26).
Boston Symphony Orchestra—First Series (13).
Boston Symphony Orchestra—Second Series (13).
The Emmett Kelly Show (39).
En France (26).
Laffs (65).
Churchill, The Man (1).
Mahalia Jackson Sings the Story of Christmas (1).
A Christmas Carol (1).
Out of the Inkwell (100).
Looney Toons Cartoons (191).
Play-a-Pair (39).
Gemini (1).

STORER PROGRAMS

Shoreham, Suite E330

Headquarters: 500 Park Avenue, New York.



Mr. Davis

Personnel: Hank Davis, general sales manager, and Robert Rodgers, eastern sales manager.

Films available, number of episodes in parentheses:

Littlest Hobo (60).

Divorce Court (130).

B'wana Dan (130).

TELESYND (DIV. OF WRATHER CORP.)

Washington Hilton, Suite unassigned.



Mr. Frieberg

Headquarters: 375 Park Avenue, New York.

Personnel: Arthur Jacobs, assistant vice president, Wrather Corp., and Hardie Frieberg.

Film available, number of episodes in parentheses:

Lone Ranger (166)

BROADCASTING, March 15, 1965

TRANS-LUX TELEVISION CORP.

Shoreham, Suite E137-39

Headquarters: 625 Madison Avenue, New York.



Mr. Brandt

Personnel: Richard Brandt, president; Richard Carlton, vice president; Frank Browne, national sales manager; Murray Oken, director of syndication; Arthur Manheimer, western division sales manager; Leo Brody, director sales development, and

Roslyn Karan, coordinator, *Encyclopaedia Britannica* film library.

Films available, number of episodes in parentheses:

Fat Jack, Sheriff of Cheyenne (200)

Mack and Myer for Hire (200)

The Mighty Hercules (130)

Felix the Cat (260)

Guest Shot (26)

Encyclopaedia Britannica Film Library (850)

It's a Wonderful World (39)

Magic Room (39)

Top Draw and Award Four Feature Films (18)

Junior Science (39)

Animal Parade (39)

American Civil War (13)

TRIANGLE PROGRAM SALES

Sheraton-Park, Suite B420

Headquarters: 320 Park Avenue, New York 10022.



Mr. Clipp

Personnel: Robert W. Clipp, vice president and general manager; John D. Scheuer, executive assistant to general manager; Dan A. Darling and Tom Merick, sales representatives, Philadelphia; Charles Powell, sales representative, Baltimore;

Peter H. Engel, sales representative, New York; Edward H. Benedict, director national sales; David J. Bennett, director FM operation, Triangle stations, Philadelphia; Robert A. Bernstein, director public relations; Tom Jones, program director; H. T. (Bud) Vaden, director, promotion and advertising, and Nathan Elkitz, scenic artist.

Films available, number of episodes in parentheses:

Auto Racing (10)

Colorful World of Music (65)

Exercise with Gloria (260)

Eyewitness (4)

Jump to Glory (1)

The Longest Tunnel (1)
Miami-Nassau Ocean Power Boat Races (1)

The Myth and the Menace (5)

Nassau Yacht Cruise (1)

New Hope Auto Show (1)

Podrecca's Piccoli Theatre (1)

Pops Goes to College (13)

Tell Me, Dr. Brothers (169)

These Are Americans (5)

This Is America (13)

Triangle First Eleven (11)

United States Parachute Championships (1)

Wonderful Age of Play (13)

The Wonder of Birds (65)

Zoos of the World (13)

Radio programs available:

Anniversaries in Sound (33)

Audio Program Service (daily)

Auto Racing (5)

Keiter Contacts (daily)

Motor Racing Review (weekly)

30 Hours of Christmas (1)

Twelve Hours of New Year's (1)

Window on Washington (daily and weekly)

Word Picture (65)

20TH CENTURY-FOX* TELEVISION INC.

Shoreham, Suite D119-21

Headquarters: 444 West 56th Street, New York.



Mr. Silverbach

Personnel: William Self, executive vice president; Alan M. Silverbach, vice president in charge of syndicated sales; David Gerber, vice president, national sales; Crenshaw Bonner, southern division sales manager; William L. Clark, eastern division sales manager;

Donal Joannes, western division manager; John P. Rohrs, central division sales manager; Herbert Lazarus, manager, sales coordination, and Joseph Fusco Jr., director of sales promotion.

Films available, number of episodes in parentheses:

The Big Bands (26)

Century I (30)

Century II (46)

The Best of Charlie Chan (21)

Dobie Gillis (147)

Adventures in Paradise (91)

Hong Kong (26)

Five Fingers (16)

Follow the Sun (30)

Bus Stop (25)

Crusade in Europe (26)

Anatomy of Crime (1)

War to End All Wars (1)

*—TFE member



Next Sunday

the first annual MGM-TV Golden Lion Golf Tournament

will be held in
connection with the
N.A.B. Convention

Sunday, March 21, 1965
Washingtonian
Country Club
Gaithersburg, Md.

**Open to those registered
at the N.A.B.**

**Trophies and Prizes
Buffet and Beverages**

Shuttle bus from
Sheraton Park Hotel
beginning at 7 a.m.

Plan to join your friends
at the fun outing and
golf tournament rain or
shine. All are guests
of MGM Television.



MGM-TV Representatives
can answer any question,
except your handicap

FILM DISTRIBUTORS AND WASHINGTON LOCATIONS Cont.

UNITED ARTISTS CORP.*

Shoreham, Suite 130-32

Headquarters: 555 Madison Avenue, New York.

UNITED ARTISTS TELEVISION INC.*



Mr. Rifkin

Personnel: M. J. (Bud) Rifkin, executive vice president, sales; Pierre Weis, vice president & general manager, Syndication Division; Barry Lawrence, director of public relations; Melville Bernstein, director of sales promotion & advertising; Dick Lawrence, division sales manager; Ken Joseph, division sales manager; Jim Weathers, division manager, western division; Jim Ricks and Leon Bernard, account executives, and Ed Broman, vice president, Chicago.

Films available, number of episodes in parentheses:

The Outer Limits (49)
New Phil Silvers Show (30)
David Wolper Specials (12)
Human Jungle (26)
East Side/West Side (26)
Stoney Burke (32)
Ann Sothorn Show (93)
Sea Hunt (155)
Highway Patrol (156)
Bat Masterson (108)
Tombstone Territory (91)
Lock Up (78)
Ripcord (76)
Lee Marvin Presents — Lawbreaker (32)
Everglades (38)
Science Fiction Theater (78)
Keyhole (38)
Mr. District Attorney (78)
I Led Three Lives (117)
Meet Corliss Archer (39)
Boston Blackie (58)
Favorite Story (78)

UNITED ARTISTS ASSOCIATED*

Personnel: Erwin H. Ezzes, executive vice president; Arthur S. Gross, sales supervisor, western & southwestern division; John McCormick, managing director, central division (Chicago); Jerome

*—TFE member



Mr. Ezzes

southwestern division (Dallas), and Sully Ginsler, general manager, United Artists Associated, Canada.

Films available, number of episodes in parentheses:

UA Showcase 3
UA Showcase 2 (40)
UA Showcase for the Sixties (33)
UA A-Okay's (31)
UA Box Office 25 (25)
UA 58 (58)
Top 27 (27)
Award 41 (41)
Lucky 4 (4)
Science-Fiction (40)
7 Premiere Re-Issues (7)
Warner Brothers Feature Library (400)
RKO Feature Library (395)
Warner Brothers Cartoons (337)
Popeye Cartoons (234)
The Tales of Wizard of Oz (130)
The New Adventures of Pinocchio (130)

WARNER BROS. TELEVISION*

Shoreham, Suite G100-03

Headquarters: 666 Fifth Avenue, New York.



Mr. Kotler

Personnel: Joseph Kotler, vice president; John Davidson, southeastern sales manager; Edgar Donaldson, northeastern sales manager; Jack Rhodes, midwestern sales manager; William Seiler, southwestern sales manager; Gordon Hellmann, director marketing & research; Howard Mendelson, program information manager and Benjamin DeAugusta, sales service manager.

Films available, number of episodes in parentheses:

Colt .45 (67)
Lawman (156)
Room for One More (26)
77 Sunset Strip (149)

Wechsler, sales manager, central division (Chicago); Amos Baron, sales manager, western division (Los Angeles); Paul C. Calvin, managing director, eastern division; George Gilbert, sales manager, eastern division; Fred A. Watkins, sales manager,

Hawaiian Eye (134)
Maverick (124)
Cheyenne (107)
Surfside 6 (74)
Sugarfoot (69)
Bronco (68)
The Roaring 20's (45)
Bourbon Street Beat (39)
The Gallant Men (26)
The Dakotas (19)
Warner Bros. Cartoons Series '64 (100)
Warner Bros. One (25)

WBC PROGRAM SALES

Sheraton-Park, Suite 520-22

Headquarters: 122 East 42nd Street, New York.



Mr. McGannon

Personnel: D. H. McGannon, president; R. V. Tooke, executive vice president; Larry Israel, executive vice president; Al Sussman, general manager, program sales; Larry Spangler, program sales; Jack Kuney, national TV program manager; Bill Kaland, director, program development; Pete Schruth, vice president; Bink Dannenbaum, vice president sales; Ben Wolfe, national Engineering manager; Arthur Hopwood, Ray Bowley and Arthur Goodnow, engineering; Herman Land, director special projects and Gerrie McKenna, director continuity acceptance.

Films available, number of episodes in parentheses:

The Mike Douglas Show (daily)
The Merv Griffin Show (daily)
Paintings in the White House: A Close-Up (1)
The Advocate (1)

WOLPER TELEVISION SALES INC.*

Shoreham, Suite E138-40

Headquarters: 555 Madison Avenue, New York.



Mr. Wolper

Personnel: David L. Wolper, president; Ira Gottlieb, executive vice president; Jack G. Garrison, central division sales manager, and Leland A. Jackoway, southern division sales manager.

Men in Crisis (32).
Wolper Specials (10).
Man in the 20th Century (8).
Point of View
Superman (104).

Mighty Mom!

Today's Mom uses about twice as much energy as her Mom did ten years ago. Low-priced *electric* energy — the kind that's instantly there and always powerful.

And because American families, businesses and industries are finding more and more ways for electric service to help them, America's investor-owned electric light and power companies have been able to build the most advanced electric systems in the world.

It's what you call business enterprise at work—companies, customers and investors teaming up in a partnership that leads to progress, with added opportunities for everyone. This usually happens when people do things for themselves in a free economy.

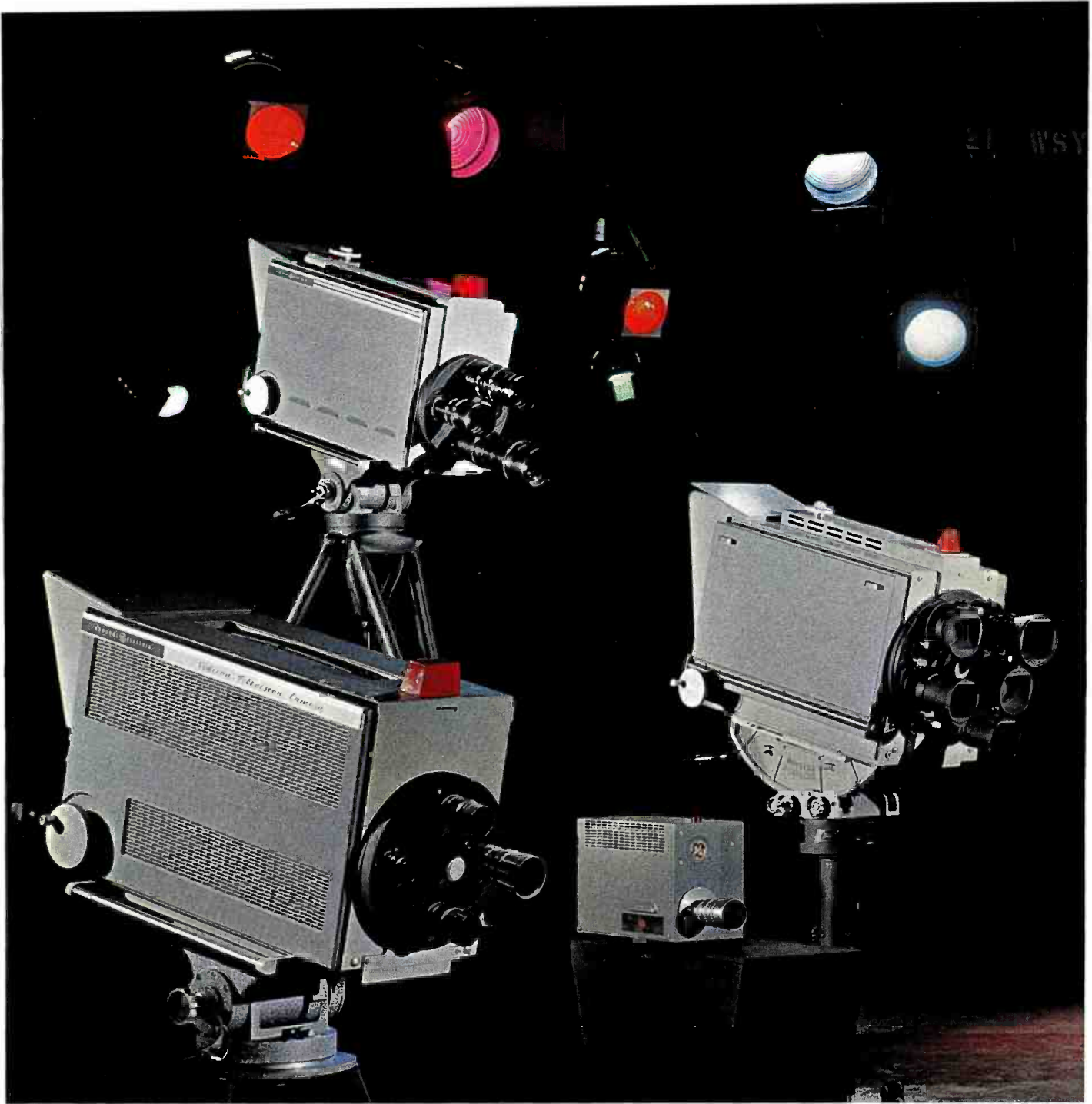
And you can see this kind of vitality all over America. More than 300 electric light and power companies, for instance, are helping America grow through business management and investor ownership. Every day, they're proving that this way of doing things works for the benefit of people, and for our country's future.

You've got good things going for you with service by

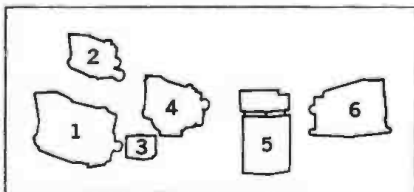
**Investor-Owned Electric
Light and Power Companies***

*Names of sponsoring companies available to you through this magazine.





Improve your image the proven way



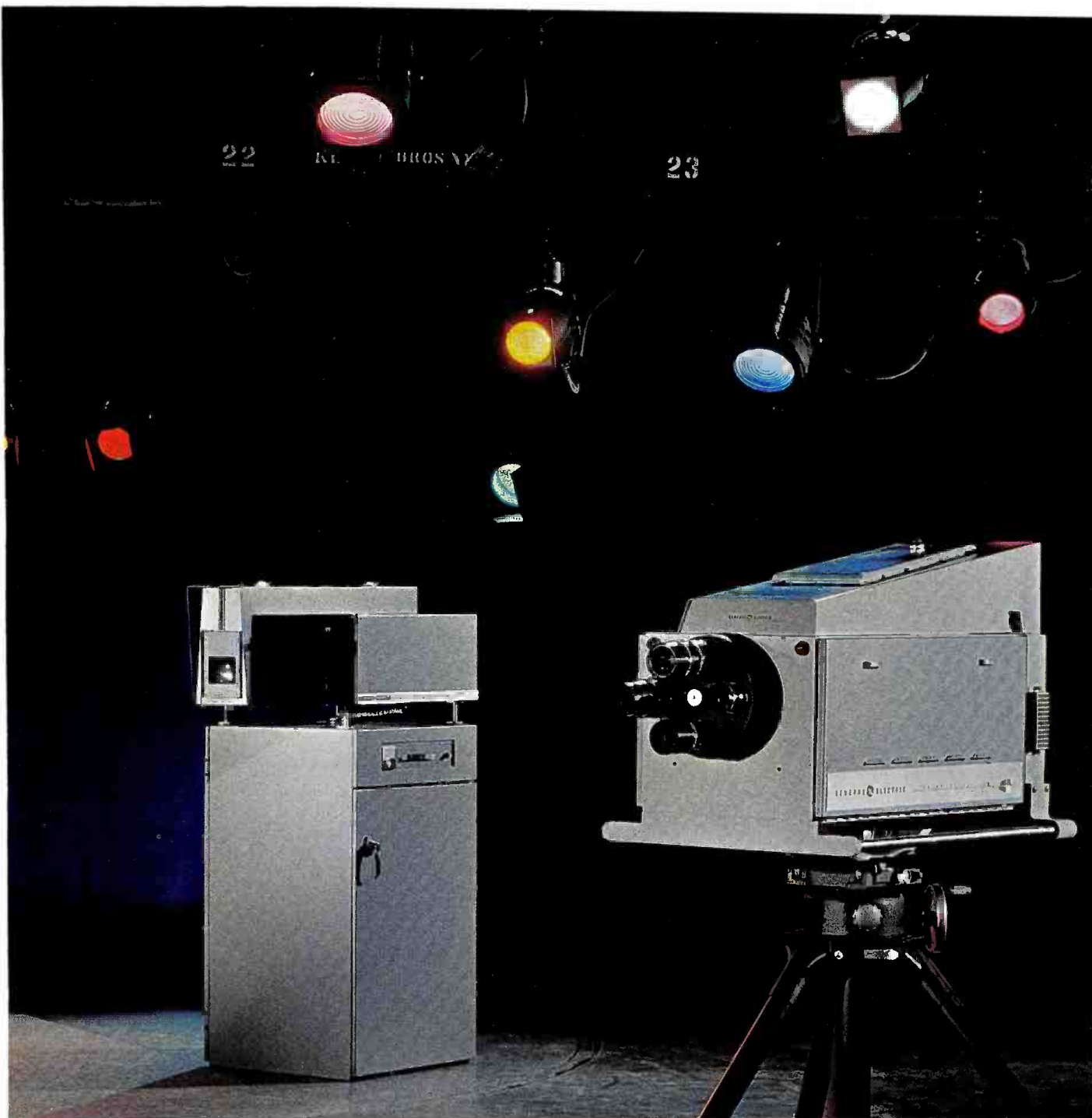
From G.E.'s complete line you will find the camera that will add just the right snap to both your station image and your viewers' reception. G-E camera

systems are the finest...the result of pioneering research in solid-state circuitry that has led to increased reliability, optimum performance and greater economy. G-E camera systems are user proven...in station after station where G-E equipment is now building better images...creating better pictures.

1. PE-23—First Professional Transistorized Studio Vidicon Camera. Proven by more than two years of network

use. Ideally suited for news, panel and quiz shows, as well as educational programming. Soon to be available with advanced lead-oxide pickup tubes.

2. PE-26—Television's Newest, Portable, All Transistorized 3" I.O. Studio System. Best 3" I.O. picture you ever saw—in a smaller, lighter package. Completely transistorized. Perfect for remote applications.



Studio location courtesy WSyr-TV, Syracuse, N. Y.

with General Electric 1965 Cameras.

3. PE-27—Advanced Transistorized Version of Television's Most Widely Accepted Film Camera. Best response, lowest noise, least lag from a 1" separate mesh vidicon tube. Transistorized. Designed for hands-off operation.

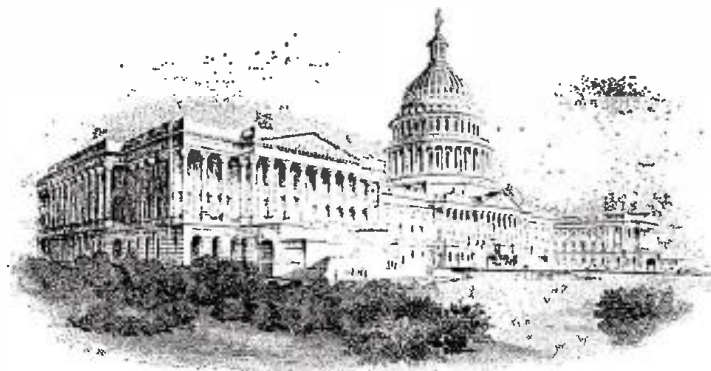
4. PE-29—The Aristocrat Of All Monochrome Cameras. Designed to give finest picture quality for exacting studio productions and video tapings. Owners agree. Side by side comparisons prove it.

5. PE-24—First 4-Vidicon Universal Film Camera. Now programming finest quality color and monochrome film for 26 local stations and the ABC-TV Network.

6. PE-25—Television's Most Advanced 3-I.O. Studio Color Camera. Unmatched stability and excellent color registration. Extensively transistorized. Consistently sharp, true and clear pictures.

For all your camera requirements, contact your G-E Broadcast Equipment Representative, or, General Electric Company, Visual Communications Products, Building 7-315, Electronics Park, Syracuse, N.Y. 13201. GE-12

Visual Communications Products,
GENERAL ELECTRIC
 Electronics Park, Syracuse, N.Y.



Our Town is Your Town!



The American Research Bureau extends a warm and cordial welcome to NAB convention participants. We hope your visit to Washington proves to be a particularly successful and memorable event.

Plan to visit the ARB suite, A-400 at the Shoreham, and give us an opportunity to show you our genuine Washington hospitality.



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We will be glad to send you prints of these Washington landmarks—reproductions from two early engravings of the White House and the Capitol building. Just drop a note to: ARB Public Relations Department, 4320 Ammendale Road, Beltsville, Maryland.



For picture identifications see page 94

Where the action is next week

WASHINGTON TO DRAW WHAT MAY BE BIGGEST NAB CONVENTION EVER

When the individual broadcaster travels to Washington, it is usually to put out a fire or to keep one from starting. The same purpose, on a larger scale, is served when the whole broadcasting business assembles in Washington for a convention of the National Association of Broadcasters, as it will next week.

Perhaps because the fires are hotter and more people are in fear of being scorched, the March 21-24 NAB convention is certain to be the biggest ever held in Washington. Last week the convention hotels were booked solid, and the NAB staff assigned to the thankless job of finding shelter for the delegates was looking everywhere, excluding, of course, the YMCA which is out this year.

Official Washington will be represented at the convention by both people and issues. Some of each are represented in the pictures on this page. At no time in broadcasting history have more matters of high policy in broadcasting regulation been before the federal government. Among the questions now under intense consideration:

- Should pay TV be authorized?
- Should community antenna television systems be allowed to compete with television broadcasting?
- Should new limitations be applied to the acquisition of stations in major markets by multiple-station owners?
- Should television networks be restricted in the number of programs they can own or syndicate?

▪ Should cigarette advertising (now worth about \$150 million a year to radio and television) be curtailed?

Broadcasters themselves are divided on the answers to those questions, though the division is least pronounced on the answer to the last one.

The Shoreham and Sheraton-Park hotels will be headquarters for the convention, the 43d to be held by the NAB. The association's 19th Broadcasting Engineering Conference, which runs concurrently with the convention, is contributing its share to the housing problem. Each of the three engineering luncheons has been oversubscribed.

At a time of general prosperity in both radio and television, an unprecedented number of suppliers of equipment, programing and services will be in Washington to catch the customers all in one place.

A total of 91 companies—the most ever—will exhibit broadcasting equipment, occupying 35,000 square feet of floor space in the Sheraton-Park's three exhibition halls

Official agenda, other events . . page 94

Technical papers, agenda . . . page 98

Major displays at exhibits . . page 116

'Where to find it' directory . . page 136



Where the action is next week continued

and its Maryland and Virginia suites.

Television Films Exhibit '65, which will be in the Shoreham, will include 17 TV film producers and distributors.

Although Saturday, March 20, is designated as registration day, the convention actually begins Sunday, March 21 with the annual FM day program, co-produced by the NAB and National Association of FM Broadcasters. In the afternoon there will also be a session for small-market television stations.

Three major events take place on Monday: the presentation of the NAB's 1965 Distinguished Service Award to Leonard Goldenson, president, American Broadcasting-Paramount Theaters, and a short talk by Vice President Hubert Humphrey, at the morning session; the annual report to the membership by NAB President Vincent Wasilewski at the management luncheon.

FCC Chairman E. William Henry will speak at the Tuesday luncheon. The Wednesday luncheon speaker, will be Crawford H. Greenewalt, chairman of the duPont company and national chairman of Radio Free Europe.

On Wednesday morning, TV delegates will elect six directors to the television board of directors. Board members who have served two consecutive two-year terms and cannot be re-elected are James D. Russell, KKTU-TV Colorado Springs, and Robert F. Wright, WTKR-TV Meridian, Miss. Four board members who have completed one term and are eligible for re-election are Otto P. Brandt, KING-TV Seattle; John F. Dille Jr., WSJV-TV Elkhart-South Bend, Ind.; Glenn Marshall Jr., WJXT-TV Jacksonville, Fla., and Joseph E. Baudino, Westinghouse Broadcasting Co., Washington.

Co-chairmen of the 1965 convention are Mr. Dille and Jack W. Lee, WSAZ Huntington, W. Va., vice chairman of the TV and radio boards, respectively. Other committee members are Grover C. Cobb, KVCB Great Bend, Kan.; Everett L. Dillard, WASH(FM) Washington; Robert W. Ferguson, WTRF-TV Wheeling, W. Va.; Julian F. Haas, KAGH Crossett, Ark.; John T. Murphy, Crosley Broadcasting Corp., Cincinnati; Loyd P. Sigmon, KMPC Los Angeles; Ben Strouse, WWDC-FM Washington; Cecil Woodland, WEJL Scranton, Pa., and Messrs. Baudino and Marshall.

*Some of the personalities who have enlivened the Washington scene recently are pictured above. Left to right (top row) George V. Allen, president, Tobacco Institute; Emerson Foote, chairman, National Interagency Council on Smoking and Health; Carole Tyler, secretary to Bobby Baker, a former time salesman; Fred Ford, president, National Community Television Association; Vincent Wasilewski, NAB president; (middle row) Mrs. Lyndon B. Johnson, whose broadcasting properties are temporarily in trust; Oren Harris, chairman of the House Commerce Committee; John Pastore, chairman of the Senate Communications Subcommittee; Nick Zapple, aide to the Senate Commerce Committee; (bottom row) Walter Rogers, chairman of the House Communications Subcommittee; Ev Dirksen, minority leader of the Senate and television star; E. William Henry, chairman of the FCC, and Warren G. Magnuson, chairman of the Senate Commerce Committee.

ON TAP AT THE CONVENTION

Official agenda for the 43d annual National Association of Broadcasters convention, March 21-24, at Shoreham and Sheraton-Park hotels, Washington, follows. Listed separately (see page 96) are unofficial and related meetings and activities. The engineering conference agenda begins on page 98 and equipment exhibits on page 116.

Registration ■ Saturday, March 20—9 a.m.-5 p.m. Sunday, March 21—8 a.m.-6 p.m. Monday, March 22—8 a.m.-6 p.m. Tuesday, March 23—9 a.m.-5 p.m. Wednesday, March 24—9 a.m.-5 p.m. Lobby, Shoreham.

Exhibits ■ Sunday, March 21—10 a.m.-7 p.m. Monday, March 22—9 a.m.-9 p.m. Tuesday, March 23—9 a.m.-7 p.m. Wednesday, March 24—9 a.m.-5 p.m. Exhibit Halls, Maryland Suite, Virginia Suite, Sheraton-Park.

SUNDAY, March 21

NAB FM Day Program ■ 2:30-5 p.m., Empire Room, Shoreham.

Presiding, Harold R. Krelstein, WMPS-FM Memphis. *Report of the NAB FM Radio Committee Chairman*, Ben Strouse, WWDC-FM Washington.

FM: Class? Mass? Mass-Class?: Moderator, Harold I. Tanner WJLM(FM) Detroit. Panelists: Everett Dillard, WASH(FM) Washington; David Polinger, WTFM(FM) New York, and Edward J. Meehan Jr., WPBS(FM) Philadelphia.

Report on Vertical Polarization: George Bartlett, NAB manager of engineering.

Is Separate Programming Good or Bad for the Public?: Moderator, N. L. Bentson, WLOL-FM Minneapolis. Panelists, FCC Commissioner Kenneth A. Cox; Oliver J. Keller, WTAX-FM Springfield, Ill., and Ben Strouse, WWDC-FM Washington.

Measuring the FM Audience: Moderator, Howard Mandel, NAB vice president for research. Panelists, Larry Roslow, The Pulse Inc.; George Dick, American Research Bureau, and Frank Stisser, C. E. Hooper Co.

[NOTE: Delegates to the NAB convention are invited to attend the program of the National Association of FM Broadcasters in the Empire Room of the Shoreham beginning at 9:30 a.m., Sunday, March 21.]

Television Assembly ■ 3:15-5 p.m. Cotillion Room, Sheraton-Park.

Secondary Market TV Session: Moderator, Richard B. Biddle WOWL-TV Florence, Ala. Panelists, Ray V. Eppel, KORN-TV Mitchell, S. D.; James W. Higgins, WCNY-TV Carthage-Watertown, N. Y.; Charles H. Kinsley Jr., KHSL-TV Chico, Calif.; Willie Harris Jr., KGBT-TV Harlingen, Tex., and Douglas A. Anello, NAB general counsel.

MONDAY, March 22

General Assembly (Management and Engineering Conference) ■ 10:30 a.m.-12 noon, Regency Ballroom, Shoreham.

Presiding, John F. Dille Jr., Communicana Group of Indiana, 1965 convention co-chairman. *Music*, U. S. Army Band under Lieutenant Colonel Samuel Loboda. *Invocation*, Rabbi Lewis A. Weintraub, Temple Israel, Silver Spring, Md.

Presentation of NAB Distinguished Service Award to Leonard H. Goldenson, president, American Broadcasting-Paramount Theaters, by Vincent Wasilewski, NAB president. *Address*, Mr. Goldenson.

Address: Hubert H. Humphrey, Vice President of the United States.

Management Conference Luncheon ■ 12:30-2 p.m., Sheraton Hall, Sheraton-Park.

Presiding, Jack W. Lee, WSAZ Huntington, W. Va., 1965 convention co-chairman. *Invocation*, The Rev. Leonard F. Hurley, director, radio and television communications, Archdiocese of Washington.

Introduction of the Speaker, Willard Schroeder, wood Grand Rapids, Mich., chairman of the NAB board of directors. *Address*, Vincent Wasilewski, president, NAB.

Radio Assembly ■ 2:30-3:30 p.m., Cotillion Room, Sheraton-Park.

Presiding, Sherril Taylor, NAB vice president for radio. *Annual RAB Presentation*: Edmund C. Bunker, president; Miles David, administrative vice president, and Robert Alter, vice president-national sales.

Television Assembly ■ 2:30-3:45 p.m., Palladian Room, Shoreham.

Presiding, Robert W. Ferguson, WTRF-TV Wheeling, W. Va., member 1965 convention committee and NAB TV board of directors.

The Gold Rush: Television Bureau of Advertising. Norman E. (Pete) Cash, president.

Beyond the Numbers—New Facts about TV's Impact: Roy Danish, director Television Information Office and Burns W. Roper, managing partner, Elmo Roper & Associates.

Management Conference Assembly (Radio and TV Delegates) ■ 4-5:30 p.m., Regency Ballroom, Shoreham.

Presiding, John F. Dille Jr., Communicana Group of Indiana, 1965 convention co-chairman.

Where Does Government Regulation Stop?: Moderator, Mark Evans, vice president, Metromedia Inc., Washington. Panelists, Paul Porter, Arnold, Fortas & Porter, Washington; C. Wrede Petersmeyer, president, Corinthian Broadcasting Corp., New York; Ernest W. Jennes Esq., Covington & Burling, Washington, and Richard D. Smiley, president, KXXL Bozeman, Mont.

TUESDAY, March 23

Radio Assembly ■ 10 a.m.-12 noon, Regency Ballroom, Shoreham.

Report of the Chairman of the Radio Board: Rex Howell, KREX Grand Junction, Colo.

ARMS Report: Howard Mandel, NAB vice president for research.

Weather Is Important Business: Dr. Robert White, chief of U. S. Weather Bureau, Washington.

Recording Artists: Big Box Office for Radio, a panel of well-known record performers presented by the Record Industry Association of America.

Television Assembly ■ 9:45 a.m.-12 noon, Cotillion Room, Sheraton-Park.

Call to Order: John F. Dille Jr., Communicana Group of Indiana, 1965 convention co-chairman, vice chairman of NAB TV board of directors.

Future of Television Conference '65: Moderator, Dwight W. Martin, WDSU-TV New Orleans, chairman of NAB Future of Broadcasting committee. Panelists, Julius Barnathan, vice president and general manager, ABC-TV, New York; Frederick W. Ford, president, National Community Television Association, Washington; Dr. Beardsley Graham, president, Spindletop Research Inc., Lexington, Ky.; FCC Commissioner Robert E. Lee; W. Theodore Pierson, Pierson, Ball & Dowd, Washington, and W. Walter Watts, group executive vice president, RCA, New York.

Management Conference Luncheon ■ 12:30-2 p.m., Sheraton Hall, Sheraton-Park.

Presiding, Mike Shapiro, WFAA-TV Dallas, chairman of NAB TV board of directors. *Invocation*, The Rev. Edward L. R. Elson, the National Presbyterian Church, Washington.

Introduction of the Speaker, Vincent Wasilewski, president, NAB. *Address*, The Honorable E. William Henry, chairman, FCC.

2-5 p.m. No Sessions Scheduled (There is no program in this period so delegates may visit exhibits and hospitality quarters.)

NAB Government Reception ■ 6-7:30 p.m., Sheraton Hall, Sheraton-Park. (A reception for senators, congressmen and other top government leaders.)

WEDNESDAY, March 24

Television Assembly ■ 9-10:15 a.m., Cotillion Room, Sheraton-Park.

Presiding, Mike Shapiro, WFAA-TV Dallas, chairman NAB TV board. *Film and Your Future*, panel produced by Television Films Exhibit program committee. Moderator, Mr. Shapiro. Panelists, Joseph Kotler, vice president, Warner Bros. Television; M. J. (Bud) Rifkin, executive vice president, United Artists Television and Leonard J. Patricelli, vice president and general manager, WTIC-TV Hartford, Conn.

CONTINUED ON PAGE 96

Television Assembly ■ 10:30 a.m.-12 noon, Cotillion Room, Sheraton-Park.

Presiding, Mr. Shapiro. NAB TV Board Election.

Special Feature: Report of the All Industry TV Music Licensing Committee.

Television and the Weather, Dr. Robert White, chief of U. S. Weather Bureau, Washington.

TV Board Election Results.

Radio Assembly ■ 10 a.m.-12 noon, Regency Ballroom, Shoreham.

Presiding, Sherril Taylor, NAB vice president for radio. NAB Radio Public Relations Presentation: "Tools to Do the Job." Introduction, John F. Box Jr., executive vice president, WIL St. Louis. Presentation, John Couric, NAB vice president for public relations.

Station Representatives Association Presentation: Radio to Sell Radio, Lloyd Griffin, Peters, Griffin & Woodward; Tom Harrison, Blair Co., and Stan Freberg, Freberg Ltd.

Radio Music Licensing, Robert Mason, WMRN Marion, Ohio.

The Sounds of the World, Ted Malone.

The Economic Future of Radio in America: Moderator, Jack W. Lee, wsaz Huntington, W. Va., 1965 convention co-chairman. Panelists, Lionel Baxter, vice president for radio, Storer Broadcasting Corp.; Gordon McLendon, president, McLendon Corp., and Stephen Dietz, executive vice president, Kenyon & Eckhardt.

Management Conference Luncheon ■ 12:30-2 p.m., Sheraton Hall, Sheraton-Park.

Presiding, Rex G. Howell, KREX Grand Junction Colo., chairman of NAB radio board. Invocation, The Right Rev. William F. Creighton, Episcopal Bishop of Washington.

Introduction of the Speaker, Vincent Wasilewski, president, NAB. Address, Crawford H. Greenewalt, chairman of E. I. duPont de Nemours and national chairman of Radio Free Europe.

General Assembly (Management and Engineering Conferences) ■ 2:30-5 p.m., Regency Ballroom, Shoreham.

Presiding, Jack W. Lee, wsaz Huntington, W. Va., 1965 convention co-chairman.

Special NAB Code Film Presentation, Howard H. Bell, NAB Code Authority director.

Moderator, Willard Schroeder, wood Grand Rapids, Mich., chairman NAB Board of Directors. Annual FCC Panel Discussion, Chairman E. William Henry and Commissioners Rosel H. Hyde, Robert T. Bartley, Robert E. Lee, Kenneth A. Cox and Lee Loevinger.

Special Convention Meetings

(Not a part of the official NAB program.)

FRIDAY, March 19

9 a.m.-12 noon—**Association for Professional Broadcasting Education** committee meeting. Madison Room,

Sheraton-Park.

12 noon—**National Association of FM Broadcasters** luncheon session. Washington Hilton.

2-5 p.m.—**Association for Professional Broadcasting Education** board meeting. Madison Room, Sheraton-Park.

2:30-6 p.m.—**National Association of FM Broadcasters** convention session. Washington Hilton.

6 p.m.—**National Association of FM Broadcasters** reception. Washington Hilton.

SATURDAY, March 20

9 a.m.-12 noon—**Association for Professional Broadcasting Education** board meeting. Hamilton Room, Sheraton-Park.

9:30 a.m.—**National Association of FM Broadcasters** breakfast and convention session. Washington Hilton.

12:30 p.m.—**National Association of FM Broadcasters** luncheon. Washington Hilton.

2-5 p.m.—**Association of Maximum Service Telecasters** technical committee meeting. AMST offices, 1735 DeSales Street N.W.

2:30-4:30 p.m.—**Association for Professional Broadcasting Education** tour and briefing. Voice of America, 330 Independence Avenue, S.W.

2:30 p.m.—**ABC-TV Affiliates** presentation. Regency Ballroom, Shoreham.

2:30-5 p.m.—**National Association of FM Broadcasters** convention session. Washington Hilton.

4 p.m.—**ABC Radio Affiliates** open house. Ambassador Suite, Sheraton-Park.

5 p.m.—**National Association of FM Broadcasters** annual membership meeting. Washington Hilton.

6 p.m.—**National Association of FM Broadcasters** reception. Washington Hilton.

6:30 p.m.—**Association of Maximum Service Telecasters** board meeting. Broadcasters Club, 1737 DeSales Street N.W.

7:30-9 p.m.—**Association for Professional Broadcasting Education** business meeting. Continental Room, Sheraton-Park.

SUNDAY, March 21

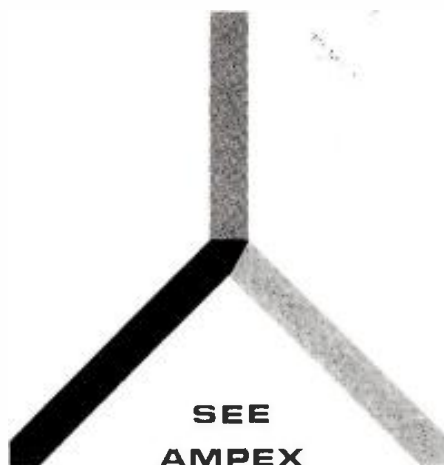
7 a.m.—**MGM-TV Golden Lion Golf Tournament** and buffet. Buses leave from Sheraton-Park. Washingtonian Country Club, Gathersburg, Md.

9 a.m.-12 noon—**Broadcast Music Inc.** board meeting. Calvert Room, Sheraton-Park.

9:30 a.m.-12 noon—**Association of Maximum Service Telecasters** annual membership meeting. Diplomat Room, Shoreham.

9:30 a.m.-5 p.m.—**Association for Professional Broadcasting Education** membership meeting. Assembly Room,

SEE THE TURNING POINT IN TELEVISION TAPE PRODUCTION



**SEE
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AT
NAB**

NAB BOOTH #200, SHERATON PARK HOTEL, WASHINGTON, D.C. MARCH 21 THROUGH MARCH 24, 1965

AMPEX

Sheraton-Park.

9:30 a.m.—**National Association of FM Broadcasters** breakfast and business session. Empire Room, Shoreham.

9:30 a.m.-9:30 p.m.—**Television Films Exhibit '65** with 17 distributors. Will be open daily through March 24. First Floor, Shoreham.

10:30 a.m.—**ABC Radio Affiliates** reception. Continental Room, Sheraton-Park.

12 noon—**ABC Radio Affiliates** presentation and luncheon. Park Room, Sheraton-Park.

12 noon—**Broadcast Music Inc.** board luncheon. Potomac Lounge, Sheraton-Park.

12:15-2:30 p.m.—**Association for Professional Broadcasting Education** reception and luncheon. Cotillion Foyer and Assembly Room, Sheraton-Park.

12:30-2:30 p.m.—**Association of Maximum Service Telecasters** board luncheon. Heritage Room, Shoreham.

2:30-5:30 p.m.—**Society of Broadcast Engineers** annual meeting. Forum Room, Shoreham.

3 p.m.—**ABC International Television** Worldvision symposium. Washington Hilton.

3 p.m.—**Association on Broadcasting Standards** board meeting. Palladian Room, Shoreham.

3:30-6 p.m.—**Clear Channel Broadcasting Service** annual meeting. Diplomat Room, Shoreham.

4 p.m.—**Association on Broadcasting Standards** membership meeting. Palladian Room, Shoreham.

4-7 p.m.—**Television Films Exhibit '65** annual reception. Sheraton Hall, Sheraton-Park.

6:30 p.m.—**CBS-TV Affiliates** reception. Ambassador Room, Shoreham.

6:30-9:30 p.m.—**Association of Maximum Service Telecasters** dinner meeting. Broadcasters Club.

8 p.m.—**CBS-TV Affiliates** banquet. Regency Room, Shoreham.

MONDAY, March 22

8 a.m.—**TV Stations Inc.** annual membership breakfast. Blue Room, Shoreham.

9 a.m.—**Mark Century** programing seminar. Dover Room, Sheraton-Park.

TUESDAY, March 23

8 a.m.—**Society of Television Pioneers** annual breakfast. Continental Room, Sheraton-Park.

3 p.m.—**All-Industry Television Station Music License Committee** meeting. Parlor C, Shoreham.

2:30-4 p.m.—**National Association of Broadcasters** television code review board meeting. Club B, Shoreham.

4:15-5:30 p.m.—**National Association of Broadcasters** radio code review board meeting. Club B, Shoreham.

5:30-6:30 p.m.—**Texas Association of Broadcasters** congressional delegation reception. Assembly Room, Sheraton-Park.

7:30 p.m.—**Broadcast Pioneers** banquet. Ambassador, Palladian, Empire and Diplomat Rooms. Shoreham.

9 p.m.—**Broadcast Pioneers** awards and entertainment. Regency Room, Shoreham.

WEDNESDAY, March 24

8 a.m.—**United Presbyterian Church** breakfast. Palladian Room. Shoreham.

THURSDAY, March 25

Visual Electronics Corp. post-NAB seminar. Cotillion Room. Sheraton Park.

Engineers feature color camera panel

FCC GROUP ANOTHER HIGHLIGHT OF 19th ANNUAL ENGINEERING MEET

Two panels and presentation of the National Association of Broadcasters Engineering Achievement Award will highlight the 19th annual Broadcast Engineering Conference to be run concurrently with the NAB's annual convention in Washington, March 21-24 at the Shoreham and Sheraton-Park hotels.

The engineers and management delegates will meet in combined sessions for the opening assembly Monday, March 22 and the closing assembly, which features the FCC commissioners, Wednesday, March 24.

Principal Speakers • Luncheon speakers for the engineering conference are: William E. Roberts, president and chief executive, Ampex Corp., Redwood City, Calif. (Monday); James C. Hagerty, vice president for corporate relations, American Broadcasting-Paramount The-

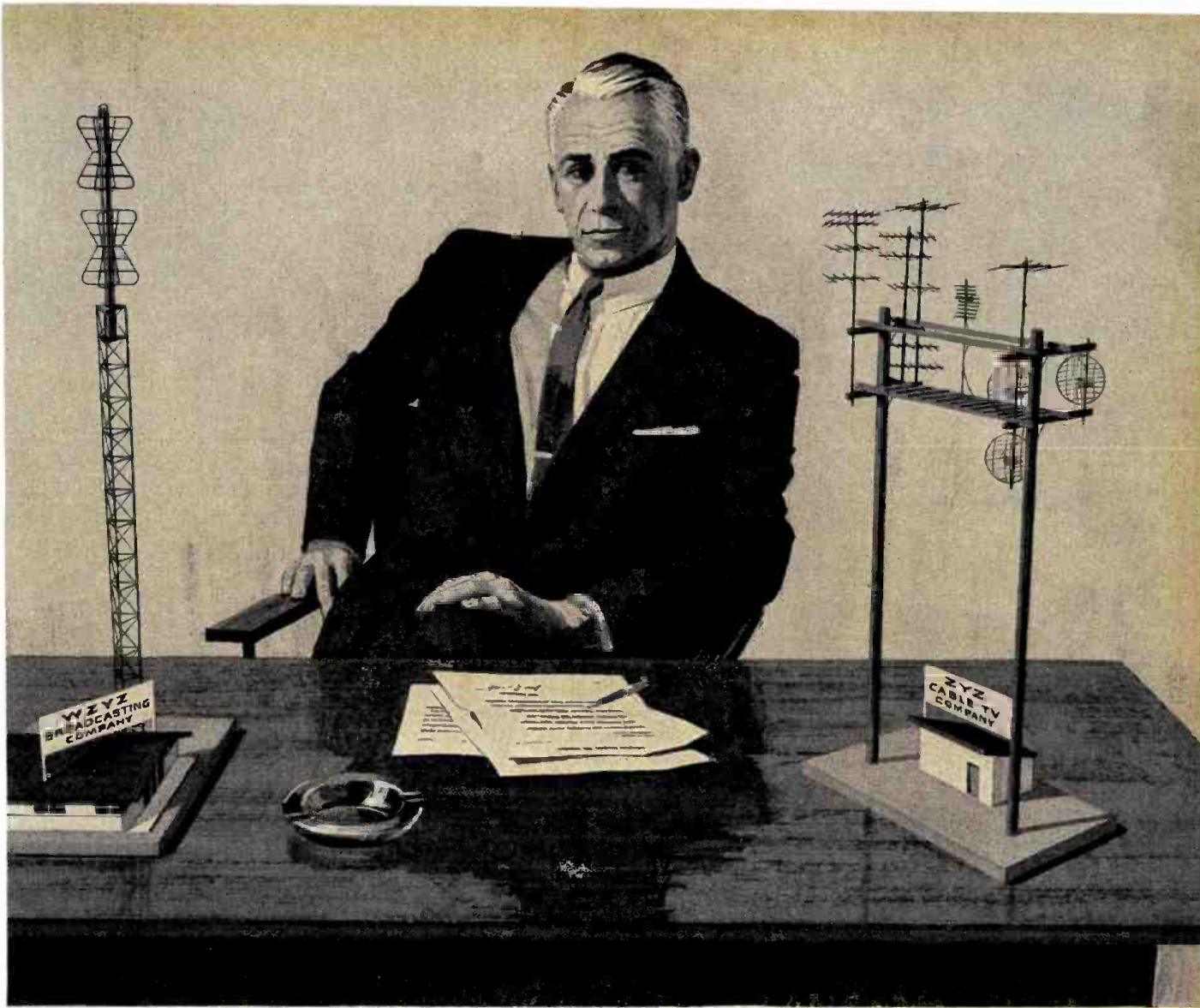
aters, New York (Tuesday), and General Bernard A. Schriever, commander, U. S. Air Force Systems Command (Wednesday).

The engineering award to Edward E. Allen Jr., chief engineer of the FCC (see page 112), will take place at the Wednesday luncheon. Presenting the award will be George W. Bartlett, NAB manager of engineering.

A Tuesday morning panel on color cameras will be moderated by Frank Marx, president of ABC Engineers. The panelists are: R. T. Cavanagh, general manager of studio equipment, North American Philips Co.; R. E. Putman, manager, audio/visual development engineering, General Electric Co.; Dr. H. N. Kozanowski, RCA, and Albert W. Manlang, Whitaker Corp.

The Wednesday morning seven-member FCC technical panel will be moderated by James D. Parker, director, transmission engineering, CBS-TV. Panelists, all FCC staff executives, are: Hart S. Cowperthwait, chief, rules and standards division; Ralph H. Garrett, chief, new and enlarged facilities branch; Otis S. Hanson, chief, aural existing facilities branch; Wallace E. Johnson, assistant chief for engineering; Harold G. Kelley, supervising engineer, TV applications branch; Frank M. Kratokvil, chief, Field Engineering Bureau, and Neal K. McNaughton, chief, emergency systems division, Office of Emergency Communications.

Wasilewski to Speak • The joint technical session Monday afternoon will be opened by NAB President Vincent T. Wasilewski, who will speak briefly



MR. BROADCASTER: You belong at both ends of the signal

More and more broadcasters are finding that the operation of community-antenna systems is a natural business for them.

Like broadcasting, CATV is a public service, demanding a management familiar with and sensitive to the needs and desires of the public for high-quality television pictures regardless of the distance from the transmitter.

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Frank Marx
ABC Engineers



William Roberts
Ampex



William Duttera
NBC



Eldon Kanago
KICD



John Wilner
Hearst Corp.



Robert Smith Jr.
USIA

to the delegates. The report of the engineering advisory committee and technical papers of interest to radio and TV will follow his remarks. On Tuesday morning the delegates will split into radio and TV technical sessions and meet together Wednesday morning for papers of common interest and to hear and question the FCC technical panel.

Tuesday afternoon is open time for delegates to visit the equipment exhibits in the Sheraton-Park and the hospitality suites in several hotels.

Chairman of the Engineering Conference Committee is Russell B. Pope, Golden Empire Broadcasting Co., Chico, Calif. Other members are: William S. Duttera, NBC, New York; R. A. Holbrook, WSB-AM-FM-TV Atlanta; Clyde M. Hunt, Post-Newsweek Stations, Washington; Charles L. Jeffers, WOAI-AM-TV San Antonio, Tex.; Eldon Kanago, KICD Spencer, Iowa; Leslie S. Learned, Mutual Broadcasting System, New York; Frank L. Marx, ABC Engineers, New York; James D. Parker, CBS-TV, New York, and Harry B. Whittemore, RKO General Broadcasting, New York.

The full program for the Broadcast Engineering Conference with summaries of technical paper follows:

Monday, March 22

10:30 a.m.—General Assembly, Regency Ballroom, Shoreham.

12:30 p.m.—Engineering Luncheon, Blue Room.

Presiding: FRANK L. MARX, president, ABC Engineers, ABC.

Speaker: WILLIAM E. ROBERTS, presi-

dent and chief executive officer, Ampex Corp.

2:30 p.m.—Technical Session (Radio and TV), Ambassador Room.

Presiding: WILLIAM S. DUTTERA, director, allocations engineering, NBC.

Session Coordinator: ELDON KANAGO, chief engineer, KICD Spencer, Iowa.

Opening of 19th annual Broadcast Engineering Conference: VINCENT T. WASILEWSKI, president, NAB.

2:40-3:05 p.m.

NAB Engineering Advisory Committee Report by JOHN T. WILNER, vice president for engineering, The Hearst Corp., Baltimore.

3:10-3:35 p.m.

"USIA Television Service," by ROBERT C. SMITH JR., chief of operations, United States Information Agency-TV.

For the past several years, the United States Information Agency has operated an extensive television facility which has provided hundreds of hours of programming to overseas stations. This paper and visual presentation will describe the activities of the television service including its objectives, problems associated with the language barrier, networking, technical problems and standards. It will be argued with samples of programs which are provided by this important arm of our information agency.

3:40-3:55 p.m.

"Using a Passive Microwave Repeater to Bypass Path Obstruction," by

GEORGE S. DRISCOLL, engineering manager, WOKR(TV) Rochester, N. Y.

The renewal of urban areas and the construction of high-rise apartment buildings in the suburbs is bound to create many critical microwave path situations. To circumvent an obstructive building generally involves dog-legging a path at complex vertical and horizontal angles. In such instances, the well known passive reflector is impractical and an active electronic repeater is both expensive and a maintenance problem.

An inactive, or passive, repeater using no electronic amplification has proven practical where repeater insertion loss can be tolerated. This paper discusses calculation of passive repeater loss, with supporting measurements, taken by WOKR(TV) on test installation on Midtown Tower, Rochester, N. Y., to be used to bypass the new 400 foot Xerox office building. Readily available dishes and flexible-twistable waveguide are used.

4-4:25 p.m.

"RF Systems for Television Remote Pickups," by ORION M. ARNOLD, managing engineer RF transmission, CBS-TV Network.

The number of RF systems required for coverage of national political conventions requires extensive advanced planning. Each of the three major networks has the same general requirements, and the radio networks, independent stations and news and photo services require RF systems. Consequently, it is necessary to form an RF



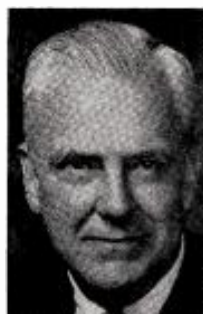
George Driscoll
WOKR(TV)



Orion Arnold
CBS-TV



Vernon Duke
NBC



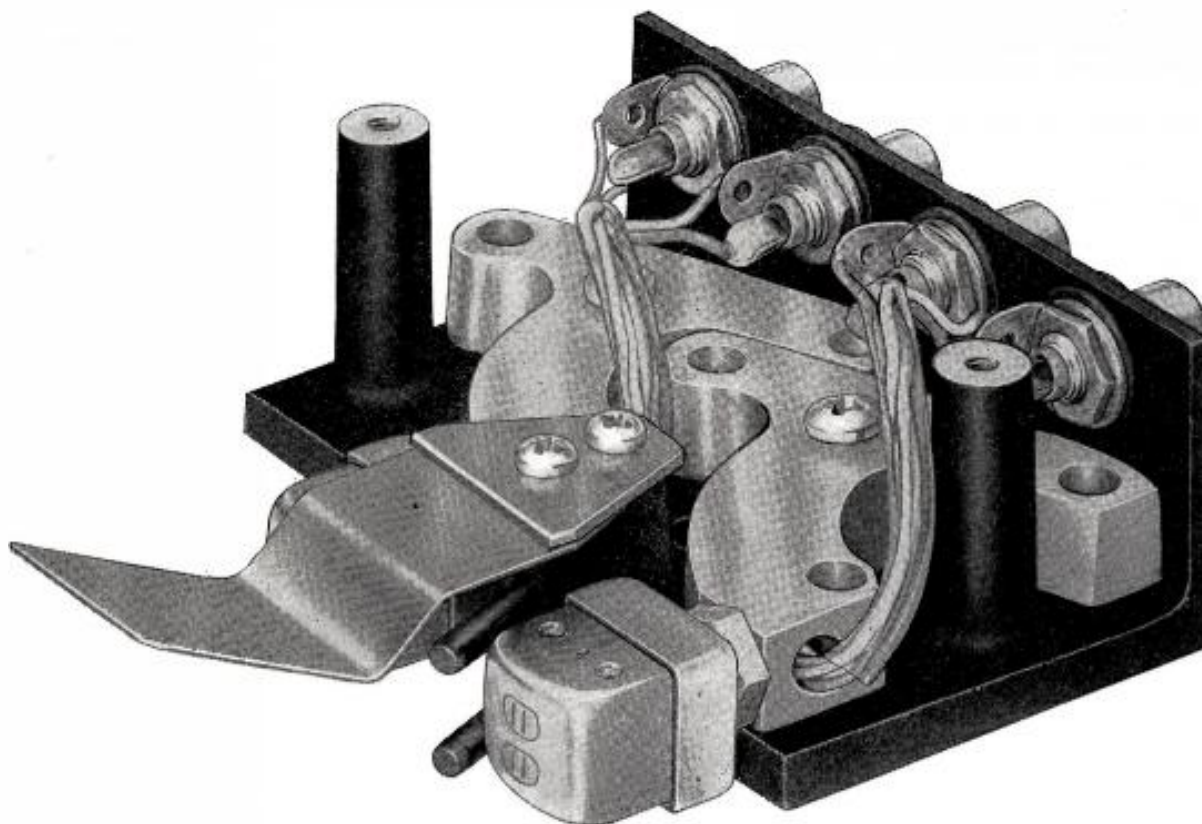
Leslie Learned
MBS



R. A. Holbrook
WSB



Danny Coulthurst
IGM



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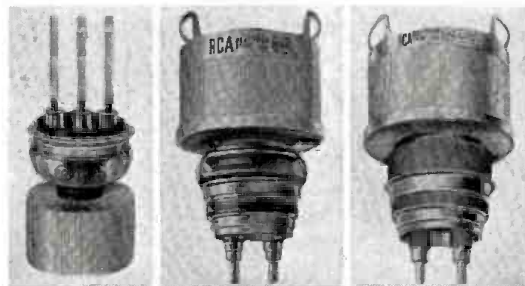
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AND NOW...THE RCA-8501 FOR 10 KW UHF-TV

Designed for operation in the 1- to 10-KW range the RCA-8501, forced-air-cooled tetrode, allows greater economies in RF amplifier design and operation. Featuring Cermolox[®] design, this new tube offers the advantages of its military prototypes—high perveance, high gain, low voltage operation, forced-air cooling... plus a rugged long-life thoriated tungsten filament. A single tube delivers 5.5 KW peak sync at 890 Mc.

To keep up-to-date on RCA innovations, keep in touch with your local RCA Broadcast Tube Distributor. He is ready to provide current information on new and improved RCA types. Ask for a copy of Product Guide for RCA Power Tubes, PWR-506A.

RCA ELECTRONIC COMPONENTS AND DEVICES, HARRISON, N. J.



Familiar names—RCA-5762/7C24, -6166, -6166A/7007,—yet today's improved RCA versions are still the best buys a broadcaster can make—kept in the forefront of broadcast technology through continual improvement by experienced RCA design and production engineering.

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MATCHED SETS
LONG LIFE TARGETS

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SEE YOU AT NAB RCA BOOTH 100

IMAGE ORTHICON SELECTOR									
Type	Color	Color at B/W Light Levels	Black & White	Field Mesh	Precision construction	4 1/2" diameter	Studio Taping	Matched sets	Long Life Targets
4401V1			X(1)						
4415-4416	X	X		X	X			X	
5820A			X						
5820A/L			X						X
7293A			X	X					
7293A/L			X	X					X
7295B			X	X		X			
7389B			X	X		X	X		
7513	X			X	X		X(2)		
7513/L	X			X	X		X(2)		X
7629A			X(3)						
8092A	X		X(3)	X	X				
8093A			X	X			X		
8093A/L			X	X			X		X

(1) For exceptionally low studio light levels. (2) 7513/V1 or 7513/L/V1.
 (3) Thin film semiconducting target.

RCA ELECTRONIC COMPONENTS AND DEVICES, HARRISON, N.J.



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Robert Silliman
Consultant



Lewis Wetzel
Triangle



Carl Rollert
Collins



Vir James
Consultant



W. J. Kabrick
Gates



Norman Colby
RCA

committee to coordinate the assignment/allocation of channels. The requirements for clear channels far exceed those normally available to broadcasters and this requires a search for unused channels for which special temporary authority licenses can be obtained. The RF committee made 140 frequency allocations and had approximately 15 channels for which no allocation was made. To meet the wireless microphone requirements, CBS developed a wireless microphone system for use in the 150 mc band.

4:30-5 p.m.

"New Transistorized AGC and Gamma Control Amplifiers," by VERNON J. DUKE, *senior project engineer, NBC.*

This paper describes the technical features of two newly developed solid-state units, consisting of AGC and gamma control amplifiers, for general monochrome television system applications. Operational simplicity and practicality are important features of both of these units.

Tuesday, March 23

9 a.m.—Technical Session, Radio, Ambassador Room.

Presiding: LESLIE S. LEARNED, *director of engineering, Mutual Broadcasting System.*

Session Coordinator: R. A. HOLBROOK, *WSB-AM-FM-TV, Atlanta.*

9-9:25 a.m.

"Broadcast Automation—Past, Present and Future," by DANNY COULTHURST,

engineering director, International Good Music Inc.

This paper deals with a survey of the various approaches to audio switching control with respective advantages and disadvantages. It discusses program requirements as they affect the decision on the type of hardware best suited to a given installation. The inter-relation of traffic, logging, programing and billing procedures is discussed, along with information about recent developments in this area. A brief look is taken at the type of hardware likely to develop in the next two to ten years.

9:30-9:55 a.m.

"Practical Experience Derived from Dual Polarized FM Antennas," by ROBERT SILLIMAN, *consulting engineer, and LEWIS WETZEL, assistant director of engineering, Triangle Stations.*

Dual polarization has been an extremely fascinating subject over the past several years and one which holds a great deal of promise in providing service to heretofore problem signal areas. Increased signal strength to car radios, home receivers with built-in antennas, portables with whip antennas and the fill-in of null areas are probably the most important gains to be experienced in adding vertical polarization to our existing method of transmission. This paper will not only deal with the theoretical aspects of this subject but will also discuss the many months of practical experience derived from actual operation with dual polarization.

10-10:25 a.m.

"Stereophonic Transmissions via Relay II Satellite," by CARL R. ROLLERT, *manager, broadcast product line, Collins Radio Co.*

This paper reports on results of a project where a stereophonic signal of U. S. standard configuration was transmitted to Relay II and returned. Left and right channel data was taken and is compared to the same signal not routed through the transmitter and receiver. A tape, recorded from the output of the 900C-1 used as demodulator will be played through a stereo playback system to aurally demonstrate the high degree of separation obtained.

10:30-10:55 a.m.

"Transmitter Site Testing," by VIR N. JAMES, *consulting engineer, Denver.*

Growing metropolitan centers often surround broadcast station transmitter sites, appreciating property to the point that the stations are forced to move farther from the cities. Growing cities with expanding city limits, industrial areas, etc., make such moves for existing stations or new stations more difficult with respect to FCC city coverage requirements. This paper outlines such site testing to determine city coverage from a proposed site, in compliance with FCC rules. Equipment for making such transmitter site testing is presented with particular emphasis on the antenna system including the minimizing of shadowing errors.

11-11:25 a.m.

"Prevention of FM Overmodulation,"



Clyde Hunt
Post-Newsweek



Charles Jeffers
WOAI



Steve Allen
Visual Electronics



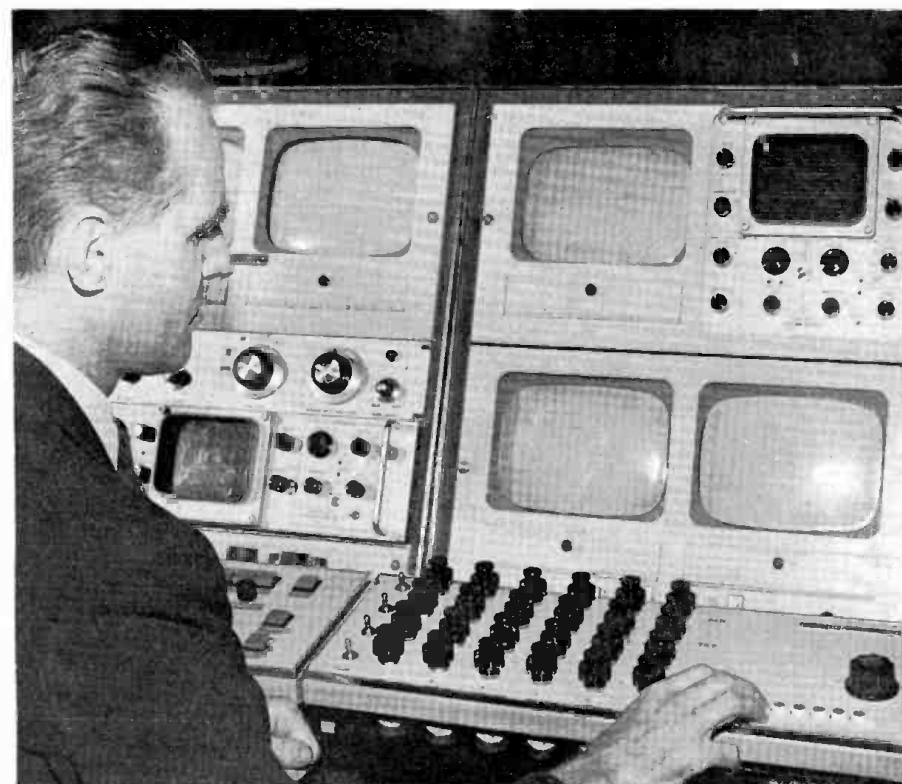
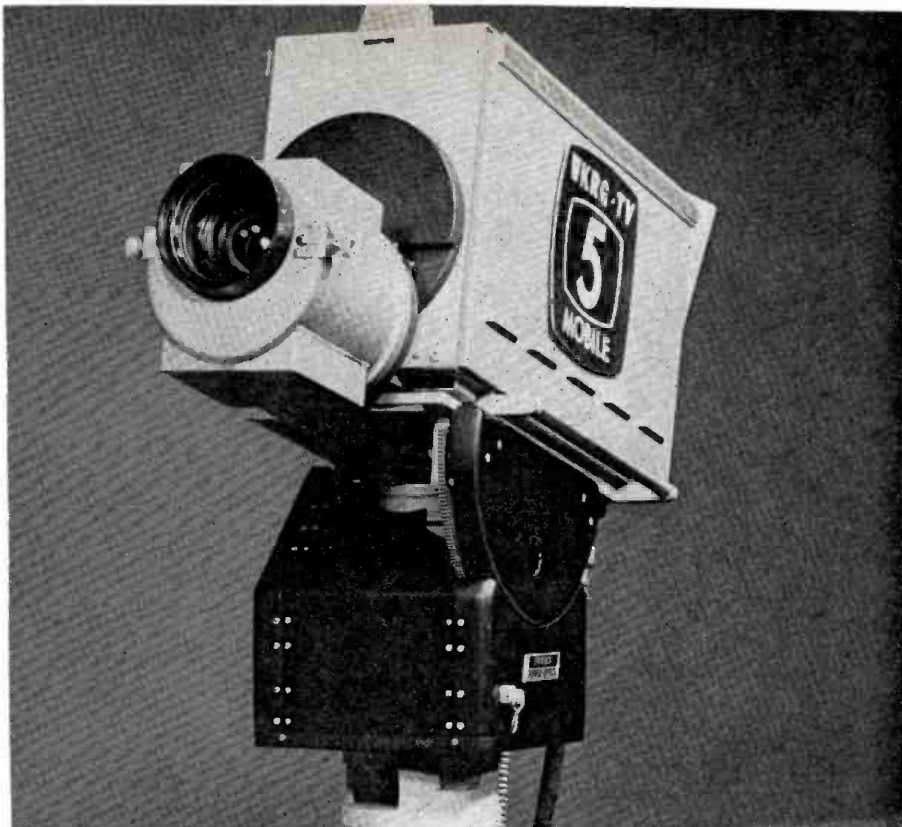
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Arthur Freilich
Chrono-log



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Albert Malang
Whittaker



James Hagerty
AB-PT



James Parker
CBS-TV

by W. J. KABRICK, *advance development engineer, Gates Radio Co.*

With the advent of better broadcasting and recording systems and the liberty enjoyed by today's recording artists, the high frequencies programed into the FM transmitter are often of sufficient amplitude (after pre-emphasis) to cause gross overmodulation. The optimum placement of the peak limiting amplifier and the use of auxiliary protective devices are discussed in this paper.

11:30 a.m.-12 noon

"The Use of Mobile Radio-Telephone Equipment in 'On-the-Spot' News Coverage," by NORMAN C. COLBY, *manager of engineering, RCA.*

Mobile radio-telephone equipment has many desirable features as a means of providing communications between on-the-spot news reporters and the studio control console. Two systems are available: the privately owned system or a system involving the rental of common carrier equipment. The advantages and disadvantages of each system will be discussed. The characteristics of equipment for each system will be described. Important characteristics included are transmitter power output, receiver sensitivity, signaling systems and audio bandwidth. A system description will include area coverage radio frequency channel allocations and system performance limitations imposed by channel loading and equipment characteristics.

9 a.m.—Technical Session, Television, Palladian Room.

Presiding: CLYDE M. HUNT, vice pres-

ident for engineering, Post-Newsweek Stations, Washington.

Session Coordinator: CHARLES L. JEFFERS, vice president, engineering, WOAI-AM-TV San Antonio, Tex.

9-9:25 a.m.

"A Simple Trouble-Free Quadruplex VTR System," by STEVE ALLEN, *Visual Electronics Corp.*

New quadruplex video-tape recorder systems designs provide substantial advantages in simpler, more stable, trouble-free operation with highest performance. The resulting transistorized modular plug-in units make up a most cost video-tape recorder equipment which routinely achieves the performance specifications for the new high-band color operation and provides automatic sync-lock comparable to the best sync generator gen-lock. These solid-state units are packaged to allow the complete changeover of existing tube equipment to eliminate all troublesome tube chassis. These new units make possible re-equipping for the best achievable performance and operational convenience without write-off of the major capital investment in present equipment.

9:30-9:55 a.m.

"Application of Quartz Iodine Lighting and New Electronic Dimmers in Television," by MILTON FORMAN, *executive director, Colortran Industries.*

This paper will deal with the development of a full line of quartz iodine lights for almost every use in television studios and outside broadcast. It will

develop the economies which result from these new quartz iodine lights including increased life of lamps, increase in lumen output per watt, decrease in installation costs, etc. Ten of these types of lights will be demonstrated. The paper will also discuss the use of a silicone symmetrical diode in electronic dimmers, which is now replacing the SCR in many parts of the world. A review of the use of quartz iodine lights and electronic dimmers in Japan, Australia, Europe and the U. S. will be given.

10-10:25 a.m.

"The Operation of TV Transmitters in Parallel," by R. E. WINN, *antenna engineering, RCA.*

For many years the European system of broadcasting has employed parallel transmitters to insure the highest degree of reliability. This philosophy was first applied to AM and shortwave broadcasting, and due to its apparent success is now being applied to television. Parallel operation is the counterpart to our separate facilities concept which we have used for so many years. This paper will discuss in detail the design of parallel TV transmitters and other important data including operation and reliability.

10:30-10:55 a.m.

"Station Break Automation—10 Years of Operating Experience," by ARTHUR H. FREILICH, *vice president, Chrono-log Corp.*

Since September 1961, the Chrono-log STEP system has completed 10



Harry Whittemore
RKO General



Paul Welcome
Ampex



John Moseley
Moseley Associates



K. B. Benson
CBS-TV



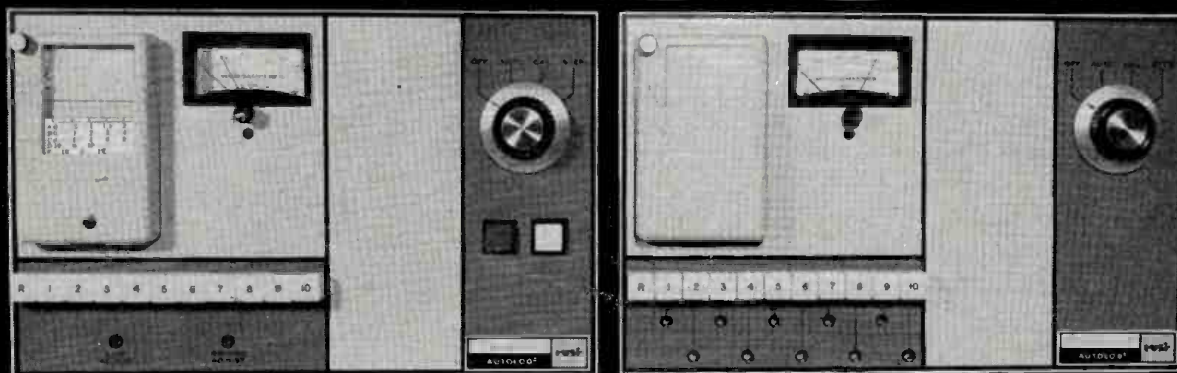
R. E. Fisk
GE



F. J. Haney
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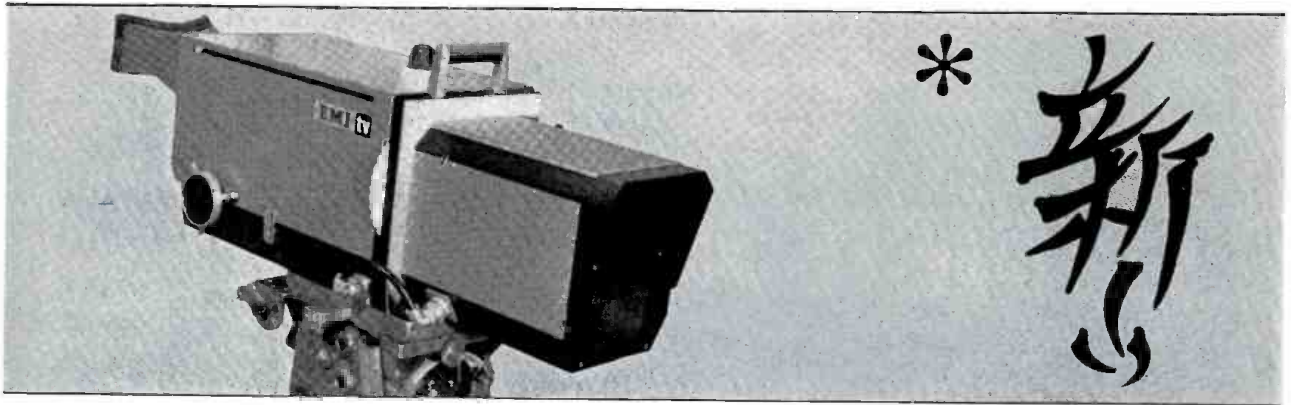
Eastern Division
195 Mass. Avenue
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Washington, D.C.
13205 May Court
Silver Spring, Md.

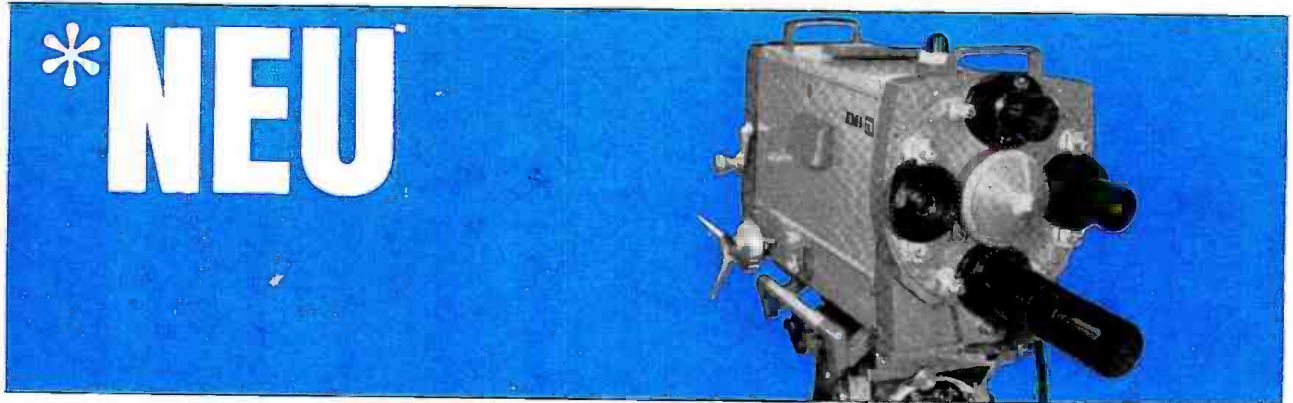
Western Division
2921 South 104th St.
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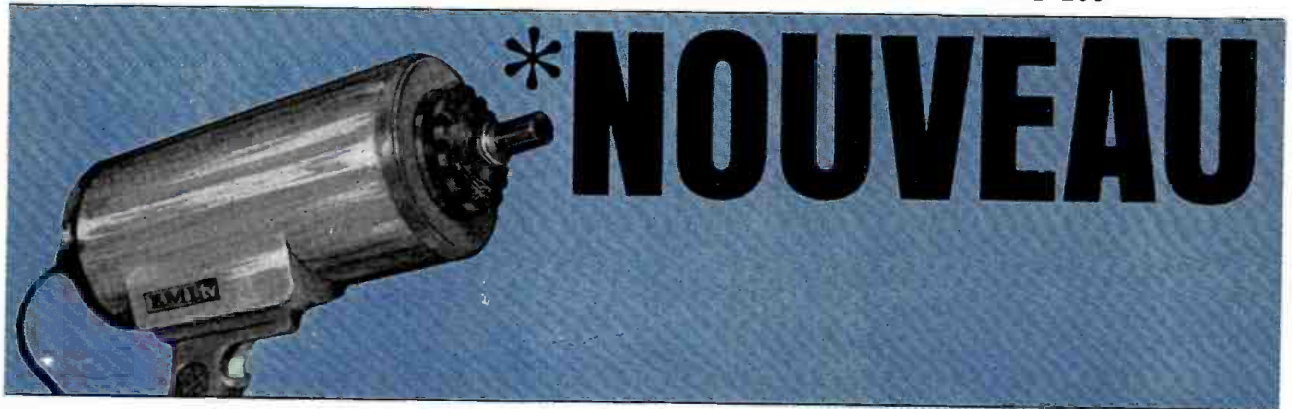
NAB Show Booth 225



EMI SOLID-STATE PLUMBICON CAMERA TYPE 208



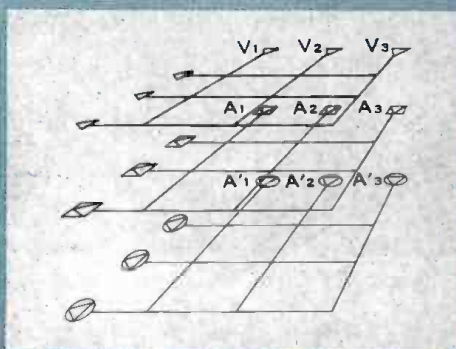
EMI SOLID-STATE 4 1/2-INCH IMAGE ORTHICON CAMERA TYPE 206



EMI SOLID-STATE 1/2-INCH VIDICON CAMERA

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from EMI
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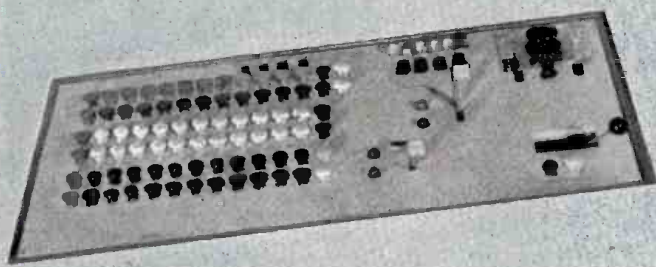


TVS-90

REED RELAY DISTRIBUTION SWITCHER

10 x 10 x 3

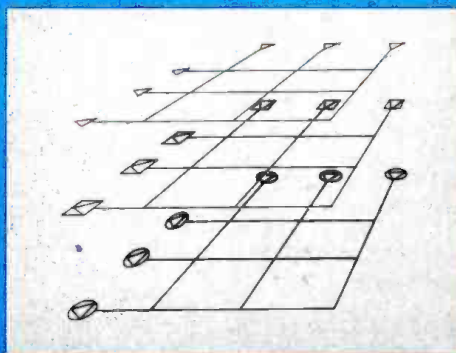
***NUOVO**



TVS-81

SOLID-STATE PRODUCTION SWITCHER

***HOB**



TVS-60

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Seven FCC executives in Wednesday session. (L-r): H. G. Kelley, TV applications branch; Frank M. Kratokvil, Field Engineering Bureau; Wallace E. Johnson, Broadcast Bureau; Otis S. Hanson, aural existing facilities

branch; Ralph H. Garrett, new and enlarged facilities branch, and Hart S. Cowperthwait, rules and standards division. Not shown is Neal K. McNaughton, Office of Emergency Communications.

years of operating experience in various TV stations in the U. S., Canada and Mexico. This paper will cover a survey of these stations that has shown that an economic return on investment can be realized in one to three years through automation with STEP; proper planning for automation insures a successful installation; planning for automation should involve all departments since automation requires an overall procedure for station operation to be successful; education of operating personnel is an important consideration, and the STEP system operates with a high degree of reliability.

11 a.m.-12 noon

"Color Camera Panel," moderated by FRANK MARX, president, ABC Engineers, ABC. Panelists: R. T. CAVANAGH, general manager of studio equipment, North American Philips Co.; R. E. PUTMAN, manager, audio/visual development engineering, General Electric Co.; DR. H. N. KOZANOWSKI, RCA, and ALBERT W. MALLANG, Whittaker Corp.

12:30 p.m.—Engineering Luncheon, Blue Room.

Presiding: ELDON KANAGO, chief engineer, KICD Spencer, Iowa.

Speaker: JAMES T. HAGERTY, vice president in charge of corporate relations, American Broadcasting - Paramount Theaters.

No sessions scheduled after luncheon. This period is reserved to permit delegates to visit exhibit and hospitality suites.

Wednesday, March 24

9 a.m.—Technical Session (Radio and TV), Ambassador Room.

Presiding: JAMES D. PARKER, director, transmission engineering, CBS-TV.

Session Coordinator: HARRY B. WHITEMORE, director of engineering, RKO General Broadcasting.

9-9:25 a.m.

"The High Band Approach to Teleproduction," by PAUL E. WELCOME, video consultant, Ampex Corp. (Co-authored by JOSEPH ROIZEN, video consultant, Ampex International.)

In the three areas that represent the major parameters of video recording, systems using magnetic tape as a medium have undergone significant improvements in the past few years and this paper will deal with them. Signal system bandwidth and transient response have been improved to the point where composite National Television Systems Committee color signals can be handled without subjectively visible intermodulation distortion and low-frequency beats. Time base stability has been bettered to encompass color dubbing without severe deterioration of sub-carrier phase, and the operational flexibility now provided by multiple speed push-button electronic editing and automated animation techniques, extend the usefulness of the video-tape recorder into the teleproduction field. The latest recommendations to the Society of Motion Picture & Television Engineers standards committee are based upon a new approach to the problem of transferring video signals to tape and recovering them in a manner which eliminates the defects noticable in present-day multiple generation copies.



R. B. Pope
Golden Empire



Gen. B. A. Schriever
USAF

9:30-9:45 a.m.

"Proposed Method for Standardizing SCA Cross-Talk Measurements," by JOHN A. MOSELEY, president, Moseley Associates.

The level of cross-talk products occurring in the SCA channel is not regulated by the FCC. However, for the broadcaster, background music operator, equipment manufacturer, and the engineer, cross talk in the SCA channel caused by main channel modulation is most important. This paper reports on a proposed system to standardize cross-talk measurements using a shaped noise spectrum to modulate the main program channel. It is applicable for either monophonic or stereophonic transmissions. The equipment required for the measurements can be easily fabricated by the station.

9:45-9:55 a.m.

"A Gyro-Stabilized Lens System," by K. B. BENSON, director, audio-video engineering, CBS-TV. (Co-authored by JOHN R. WHITTAKER, photographic engineer.)

One of the major problems in television and motion-picture photography is the elimination of picture movement caused by unsteadiness of the camera mount or irregular gyrations of the camera. To reduce such annoying and objectionable degradation in the resultant program product, it has been common practice to resort to expensive rigid camera mounts or, where time and budget have not permitted, restrictions on the type of shots and maximum focal length of lenses. A system is described wherein, rather than stabilizing or isolating the camera and lens assembly from vibrations or other extraneous external forces, the correction required is accomplished by introducing an appropriate bending of the optical path so as to follow the movement of the camera relative to the scene being televised or photographed.

10-10:25 a.m.

"Empire State Zig-Zag Antenna Installation and Performance," by R. E. FISK, consultant, antenna engineering, Visual Communications Products Business Section, General Electric Co.

Over the past 15 years the number of high-rise business and residential buildings in New York City and surrounding area has steadily increased. Reception problems have also increased as the number of tall buildings increased and the suburban area expanded. In an effort to minimize reception problems in the New York area a special antenna was designed and installed on the Empire State building. This paper will describe the installation and performance of the zig-zag antenna which was

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112 (NAB CONVENTION PREVIEW)

Engineering award for FCC's Allen

Edward W. Allen Jr., chief engineer of the FCC for the past 14 years will be the recipient of the 1965 Engineering



Mr. Allen

Achievement Award of the National Association of Broadcasters at the NAB's annual convention in Washington next week.

The presentation will be made at the Wednesday (March 24) luncheon of the Broadcast Engineering Conference, which is run concurrently with the convention.

Mr. Allen, a native of Portsmouth, Va., is a veteran of 34 years in government service, 32 of them with the

FCC. A lawyer as well as an electrical and radio engineer, Mr. Allen joined the FCC in 1933 as an assistant technical engineer, was named an assistant telephone engineer in 1934, and in 1951, chief engineer.

In 1946 he was named chief of the FCC's technical research division and was named chief engineer in 1951.

Mr. Allen is the seventh recipient of the Engineering Achievement Award. Previous winners were John H. Dewitt, president, WSM Inc., Nashville (1964); Dr. George R. Town, dean of engineering, Iowa State University; former FCC Commissioner T. A. M. Craven; John T. Wilner, vice president for engineering, The Hearst Corp.; Raymond F. Guy, retired NBC chief engineer, and Ralph N. Harmon, Westinghouse vice president for engineering.

constructed between midnight and dawn to prevent interference to other stations sharing the tower.

10:30-10:55 a.m.

"ABC Evaluation of SECAM Color System for Video Tape Use," by FRANK J. HANEY, *chief video facilities engineer, ABC Engineers, ABC.*

A brief comparison between National Television Systems Committee (U. S.) and SECAM (French color TV development) fundamentals is made in this paper. The effects of mechanical and electrical limitations in television tape recording on both systems are compared, equipment operating parameters and modifications are described and test data results are presented. A demonstration of a film to tape transfer with the original film also running for a direct comparison will be shown.

11 a.m.-12 noon

"FCC Technical Panel," moderated by JAMES D. PARKER, *director, transmission engineering, CBS-TV.* Panelists, all FCC staff executives, are: HART S. COWPERTHWAIT, *chief, rules and standards division*; RALPH H. GARRETT, *chief, new and enlarged facilities branch*; OTIS S. HANSON, *chief aural existing facilities branch*; WALLACE E. JOHNSON, *assistant Broadcast Bureau chief for engineering*; HAROLD G. KELLEY, *supervising engineer, TV applications branch*; FRANK M. KRATOKVIL, *chief, Field Engineering Bureau*, and NEAL K. MCNAUGHTEN, *chief, emergency systems division*,

Office of Emergency Communications.

12:30 p.m.—Engineering Luncheon, Blue Room.

Presiding: RUSSELL B. POPE, director of engineering, Golden Empire Broadcasting Co., Chico, Calif., and chairman, Broadcast Engineering Conference committee.

Presentation of Engineering Achievement Award: by GEORGE W. BARTLETT, NAB manager of engineering.

Acceptance of Award: EDWARD W. ALLEN, chief engineer, FCC.

Speaker: GENERAL BERNARD A. SCHRIEVER, U. S. Air Force, commander, Air Force Systems Command.

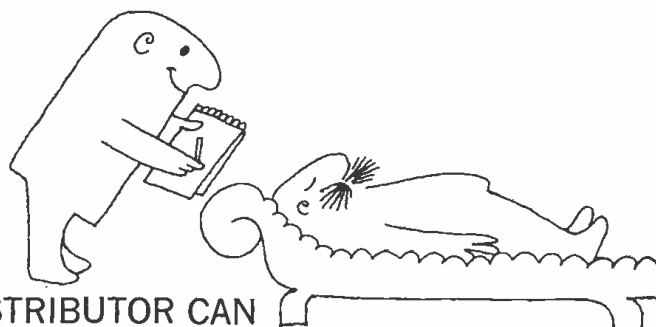
2:30 p.m.—General Assembly, Regency Ballroom: Featuring the annual panel discussion by the members of the FCC.

Technical topics . . .

New brochure ■ CBS Laboratories, New York, has produced an illustrated 32-page brochure detailing the highlights of some of its recent programs undertaken for the government, industry and other CBS divisions.

Headset catalog ■ The Roanwell Corp., New York, has released a catalog which describes the company's line of headsets for radio and television use. Additional information is available from Marvin Payne, advertising and public relations department, Roanwell Building, 180 Varick Street, New York.

BROADCASTING, March 15, 1965



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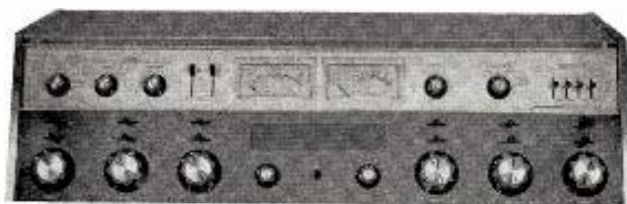
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**Only
Collins' new
212S-1 Solid State
Speech Input Console
offers you
noiseless photoconductive control***



It's the newest *switching technique in speech input consoles. It's noiseless. The switch is made of a photoconductive cell and a lamp in a sealed container. The cell shows a very high resistance when the lamp is off, a low resistance when the lamp is on. This makes a switch with no contacts to wear, bounce or become contaminated.

A similar device for *level control of the program material is also used. The photoconductive cell responds to a variable voltage from a potentiometer to control attenuation in the signal path. This control eliminates the maintenance time normally required for cleaning and relubrication of mixer controls.

Collins' new 212S-1 was designed primarily for stereo, but you can use it for monaural, too. It provides monaural output simultaneously on both program channels from a single input, or you can handle completely separate monaural material from inputs through two program outputs. One switch controls this function.

Like all other Collins broadcast equipment, the 212S-1 is easy to install and maintain. Simple removal of a protective cover exposes the input/output terminals on the deck. Cable

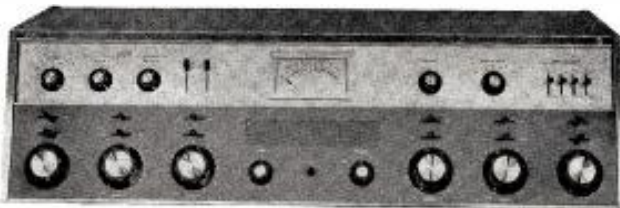
access ports through this deck permit an installation that's free of the "haywire look." Removal of another protective cover exposes the wiring to card box receptacles. And you can inspect the cards simply by lifting the hinged card box to the vertical position. An extender card is furnished for troubleshooting at the component level with the cards connected to the rest of the console.

The modules as used in the 212S-1 lend themselves to custom studio installation. The cards may be utilized in a variety of configurations depending on your requirements. Send the block diagram of your requirements to Collins for a quotation.

212M-1 Monaural Console

The basic concepts and characteristics of the 212M-1 Monaural version are the same as the 212S-1 stereo version. The same modules, in less quantity, are used with only single program and monitor outputs.

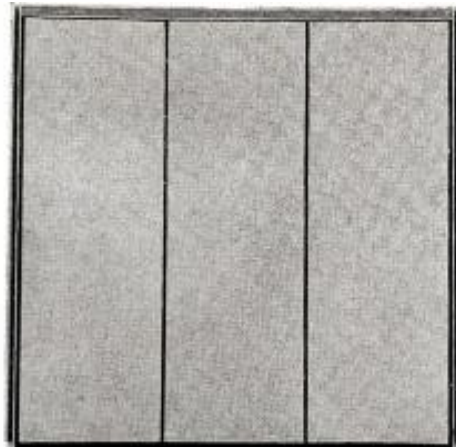
These are a few of the many features which make Collins' 212S/M-1 two of the most versatile, adaptable and reliable speech input consoles in the Collins line. For complete details and specifications on the new 212S/M-1, call or write Broadcast Communication Division today.



COMMUNICATION / COMPUTATION / CONTROL



COLLINS RADIO COMPANY / World Headquarters / Dallas, Texas



See it at the NAB Convention.

Put your station on a solid state footing with Collins' new 820E/F-1 AM Transmitter

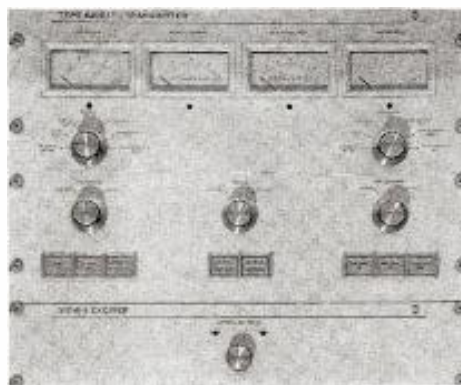
It's the most extensively transistorized transmitter in the 5-10 kw power range. It features solid state devices in the low-level audio and driver, the power supply circuits and the r-f exciter.

This new exciter is a high stability ovenless-crystal oscillator operating in the 2.1 to 4.3 mc range, with division to standard broadcast frequency by thin-film components.

The 10 kw model, shown above, uses six tetrode vacuum tubes in the r-f driver, power amplifier and modulator circuits, but requires only two tube types.

Tuning of Collins' new 820E/F-1 is automatic. A phase-comparator circuit in the power amplifier stage automatically controls the PA tuning as loading is adjusted. Since the tuning capacitor is at a higher network impedance point and since it requires less padding capacitance than the loading capacitor, tuning correction is fast enough to take place well within the time required for loading changes.

Collins designed this new transmitter for easy, space-saving



installation, as well as extended reliability. It measures just 69" high x 67-7/16" wide x 32" deep.

For attended operation such as a combination station, all metering and control of the transmitter is accomplished from a separate extended control panel, which requires no remote control authorization. All meters, controls and status indicators are contained on a 12 1/4" x 19" panel supplied with 50 feet of multiconductor shielded cable for connection to the transmitter.

When operating rules permit completely unattended operation without transmitter log, the 820E/F-1 will be immediately adaptable to that concept without rebuilding or modification. It is truly the transmitter for both the present and the future.

Thinking about a new AM transmitter for your station? Think about Collins' extensively transistorized 820E/F-1. Let a Collins Sales Engineer show you what this new transmitter has to offer. Call or write Broadcast Communication Division today.

COMMUNICATION / COMPUTATION / CONTROL



COLLINS RADIO COMPANY / World Headquarters / Dallas, Texas



CONVENTION EXHIBITS

Manufacturers of broadcast equipment will show their newest products along with established lines in the lower lobbies of the Sheraton Park in Washington. Following are descriptions of the principal products to be on display. The exhibit space designated is in the Sheraton Park.

Station representatives, networks, syndicators and miscellaneous industry service firms are listed on following pages, including personnel attending the convention, hotel and suite numbers. These are based on information available as BROADCASTING went to press.

A list of manufacturers of equipment who will maintain hospitality suites will be found in the directory (page 136).

ADDRESSOGRAPH MULTIGRAPH CORP.

Space 307

Office duplicators and copiers will be on display. In operation will be a Multilith 1250 offset duplicator and Multilith 85 offset duplicator; Bruning Copyflex 110, table-top copier and Bruning 2000 electrostatic copier.

Personnel: William E. Gombert, Garwin E. Dawley, Walter Johns and Luke Guthrie.

ADLER EDUCATIONAL SYSTEMS

Space 325

Adler will show its 2500 mc equipment for instructional TV use and its UHF translators.

Personnel: Robert Hollowell, Stanley Lapin, Joseph Baker and Alan Pimms.

ALBION OPTICAL CO.

Space 323

The new Rank Taylor Hobson Varotal VS, a servo controlled 10:1 range zoom lens, and the RTH 10-1 Varotal

X zoom lens for Plumbicon and vidicon cameras available with or without servo controls will be displayed. Albion will also exhibit the manually controlled Varotal V 10:1 zoom lens, and the Ortol Plumbital and Vidital fixed focus lenses.

Personnel: B. Armitage, J. Barr, C. Cook, C. N. Green and J. F. Tenyson.

ALFORD MANUFACTURING CO.

Space 209

VHF, UHF, and FM transmitting antennas, duplexers, coaxial switches, vestigial sideband filters and RF measuring equipment will be on display.

Personnel: Fred Abel.

ALTEC LANSING CORP.

Space 211

Consoles, microphones, audio controls, monitor amplifiers and monitor speakers will be exhibited.

Personnel: W. H. Hazlett, A. C. Davis, C. R. Range and H. S. Morris.

AMECO INC.

Space 513-14

A complete line of solid state CATV equipment for head-end through cable, amplifiers, line extenders, connectors, tap-off devices, etc. will be shown.

Personnel: John Buchanan, Robert H. Hudson, Donn Nelson, Milford Richey and Don Wycoff.

AMERICAN ELECTRONICS LABORATORIES INC.

Space 512

A full complement of AM and FM broadcast transmitters, transmitter test equipment, custom phasers and tuning units will be on display.

Personnel: J. D. Maxenchs, R. Jose, R. Jordan, I. A. Faye and M. Krangel.

AMPEX CORP.

Space 200

A complete line of video, audio, camera and tape equipment will be shown with the theme, "The Turning Point in Television Tape Recording."

Products include: the Ampex VR-2000 broadcast studio Videotape recorder, the VR-660 portable broadcast recorder, the VR-1100 broadcast recorder, the VR-303 closed circuit recorder and the Videotrainer mobile closed-circuit television recording system.

In audio equipment the company will show: the MR-70 professional audio master recorder, the PR-10-4 professional audio portable recorder and the

PD-10 professional audio tape duplicator.

Cameras to be shown include: the Mark IV studio TV camera, the 321 vidicon TV camera, the 322 vidicon TV camera, the 323V vidicon TV camera with viewfinder and the 3310 color vidicon.

Tape equipment to be shown is: 600 professional audio recording tape, 143 television recording tape for use on the VR-303, 144 television recording tape for use on transverse scan Videotape recorders and the 145 television recording tape for use on helical scan Videotape recorders.

The company will also show a line of video switching and terminal equipment products.

Personnel: Thomas E. Davis, Charles P. Ginsberg, Thomas Merson, Donald Kleffman, Leon Wortman, Paul E. Welcome, Paul Byrne, Paul Weber, Jackson V. Miller, John B. Hatch, Dean Johnson, David Jones, Tom Mayer, Dave Parkinson, John Leeson, Cyril Teed, Don Pay, John Deevson and Charles Dillon.

ANDREW CORP.

Space 238

A five-inch heliax, flexible air dielectric cable, showing its application and installation will be displayed. Other sizes of heliax will also be shown, including those used for AM and FM broadcast. Relay antenna systems will be demonstrated showing the use of small diameter foam heliax cables and special microwave antenna. Coaxial transfer switches for TV installation will also be shown.

Personnel: Dr. Victor J. Andrew, John Gilson, Robert C. Bickel, Joseph Geronimo and Joseph Sedik.

ARRIFLEX CORP. OF AMERICA

Space 324

The 16 BL, a new compact, lightweight, self-blinded 16mm professional motion picture camera; will be exhibited. Also, the 16 S and 16 M, established professional 16mm cameras, and the Siemens 2000 16/16 sound projector, capable of recording and playing back sound via either single system or double system.

Personnel: Paul Klingenstein, Victor James and Edward Feldman.

AUDIO DEVICES INC.

Space 408

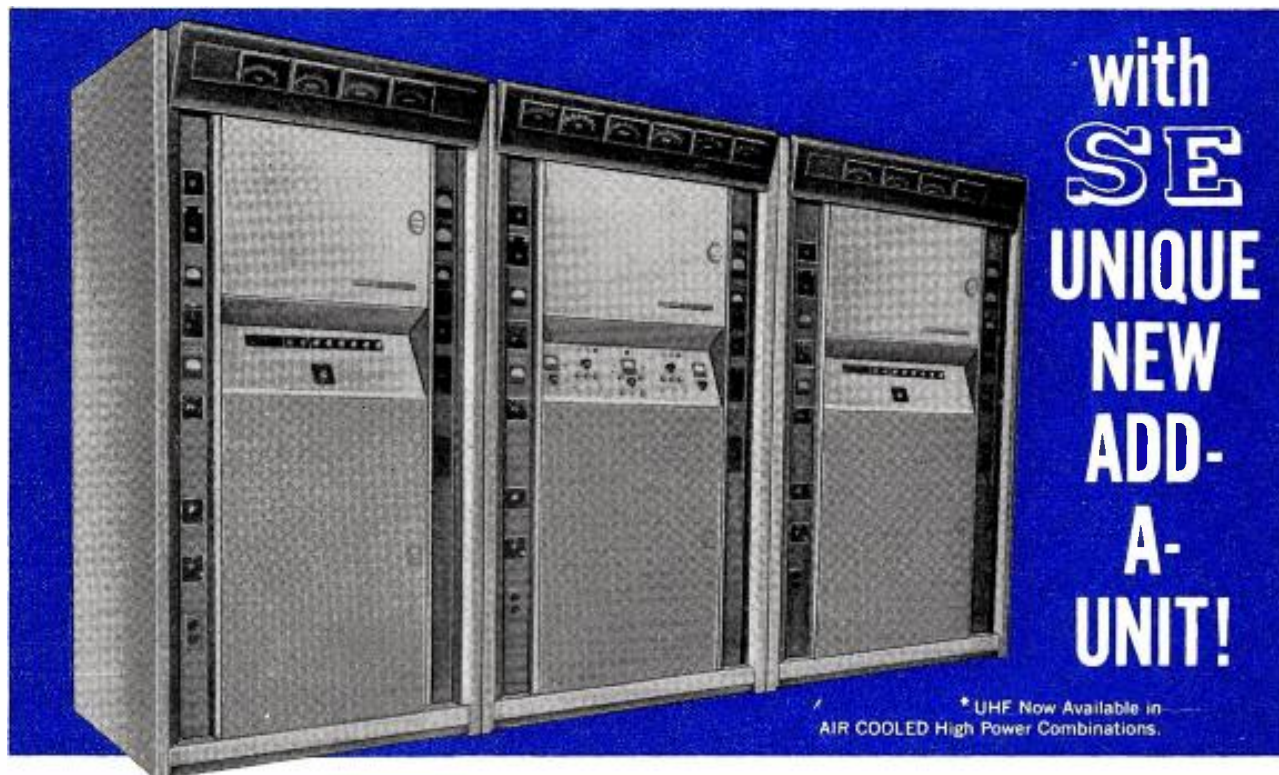
Continuous loop cartridges, magnetic sound recording tape and recording disks will be on display.

Personnel: Robert Fraser, Jules L. Sack, Richard Vaughn and Robert Manierre.

PICK ANY VHF-UHF* POWER COMBINATION



...BUILD IT—EASIER, MORE ECONOMICALLY—



Now, thanks to SE's advanced transistorized design, you can build almost any power level and aural/visual power ratio that you need to meet the new FCC ruling and your pocketbook.

COMBINE THEM ANY WAY YOU WISH . . . The only "building blocks" you need are a transistorized driver and one or more SE amplifiers. These highly compatible units can be grouped in countless combinations to give you aural/visual power combinations varying from 10% to 50%; at any power output level.

SE AMPLIFIERS COMPLETELY SELF-CONTAINED . . . All SE amplifiers are identical regardless of their output power . . . and each is completely self-contained in a newly designed unit that includes power supply, cavity, blower, control circuits, metering, etc.

SIMPLY ADD AMPLIFIERS TO BOOST POWER . . . Thus, whenever you wish to add to your present transmitter, regardless of make, or change your aural/visual power ratio, you simply add to or change your amplifier combination.

SAVINGS UP TO 50% . . . Best news of all . . . SE amplifiers are compatible with any driver/transmitter. Savings to you can be as much as 50% in equipment costs! Like more details? Drop us a line.

SE ADD-A-UNIT CAN SOLVE YOUR FM PROBLEMS, TOO! Ask us about our quality line of FM Multiplex Transmitters, Amplifiers and Multiplex Exciters. They'll help you put more punch in your signal!

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AUTOMATIC TAPE CONTROL

Space 309

A complete line of solid-state tape cartridge equipment, both monophonic and stereophonic will be exhibited. In addition, audio automation systems for AM and FM broadcasting will be demonstrated. A new reel-to-reel tape recorder encompassing the control features of a cartridge machine will be displayed for the first time.

Personnel: R. S. Johnson, V. A. Nolte, T. R. Ives, Lee Sharp, Dave Wolfenden, Elmo Franklin, Ted Bailey, Jack Jenkins and Vin Meyer.

BAUER ELECTRONICS CORP.

Space 318

The model 605 5 kw FM transmitter, model 910 audio console line and a new version of the model 440 transmitter automatic logging system will be introduced. Other items on display will include the model 607 1 kw FM transmitter, the model 707 AM transmitter and the "Surrounding Sound" audio projection device.

Personnel: Fritz Bauer, Chester M. Carr, Paul Gregg, Jess Swicegood, John D. Brooks, J. Gordon Keyworth, Glenn E. Webster, Henry S. Broughall, A. C. McMillan, Howard B. Hayes, Chester Faison, Robert W. Platt, Richard W. Burden, Eugene D. Bradley, Charles A. Sprague, Kenneth Anderson, Aubrey J. Felder and Herbert Arms.

BOSTON INSULATED WIRE & CABLE CO.

Space 224

Camera microwave control cables featuring a choice of jackets and lightweight, demountable connectors, will be shown. To be introduced are connector accessories to upgrade the performance of traditional U. S. TV connectors, and a line of molded Neoprene attachable connectors for studio lighting and mobile unit applications.

Personnel: Alden C. Davis, Edward G. McCusker, Jack E. Ferrer and Noel Gaiser.

BROADCAST ELECTRONICS INC.

Space 107

The four-model Super B series of solid-state cartridge tape machines which offer one, two or three automatic cueing tones, separate record and play heads and A-B monitoring will be featured. Other new items are: the Spotmaster PortaPak I playback unit, completely self-contained and self-powered (by a rechargeable nickel-cadmium battery); an economy line of Spotmaster tape cartridge record-playback and playback-only machines, the Compact 400 series, and a multiple-deck cartridge

tape playback system, Spotmaster Ten-Spot. It consists of two banks of five decks, each bank operated by a single, heavy-duty synchronous motor.

Personnel: Ross Beville, Jack Neff, Don Smith, Dave Durst and Arnold Perrey.

CBS LABORATORIES

Space 242

The new Audimax III, solid-state automatic level control; Audimax IIIS, for stereo multiplex operation; the Volumax automatic peak controller, and a complete line of broadcast, industrial and high fidelity test records for testing all audio equipment including ballistic calibration of VU meters will be shown.

Personnel: Robert Anderson, Alexander Autote, James Catrambone, J. C. Dine, Jerry Goldman, Alex Jepson, Robert Parker, Frank Sobieralski and Emil Torick.

CCA ELECTRONICS CORP.

Space 322

To be shown are a 10 kw FM transmitter and 1 kw and 5 kw AM transmitters. FM transmitters (from 10 w to 40 kw) feature zero bias high mu triodes in the final stage. The AM transmitters feature silicon rectifiers, full accessibility and high level conventional circuitry.

Personnel: Bernard Wise, Juan Chirabrando, Leonard West, William Wilson, Robert Sidwell, William G. Willis and F. Chassey.

CENTURY LIGHTING INC.

Space 221

The Edkotron dimming system, Quartzline fresnel, scoop and a border and the new die cast aluminum Lekolite will be displayed.

Personnel: Edward F. Cook, Rollo Gillespie Williams, Fred M. Wolff, Robert Kushner, Louis Erhardt, Charles Levy, David J. Rosenthal and Joseph N. Tawil.

CHRONO-LOG CORP.

Space 308

The new Step system for TV automation now available with interface options and its central digital clock system will be shown.

Personnel: Arthur Freilich, Saul Meyer, Sy Krinsky, John Heffernan and Glenn Webster.

CLEVELAND ELECTRONICS INC.

Space 227

Deflection components used in the manufacture and replacement of both broadcast and closed-circuit TV cameras will be displayed. Featured will be a series of new products for both vidi-

con and image orthicon cameras, including deflection assembly for the one and one-half inch hybrid vidicon 8482. Cleveland will also show a complete line of custom and special coils and transformers.

Personnel: R. J. Tanczos.

COHU ELECTRONICS INC.

Space 316

The new 9000 series video switching system will be shown for the first time. The basic configurations of the system are 20 by 5, 7 by 5 and 3 by 5 and it consists of a 19-inch rack-mountable chassis with integral power supply, switch cards and output amplifier boards. Other products to be shown include the 2000 series self-contained miniaturized television camera, a new microcircuit sync generator, a high-resolution television camera (3100 series), zoom lenses and accessories.

Personnel: H. E. Crow Jr. and R. H. Boulio.

COLLINS RADIO CO.

Space 214

The new 820 E/F 5 kw and 10 kw AM transmitters featuring solid-state devices in the rf exciter, low-level audio and driver as well as power supply circuits will be exhibited. Collins will also show the 212S-1, new solid-state speech input console designed primarily for stereo. The 212S-1 handles monaural output simultaneously on both channels from a single input or handles separate monaural material from inputs through the two program outlets. Also in the Collins booth will be the 830H 20 kw FM transmitter and the 900C-1 FM stereo modulation monitor.

Personnel: Jerrell Henry, Jim Littlejohn, Lin Leggett, Charles Walters, Jim Speck, John Stanberry, Ray Evans, A. Prose Walker, C. R. Rollert, Ken Blake, John Haerle, Theil Sharpe, Phil Wharton, H. O. Olson, L. A. Edmonds, Roland Looper, M. T. Sanchez, C. P. Glade, Carlton Peterson and Jim Walker.

COLORTAN INDUSTRIES

Space 231

A new group of quartz-iodine lighting equipment and dimmer controls, new stands, hardware and Colortan Pole-Kings will be introduced. Also on display will be new focusing quartz lights and new quartz conversions for studio 2K and baby lights.

Personnel: Herbert A. Hollander, George Gill and Milton Forman.

CONRAC DIVISION, GIANINNI CONTROLS CORP.

Space 102

A complete line of performance stabilized monitors including: color monitors, standard monochrome utility

SEE YOU AT THE NAB SHOW!

BOOTH NO. 513 and 514, VIRGINIA SUITE, SHERATON PARK

"BUNNY HUTCH" • SUITE H-320 • SHERATON PARK

"SIX STEPS" TO CATV SUCCESS

STEP 1 COMPANY

Choose a "full service" company . . . a company that will provide doorstep delivery and valuable technical advice long after the system is completed. Choose a company that "those in the know" . . . those already in CATV choose. Choose a recognized leader . . . the company that sets the pace while others follow two or three years behind. Choose Ameco . . . the *proven* standard of the cable television industry.

STEP 2 CONSTRUCTION

Have Ameco's Contracting and Construction Department lay out a dependable *all* solid-state system from your pole maps. Turnkey or rebuild, if it is Ameco built, it is the finest that money can buy. Solid-state from head-end through active taps . . . Ameco is the *only* equipment manufacturer who can offer a 100% solid-state system. Ameco originates while others attempt to imitate.

STEP 3 FINANCING

If you need financial advice . . . or if you just plain need financing . . . Ameco can and will help you. Headed by George Green, formerly with Boothe Leasing Corporation and widely known as the financial expert in CATV, Ameco's Financial Department provides a service unparalleled by any other cable equipment manufacturer. Large system or small, Ameco can tailor a financial package expressly for you.

STEP 4 EQUIPMENT

While other companies contentedly concentrated on vacuum tube equipment, Ameco's Research and Development Department pioneered and *perfected* the solid-state, cable-powered, all-band concept. Others strive desperately to close the gap, but Ameco is far in front. That's why you should go Ameco solid-state . . . that's why Ameco solid-state is now in over 80% of the cable systems in the nation.

STEP 5 SERVICE

Ameco is the only major manufacturer in CATV operating a fleet of "Salesmobiles" . . . a mobile warehouse on wheels manned by a skilled solid-state technician. Every 30 days an Ameco "Roadrunner" calls on your cable system to provide doorstep delivery of parts and technical assistance. Some "sell and forget" . . . Ameco "sells and services." Another excellent reason for considering Ameco when you consider CATV.

STEP 6 ASSISTANCE

A final but important reason for "going Ameco" are three extras. Each month you receive two publications: the "Business Booster" giving tips on how to get more hookups and "Technically Speaking" with important technical information. Or feel free to send your technician to the Ameco Solid-State School . . . there is no tuition fee. Ameco is the company that cares about you and your cable system.

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John Bryant
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AC 415 PR 5-4566
Zip: 94134

ALBANY, NEW YORK

Phil Colone, Jr.
P.O. Box 229
AC 518 434-9758
Zip: 12201

PORTLAND, OREGON

Richard Old
3443 S.E. 31st
AC 503 232-7051
Zip: 97215

monitors, large-screen audience monitors and audio-video receivers, will be shown.

Personnel: W. J. Moreland, R. M. Alston, J. G. Jones, R. N. Veneland, William Ems and Charles Odum.

CUMMINS ENGINE CO.

Space 304

The NH 220 engine and 125 kw standby generator will be shown.

Personnel: W. S. Gripman, R. A. Sonntag, R. C. Browning, R. R. MacDonald, D. A. Harvey and J. W. Fritz.

DAGE TELEVISION CO.

Space 404

The new model 520 broadcast camera chain, new FC-11 film chain and broadcast portable video-tape recorder will be exhibited.

Personnel: Carl J. Wenzinger, Bob Roberts, Carlos Kennedy, Frank Leins, George H. Bemis, John Horvath, Bob Schmidt, Harry Garba, Bob Henson, Carl Hayworth, Norman Lucas and Dave Herbert.

DRESSER-IDECO CO.

Space 305

Photographs of candelabra towers and brochures showing research and design capabilities will be displayed.

Personnel: C. D. Byrd, R. Q. Sload, T. W. Singell, J. R. Hayden, S. E. Wilson and R. A. Vaughn.

DYNAIR ELECTRONICS INC.

Space 235

Balanced and unbalanced video line driving equipment will be shown in addition to closed-circuit television transmitters for cable networks, both tube type and solid state. Transistorized stabilizing amplifiers, claspers and pulse and video distribution systems will also be on display. The company will also show a complete line of video switching systems.

Personnel: E. G. Gramman, Dwain A. Keller, George Bates and John Narrace.

ELECTRONICS, MISSILES & COMMUNICATIONS INC.

Space 243

VHF and UHF translators, UHF transmitters, ETV equipment, CATV equipment and service, and cable distribution equipment will be exhibited.

Personnel: H. Shapiro.

ENTRON INC.

Space 516

CATV electronic transmission systems including proposals, signal surveys, strand surveys, make ready studies, system layouts, turn-key system construc-

tion, engineering and construction assistance, financing, technical training and equipment sales will be available.

Personnel: Edward Whitney, Heinz Blum, Don Kilbrith, Irv Kuzminsky, George James, Bill Hsiao, Robert J. McGeehan, Harold Dobra, James Carter, Ken Horn and M. K. Johnson.

FAIRCHILD RECORDING EQUIPMENT CORP.

Space 222

A complete line of control devices with limiters and compressors, turntables, a small production console and a new reverberation system called the Reverbertron will be exhibited. To be shown for the first time are new condenser microphones using transistors and microcircuitry.

Personnel: Donald J. Plunkett, George Alexandrovich and Kent Mercer.

FILMLINE CORP.

Space 306

Film processors featuring the RC-15 TC, a reversible continuous film processor with speeds up to 20 feet per minute on black and white reversible film; the R-36, a reversible film processor with speeds up to 72 FPM on black and white reversible film; the ND-100, a portable stainless steel processor which processes film at 85 FPM, and the FE-30, ektachrome film processor which processes ER and ECO-2 film at 30 FPM will be demonstrated. All machines feature an overdrive system of two separate drive systems coupled to provide maximum safety for transporting film.

Personnel: Edward R. Krause, John Koteas, Jack Grady and Levi Moone.

FORT WORTH TOWER CO.

Space 301

AM, FM, TV and microwave towers, passive reflectors, buildings and photographs of station installations will be exhibited.

Personnel: T. W. Moore, A. C. Tilton and Mrs. G. Wood.

GATES RADIO CO.

Space 223

Featured will be a new 1 kw FM transmitter, model FM-1G, and four new compact transistorized remote amplifiers: the Dynamote 70 four-channel; the Attache 70 three-channel; the Courier 70 two-channel, and the Unimote 70 single-channel.

Also to be shown are the FM-10G, new 10 kw FM; the FM-5G, new 5 kw FM both with solid-state power supplies; a dual polarized FM antenna; Vanguard I, one-tube 1 kw AM trans-

mitter; BC-5P-2, 5 kw AM with phasing system in matching cabinet; a complete display of transistorized audio equipment including Executive stereo console, Diplomat dual channel, President dual channel, Ambassador, Producer, new production console, and Cartritape II cartridge tape recording equipment.

Personnel: Robert Newth, P. S. Gates, L. J. Cervone, N. L. Jochem, Eugene Edwards, Ed Gagnon, Larry Pfister, Everette L. King Jr., James Barry and field sales representatives.

GENERAL ANILINE & FILM CORP.

Space 303

The new Ozalid thermal diazo copier 150 for general office work will be shown. Also on display will be complete paperwork systems for stations based on the Ozalid 5017 automatic copier.

Personnel: Larry Knaphle, Len Jesuele, Bill Fox and Fred Raeder.

GENERAL ELECTRIC CO.

Space 217-18

A new 35 kw 10:1 VHF transmitter; a new portable three-inch image orthicon black-and-white camera, and a new four-and-a-half inch image orthicon black-and-white camera will be shown. In addition to this new material GE will also display some items in its full line of radio and television equipment, including: a helical antenna, a zig-zag antenna; one model of the 15/30/50 kw UHF transmitter, a three-inch image orthicon color camera and a remote controlled transistorized studio vidicon camera in the "quality gardens."

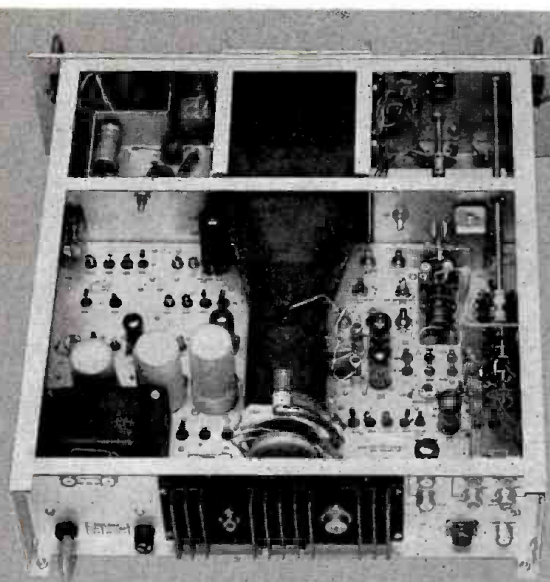
Also on display will be a transistorized vidicon live camera, a transistorized black-and-white film camera, a continuous motion film projector (black and white and color), film center multiplexers and transistorized stereo/monaural audio consoles.

GE will also display its complete line of TV utility monitors and transistorized audio equipment.

Personnel: Robert C. Wilson, Laurence I. Wood, R. E. Christie, H. E. Smith, F. J. Bias, P. D. Brooks, J. L. Bailey, G. H. Metcalf, R. W. Cochran, R. E. Lauterbach, J. Wall, L. M. Storey Jr., J. W. Stonig, M. R. Duncan, J. T. Tillman Jr., R. E. Putnam, W. F. Goetter, V. R. Wiebusch, J. E. Blake, M. H. Buehler, J. P. Stack, C. F. Ganter, P. D. Brooks, H. L. Rabinowitz, R. A. Bass, H. J. Craig, N. J. Hudak, V. P. Marlin, G. S. Tillman, W. L. Shepard, A. Gula, J. F. Wiggin, R. N. Blair, F. A. Sachs, A. C. Angus, H. H. Martin, F. M. Eames, P. E. Reilly, R. E. Taylor, B. P. Ransom, H. T. Travers, A. F. Pronesti, R. C. Cole, M. H. Diehl, H. S. Walker, W. R. Fraser, R. E. Fisk, S. R. Gordon, R. A.

new Tektronix transistorized video-waveform monitor

with capability for
analyzing VIT signals



You're looking at the back and top of a new video-waveform monitor, Type RM529. There are 45 transistors, 7 tubes, and 2 high-voltage rectifiers. All but 2 tubes and 2 transistors are socketed for easy servicing. There's no fan—it is not needed with the low power consumption of 80 watts to assure clean, quiet, long-life operation. Extremely compact, the Type RM529 uses an extremely bright crt with a full 6-centimeter by 10-centimeter viewing area—yet the instrument occupies only $5\frac{1}{4}$ inches of standard rack height.

you can do more with the  **RM529**
than you can with any other video-waveform monitor.

Here's why:

frequency responses—Four different frequency-response characteristics necessary to monitor all Video Test signals are provided:

1. CHROMA Response centered at 3.58 Mc bandwidth ± 400 kc to measure differential gain.
2. LOW PASS -6 db at 500 kc to see axis shift on Multi-Burst.
3. FLAT To 5 Mc $\pm 1\%$, to 8 Mc $\pm 3\%$.
4. IRE 1958 STD 23-S-1. Color subcarrier -20 db.

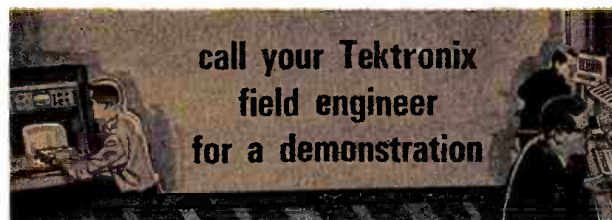
line selector—Provides stable displays of the Vertical Interval Test signals. Adequate brightness is provided even at the fastest sweep speed. Can display any line desired. Brightening pulse automatically intensifies the displayed line as viewed on the associated picture monitor. No modification to the picture monitor is required.

field selection—Positive acting circuit allows selection of the odd or even field for display. Noise will not cause random field changing.

dc restorer—A feedback-type restorer acts during the backporch time. Not affected by presence of color burst. Does not distort the burst. Front-panel switch can disable the restorer—when other than video waveforms are viewed.

Type RM529 Video-Waveform Monitor \$1100
For waveform photography, a Tektronix Type C-27 Camera is recommended. Bezels are available to adapt other cameras to the Type RM529.

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Thompson, R. C. Torgerson, R. M. Smith, K. Freed, H. D. Hexamer, R. E. McKay, T. F. Bost Jr., J. M. Comer Jr., J. H. Douglas, H. W. Granberry, C. I. Kringe, J. L. MacNair, H. W. Morse, L. F. Page, J. H. Painter, R. D. Peterson, E. H. Platt, V. H. Russell, J. F. Watter, E. T. Chace, H. Hannam, W. C. Henchy, G. W. Iler, R. F. Leach, H. G. Lex, G. A. Meader, R. Ney, I. T. Saldi, K. Schlesinger, R. Zear, P. G. Bowers, E. J. Gareau, B. Groves, J. D. Pugsley, B. M. Read, O. R. Smith, J. P. Watson, W. G. Eagle, M. M. Haertig, J. H. Hahn, G. H. Stratton, R. Sweeney, I. S. Ross, J. L. MacNair and C. I. Kring.

GOTHAM AUDIO CORP.

Space 229

Neumann condenser microphones, including stereo models; Studer master one-quarter inch tape recorders; EMT turntables which provide "wowless" starts by remote control and cueing to the beat or syllable, and the EMT 140 steel plate reverberation unit for AM and FM stereo will be displayed. Several new microphone types will be introduced as well as other products represented by Gotham Audio in the United States.

Personnel: Stephen F. Temmer, Hugh S. Allen Jr. and sales representatives.

THE GRASS VALLEY GROUP INC.

Space 507

Solid-state electronics, audio and video line including terminal equipment and control consoles will be on display.

Personnel: D. G. C. Hare, W. L. Rorden and H. S. Hare.

HARWALD CO.

Space 406

Among the items to be shown are the Mark IX Inspect-O-Film with electronic cleaning machine, the Mark IV Inspect-O-Film with electronic cleaning machine and scratch detection, the Rigby cleaning machine, Splice-O-Film automatic splicers, Admatic projector and Edit-Or.

Personnel: Bill Stelcher.

HOUSTON FEARLESS CORP.

Space 405

The new reversal Labmaster film processor, a new spray type Labmaster and a color film Labmaster will be shown.

Personnel: T. H. MacIndoe, W. Weaver, B. I. Rosenberg, Bill Dempsey, Bob Stiles and R. K. Anderson.

INTERNATIONAL GOOD MUSIC INC.

Space 300

On display will be the IGM series 500

Simplimation (insertion), and the IGM series 600 Simplimation (random sequential) as well as Sovereign, Premier and Spectrum music.

Personnel: Lee Facto, Rogan Jones, Dan Coulthurst, Tim Waide and Irv Law.

JAMPRO ANTENNA CO.

Space 205

A new zig-zag UHF antenna will be shown for the first time. Other items on display will be dual-polarized FM antennas and a VHF batwing antenna, which will have seven-eighth inch copper heliax cables for interbay harness.

Personnel: Peter K. Onnigan, Loren Williams and Larry See.

JERROLD ELECTRONICS CORP.

Space 400-02

A new UHF-VHF solid-state converter will be shown in the head-end equipment display. FM stereo gear featuring stereo modulators, tuners and audio modulators will be shown. Other new items include a full line of transistorized distributing equipment, all-band cascader, bridging amplifier, interim bridging amplifier, line extender, power supply and dual splitters. A new automatic gain control will be displayed along with fittings, splices, connectors and other subscriber material hardware.

Personnel: Lee Zemnick, Robert H. Beisswenger, Jerry Hastings, Elmer Metz, Frank Martin and Selman M. Kremer.

JOHNSON ELECTRONICS INC.

Space 236

A line of multiplex solid-state tuners and receivers will be shown. A new 10 w audio amplifier, JE10MA1, featuring all silicon transistors and diodes will be introduced.

Personnel: Charles W. Skelton, Ralph L. Weber, J. P. Ray, Clyde S. Redwine and G. B. Martin.

KLIEGL BROS.

Space 101

An all-quartz TV studio lighting line with scoops, fresnels, ellipsoids and cyclorama lighting will be introduced. Another new item will be the R-64 solid-state dimmer in 2,400 and 6,000 w sizes.

Personnel: Herbert R. More, Robert Bullock, Alwin Lassiter, Earl Dinsmore and David Dever.

LENKURT ELECTRIC CO.

Space 501

The new solid-state 76TV microwave system and 75A heterodyne repeater system will be displayed. The 76TV is designed for color or monochrome transmission with most of the system

circuits on plug-in cards. The 75A is capable of accommodating 960 voice channels or color TV.

Personnel: W. A. Green, J. B. Naugle, R. N. Lawrence, B. J. Volante and A. C. Walker.

LTV CONTINENTAL ELECTRONICS DIVISION

Space 213

A new 50 kw AM transmitter, 317C, Pro-Log automatic programming and logging system including a new small-market Pro-Log system will be shown as well as Traffaccounting.

Personnel: J. O. Weldon, R. J. Flynn, T. B. Moseley, M. W. Bullock, Vernon Collins, Ken Neubrecht, Don Clark, Harvey Griffith, Tom Butler, W. D. Mitchell, George Krutilek, Ernest Ankele, Bill Waldrup and Joe Sainton.

MACARTA INC.

Space 315

A new improved line of Mark II Carousels, record centers, playback units and accessories for automatic tape cartridge systems will be shown.

Personnel: G. D. Andrews, Gren Andrews, Victor Blacketer, W. E. Moulic and Carl Martin.

MAGNECORD SALES, MIDWESTERN INSTRUMENTS INC.

Space 502

On exhibit will be Magnecord tape recording equipment.

Personnel: David Brothers, George Conneen, Joe Rodimak and Charles Smith.

MARTI ELECTRONICS

Space 234

A new line of 950 mc STL and intercity relay equipment incorporating the latest solid-state techniques will be exhibited. Also on display will be 150 mc remote pickup equipment and a new line of 450 mc equipment for remote pickup, automatic relay and civil defense.

Personnel: George W. Marti and Robert E. Richards.

McMARTIN INDUSTRIES INC.

Space 215

A new stereo multiplex monitor, the TBM-22000, will be demonstrated. Also to be shown are the complete broadcast equipment line, audio amplifiers, SCA multiplex receivers and transistor mixer-preamplifiers.

Personnel: Ray B. McMartin, Leonard E. Hedlund, Gary J. Smith, Charles King, Gus Spyrou, Duane Haverty, Tom Ellis, A. B. Clapp, Bill Keene, A. W. Greeson, Joel Joseph, Ken Wyborny, Jack Carter, Bud Moukthrop, Bruce Jacobs, Pete Seay, Jack Manda-

Just What Does a TV Computer Programmer Do?

First thing it does is go to work saving money—if it's Tarzian's new Automatic Programmer for Television (APT). APT starts paying its own way immediately by eliminating make goods caused by operator error. It can't get flustered—can't panic. Prime time, or any time.

With a Tarzian computer programmer, productions run smoother . . . faster. At APT's command, intricate combinations of switches, fades, dissolves, supers, pre-rolls, previews, etc. are executed precisely as required by your programming. With NO mistakes. And all automatically, free-

ing station personnel for more productive effort. APT speaks your language, too. All this solid state workhorse needs to go into action is the information right off your program log. No confusing translation into computer lingo. And anyone who can read the log can load it into the computer. It's really that simple.

APT is a true computer—not just an automation switcher. It was designed solely for television—not modified from some other use. It's all solid state. It interfaces readily with existing equipment. And, it costs less than a VTR.

First computer programmer designed specifically for television by a major television manufacturer.



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bach, Neal Hunter, Pat Quinn, Art Cohen, Bob Fissell, Mort Liebman, John Govreau, P. D. Thompson, Jim Howard, Joe Clancy, Jim Hall and Al Schwartz.

MICROWAVE ASSOCIATES INC.

Space 203

Solid-state mobile microwave TV relay equipment for TV pick-up relay bands, solid-state STL equipment, high power TWT amplifiers for all microwave bands and common carrier mobile TV pick-up microwave relay equipment for operating telephone companies will be exhibited.

Personnel: Erik Stromsted, Richard DiBona, Henry McMurtry and Fred Collins.

3M CO.

Space 207

The Magnetic Products Division will show a video-tape demonstrating techniques and special effects applicable to TV commercials and new Scotch brand low-noise sound tapes and lubricated sound tapes for cartridges.

The Revere-Mincom Division will show its professional mastering recorder and the unit's Isolooop tape transport, which pulls tape past the recording heads in a way that avoids flutter, wow and lack of constant speed. Also to be shown is a dropout compensator, which is compatible with color and monochrome equipment.

Personnel: N. G. Lyall, J. Mullin, K. Clunis, W. H. Madden, F. J. Watson, R. J. Ferderer, D. T. Windahl, T. Johnson and V. T. Bartell.

MIRATEL ELECTRONICS INC.

Space 210

A professional transistorized TV monitor, general purpose transistorized monitor and progression vacuum tube monitor will be displayed.

Personnel: John Klindworth, Bill Toeller, Pete Vogelgesang, Bill Sadler and George Kanen.

MOSELEY ASSOCIATES INC.

Space 237

Two new products will be displayed: the PBR-21 solid-state remote control system for AM-FM-TV using a single, voice quality telephone circuit and the RPL-L 160 mc remote pickup system with 30 w transmission from mobile or base stations. Other items on display will be the PCL-2B studio transmitter links, the LPE-10 FM exciter with 10 w direct modulation, the SCG-3 stereo generator and SCG-4 SCA multiplex generator.

Personnel: John A. Moseley, Howard M. Ham Jr. and Ray M. Unrath.

MVR CORP.

Space 310

A new portable broadcast TV tape recorder, the MVR-65, and the MVR-600D solid state video disk TV recorder will be introduced. The disk unit will record and playback one complete interlaced TV frame with sync, or several frames or fields.

Personnel: Kurt R. Machein, Thomas J. Nicholson, Frank Gonzalez and Richard Ryan.

NORTH AMERICAN PHILIPS INC.

Space 106

Plumbicon broadcast color camera, Plumbicon broadcast black-and-white cameras, color encoders, flying spot scanners, color and black-and-white monitors and large screen projectors, 16mm and 35mm projectors, closed-circuit TV cameras, Sync generator systems, broadcast dynamic and condenser microphones and other accessories will be featured.

Personnel: E. D. J. Baars, Andrew A. Brakhan, John H. McConnell, Don J. Pounds, Tom Ray, G. R. Tingley and C. J. Woods.

NORTRONICS CO.

Space 202

A complete line of magnetic tape recording heads and accessories for OEM and replacements, including the Cartridge Mount replacement kit for cartridge units will be shown.

Personnel: Joseph Dundovic, Thor Johnson, John Youngdahl, Paul Lund and Miles Efron.

Q-TV INC.

Space 239

A variety of products will be shown: multisynchronous prompter packages, horizontal tape dispatcher, Q Auto-crawl, Q Lensline, Q outriders, duplex Q crawl, dual head rear-screen projector and five-eighths inch modified Q typer.

Personnel: Al Eisenberg, Sam Elgort, Sam Monteforts, George Andros and Stan Train.

QUICK-SET INC.

Space 407

The Gibraltar cradle head will be introduced. Other items on display will be tripods, panheads and dollies for broadcast and closed-circuit application.

Personnel: Dick Turchen and A. J. Briglia.

What's the big deal about **Times' new 2000 ft. seamless sheath CATV cable?**



Plenty! It not only saves you money in installation and maintenance. It performs better throughout the life of your CATV system . . . and actually increases system profits.

1. **Easily saves you 10% on installation and shipping costs.** 2,000 ft. lengths mean fewer splices. This saves you 8% in the cost of labor and splice connectors. Only 1 reel needed for 2,000 ft. of cable instead of 1 reel for each 1,000 ft. saves you an additional 2% in handling and shipping.

2. **Increases profit.** The fewer the splices, the less maintenance needed. Every splice is a potential trouble-expense point. Less maintenance means less labor cost and more profit over the life of the system.

3. **Improved electrical performance.** Times JT-1000 cable, in 2,000 ft. lengths, is manufactured with a guaranteed 26db minimum return loss—a must for minimum ghosting. Seamless tube sheath gives you the radiation protection you need when high power level amplifiers are used. And because it's seamless; Times JT-1000 cable won't let in moisture vapor that stops your signal short of target.

And don't forget . . . long after so-called economy cable has been replaced, Times JT-1000 cable will still be a top performer.

It's a fact: Re-installing a cable system costs more than the original installation. With a so-called economy system, your system starts deteriorating the day you put it in. But Times' JT-1000 cable keeps pace while you're upgrading your system and lives up to your system's planned potential. Why not take advantage of this direct way to improve your system's profits?



TIMES
WIRE AND CABLE

Division of the International Silver Co.

Transmission System Design and Engineering/Standard & Special Coaxial Cable/Multiconductor Cable/Complete Cable Assemblies/Tellon® Hook-Up Wire
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RAYTHEON CO.

Space 104

Products on display will include the new KTR-II solid state dual-link microwave system, KTR microwave relay system for intercity relay remote pickup or STL applications, TMA program audio channel units, new solid state type B clamper amplifier, microwave Waveguide accessories, Machlett tetrode and triode power tubes, Raytheon power tubes and Designer 400 series control knobs.

Personnel: Jack Banister, Hugh Bannon, Bob Keller, Bob Kanney, Gene Love, Phil Cass, John Barber, Dave Frankel, Rod Nelson and Ed Gilbert.

RCA

Space 100

A new image orthicon camera for field use, a deluxe TV tape recorder, incorporating recent technical improvements and new equipment for closed-circuit systems will be introduced at RCA's "television studio of tomorrow."

The exhibit will feature a specially built master control center operating the "New Look" equipment line. Four types of monochrome cameras and a production model of the TK-42, live color camera will be in operation.

Also on display will be new items in the transmitting, film, sound recording and audio equipment areas.

Personnel: C. H. Colledge, A. F. Inglis, E. C. Tracy, J. P. Taylor, A. M. Miller, W. C. Morrison, M. A. Trainor, P. Bergquist, G. W. Bricker, J. C. Cassidy, E. J. Dudley, P. A. Greenmeyer, E. T. Griffith, J. E. Hill, H. H. Klerx, E. N. Luddy, Dana Pratt, J. P. Shipley, J. P. Ulasewicz, W. B. Varum, N. VanderDussen, J. N. Barclay, D. Borchert, D. A. Crawford, H. W. Dover, W. G. Eberhart, R. S. Emch, E. J. Frost, R. Giles, J. A. Gimbel, W. Hapfel, R. Harding, E. H. Herlihy, E. H. Hoff, W. I. McCord, O. J. McReynolds, V. S. Mattison, T. B. Mullowney, R. J. Newman, J. L. Nickels, A. W. Power, C. E. Raasch, J. R. Sims, J. Smith, C. F. Tarver, R. Varda, P. G. Walters, R. M. Williams and W. C. Wiseman.

RCA ELECTRONIC COMPONENTS AND DEVICES

Space 100

The Products Department will feature two new microphones the BK-12 super miniature lavalier and the SK-30 and SK-31 cardoid, dynamic microphones. Other items on display will be silicon rectifiers, image orthicons and power tubes including the new 8501 Cermolox tube.

Personnel: D. M. Branigan, R. M. Cahill, G. C. Carne, E. A. Dymacek, W. A. Glaser, J. A. Haimes, H. Hambleton, C. E. Keenan, J. J. Kelley, H.

Kozicki, R. E. Lawrence, R. Lord, G. A. Lucian, S. J. Martin, J. D. Moore, J. H. Owens, R. Pollock, W. W. Winters and H. C. Vance.

REEVES SOUNDCRAFT DIVISION, REEVES INDUSTRIES INC.

Space 500

New high temperature plastic-base magnetic recording tape, micro-plate video tape and other professional recording products will be featured.

Personnel: John S. Kane, Edward Schmidt, Robert E. Snare, George P. Petetin, George Lane, Charles H. Donahue, James Palmere, Thomas Smith, John Rogers and Joseph Derfel.

RIKER INDUSTRIES INC.

Space 220

A preview of several new products including an automated programing video switching system, Viteac test set, SMPTE signal generator, additive/non-additive video mixers and view pointer will be featured. The Riker booth will represent a new kind of television studio with full video facilities enclosed in a table high control console.

Personnel: H. Charles Riker, James Leitch, Sidney B. McCollum, Bernard V. Munzelle, Sy S. Krinsky, Robert Lynch, Carl Carlton and Kenneth Seelig.

ROHN SYSTEMS INC.

Space 321

AM, FM and TV broadcast and microwave towers, reflectors, lighting equipment and associated tower equipment and installation will be shown.

Personnel: Dwight Rohn, Dick Kleine, Grady Rooker, Bud Blaksley, Dave Fehr, Al Repsumer and Bob Kennedy.

RUST CORP. OF AMERICA

Space 225

Three new pieces of equipment will be displayed: two versions of Rusts' transmitter automatic logging synchronous continuous line system, the AL-100 and AL 100-R, the latter for transmitters operated from remote sites. Also new is the BCR-11, an automatic logging system capable of monitoring and alarming up to an 11-tower directional array. The AC-8A2S is a new stereo or dual console. Other items will include improved versions of remote control gear and FM stereo transmitters.

Personnel: Sal Fulchino, Ben Newman, A. T. Cestaro Jr., John L. Wyman Jr., Bill Dunbar, David A. Shaw, John W. Beck, John Andre, James Calderon and Revis Hobbs.

SCHAFER ELECTRONICS

Space 212

A new 800-S stereo program control system that will operate six music playback decks, an S-100 spot locator and a TM-8 audio clock will be featured. Program logging is accomplished with a new one-third inch per second recorder. Also on display will be a new model 500 transmitter remote control which allows 40 different operating functions and meters 20 different circuits.

Personnel: Paul Schafer, James Harford, Dallas Barnard and Robert Levinson.

SHIBADEN CORP. OF AMERICA

Space 226

A slow motion TV tape recorder, a transistorized microwave TV relay system and transistorized special effects amplifier will be shown. The solid-state tape recorder, for broadcast use, features low power consumption, a slow motion ratio of 1:5 and can be used to play back tapes made on any regular broadcast-quality tape deck.

Personnel: Y. Hirano.

SHURE BROTHERS INC.

Space 232

Microphones and accessories for radio and television as well as Shure's SME pickup arm will be on display. The model SE-1 stereo broadcast pre-amplifier, the model MCC broadcast stereo equalizer and stereo-dynetic phonograph cartridges for broadcasting will also be shown.

Personnel: R. W. Carr, Noble C. Shilt and Jack Saunders.

SONY CORP. OF AMERICA

Space 320

The BV-120 broadcast video tape recorder, a lightweight unit consisting of recorder and stabilizer; five and nine-inch monitors and monitor receivers; the CVC-100 vidicon camera, a lightweight unit designed for closed-circuit systems; the EM-2N portable, broadcast audio tape recorder and dynamic and condenser microphones will be displayed.

Personnel: Bruce L. Birchard, Koichi Tsunoda, Harold Johnson, H. T. McAdams, Roy Raymond, Kenneth L. Nees, Herb Berlin, Lewis Parson, John Mitchell and Rudolph Handel.

SPARTA ELECTRONIC CORP.

Space 319

The model A-20 solid-state audio console employing eight faders that can mix from a selection of 16 audio inputs will be shown for the first time. Also to be exhibited is the new multiple-tape cartridge system, model MC-

Hey, Mister!

Lend me a dollar to help me walk
and I'll make
you feel good
all day

(P.S. I'll pay
you back when
I'm rich)

Giving to the Easter Seal Kid, here, besides making you feel good in the mysterious way that giving does, enables him and 250,000 others all over the U.S.A. to keep coming to us for help in overcoming these crippling disorders—accidents, poliomyelitis, cerebral palsy, multiple sclerosis, muscular dystrophy, arthritis, birth deformities, speech defects, and many others.



Easter Seal Fund Appeal

address: Crippled Children, c/o your local postmaster

BROADCASTING, March 15, 1965

105, with five separate tape cartridge handlers in one compact unit which can be expanded into a full automated system by coupling additional five deck units into the system.

Also on display: model BP-11 battery-powered portable tape cartridge playback unit; model A-50B production/portable remote studio and its stereo version, the new model AS-500 stereo portable studio; the Sparta-Matic line of tape cartridge systems in the 300B and the 400 series; models A-10B and AS-100 monaural and stereo audio consoles; model CD-15 tape cartridge time delay and reverberation unit; models TEP-2 and TEP-2S monaural and stereo equalized turntable preamplifiers and other related broadcast studio equipment.

Personnel: William J. Overhauser, Jack J. Lawson and many of Sparta's sales representatives.

STANDARD ELECTRONICS CORP.

Space 103

A new combination solid state 2/5 kw VHF transmitter in one cabinet, aural combination 1 kw/500 w, completely self contained will be shown. In addition a new-look solid-state one-design amplifier for use with the above for output combinations up to 75 kw visual and aural ratios of 10% to 50% will be exhibited.

Also to be shown is a prototype of the new air-cooled UHF 10 kw/20 kw amplifier designed to provide a complete range of power levels from 10 kw to 40 kw. FM transmitters, stereo generators, mux modulators and other associated equipment will also be displayed.

Personnel: William H. Zillger, Arno Zillger, Joseph Ewansky, Erwin Taper, John Klindworth, Glenn Webster, Betty Zillger, William Stringfellow, Phil Hurlbut and John McClamrock.

SYLVANIA ELECTRIC PRODUCTS INC.

Space 317

The Newschief portable live camera will be shown. Studio and film cameras, and new equipment for closed-circuit use also will be on display.

Personnel: R. E. Brockway, Carl H. Rosenkrans, Ted Henry, Art Sebesta, Willis Hurd, R. Dargush and L. Frankwitz.

SARKES TARZIAN INC.

Space 208

A complete line of solid-state cameras including image orthicon and Plumbicon studio cameras and a vidicon film chain will be shown. Also on display will be solid state vertical interval switching systems, heterodyne relay systems for microwave and a programming computer.

Personnel: Biagio Presti, Russ Ide,

Neff Cox Jr., Dale Buzan, John Guthrie, Dick Swan, Bill Tarr, Miles Blazek, Jack Roden, Joe Ryan, Nubar Donoyan, Dick Dougherty, Morrell Beaver, Oliver Bjerke, Jack Dunn, Joe Phillippi, Charles Moore, John Kays, Coy Matheny, Charles Anderson, Richard Petermichel, Milburn Cooper, Robert Malcom, Merrill Gator, Louis Hildinger, Jess Durbin and David Link.

TEKTRONIX INC.

Space 201

The RM529 TV waveform monitor for making precise measurements of vertical interval test signals; the ISI sampling plug-in for line testing, and a spectrum analyzer plug-in line will be exhibited.

Personnel: Charles Rhodes and Phil Crosby.

TELE-MEASUREMENTS INC.

Space 503

New line Tele-Amp, solid state color acceptable 30 mc switchable video-pulse amplifiers, with up to 6 individual adjustable outputs will be shown.

Personnel: Jack Poppele, Bill Endres, George Franklin, Bob Henderson, Dick Weiss.

TELEMET CO.

Space 105

Four new transistorized items will be displayed: the 3209A1 color stabilizing amplifier; 3203A1 clamper amplifier; 3518A1 color bar generator, and 3519A1 sync generator. Also on exhibit: the complete transistorized line of generators, amplifiers, sync lock, phase correctors, color TV monitors, color encoders and differential phase and gain receivers.

Personnel: D. J. Dudley, J. Horowitz, Sidney C. Gunston, John Guerrero, Eric King, D. E. Chapman and J. DeWaal.

TELEPRO INDUSTRIES INC.

Space 241

A new line of long-throw lenses for 6000 front and rear screen projectors will be introduced. Also on display will be the Mod V cueing system, the Tele-fader Twin with douser system and audio-visual three part screen technique.

Personnel: Joe Munisteri Jr., Arnold Kaminer, H. Nettleton and George Morrison.

TELEQUIP CORP.

Space 203

The Ikegami three-inch image orthicon back-pack cameras, Microwave Associates solid-state relay equipment and a full line of associated gear for remote mobile operations will be shown.

Personnel: Howard L. Ryder, J. J. Camarda, Eric Stromsted, John O'Leary and Donald Laughran.

TELESYNC CORP.

Space 204

Rear screen projectors, automatic and dual automatic projectors with solid-state controls, tape transport projection system and synchronous prompting equipment and accessories with solid-state controls will be exhibited.

Personnel: Bob Swanson, Josef Henkle, Al Sloman, Bob Hadley and Lynn Shubert.

TELEVISION ZOOMAR CO.

Space 216

The Autocam, a pan and tilt head and zoom lens designed for remote controlled studio cameras will be shown. Also on display will be the Angenieux-Zoomar 10-2-1B zoom lens with a range of 35-350mm.

Personnel: Jack A. Pegler, Dr. F. G. Back, Bill Pegler, Michael Mislove, J. H. Askew, Jack Littler, Walter Steuer, Arthur Challinor and Ed Sutter.

THOMSON ELECTRIC CO.

Space 313

Among new items to be displayed will be a transistorized Plumbicon-tube type live camera, a color flying spot scanner, a transistorized vidicon camera, three and four-and-a-half solid-state image orthicon cameras and a transmitter, new telecine equipment and a video-film camera chain will also be shown.

Personnel: E. L. Stern.

TOWNSEND ASSOCIATES

Space 219

A newly designed UHF high power transmitter, klystron amplifier tubes and a unitized power supply will be displayed. The transmitter employs an exciter with built-in test features, and monitoring and control systems in the amplifier. The power supply is contained in an oil-filled case.

Personnel: George R. Townsend, David A. Baldyga, Robert A. Bromley, Arthur King, Ralph Jay, Louis Chenevert, Donald Shaw, Max Marek, Leonard Cormier, Mrs. Gail Schwenker, Richard Graham and Hartley Grundstrom.

U.S. ARMY

Space Concourse

The Army exhibit will depict its weekly TV series, *The Big Picture* and weekly radio series, *The Army Hour* and *Worldwide*.

Personnel: Lieutenant Colonel William C. Byrns, Stanley Field, Major James Adams, David B. Eskind, Major Vincent D'Angelo, Sergeant Major Donald Cosgrove and Master Sergeant Pat McCusker.

U. S. NAVY RECRUITING BRANCH

Space Concourse

UTILITY TOWER CO.

Space 240

Numerous designs of the Tower of Strength, AM tower base insulators, a model microwave hop and a full-size tower section will be exhibited.

Personnel: C. E. Nelson, Jerry Nelson, V. G. (Bud) Duvall, M. N. (Nate) Sholar and R. G. (Joe) Nelson.

VIDEO-MEDICAL ELECTRONICS CORP.

Space 508-11

The VME 500 and 600 and various West German video-tape recording equipment, including a three-inch image orthicon camera, will be displayed.

Personnel: P. I. Prentice, Spelman Prentice, Sylvester (Pat) Weaver, Edward E. Benham, Gus Dato and Miss M. W. Joffey.

VIKING CABLE CO.

Space 515

Coaxial cables, pressure taps, amplifiers and matching transformers and allied products will be shown.

Personnel: Arthur Baum, Robert E. Baum and Garry Balsom.

VISUAL ELECTRONICS CORP.

Space 107-08

The new Philips Plumbicon color TV camera will be introduced by Visual. The solid-state camera is lightweight and features a 10:1 servo-controlled zoom lens. Other items on display will include 1-50 kw AM transmitters and 250 w-20 kw FM transmitters, all with solid-state silicon rectifiers; an audio automation system incorporating random access and sequential operation; IBM card control of audio automation systems; McCurdy solid-state audio consoles including the SS-4400 dual-channel model, which is also available in a stereo version.

Also on exhibit will be the Spotmaster Tenspot cartridge tape unit; an Allenized video-tape recorder system with interchangeable plug-in modules and stable sync-lock servo; the Elcon long-life three-inch image orthicon tube; a compact vidicon film chain of a Graflex projector uniplexed to a solid-state GPL PD-700 TV camera; the Mark 10 zoom lens image orthicon camera; Allen solid-state wide-band video tape switcher and video-tape erase and cue system; a pulse assignment switcher; video switching systems; Favag H-120 electronic master clock system; Comrex transistorized wireless microphones; Jerrold solid-state micro-

wave material, and KRS Stact tape cartridge systems.

Personnel: James B. Tharpe, Charles E. Spicer, George H. Wagner, James A. Phillips, Robert G. Striker, F. Cecil Grace, Leo L. Darrigo, Charles R. Rich, John P. Gallagher, Morris A. Mayers, Jess Rafsky, Alfred A. Menegus, Robert Bollen, Richard A. Koplitz, Gerald Bobian, Lewis C. Radford, Wayne Marcy, A. W. Greeson, James Howard, P. D. Thompson, Alfred M. Kallman, Robert Kuhl, Linton D. Hargreaves, Chester Siegrist, Felix Bonvouloir, Lyle O. Keys, Edward S. Clammer, Charles Halle, Cruz Rivera, Rocco Reale, Donald Quinlan and Bob Becker.

VITAL INDUSTRIES

Space 403

The solid-state VI-500 video clamper/stabilizer amplifier, the VI-1000 video processing amplifier, the VI-10A video distribution amplifier, the VI-20 pulse distribution amplifier and the VI-41 sync and blanking adder will be exhibited.

Personnel: William Boehme, Ozzie J. Zucha and Richard Dowling.

VITRO ELECTRONICS

Space 233

A new solid-state phase monitor that can be remotely operated with phone line reception of phase readings will be displayed. Other equipment to be shown are field intensity meters, view jacks and plugs, VHF field intensity meters and FM spectrum display monitors.

Personnel: K. Boothe, John Birch, Carl Finley and H. D. Shelley.

Program producers and syndicators

ABC FILMS

Shoreham, Suite C636

(see page 80).

ALLIED ARTISTS TELEVISION CORP.

Shoreham, Suite F150-52

(see page 80).

AMERICAN INTERNATIONAL TELEVISION INC.

Shoreham, Suite 134-36

(see page 80).

BUENA VISTA DISTRIBUTION (WALT DISNEY)

Shoreham, E430-32

Personnel: Don Tatum, Card Walker, Vince Jeffries and Phil Salis.

CBS FILMS

Washington Hilton, Mount Vernon Suite

(see page 80).

WARD ELECTRONICS INDUSTRIES

Space 312

Vertical internal switching systems, computer controlled TV switching system and a semi-automated television station break switcher will be displayed as well as signal processing amplifiers, video mixing amplifiers, video and pulse distribution amplifiers and video jack panels. Also to be shown are UHF antennas and accessories.

Personnel: Kurt Butenhoff, Bob Rainey, A. Renner, Peter Wheatley, Peter Macfarlane, Ken Davies, Hans Rudiger, Peter Carey, John Ross, Dick Martin and Arden Boland.

WHITTAKER CORP. GENCOM DIV.

Space 314

Four new products in Gencom's Studio of the Future: a solid-state Plumbicon camera for studio applications; a solid-state four-and-one-half inch image orthicon camera; a 10 by 10 by 3 reed relay distribution switcher and a 10 by 10 by 6 reed relay pulse distribution switcher will be introduced.

Personnel: Monty Hayes, Richard Booth, A. W. Malang, Jack Neitlich, Peter Jackson, J. Paul Audet, Ed Ries, Phil Weisel, Jim Owens, Don Foster, Hal McKeon and Bert Newman.

WILKINSON ELECTRONICS INC.

Space 409-11

AM frequency and modulation monitors, FM exciters, FM stereo generators and silicon rectifiers will be exhibited. Also on display: parts and service of ITA equipment.

Personnel: Guffy P. Wilkinson, William Johnson and Paul Moffit.

COMMERCIAL RECORDING CORP.

Shoreham, Suite B420-24

Personnel: John Coyle, Henry Onorati, Jim Collins and Dillard Carrera.

DESILU SALES INC.

Shoreham, Suite D114-16

(see page 80).

EMBASSY PICTURES CORP.

Shoreham, Suite G108

(see page 82).

FOUR STAR DISTRIBUTION CORP.

Shoreham, Suite F151-55

(see page 82).

HARTWEST PRODUCTIONS

Shoreham, Suite D206-08

Personnel: Saul Jaffe, William Rafael, Joe Peoples, Ross Charles and John Pace.

HOLLYWOOD TELEVISION SERVICE*Shoreham, Suite G102**(see page 82).***KING FEATURES SYNDICATE***Shoreham, Suite F157**(see page 82).***LANG-WORTH FEATURE PROGRAMS***Unassigned**Personnel: John D. Langlois.***M&A ALEXANDER***Washington Hilton, Suite unassigned.**Personnel: Art Greenfield, Charles Whipple and Burt Alexander.***MARCUS ASSOCIATES INC.***Washington Hilton, Suite unassigned**Personnel: F. E. Weidman.***MARK CENTURY CORP.***Sheraton-Park, Suite A500**Personnel: Milt Herson, Frank C. Beck, Marv Kempner, Ellis Agee, Fred Winton, Bernard Edelman, Bud Prager and June Griffin.***MCA TV LTD.***Sheraton-Park, Suite D200**(see page 82).***KING FEATURES SYNDICATE**

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MEDALLION TELEVISION ENTERPRISES INC.*Shoreham, Suite G104-6**(see page 82).***MGM-TV***Sheraton-Park, Suite C240**(see page 84).***CHARLES MICHELSON INC.***Shoreham, Suite C436**Personnel: Charles Michelson and Albert Altmark.***NATIONAL TELEFILM ASSOCIATES INC.***Shoreham, Suites G105, F160-62**(see page 84).***NBC FILMS***Madison, Suite unassigned**(see page 84).***OFFICIAL FILMS INC.***Shoreham, Suite F159-61**(see page 84).***OFF-NETWORK PRODUCTIONS***International Inn, Suite unassigned**Personnel: Mert Koplin, Charles Grinkler, Harry Scoubin and John Christophel.***PAMS PRODUCTIONS INC.***Shoreham, Suite B520-4**Personnel: William B. Meeks, Jim West, Frank Bloebaum, Toby Arnold, Darrell Grundy and Tom Loy.***PEPPER SOUND STUDIOS INC.***Shoreham, Suite A202**Personnel: William B. Tanner, Ralph Stachon, Mike Alger, Dick Morrison, Clark Brown, Charlie Grood, Tony Armstrong, Gene Daniels, Steve Herst, Art Posner, Norman Azoon, Zack Hernandez, John Karr, Manny Lits, Nick Campbell, Bill House, Bill Schiller and Carl Sherdin.***PROGRAMATIC BROADCASTING SERVICE (DIVISION OF SCHEDUMATIC)***Unassigned**Personnel: John Esau, Robert Fender, Tom White and Jack Whitney.***PURCELL PRODUCTIONS***Sheraton-Park, Suite unassigned**Personnel: Don Purcell.***RCA RECORDED PROGRAMS***Sheraton-Park, Suite C340**Personnel: A. B. Sanbrook, Don Axt, Drex Hines, Milton Kaye, Jack Nadeau, Warren Peterson, John Alves, Jack Dill, Wallace Cochran and William Gartland.***WALTER READE-STERLING***Shoreham, Suite F757**(see page 86).***WALTER SCHWIMMER INC.***Executive House, Suite 401**Personnel: Walter Schwimmer, Art Pickens, Philip Schwimmer, Howard Christianson and Laurence Goldberg.***SCREEN GEMS INC.***Shoreham, Suite F131-35**(see page 86).***SESAC***Shoreham, Suite G200**Personnel: Alice Prager, W. F. Myers, Sidney Guber, Bob Thompson, Jack Francis, James Aylward, Norman Odum, Charles Skully, Edward Cooney, Harold Fitzgerald, Glenn Ramsey, Ray Van Hooser, Earl Brewer, Earl Pollock, Vic Vickery, Frank Watkins, Ken Ovensen and Joe Quinn.***SEVEN ARTS ASSOCIATED CORP.***Shoreham, Suite F154-58**(see page 86).***SPORTS NETWORK INC.***Mayflower, Columbia and District Rooms**Personnel: Richard E. Bailey, Roy Lance, H. Sharp, William Hyland, Charles A. Voso, Anthony Trowbridge, Richard E. Bailey Jr., Philip Valastro, Louis MacDonald, Ralph MacFarland and Barry Thurston.***STORER PROGRAMS***Shoreham, Suite E330**(see page 86).***TELESYND DIVISION OF WRATHER CORP.***Washington Hilton, Suite unassigned**(see page 86).***TELEVISION AFFILIATES CORP.***Shoreham, Suite E439**Personnel: Peter M. Affe and Joe Schackner.***TRANS-LUX TELEVISION CORP.***Shoreham, Suite E137-39**(see page 87).***TRIANGLE PROGRAM SALES***Sheraton-Park, Suite B420**(see page 87).***20TH CENTURY-FOX TELEVISION INC.***Shoreham, Suite D119-21**(see page 87).***TUCKER PRODUCTIONS***Sheraton-Park, Suite unassigned**Personnel: George Tucker and Rudolph Trifon.***UNITED ARTISTS ASSOCIATED***Shoreham, Suite 130-32**(see page 88).*

UNITED ARTISTS TELEVISION INC.*Shoreham, Suite 130-32*

(see page 88).

WARNER BROS. TELEVISION*Shoreham, Suite G100-03*

(see page 88).

WBC PROGRAM SALES*Sheraton-Park, Suite 520-22*

(see page 88).

WOLPER TELEVISION SALES INC.*Shoreham, Suite E138-40*

(see page 88).

WORLD BROADCASTING SYSTEM*Mayflower, Suite unassigned*

Networks

AMERICAN BROADCASTING-PARAMOUNT THEATERS INC. & ABC-TV*Shoreham, Suite C630*

Personnel: Leonard H. Goldenson, Simon B. Siegel, Everett H. Erlick, James C. Hagerty, Herbert Hahn, Alfred R. Schneider, Mortimer Weinbach, Neil Delman, Thomas W. Moore, Elmer W. Lower, Julius Barnathan, Alfred R. Beckman, Edward Bleier, Michael

P. Boland, Robert L. Coe, Douglas Cramer, James E. Duffy, Theodore H. Fetter, Don Foley, Michael J. Foster, Vincent A. Francis, William C. Gillogly, Len Goldberg, James G. Riddell, Stephen C. Riddleberger, Edgar J. Scherick, Harve Bennett, John T. Curry, Joseph Giaquinto, Rowe S. Giesen, Elliott W. Henry Jr., Leonard Maskin, Sidney R. Mesibov, Donald Peterson, Paul Sonkin, Adrian Samish, Stephen Strassberg, Jerry Zigmund, Seymour Amlen, Mario Cuccinotta, Andre Gebstaedt, Henry W. Levinson, Ted Parrish, Jerome Zucker, William Ermeling, Sheldon Jacobs, Nat Cavalluzzi, Joseph R. Cox, Charles Leasure, Courtney McLeod, Carmine Patti, Leo Pillot, Joel Cohen, Michael Brockman, David Sonntag, George F. Hoover, Steve Sussman and Mari Yanofsky.

ABC INTERNATIONAL*Washington Hilton, Solar Suite*

Personnel: Donald W. Coyle, James Larkin, Harvey Jacobs, Patrick A. Petrino, Jack Singer, Gary Kay and Kevin Corrigan.

ABC RADIO*Sheraton-Park, Ambassador Suite*

Personnel: Robert R. Pauley, Edward Bishoff, Theodore M. Douglas Jr., Jack Mann, Earl Mullin, Robert Holm-

gren, Don Schlosser, John A. Thayer Jr., William MacCallum, Frank Atkinson, William Cochran, Herb Granath, Marvin Grieve, Robert Chambers, William Cummings, Robert Fountain, David Grimm, Gar Meadowcroft, Walter Kovalevsky and Irwin Brodsky.

ABC RADIO STATIONS*Unassigned*

Personnel: Harold L. Neal Jr., Walter A. Schwartz, John D. Gibbs, Ralph W. Beaudin, Charles D. Fritz, Don B. Curran, Ben G. Hoberman, Fred Zellner, Ronald L. Sack and Alexander Smallens.

ABC SPORTS PROGRAMS INC.*Shoreham, Suite C630*

Personnel: Roone Arledge, Barry Frank, Jack Fitzgerald and Elliott Ames.

ABC-TV STATIONS*Statler Hilton, Suite unassigned*

Personnel: Theodore F. Shaker, Robert T. Goldman, Walter M. Stein, Symon B. Cowles, Charles A. DeBare, Philip Mayer, John O. Gilbert, Richard Beesmyer, John F. Pival, D. Thomas Miller, John Campbell, David M. Sacks, Russ Coughlan, Elton H. Rule and Richard O'Leary.

Tanners modify their rating system

The Tanner Electronic Survey Tabulation (TEST) method of obtaining TV audience ratings was the talk of the 1964 NAB convention. Every one wanted to see the truck-full of electronic gear and TV monitors that, driven up and down city streets at a speed of 15 miles per hour, would record the dial settings of all TV sets in use for 300 feet from the truck on all sides.

Questions were asked: Would it work? Broadcast engineers agreed that it would. How could a count of sets-in-use alone provide a rating figure when the total number of sets along the route was unknown? Here there was less agreement, but Jim and Tom Tanner, brother partners in the Tanner Engineering Co. of Wilmington, Calif., developer of TEST, believe they have found the answer by collecting area demographic data in advance, against which the TEST information can be applied.

In the year between conventions, the TEST equipment has been streamlined to a package 5 feet long by 2 feet wide by 1 foot, 8 inches deep, with an overall weight of 400

pounds. This means it can be lifted by two men, can be transported by station wagon instead of a truck and can count sets at the rate of 40 per second, so that the wagon can travel as fast as traffic laws and conditions permit, no longer limited to 15 miles per hour. Or the apparatus can be airborne in a helicopter or small plane to make its survey from the sky. The single pickup loop has been doubled to one on each end, enabling the accelerated set count, and the depth at which sets can be counted is now 5,000 feet.

Only one attendant, the driver, is now needed on the TEST vehicle. The data collection system is now "audited" by an automatic 35mm camera which takes pictures every tenth of a mile along the route, each frame including the image of a stopwatch and the mileage meter along with street scene to show exactly where the wagon was at any given time during the measuring period.

In the Middle "We're in a unique position," Tom Tanner said last week. "We have a tool that all the engineers approve of and we're no longer the babes in the wood about

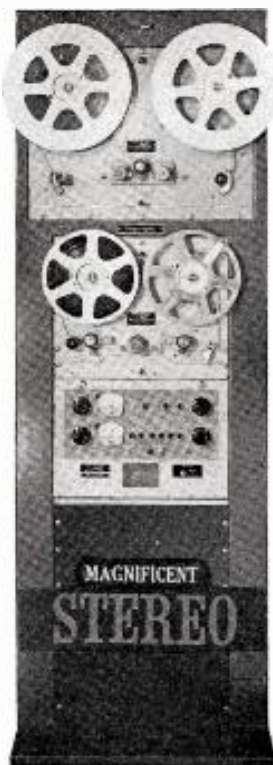
ratings we were a year ago. But we're caught between the broadcasters who say, 'We like it, but we have to use the rating services the agencies say they want,' and the agencies who tell us, 'We like it, but we have to take the ratings the networks give us.'"

The Tanners think they can break that dilemma, but it's going to take money and a lot more than the \$300,000 they already have invested in their traveling rating tool.

The Tanners are now seeking to interest a large investor, probably a major company with free capital and a desire for diversification, to take over the further development of TEST. "We're product developers," Mr. Tanner stated, "and we have no desire to operate a rating service on our own. We'll license someone else to manufacture the equipment or we'll arrange for the manufacture and sell it or lease it on a royalty basis. We're just tool makers. We have a tool we're proud of and we want to get it used properly and to participate in the profits."

The Tanners will be attending the convention next week.

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Shoreham, Suite B120

Personnel: Arthur Hull Hayes, James Seward, George Arkedis, W. Thomas Dawson, George M. Perkins, Fred Ruegg, W. A. Schudt Jr., Davidson M. Vorhes, William D. Greene, Richard F. Hess, Gerald F. Maulsby, Alfred N. Greenberg, Norman A. Ober, Arthur G. Peck, Ogden L. Prestholdt, Eric H. Salline, Alvin Balkin, Mary Alice Murphy and Shelia Barnett.

CBS RADIO STATIONS

Shoreham, Suite B120

Personnel: Ralph W. Goshen, E. H. Shomo, Donald J. Trageser, John O. Downey, Jules Dundes, Robert F. Hyland and Robert P. Sutton.

CBS-TV

Shoreham, Suite C530

Personnel: Frank Stanton, John A. Schneider, Richard Forsling, John P. Cowden, Michael H. Dann, Richard Salant, Leon Brooks, Theodore Koop, William B. Lodge, Joseph H. Ream, John Reynolds, Edward L. Saxe, Thomas H. Dawson, Carl S. Ward, Gordon Hayes, Edward E. Hall, Charles P. Steinberg, Charles Cadley, Arnold King, James J. Kane, Harry J. Feeney, Robert F. Jamieson, Drew Brinckerhoff, Richard O'Brien, Joseph A. Flaherty, Robert Wood, David R. Williams, Edward E. Scovill, Donald Clancy, Leonard De Nooyer, George Bristol, Alex Kennedy, Daniel Taylor and George Zurich.

KEYSTONE BROADCASTING CO.

Sheraton-Park, Suite D700

Personnel: Edwin R. Peterson, Christine Fahy, Noel Rhys, Charles Hammarstrom and Jane Pinkerton.

MARKET 1 NETWORK

Sheraton-Park, Suite A111-15

Personnel: James Sondheim and Ralph Arlin.

MUTUAL BROADCASTING SYSTEM

Sheraton-Park, Suite B720

Personnel: Robert F. Hurleigh, Charles Godwin, Joseph F. Keating, Stephen J. McCormick, Charles A. King, Leslie Learned, Raymond M. Smith and Edward Boyd.

NBC RADIO, NBC-TV

Shoreham, Suite C330

Personnel: Robert W. Sarnoff, Robert E. Kintner, David Adams, Robert G. Baal, Harry Bannister, Richard H. Close, Len Dillon, William S. Dutters, Sydney H. Eiges, Thomas E. Ervin, Steve Flynn, George H. Fuchs, Joseph W. Goodfellow, Julian Goodman, George A. Graham Jr., Sherman Hildreth, Robert T. Howard, Ernest Lee

Jahncke Jr., Art Johnson, Michael T. Joseph, Harry A. Karr Jr., Robert D. Kasmire, Peter B. Kenney, Thomas E. Knode, Stephen B. Labunski, Robert Lemon, George C. Lenfest, Robert Martin, Thomas C. McCray, Donald J. Mercer, Mark Olds, James Parks, Thomas E. Paro, Morris Rittenberg, Stephen J. Rooney, William S. Rubens, Merryly S. Rukeyser Jr., Alexander S. Rylander, Thomas W. Sarnoff, Walter D. Scott, John Scuoppo, Ludwig Simmel, George Skinner, Marion Stephenson, Robert L. Stone, Cornelius K. Sullivan, William H. Trevarthen, Gene H. Walsh, Theodore H. Walworth Jr., Carl M. Watson, Raymond W. Welpott, Robert Wogan, Lloyd E. Yoder, Sheldon B. Hickox Jr., Joseph J. Berhalter, Anthony A. Cervini, William M. Kelley, Malcolm B. Laing, Raymond T. O'Connell, Theodore Reinhard and Paul Rittenhouse.

Station brokers

BLACKBURN & CO.

Washington Hilton, Suite unassigned.

Personnel: James V. Blackburn, Joseph M. Sitrick, Jack V. Harvey, Clifford B. Marshall, William B. Ryan, H. C. (Hub) Jackson, H. W. (Dutch) Cassill, Bennett Larson and Colin M. Selph.

CHAPMAN & CO. INC.

Dupont Plaza, Suite unassigned.

Personnel: Paul H. Chapman, J. William Chapman, G. Paul Crowder, Walter Grimes, Keith W. Horton and Earl Nolting.

R. C. CRISLER & CO.

Mayflower, Suite 381

Personnel: R. C. Crisler, Paul E. Wagner and Alex Howard.

DANIELS & ASSOCIATES

Madison, Suite unassigned.

Personnel: Bill Daniels.

HOWARD S. FRAZIER INC.

1736 Wisconsin Avenue, N.W.

Personnel: Howard S. Frazier, Horace W. Gross and W. W. Warren.

WILT GUNZENDORFER & ASSOCIATES

Sheraton-Park, Suite unassigned

Personnel: Wilt Gunzendorfer

HAMILTON-LANDIS & ASSOCIATES

Washington Hilton, Suite unassigned

Personnel: Ray V. Hamilton, John F. Meagher, Barry Winton, H. DeWitt Landis and John F. Hardesty.

HOWARD E. STARK

Shoreham, Suite unassigned

Personnel: Howard E. Stark.

JACK L. STOLL & ASSOCIATES*Sheraton Park, Suite unassigned*

Personnel: Jack L. Stoll

EDWIN TORNBURG & CO.*Washington Hilton, Suite unassigned*

Personnel: Edwin Tornberg, Edward Wetter and Douglas Kahle.

ALBERT ZUGSMITH COMMUNICATIONS CORP.*Gramercy Inn, Suite 1029-31*

Station reps

ABC-TV SPOT SALES*Statler Hilton, Suite unassigned*

Personnel: James E. Conley, Fred L. Nettere, Arthur J. DeCoster, Robert Sullivan, James Osborn, Charles Barickman and Martin Pollins.

ADVERTISING TIME SALES*Sheraton Park, Suite F640*

Personnel: T. B. Campbell, J. A. Thompson, J. A. McManus, N. R. Prouty, Bill Davidson, Andy Coscia, George Harding, Marshall Keeling and John Murphy.

AM RADIO SALES*Washington Hilton, Suite unassigned*

Personnel: Wilmot H. Losee, John P. Barry, Jerry Glynn and Robert McCarthy.

AVERY-KNODEL*Sheraton Park, Suite F440*

Personnel: J. W. Knodel, Roger H. O'Sullivan, Robert J. Kizer, F. Robert Kalthoff, John S. Stewart, David N. Simmons, Gale Block and John J. Del Greco.

MORT BASSETT & CO.*Sheraton Park, Suite F250-52*

Personnel: Mort Bassett, Paul S. O'Brien.

ELISABETH M. BECKJORDAN*Sheraton Park, Suite unassigned*

Personnel: Elisabeth M. Beckjordan.

CHARLES BERNARD CO. (COUNTRY MUSIC NETWORK)*Sheraton Park, Suite unassigned*

Personnel: Charles Bernard.

JOHN BLAIR & CO. BLAIR TELEVISION BLAIR RADIO*Washington Hilton, Solar Suite*

Personnel: John Blair, Frank Martin, Thomas Harrison, Jim Theiss, Jack Fritz, Lou Faust, Mel Goldberg and Lee Mehlig.

THE BOLLING CO.*Sheraton Park, Suite unassigned*

Personnel: George W. Bolling, Frankie Bolling, Walter Newton, Jack Mulholland and Ed Fischer.

BROADCAST COMMUNICATIONS GROUP*Washington Hilton, Suite unassigned*

Personnel: Peter Lasker, Thomas Nunan, Thomas Comerford and Sam Schneider.

BROADCAST TIME SALES*Mayflower, Suite unassigned*

Personnel: Carl L. Schuele, Gus Nathan and Jim Rubenstone.

CBS RADIO SPOT SALES*Shoreham, Suite C135*

Personnel: Maurie Webster, Edward O'Berst, Gene Myers, George Arnold and James K. Francis.

CBS-TV NATIONAL SALES*Shoreham, Suite unassigned*

Personnel: Ted O'Connell and Al Miranda.

HENRY I. CRISTAL CO.*Sheraton Park, Suite A600-02*

Personnel: Henry I. Cristal, Philbin Flanagan, Irvin Gross, Pierre Megroz, Richard Charlton, John Fouts and Neal Robbins.

ROGER COLEMAN INC.*Sheraton Park, Suite unassigned*

Personnel: Roger Coleman.

ROBERT E. EASTMAN & CO.*Statler Hilton, Suite unassigned*

Personnel: Robert E. Eastman, Frank Boyle, Joseph Cuff, Lee Lahey and Herbert Webber.

FM GROUP SALES*Washington Hilton, Suite unassigned*

Personnel: Will Dougherty.

GILL-PERNA INC.*Sheraton Park, Suite E724-26*

Personnel: John J. Perna Jr., Helen Gill, Walter Beadell, Marshall Black and Dan Bowen.

HARRINGTON, RIGHTER & PARSONS*Shoreham, Suite E830-32*

Personnel: John E. Harrington Jr., Volney F. Righter, James O. Parsons Jr., John F. Dickinson, Arthur C. Elliot, Chris Rashbaum, Frank B. Rice, Lon E. Nelles, John J. Walters Jr., Bert Adams, John Franks, Frank Grindley, Buck Johnson, Kevin O'Sullivan, Ed Ryan, Peter Ryan, Lionel Schaen, Joel Segall, John Sovocowl and Robert Lampkin.

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Personnel: George P. Hollingbery, Harry Wise, George Hemmerle, Fred Hague, Bill Abbott, Jack Peterson, Phil Corper, Roy Edwards, Dick Hunter and George Pettett.

HAL HOLMAN CO.*Shoreham, Suite A601*

Personnel: Hal and Marie Holman.

BERNARD HOWARD & CO.*Washington Hilton, Suite unassigned*

Personnel: Bernard Howard, Jack Davis, Robert Bell and Larry Wasserstein.

**H-R TELEVISION/
H-R REPRESENTATIVES***Washington Hilton, Jupiter Suite*

Personnel: Frank M. Headley, Frank E. Pellegrin, Dwight S. Reed, Edward P. Shurick, Jack White, James M. Alspaugh, John Bradley, Avery Gibson, Martin Goldberg, Mel Grossman, Kevin Malone and Thomas Wood.

THE KATZ AGENCY*Washington Hilton, Presidential Suite*

Personnel: Eugene Katz, Edward Codel, Daniel Denenholz. H. J. Grenthot,

Kenneth A. Mills, Scott Donahue, Michael Membrado, Walter Nilson, Joseph H. Courtney, Oliver Blackwell, Frank McCann, David Abbey, David Allen, Jack Beauchamp, John Amey, Gordon Zellner, Alan T. Axtell, Joseph Hogan, Robert C. Rohde, M. S. Kellner, Martin F. Beck, James Greenwald, Jerry McCauley, Paul Abrams, Sal Agovino, Gordon Gray Jr., A. William Lee, John Roberts, John G. Bolton, C. C. Bowlin, Ed Papazian, Arne Ramberg and James Muse.

JACK MASLA & CO.*Sheraton Park, Suite unassigned*

Personnel: Jack Masla, Allan Klammer, Bob Ferraro, Marvin Davis and Val Bruce.

McGAVREN-GUILD*Shoreham, Suite E730-32*

Personnel: Daren McGavren, Ralph Guild, Ed Argow, Bob Williams, Ralph Conner and Inez Aimee.

THE MEEKER CO.*Sheraton Park, Suite 223-25*

Personnel: Robert Meeker, Robert Dudley, Jack Hardingham, Chuck Standard, Martin Mills, Herb Hahn, Carl Jewett, Howard Wheeler, James Monroe and Len Sable.

**METRO RADIO SALES
DIV. OF METROMEDIA INC.***Sheraton Park, Suite unassigned*

Personnel: H. D. (Bud) Neuwirth, John T. King II, William Dallmann, William Lauer, Robert Williamson, LeRoy Rizer, Richard Schutte and Bruce Johnson.

METRO TV SALES*Sheraton Park, Suite unassigned*

Personnel: John B. Sias and Thomas J. Tilson.

NATIONAL TELEVISION SALES INC.*Mayflower, Suite unassigned*

Personnel: Oliver Treyz, Jack Mohler and Tom Judge.

NBC SPOT SALES*Sheraton Carlton, Suite unassigned*

Personnel: Richard H. Close.

PETERS, GRIFFIN, WOODWARD*Washington Hilton, Mars Suite*

Personnel: H. Preston Peters, Lloyd Griffin, Jones Scovern, John Brigham, Bill Bryan, George Castleman, Don Heller, Lon King, Arthur Muth, Ray Stanfield, William Stubbs, William Tynan, Ted Van Erk and William Walters.

EDWARD PETRY & CO.*Shoreham, Clubroom*

Personnel: Martin Nierman, Ben Holmes, Louis Smith, Keith Lewis, Ted Page, Robert Hutton, Roger Lareau, William Larimer, Joe Sierer, Forest Blair, Bill Steese, Al Masini, William Bee, Richard Hughes, William Cartwright, Mike James and Bill Rohn.

**PRESTIGE REPRESENTATION
ORGANIZATION***Mayflower, Suite unassigned*

Personnel: Sam Brownstein.

PAUL H. RAYMER CO.*Sheraton Carlton, Suite unassigned*

Personnel: Paul H. Raymer, Stuart Kelly, Robert Richmond, Powell Ensign and Mahlon Edmonson.

**RKO GENERAL BROADCASTING
NATIONAL SALES***Madison, Suite unassigned*

Personnel: Donald Quinn, Buck Foraker, Sid Allen, George Jeneson and William Lemanski.

SAVALLI/GATES*Mayflower, Suite unassigned*

Personnel: Joseph Savalli, Russ Walker and Bob Baird.

**SELECT STATION
REPRESENTATIVES INC.***Mayflower, Suite unassigned*

Personnel: Al Shepard and Irv Unger.

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SPOT TIME SALES

DuPont Plaza, Suite unassigned

Personnel: Carl Loucks, Robert McFarlin and Jay Williams.

STONE REPRESENTATIVES INC.

Sheraton Park, Suite D300-02

Personnel: Peggy Stone, George Schmidt, Seymour Thomas, Saul Frischling and Robert Jensen.

STORER TELEVISION SALES

Madison, Suite unassigned

Personnel: Peter Storer, Francis P. Barron, John D. Kelly and J. William Mason.

TELEVISION ADVERTISING REPRESENTATIVES

Shoreham and Executive House, Suites unassigned

Personnel: Robert McGredy, Robert Hoffman, Benjamin Margolis and Marvin Shapiro.

VENARD, TORBET & MCCONNELL INC.

Shoreham, Suite G400-03

Personnel: Lloyd George Venard, James V. McConnell, Alan Torbet, Steven R. Rintoul, Howard D. Meyers and Robert R. Allen.

GRANT WEBB

Sheraton Park, Suite A111-15

Personnel: Grant Webb, Greg Macafee and Bill Dahlsten.

WEED RADIO AND TELEVISION

Washington Hilton, Suite unassigned

Personnel: Joseph J. Weed and Edwin J. Fitzsimmons.

ADAM YOUNG

Sheraton Park, Suite M261-63

Personnel: Adam Young, James F. O'Grady Jr., William B. Peavey, Robert A. Burke and David L. O'Shea.

Research services

AMERICAN RESEARCH BUREAU

Shoreham, Suite A400-02

Personnel: G. W. Dick, Rod Erickson, William Shafer, Clarence A. Kellner, Herbert Kaufman, Rupert R. Ridgeway, Gene Thompson, Russell McKennan, John Thayer, Richard Lane, Robert Owens, Clay Braun, Graham Wallace, Richard Glaspell, Philip Mazur, William Sudbrook, Alain Tessier, John Griffin, Robert Welsh, Harvey Barad, Marvin Mord and Richard Hauschild.

MEDIA STATISTICS INC.

Windsor Park, Suite unassigned

Personnel: James W. Seiler and Jack Gross.

A. C. NIELSEN CO.

Sheraton Park, Suite A700-02

Personnel: George Blechta, John Churchill, Howard Coleman, Bill Hamell, Joe Matthews, Henry Rahmel, Bill Ryan, James Shoemaker, John Werkmeister, Ben Wilson and Bill Wyatt.

THE PULSE INC.

Sheraton Park, Suite F140-41

Personnel: George Sternberg, Laurence Roslow, Richard Roslow, Paul Gillette and Ken Gross.

SINDLINGER & CO.

Sheraton Park, Suite unassigned

Personnel: Albert E. Sindlinger and Thomas Taylor.

Other exhibitors

THE ASSOCIATED PRESS

Sheraton Park, Franklin Room

Personnel: Louis J. Kramp, Fred L. Strozier, Burl A. Ely, Thomas P. Coleman, Roy Steinfert, Tom Pendergast, Justin Anderson, James Firmin, Jerry Gill, Robert Hull, Bill McFarland, Bill Phillips, Bob Shipley, Dave Shuirman, Jim Smith, Ed Staats, Frank Stearns, Tom Stuetzer, Bob Sundy and Jerry Trapp.

LEE-JEFFREYS INC.

Sheraton Park, Suite M557-561

Personnel: Lee Wolfman and Robert Burton.

RADIO ADVERTISING BUREAU

Sheraton Park, Suite A411-15

Personnel: Edmund C. Bunker, Miles David, Robert Alter, Lewis P. Birchfield, Harry H. Haslett, John Ackerman, Donald Donoghue, Richard L. Chalmers.

STANDARD RATE & DATA (directory services)

Shoreham, Suite E630

Personnel: Clinton Abbott, Jack Cusick, Harvey Harkaway, Marvin Melnikoff and Tom O'Hara.

STANDARD RATE & DATA (data services)

Windsor Park, Suite unassigned

Personnel: Don McGlathery and Don Waterbury.

TELEFILM MAGAZINE

Sheraton Park, Suite F750-52

Personnel: Al Priess.

TELEVISION BUREAU OF ADVERTISING

Sheraton Park, Suite M659

Personnel: Norman Cash, George

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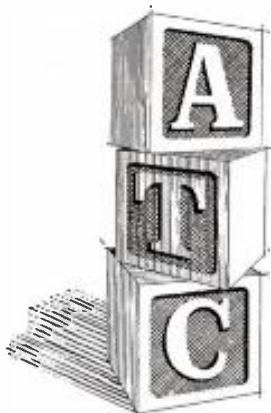
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TELEVISION INFORMATION OFFICE

Sheraton Park, Suite M290

Personnel: Roy Danish, Ben Wickham, Carl Burkland and Bert Briller.

TV STATIONS INC.

Shoreham, Suite G500-03

WHERE TO FIND IT

Exhibits of equipment manufacturers will be located in the lower lobbies of the Sheraton-Park hotel during the NAB convention. Exhibit space and/or the hospitality suites assigned as of March 11 are shown. Symbol Sh-P means Sheraton-Park.

Large directory boards will be posted in the lobbies of the Shoreham and Sheraton-Park.

EXHIBITORS

Addressograph-Multigraph Corp.	Space 307
Adler Educational Systems	Space 325
Albion Optical Co.	Space 323
Alford Manufacturing Co.	Space 209
Altec Lansing Corp.	Space 211
Ameco Inc.	Space 513-14
American Electronics Laboratories Inc.	Space 512
Ampex Corp.	Space 200
Andrew Corp.	Space 238
Arriflex Corp. of America	Space 324
Audio Devices Inc.	Space 408
Automatic Tape Control	Space 309
Bauer Electronics Corp.	Space 318
Boston Insulated Wire & Cable	Space 224
Broadcast Electronics Inc.	Space 107
CBS Laboratories	Space 242
CCA Electronics	Space 322
Century Lighting Inc.	Space 221
Chrono-Log Corp.	Space 308
Cleveland Electronics Inc.	Space 227
Electronics Inc.	Space 316
Cohu Electronics Inc.	Space 316
Colortran Industries	Space 231
Conrac Division, Gianinni	Space 102
Cummins Engine Co.	Space 304
Dage Television Co.	Space 404
Dresser-Ideco Co.	Space 305
Dynair Electronics Inc.	Space 235
Electronics, Missiles & Communications Inc.	Space 243
Entron Inc.	Space 516
Fairchild Recording Equipment	Space 222
Filmline Corp.	Space 306
Fort Worth Tower Co.	Space 301
Gates Radio Co.	Space 223
General Aniline & Film Corp.	Space 303
General Electric	Space 217-18
Gotham Audio Corp.	Space 229
Grass Valley Group Inc.	Space 507
Harwald Co.	Space 406
Houston Fearless Corp.	Space 405
International Good Music Inc.	Space 300
Jampro Antenna Co.	Space 205
Jerrold Electronics Corp.	Space 400-02
Johnson Electronics Inc.	Space 236
Kliegl Bros.	Space 101
Lenkurt Electric Co.	Space 501
LTV Continental Electronics	Space 213
Macarta Inc.	Space 315
Magnecord Sales, Midwestern Instruments Inc.	Space 502
Marti Electronics	Space 234
McMartin Industries Inc.	Space 215

Personnel: Herb Jacobs, Don Menchel, Grace Jacobs, Ron Krueger, Dick Cignarelli, Georgia Coumides and Eileen O'Leary.

UNITED PRESS INTERNATIONAL

Sheraton Park, Suite unassigned

Personnel: Thomas E. Cunningham.

Microwave Associates Inc.	Space 203
3M Co.	Space 207
Miratel Electronics Inc.	Space 210
Moseley Associates Inc.	Space 237
MVR Corp.	Space 310
North American Philips Co.	Space 106
Nortronics Co.	Space 202
Q-TV Inc.	Space 239
Quick-Set Inc.	Space 407
RCA	Space 100
RCA Electronic Components & Devices	Space 100
Raytheon Co.	Space 104
Reeves Soundcraft	Space 500
Riker Industries Inc.	Space 220
Rohn Systems Inc.	Space 321
Rust Corp. of America	Space 225
Schafer Electronics	Space 212
Shibaden Corp. of America	Space 226
Shure Brothers Inc.	Space 232
Sony Corp. of America	Space 320
Sparta Electronic Corp.	Space 319
Standard Electronics Corp.	Space 103

BPI well represented

There will be 30 representatives of BROADCASTING and TELEVISION magazine, in Washington March 21-24 to cover the 43d annual National Association of Broadcasters convention and related meetings. The editorial and advertising representatives of Broadcasting Publications Inc. will hold open house during the convention in the Madison Suite of the Sheraton-Park hotel.

Representing BROADCASTING will be Sol Taishoff, Maury Long, Edwin H. James, Lawrence B. Taishoff, Art King, Rufus Crater, Warren W. Middleton, John P. Cosgrove, Fred Fitzgerald, Earl Abrams, Leonard Zeidenberg, George Darlington, Sherm Brodey, Jim deBettencourt, Sonya Lee Brockstein, Barry Crickmer, Victor Rossi Jr., Bill Bayne, Gladys L. Hall, Bob Fennimore, Bill Merritt, Dave Bailey, Bob Flannery, Doris Kelley, Harry Stevens and George Dant.

TELEVISION's representatives will be Donald V. West, Ed Sellers, Frank Chizzini and Bob Moran.

Sylvania Electric Products Inc.	Space 317
Sarkes Tarzian Inc.	Space 208
Tektronix Inc.	Space 201
Tele-Measurements Inc.	Space 503
Telemet Co.	Space 105
Telepro Industries Inc.	Space 241
Telequip Corp.	Space 203
Telesync Corp.	Space 204
Television Zoomar Co.	Space 216
Thomson Electric Co.	Space 313
Townsend Associates	Space 219
U. S. Army, Teleradio Branch ..	Space Concourse
U. S. Navy, Teleradio Branch,	
Recruiting Service	Space Concourse
Utility Tower Co.	Space 240
Video-Medical Electronics Corp.	Space 508-11
Viking Cable Co.	Space 515
Visual Electronics Corp.	Space 107-8
Vital Industries	Space 403
Vitro Electronics	Space 233
Ward Electronic Industries Inc.	Space 312
Whittaker Corp., Gencom Div.	Space 314
Wilkinson Electronics Inc.	Space 409-11

NAB CONVENTION OFFICES

(All NAB convention and staff offices are located on the Lobby floor in the Shoreham unless otherwise designated)

Convention Manager	Board Room
Everett E. Revercomb, secretary-treasurer	
Convention Program	Committee Room
Harold Niven, assistant to the president	
Engineering Conference	Board Room
George W. Bartlett, manager	
Convention Exhibits—	

Exhibit Office—Sheraton-Park

Edward L. Gayou, exhibit director	
George E. Gayou, exhibit consultant	
Registration Desk	Lobby
Donald Pearce, assistant treasurer	
Convention News	Caucus Room
John M. Couric, vice president of public relations	
Newsroom	Executive Room

NAB STAFF OFFICES

Radio	Board Room
Sherril Taylor, vice president	
Station services	Board Room
William Carlisle, vice president	
Station relations	Lobby
Spencer Denison, Charles Drew, Oliver W. Henry, Ernest C. Sanders, field representatives	
Broadcast management	Press Room
William L. Walker, manager	
Government affairs	Cabinet Room
Paul Comstock, vice president	
Legal	Cabinet Room
Douglas A. Anello, general counsel	
Research	Press Room
Howard Mandel, vice president	
Code Authority	Council Room
Howard H. Bell, director	
State association liaison	Press Room
Alvin King	

EQUIPMENT HOSPITALITY SUITES

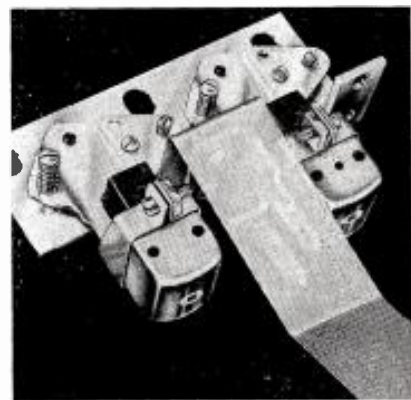
(See also Equipment Exhibitors)

Addressograph-Multigraph Corp.	Unassigned
Adler Educational Systems	Shoreham G209
Adonis Radio Corp.	Unassigned
Albion Optical Co.	Sh-P M457-59
Alford Manufacturing Co.	Unassigned
Altec Lansing Corp.	Unassigned
Alto Fonic Tape Service Inc.	Wash Hilton
Ameco Inc.	Sh-P H320
American Electronic Laboratories Inc.	Mayflower
American Telephone & Telegraph Co.	Unassigned
Amplex Corp.	Sh-P B220

Andrew Corp.	Unassigned
Arriflex Corp. of America	Unassigned
Audio Devices Inc.	Unassigned
Automatic Tape Control Inc.	Sh-P F240-42
Bahrs Industries	Unassigned
Ball Brothers Research Corp.	Unassigned
Bauer Electronics	Sh-P M757-59
Bell & Howell Co.	Unassigned
Bonded Services	Unassigned
Boston Insulated Wire & Cable	Unassigned
Broadcast Electronics Inc.	Unassigned
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Chrono-Log Corp.	Unassigned
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Cohu Electronics	Unassigned
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Conrac Division, Gianinni	Unassigned
Cummins Engine Co.	Unassigned
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Dresser-Ideco Co.	Sh-P A311-15
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International Good Music	Sh-P M253-55
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Lenkurt Electric Co.	Sh-P D210-12
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M&H Communications Co.	Unassigned
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Magnetic Sound Inc.	Unassigned
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Marti Electronics	Unassigned
Maryland Telecommunications Inc.	Unassigned
McMartin Industries Inc.	Sh-P F740
Memorex Corp.	Unassigned
MGM Telestudios Inc.	Unassigned
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Midwestern Instruments	Unassigned
3M Co.	Sh-P C740-42
Miratel Electronics Inc.	Unassigned
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Moseley Associates Inc.	Unassigned
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MVR Corp.	Sh-P F350-52
Nippon Electric New York Inc.	Unassigned
North American Phillips Co.	Sh-P A511-15
Nortronics Co.	Sh-P M552-54
Ozalid Repro Products, General Aniline & Film Corp.	Unassigned
Photo Research Corp.	Unassigned
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Quick-Set Inc.	Sh-P C251-53
RCA	Sh-P R807-09
Raytheon Co.	Unassigned
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Riker Industries Inc.	Unassigned
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 Jack N. Stoll & AssociatesSh-P
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STATION REPRESENTATIVES

ABC-TV Spot SalesStatler-Hilton
 Advertising Time Sales Inc.Sh-P F640
 AM Radio Sales Co.Wash Hilton
 Avery-KnodelSh-P F440
 Mort Bassett & Co.Sh-P F250-52
 Elisabeth BeckjordenSh-P
 Charles Bernard Co. (Country Music
 Network)Sh-P
 John Blair & Co., Blair TV and Blair Radio
Wash Hilton, Solar Suite
 The Bolling Co.Gramercy Inn
 Broadcast Communications GroupWash Hilton
 Broadcast Times SalesMayflower
 CBS Radio Spot SalesShoreham C-135
 CBS-TV National SalesShoreham

Henry I. Christal Co.Sh-P A600-02
 Roger Coleman Inc.Sh-P
 Robert E. Eastman & Co.Statler Hilton
 FM Group SalesWash. Hilton
 Gill-Perna Inc.Sh-P E724-26
 Harrington, Righter & Parsons Shoreham E830-32
 George P. Hollingbery Co.Sh-P F540-41
 Hal Holman Co.Shoreham A601
 Bernard Howard & Co.Wash Hilton
 H-R RepresentativesWash Hilton, Jupiter Suite
 The Katz AgencyWash Hilton, Presidential Suite
 Jack Masla Co.Sh-P
 McGavren-Guild Co.Shoreham E730-32
 The Meeker Co.Shoreham A702
 Metro Radio SalesSh-P
 Metro TV SalesSh-P
 Mid-West Time SalesUnassigned
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 Peters, Griffin,
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 Grant Webb & Co.Sh-P A111-15
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NETWORKS, GROUPS

ABC InternationalWash Hilton, Solar Suite
 ABC RadioSh-P Ambassador Suite
 ABC Radio StationsUnassigned
 ABC-TVShoreham C630
 ABC-TV Sports Programs Inc.Shoreham C630
 ABC-TV StationsUnassigned
 AB-PTShoreham C630
 CBS RadioShoreham B120
 CBS Radio StationsShoreham B120
 CBS-TVShoreham C530
 Keystone Broadcasting SystemSh-P D700-02
 Market 1 Network (QXR)Sh-P A111-15
 Mutual Broadcasting SystemSh-P B720
 NBC RadioShoreham C330
 NBC-TVShoreham C330

RESEARCH ORGANIZATIONS

American Research BureauShoreham A400-02
 A. C. Neilson Co.Sh-P A700-02
 Broadcast Advertisers Reports Inc.Unassigned
 Media Statistics Inc.Windsor Park

Sindlinger & Co.Sh-P
 Tele-Measurements Inc.Unassigned
 The Pulse Inc.Sh-P F140-41

PROGRAM SERVICES

ABC FilmsShoreham C636
 Allied Artists TV Corp.Shoreham F150-52
 American International TelevisionShoreham E134-36
 Buena Vista Distribution Co. (Walt Disney)Shoreham E430-32
 CBS FilmsWash Hilton, Mt. Vernon Suite
 Commercial Recording Corp.Shoreham B420-24
 Desilu Sales Inc.Shoreham D114-16
 Embassy Pictures Corp.Shoreham G108
 Four Star Distribution Corp.Shoreham F151-55
 Hartwest Productions Inc.Shoreham D206-08
 Hollywood TV ServiceShoreham G102
 King Features SyndicateShoreham F157
 Lang-Worth Feature ProgramsUnassigned
 M & A Alexander ProductionsWash Hilton
 Marcus AssociatesWash Hilton
 Mark Century Corp.Sh-P A500
 MCA-TVSh-P D200
 Medallion TV Enterprises Inc.Shoreham G104-06
 MGM-TVSh-P C240
 Charles Michelson Inc.Shoreham C436
 National Telefilm AssociatesShoreham G105, F160-62
 NBC Films Inc.Madison
 Official Films Inc.Shoreham F159-61
 Off-Network Productions Inc.Intl Inn
 Pams Inc.Shoreham B520-24
 Pepper Sound Studios Inc.Shoreham A202
 ProgramaticUnassigned
 Don Purcell ProductionsSh-P
 RCA Recorded Program ServicesSh-P C340
 Recorded Publications Labs.Unassigned
 Walter Reade-SterlingShoreham F757
 Walter Schwemmer Inc.Executive House 401
 Screen Gems Inc.Shoreham F131-35
 SESACShoreham G200-03
 Seven Arts Associated Corp.Shoreham F154-58
 Sports Network
Mayflower, Columbia & District Rooms
 Storer Programs Inc.Shoreham E330
 Telesynd, Division of
 Wrather Corp.Wash Hilton
 Television Affiliates Corp.Shoreham E439
 Trans-Lux TV Corp.Shoreham E137-39
 Triangle Program SalesSh-P B420
 Tucker ProductionsSh-P
 20th Century-Fox TelevisionShoreham D119-21
 United Artists Corp.Shoreham 130-32
 Warner Bros. TVShoreham G100-03
 WBC Program SalesSh-P 520-22
 Wolper TV Sales Inc.Shoreham E138-40
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Advertising AgeSh-P D604-06
 Associated PressSh-P Franklin Room
 BillboardShoreham G608
 Broadcast EngineeringUnassigned
 Broadcasting MagazineSh-P Madison Suite
 Broadcast Management/EngineeringSh-P M258-60
 Film DailyUnassigned
 Lee-Jeffreys Inc.Sh-P M557-59
 Media/ScopeSh-P M753-55
 Printer's InkUnassigned
 Radio Advertising BureauSh-P A411-15
 Radio-Television DailySh-P M589-91
 Sales ManagementUnassigned
 Softness GroupMayflower
 SponsorSh-P M762-64
 Standard Rate & Data Service Shoreham E630-32
 Telefilm MagazineSh-P F750-52
 Television AgeSh-P M458-60
 Television Bureau of AdvertisingSh-P M657-59
 Television Information OfficeSh-P M290-92
 Television DigestUnassigned
 Television MagazineSh-P Madison Suite
 TV Stations Inc.Shoreham G500-03
 Timebuyer MagazineSh-P M758-60
 United Press InternationalSh-P
 VarietySh-P M358-60

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Washington cab fares can confuse even the natives

The National Association of Broadcasters convention has burst the seams of the Sheraton-Park and Shoreham hotels, scene of the quadrennial Washington meetings. Consequently, many hospitality suites will be located in about a dozen different hotels. And conventioners will find themselves needing the services of the city's approximately 9,800 taxicabs (though if it's raining at 5 p.m., you'd vow the city has no such thing as a cab).

Among the hotels broadcasters will be visiting and/or living in are: the new Washington Hilton, Windsor Park, Mayflower, Statler Hilton, Sheraton-Carlton, Madison, Gramercy Inn, Executive House, International Inn, Ambassador and DuPont Plaza.

Washington taxis use an unusual fare system. It runs according to zones instead of the almost universal metered fares. Thus a cab fare for a single rider from the Sheraton-Park or Shoreham hotels to the U.S. Capitol building (a distance of about four miles) is the same as from those hotels to the Mayflower (about one

mile). The fare for either ride would be 90 cents.

The Sheraton-Park, Shoreham, Windsor Park and Washington Hilton Hotels are all in the second-fare zone. The others listed above are in the first zone. Fare between all the hotels in the second zone are 60 cents for a single passenger, or 40 cents each for two or more. A ride between zones one and two would cost 90 cents for a single, 60 cents each for two or more.

To complicate matters further, all of the hotels in zone one are in the same sub-zone (Zone 1-D). Travel involving just one sub-zone of the sprawling first zone has special low fares: 40 cents for a single, 30 cents each for two or more.

However, the Washington zone system does not apply to trips from Washington National Airport (in nearby Virginia) and Dulles Airport (about 15 miles from central D. C.). From these points there are metered cabs and the more economical airport limousines.

Liquor Laws ■ The federally governed District of Columbia's liquor

laws have been changed very little since they were enacted by Congress at the end of Prohibition. When drinking in public restaurants and bars the drinker must remain seated and is not allowed to carry his drink or bottle from one table to another (only the waiter can move drinks around).

Under a "liberalization" of the law, since the latest NAB meeting in Washington, customers may stand and drink while waiting for a seat in a restaurant, if they are screened from the view of the dining area.

Drinks must be cleared from tables and bars in public establishments at 2 a.m. on weekdays and midnight on Saturdays and Sundays. Only beer and light wines may be sold on Sundays. (Champagne is not considered a light wine.)

Long Johns or Shorts ■ As for the proper choice of clothing, it isn't quite as cold as Chicago at this time of year and occasionally there are days of warm weather. Last year, for example, temperatures during the March 20-24 period ranged from 28 degrees to 60 degrees.

FM ready for its D. C. meeting

Association lines up full agenda of events

for weekend prior to NAB convention opening

FM sessions will be held over the March 19-21 weekend in Washington in a pre-National Association of Broadcasters Convention event. The National Association of FM Broadcasters will hold its sixth annual national convention at the new Washington Hilton with sessions on selling, engineering and promotion. Commerce Undersecretary Franklin Delano Roosevelt Jr., is the luncheon speaker on the opening day. Sessions will end at noon of March 21.

Formal welcoming of delegates is at noon on March 19 followed by a luncheon. General session on selling and sales workshops are slated for the afternoon. A reception at 6 p.m. will be sponsored by the FM broadcasters of the District of Columbia. An engineering session will be held in the morning of March 20, followed by a general session on station promotion. A session on national business and a sales promotion workshop are slated for the afternoon, followed by a business meeting at 5 p.m. A reception will follow.

The program for Sunday, March 21, is divided between NAFMB and NAB. All sessions that day will take place in the Shoreham hotel with NAFMB providing the morning agenda and NAB handling the afternoon sessions (see agenda details, page 94).

Sunday's program begins with a 9:30 a.m. continental breakfast. The remainder of the NAFMB sessions are devoted to a new approach to FM station promotion and a demonstration of "educating."

David J. Bennett, director of FM operations for Triangle Stations, Philadelphia, is convention chairman. Abe Voron, WQAL(FM) Philadelphia, is board chairman of NAFMB.

NAFMB, in holding its sessions in the Washington Hilton, earns the distinction of staging the first convention in that hotel which has just opened its doors.



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New Roper survey set for convention

Television Information Office's latest study shows TV getting greater public acceptance

Television continues to outrank all other media as the primary source of news and has widened its lead as the "most believable" and the "most desired" news medium.

The increased popularity and authoritativeness of TV news are spotlighted in a Television Information Office announcement today (March 15) of a new study by Elmo Roper & Associates, "The Public's View of Television and other Media, 1959-1964." TIO will present the study at the NAB convention.

This is the second survey in which TV has led newspapers as the nation's primary news source. In 1963, TV was in the top position, but in 1959 and 1961 newspapers lead.

In addition to emerging as the medium that is "most believable" and as

the "most desired," TV led newspapers by 49% to 24% as the medium which gives "the clearest understanding of the candidates and issues in national elections" (CLOSED CIRCUIT, Jan. 18).

Commercials Attitudes ■ The Roper study also tested attitudes toward TV commercials. In 1963, 55% expressed attitudes that were essentially favorable to commercials and 39% were unfavorable. In 1964, the favorable responses amounted to 58% and the unfavorable, 36%. (Totals do not add up to 100% because some respondents had "no opinion" or "did not know.")

The surveys reported on in the study were conducted by Roper under commission from TIO. The 1964 survey was conducted among 3,600 persons in June and November of that year.

The study will be published by TIO for distribution to the industry, and to a list of approximately 20,000 community leaders.

Following are tables of the study:

I. Television has replaced newspapers as the public's primary news source.

Q. "First, I would like to ask you where you get most of your news about what's going on in the world today from the newspapers or radio or television or magazines or talking to people or where?"

	1959 %	1961 %	1963 %	1964 %
Source of most news				
Television	51	52	55	58
Newspapers	57	57	53	56
Radio	34	34	29	26
Magazines	8	9	6	8
People	4	5	4	5
Don't know or no answer	1	3	3	3

II. Television has increased its winning margin as the public's most believable source of news.

Q. "If you got conflicting or different reports of the same news story from radio, television, the magazines, and the newspapers, which of the four versions would you be most inclined to believe—the one on radio or television or magazines or newspapers?"

	1959 %	1961 %	1963 %	1964 %
Most believable				
Television	29	39	36	41
Newspapers	32	24	24	23
Radio	12	12	12	8
Magazines	10	10	10	10
Don't know or no answer	17	17	18	18

III. More people select television as most desired medium than select all others combined.

Q. "Suppose you could continue to have only one of the following—radio, television, newspapers, or magazines—which one of the four would you most want to keep?"

	1959 %	1961 %	1963 %	1964 %
Most want to keep				
Television	42	42	44	49
Newspapers	32	28	28	27

Radio	19	22	19	15
Magazines	4	4	5	5
Don't know or no answer	3	4	4	4

IV. Acceptability of Commercials

Q. "Which one of these four statements comes closest to describing how you feel about commercials on television?"

	1963 %	1964 %
I dislike practically all commercials on television	10	10
While some of the commercials on television are all right, most of them are very annoying	29	26
There are some very annoying commercials on TV, but most of them are perfectly all right	31	36
The commercials on television seldom annoy me—in fact, I often enjoy them	24	23
Don't know or no answer	6	6

If the first two responses are combined as the unfavorable attitude, and the third and fourth combined to get the favorable attitude, we find the following:

	1963 %	1964 %
Favorable	55	58
Unfavorable	39	36

V. Television is favored as a source of political information in national elections.

Q. "Which would you say gives you the clearest understanding of the candidates and issues in national elections—radio, television, newspapers, or magazines?"

	November 1963 %	November 1964 %
National issues and candidates:		
Television	49	51
Newspapers	24	26
Magazines	8	10
Radio	4	6
Don't know or no answer	15	10

Color is busting out all over

CBS-TV finally gets in the tint swing with three regularly scheduled shows; NBC-TV to be almost 100% color in prime time; ABC-TV expands, too

Network colorcasting broke through a long standing barrier last week and probably into a new period of accelerating growth, with the announcement by CBS-TV that two of its primetime hour shows and most of its feature films would appear in color beginning next fall.

Meanwhile, NBC-TV was reporting that 96% of its evening schedule for 1965-66 would be presented in color, up from approximately 70% this year. A total of some 3,000 hours throughout NBC-TV day and nighttime schedules would be shown in color during the year.

While NBC-TV is far and away the leader with 27 of its 29 primetime shows in the color category, the CBS-TV announcement was considered especially significant.

The more so because CBS-TV's new president, Jack Schneider, who claims the color decision as "my own", is apparently a staunch color backer who will probably be getting more of the CBS-TV schedule into color as technical considerations and demand from audience and advertisers call for it. In an interview last week (see page 60), Mr. Schneider said that in the year beginning with next fall's schedule still further color shows would likely be added to the network's schedule.

The First Three ■ *The Red Skelton Hour* (Tuesday 8:30-9:30 p.m.) and *The Danny Kaye Show* (Wednesday 10-11 p.m.) and movies (Thursday 9-11 p.m.) were the programs tapped for color next season. The only premium fee to advertisers for color service will represent the "network distribution charge." For black-and-white service this is a \$1,750 fee to sponsors for a one-hour program. For color it will be \$3,500, a difference of \$1,750.

This premium, the network said, would only be asked of sponsors who run their commercials in color. It was explained by CBS officials that advertisers already in the *Kaye* and *Skelton* programs who had bought them expecting black-and-white service, could not be expected to pay more for color.

In a single week next season the three networks could colorcast a maxi-

mum of 33 hours. This would be in a week when ABC and CBS movies as well as NBC's were color presentations and CBS ran a color special, which it says it intends to do from time to time.

NBC-TV Lineup ■ The only exceptions to NBC-TV's primetime color rule are *Convoy* (Friday 8:30-9:30 p.m.) and *I Dream of Jeannie* (Saturday 8:30-9:30 p.m.). With announcement of the new color splash the network was also formally putting the lock on its fall lineup. NBC's color shows (7:30-11 p.m.) by evening and period follow, with those of CBS and ABC where they are scheduled for the next season.

Sunday: *Walt Disney's Wonderful*

World of Color, 7:30-8:30; *Branded*, 8:30-9; *Bonanza*, 9-10; *The Wackiest Ship in the Army*, 10-11. (ABC: *'FBI Story*, 8-9 and about half of its movies, 9-11).

Monday: *Hullabaloo*, 7:30-8; *The Mr. and the Misses*, 8-8:30; *Dr. Kildare I*, 8:30-9; *Andy Williams*, 9-10; *Run for Your Life*, 10-11.

Tuesday: *My Mother, the Car*, 7:30-8; *Please Don't Eat the Daisies*, 8-8:30; *Dr. Kildare II*, 8:30-9; *Tuesday Night at the Movies*, 9-11. (CBS: *Red Skelton*, 8:30-9:30).

Wednesday: *The Virginian*, 7:30-9; *Bob Hope Presents the Chrysler Theater* and *Bob Hope Specials* 9-10; *I Spy*, 10-11. (CBS: *The Danny Kaye Show*, 10-11; ABC: *Gidget* 8:30-9 and *Big Valley* 9-10).

Thursday: *Daniel Boone*, 7:30-8:30; *The Streets of Laredo*, 8:30-9:30; *Mona McCluskey*, 9:30-10; *The Dean Martin Show*, 10-11. (CBS: most of its movies, 9-11).

Friday: *Camp Runamuck*, 7:30-8; *Hank*, 8-8:30; *Mr. Roberts*, 9:30-10; *The Man From U. N. C. L. E.*, 10-11, (ABC: *Flintstones*, 7:30-8).

Saturday: *Flipper*, 7:30-8; *Get Smart*, 8:30-9; *Saturday Night at the Movies*, 9-11.

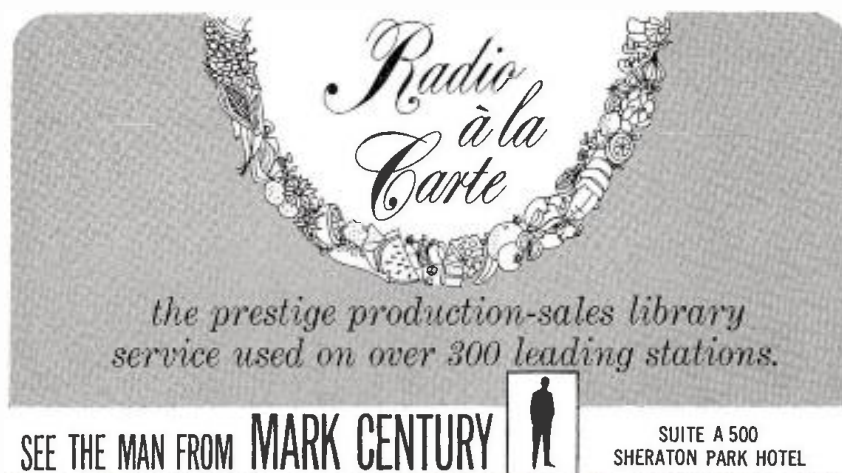
The rundown includes all 14 returning primetime programs in color plus 13 out of 15 new series.

Walter D. Scott, executive vice president in charge of NBC-TV said a recent American Research Bureau survey had documented tremendous advantages in color programing (BROADCASTING, March 1). The report indicated NBC-TV programs carried in color on the full network, achieve 80% more viewing in color homes than in

The rating race

The national rating race of the three TV networks continued to be a close affair according to the A. C. Nielsen report (NTI) for the two weeks ending Feb. 21.

NBC-TV opened up a slight lead with a 20.5, CBS-TV was second at 19.7 and ABC-TV registered a 19.3 for the 7:30-11 P. M. periods. In the previous two-week report ABC-TV and NBC-TV were tied for first at 20.4 and CBS-TV had a 20.3.



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CBS-owned TV stations swing to color, too

CBS-owned TV stations will add color locally on a regular basis beginning in the fall.

The March 11 announcement by Craig Lawrence, executive vice president of CBS Television Stations Division, followed the CBS-TV disclosure it will add network color in prime time next fall.

Mr. Lawrence said local colorcasts on the five owned stations will be film originations at first with a further stepup to come as equipment is installed for live color programming. The five owned outlets, each

of which can now transmit network color, should be prepared for local live transmission in color by the fall of 1966.

WCBS-TV New York and KNXT (TV) Los Angeles, he said, have access to, and already have used, network color facilities (Broadcast Center in New York and Television City in Hollywood) but that in Los Angeles KNXT will also install live and film color equipment at its Columbia Square studios. The other owned stations, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis, will install equipment for both

local and film color originations.

Though current estimates indicate color receiver circulation was "still low," Mr. Lawrence said, "projected increases in the CBS-owned stations' markets warrant the move into color broadcasting."

He explained that CBS-owned TV outlets over the years have built up the number of motion pictures on hand that were made in color. These motion pictures can be shown in color next fall when installation of equipment to show film in color is completed. The stations then can show other color film as well.

those with black-and-white sets.

ABC-TV is also showing signs of growing more color conscious. This season it is colorcasting two regular half hour series, *Jonny Quest* and *Flintstones* in addition to Sunday night movies. Next fall it will be carrying up to five hours in color.

Development group reviews 21 TV shows

Thirty-three executives representing 16 TV stations and seven station groups viewed 21 programs now available for individual stations use last week in the first operational meeting of Development Program Associates, held Monday-Tuesday (March 8-9) at KTLA(TV) Los Angeles. DPA had held organizational meetings earlier (BROADCASTING, Dec. 7, Nov. 2, Sept. 14, 1964), but this was the first group screening session of available programs.

The 21 programs shown at the Los

Angeles meeting had been chosen by a selection committee headed by Fred Thrower of WPIX(TV) New York, with Bob Guy, Storer Broadcasting Co., and Dalton Danon, KTLA, as its other members. The programs picked for showing came from all categories of TV programming and included color as well as black and white, tape as well as film.

"It may be significant that of the 21 programs shown, 15 are new, fresh series now being offered for syndication for the first time," Mr. Thrower said. He noted that a number of other programs that might have been chosen were left out because they were received after their categories became overcrowded or after the deadline for entries had passed.

"Development Program Associates is not a program-buying organization with power to purchase programs for member stations," DPA President Tom Jones (WFIL-TV Philadelphia) emphasized. Instead, he said, "DPA is a group of broadcasters interested in stimulating the flow of product available to stations. We act as a group in bringing broad-

casters together in a forum to see what is available, but not for buying. Buying is done individually."

Mr. Jones said that DPA is planned as a two-way street, to operate to the benefit of both buyers and sellers of TV programming. He said that already one or more stations in each of the nation's top-50 markets has expressed interest in joining DPA. He also expressed the hope that many stations in medium and small markets will become DPA members, commenting that the group screenings should be of special benefit for markets where economics prevent most program distributors from making regular visits. Equally, he added, DPA can serve the syndicator by enabling him to present his wares to the complete group in a single showing.

After the screening of the syndicated programs, several stations showed programs of their own creation and DPA may at some later date set up procedures for an exchange of programs among the membership. If so, this would be a plus, Mr. Jones said, and not in any way displace the organization's main purpose of stimulating a great new flow of syndicated shows from program companies.

Fairness doctrine has Eastland upset

The FCC's fairness doctrine has upset a powerful Southern senator to the extent that last week he introduced legislation to give his Capitol Hill colleagues special relief from it.

Comments of senators and representatives made in the House or Senate and broadcast comments on these statements would be exempt from the fair-



ness doctrine under the provisions of S 1460, proposed last Tuesday (March 9) by Senator James O. Eastland (D-Miss.).

The senator, chairman of the Senate Judiciary Committee, characterized the fairness doctrine as "a clear invasion of the right of free speech." The FCC, he said, "is applying the so-called fairness doctrine, or threatening to apply it, in such a way that radio and television stations are under tremendous pressure not to permit broadcasts, even paid broadcasts, which take strongly conservative positions."

Conservative Ban Next? ■ The commission's next step, it seems to the senator, appears to be to find that conservative broadcasts are not in the public interest.

Enactment of his bill, the senator explained, would free stations and buyers of time from any restrictions as to quotations of congressmen or comment on them. He urged his fellow senators and the Senate Commerce Committee, to which his bill was referred, to look into the fairness matter.

That committee's Communications Subcommittee has been given \$50,000 this year, earmarked for an investigation of fairness problems, but so far no steps toward initiating a study have been announced (BROADCASTING, Feb. 8, 15).

Behind Senator Eastland's bill is a complaint of the *Twentieth Century Reformation Hour*, a syndicated 30-minute radio program. A few weeks ago Senators Eastland and John Stennis (D-Miss.) conducted a lengthy dialogue on the floor of the Senate in which they discussed communist infiltration of the civil rights movement.

Not long after, the Rev. Dr. Carl McIntire, voice and spiritual leader of the *Hour*, discussed the Eastland-Stennis dialogue on several of his broadcasts and offered free reprints of the 10 pages that it covered in the *Congressional Record*. Dr. McIntire remarked several times that listeners could only learn the names mentioned by the senators if they wrote for the reprints: The threat of equal time demands prevented him from mentioning them on the air, he said.

This incident led to Senator Eastland's formulation of his bill, his staff has confirmed.

The senator said the Constitution provides that congressmen shall not be questioned "in any other place" for their remarks made on the House or Senate floor. Article I, Section 6, compensation and privileges of members, says, "... and for any speech or debate in either house, they shall not be questioned in any other place."

Threats to limit this congressional privilege infringe the spirit, if not the letter, of the Constitution, he added.

Producer challenges conditions

Irving Mansfield charges violation of antitrust laws

in suit against GAC and NBC, over 'Hullabaloo' show

Television producer and packager Irving Mansfield last week challenged a network's right to condition its purchase of a TV program on the granting to it of proprietary interests and syndication rights to the property.

He also charged a talent agency, General Artists Corp., with violating antitrust laws by competing with producers whom it represents by acting itself as a producer. "As such a producer," he said, "GAC is able to obtain for its programs the services of the performing talent which it represents as an agent."

Mr. Mansfield brought these allegations in a suit filed in federal district court in New York in which he named NBC-TV, GAC and independent producer Gary Smith Productions as defendants and asked collective damages of \$1,040,000. The suit deals specifically with Mr. Mansfield's relation to the program *Hullabaloo*, which currently appears on NBC-TV.

Among effects of the talent representation situation outlined in the suit, it was said, "producers not represented by GAC are restricted in their opportunities to package shows and to obtain talent for those shows."

Name Talent ■ Attempts to monopolize have been furthered, it is charged, by GAC acquiring competing talent agencies and a large amount of "name talent" represented by such agencies.

The brief stated:

"Independent producers are hindered and restricted in selling programs inasmuch as the talent hired for such programs must pay agency commissions on their salary, and such programs cannot be sold unless the purchaser is given an income participation."

In his plea for damages Mr. Mans-

field estimated the producers profit for each segment of *Hullabaloo* to be \$20,000. With a minimum 13 week production commitment the fee would be \$260,000. He asks treble damages of \$780,000 and an additional \$260,000 on a second cause of action, plus expenses in bringing the suit.

Mr. Mansfield is currently the producer of a CBS-TV program, *On Broadway Tonight* (Friday 8:30-9:30 p.m.).

An NBC-TV spokesman denied last week that the network conditions purchase of programs from packagers on ownership of, or syndication rights in, a show. He said there are programs in the current schedule, bought from packagers, in which such rights are not held by the network.

According to Mr. Mansfield, General Artists Corp. had solicited his services in May 1964 to act as packager of a program. He said the show, to be known as *Hullabaloo*, would be sold to a network for which GAC would receive a customary 10% agent's fee on Mr. Mansfield's earnings. Mr. Mansfield, as packager, would retain rights to the program, he claimed.

The Rounds ■ The program idea, the brief claims, was originally presented to ABC-TV but that network declined to buy the program or the package. Then, Mr. Mansfield continues, the program idea was presented to NBC-TV without his knowledge and NBC indicated interest in it only if the network became a participant in the profits of the program and also obtained syndication rights.

The suit further alleges that both GAC and NBC-TV knew the program could not be sold at all unless the demands of NBC for ownership of the show were met.

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TV station warned on anti-CATV editorials

Springfield Television Broadcasting Corp. was warned by the FCC last week that even community antenna TV operators are entitled to rebuttal time under the provisions of the commission's fairness doctrine.

The warning accompanied the commission's denial last Wednesday (March 10) of a petition seeking revocation of the license of Springfield's WRLP(TV) Greenfield, Mass. The action was sought by F. Elliott Barber Jr., president of Brattleboro (Vt.) TV Inc., one of 20 CATV systems operating in WRLP's service area.

Mr. Barber charged that Springfield's president, William Putnam, had broadcast a series of editorials over WRLP which were highly critical of CATV operations in the Brattleboro-Greenfield area (BROADCASTING, Sept. 14, 1964). The CATV operator also alleged that some of the editorials constituted "attacks of a personal nature" against him and other CATV operators, and that he was never afforded a reasonable opportunity to respond to the broadcasts.

In support of its contention that Springfield had willfully and repeatedly

violated the fairness doctrine, Brattleboro submitted to the commission copies of 26 editorials broadcast by WRLP between March 23 and June 22, 1964.

The commission noted in its decision that the editorials "clearly support" the allegations made by Brattleboro.

Also pointed out was that Springfield, in its opposition, did not deny that some of its editorials constituted personal attacks on Mr. Barber and other CATV operators, and did not dispute Brattleboro's contention that it was not offered time to respond to the editorials.

The commission concluded that Springfield, has "seriously failed to discharge its responsibility to operate in the public interest."

The commission added, that although the violation doesn't warrant the revocation sought by Brattleboro, it will follow its "usual practice" and consider the matter at license-renewal time.

Other Springfield stations are WWLP(TV) Springfield, WJZB(TV) Worcester, both Massachusetts, and WKEF(TV) Dayton, Ohio. WRLP is a satellite of WWLP.

D.C. news bureau for RKO

RKO General Broadcasting opens a Washington news bureau today (March 15) with Matthew Warren, former director of public affairs of WMAL-AM-



Mr. Warren

FM-TV Washington, as manager. The bureau will service news to RKO stations and Mr. Warren becomes the group station owner's accredited White House and U. S. Capitol correspondent. Headquarters is at 5100 Wisconsin Avenue, N.W., where WGMS-AM-FM Washington studios are located. In addition to WGMS, RKO's stations are WOR-AM-FM-TV New York, WNAC-AM-TV and WRKO(FM) Boston, KHJ-AM-FM-TV Los Angeles, CKLW-AM-FM-TV Detroit-Windsor, KFRC-AM-FM San Francisco and WHBQ-AM-TV Memphis. Mr. Warren joined WMAL in 1963, and had held posts previously with WTTG(TV) Washington and WEAM Arlington, Va.

Scranton council lifts ban

A ban on audio and sound-on-film recording of the Scranton (Pa.) city council, which had been imposed last month, was lifted last week. The restriction on all but unedited recordings of the entire council session (BROADCASTING, March 1), was removed fol-

lowing a meeting of the council with media representatives. The council gave no reason for removing the ban but did ask TV film crews to see if something could be done about the extra lighting required for filming.

An identical ban on recordings was imposed last Tuesday (March 9) by the Lackawanna county commissioners. A meeting between the commissioners and media was scheduled for last Friday.

34 stations buy Universal features

The sale of 102 Universal post-1950 feature films in 34 major markets in the past few weeks by MCA-TV was announced by Lou Friedland, vice president and director of syndication for MCA-TV.

He attributed the rapid pace of sales to the acquisition by the three networks of features which has created a shortage of movies suitable for prime time. Sixty of Universal's features are in color.

Stations which have purchased:

WRGB(TV) Schenectady, N. Y.; WLOS-TV Asheville, N. C.; WSB-TV Atlanta; WMAR-TV Baltimore; WAPI-TV Birmingham, Ala.; WBZ-TV Boston; WGR-TV Buffalo; WBBM-TV Chicago; WLWT(TV) Cincinnati; KYW-TV Cleveland; WLWC(TV) Columbus, Ohio; KTVT(TV) Dallas; WXYZ-TV Detroit; WTPA(TV) Harrisburg, Pa.; KGMB-TV Honolulu; WISH-TV Indianapolis; WFGA-TV Jacksonville, Fla.; WDAF-TV Kansas City, Mo.; KNXT(TV) Los Angeles; WLBW-TV Miami; WTMJ-TV Milwaukee; WWL-TV New Orleans; WCBS-TV New York; WCAU-TV Philadelphia; KTVK(TV) Phoenix; KDKA-TV Pittsburgh; WGAN-TV Portland, Me.; KMOX-TV St. Louis; KSL-TV Salt Lake City; KOGO-TV San Diego; KGO-TV San Francisco; WNEP-TV Scranton-Wilkes-Barre, Pa.; WSYR-TV Syracuse, N. Y., and WFLA-TV Tampa, Fla.

head-hunters

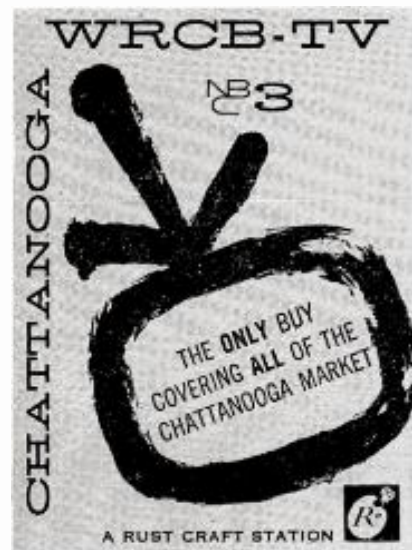


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A GENERAL ELECTRIC STATION



Intertel program prompts complaint to White House

An enraged food grower in California has threatened 100 television stations, mostly educational outlets, with libel and defamation suits, because they ran a program depicting the alleged squalor and exploitation of migrant workers in the U.S.

Letters demanding a retraction for the portrayal, in which Bud Antle Inc., Salinas, Calif., was, it is claimed, the only company identifiable, have been mailed to over 80 ETV stations and other commercial stations for broadcasting *America, The Dollar Poor*. The program was filmed by Rediffusion Ltd., London, for the International Television Federation Council (Intertel) and distributed to ETV stations by the National Educational TV.

Intertel is a TV film producing combination of Westinghouse Broadcasting Co. in the United States, the London firm, the Australian Broadcasting Co., and the Canadian Broadcasting Corp. It was founded in 1960

and is designed to advance international understanding through TV.

The program under attack was shown beginning in December, according to Mr. Antle, who has complained to President Johnson, White House aides, as well as several newspapers and trade magazines. Marvin Belli, San Francisco lawyer, has been retained for the case, Mr. Antle said.

The Antle firm is one of the country's largest growers of lettuce, celery and cantaloupe.

It has, Mr. Antle boasts, an excellent record of dealing with people it hires for harvests; it pays them at least the minimum of \$1 an hour and many earn \$3 an hour; it was one of the first food growers and shippers to sign a union contract for its workers.

"This program maliciously maligned not only our company and the fresh vegetable shippers of California, Arizona and Texas," Mr.

Antle said in his telegram to the President, "but many other American employers. The program said in essence that we at Bud Antle Inc. paid our workers only 60 cents per hour and that since we paid these low wages we 'forced workers into a sterile subculture of hopelessness,' and insinuated that we should be ashamed of being Americans."

Mr. Antle said also that he would appeal to the FCC to force the stations to redress his image under the commission's fairness doctrine.

The program did not identify the Antle company by name, Mr. Antle says, but it showed his company's machinery, trucks, buses, cartons, and other material with Antle's special colors and trade marks.

"If these educational TV stations are broadcasting programs such as *America, The Dollar Poor* then such programs must be obviously left-wing inspired . . .," Mr. Antle said in his wire to the White House.

Another delay in FM rules granted

The FCC last week postponed from Aug. 1 to Oct. 15 the effective date of its new AM-FM nonduplication rules. At the same time the commission extended by a month (from March 15 to April 15) the date by which requests for exemption to the rules may be submitted.

The actions were adopted last Wednesday (March 10) by Commissioners E. William Henry, Robert E. Lee, Kenneth A. Cox and Lee Loevinger.

The new rules, which were adopted last July, will prohibit any FM station from duplicating more than 50% of the programming of a commonly owned AM facility in cities of 100,000 population or more. The measure was adopted as a result of a rulemaking proceeding on AM allocations and engineering standards (BROADCASTING, July 6, 1964).

While extending the effective date, the commission also denied a number of petitions for reconsideration of the rule.

Radio 'sermons' called front for mail fraud

A Pittsburgh man, who tapes "so-called sermons" in his home and sends them to about 10 radio stations around the country has been charged by

authorities with mail fraud.

Postal inspectors said that Thomas C. Monroe, who goes under the name of Bishop Prince Charles, has been released on \$5,000 bond after his arraignment before the U. S. commissioner in Pittsburgh. The case is expected to go to a federal grand jury within a month.

According to the charge, Mr. Monroe's sermons are a cover for solicitations for the Universal Holy Temple of God. The government contends that he asks for \$3 donations and offers in return a "blessed" number, which recipients may use in playing lotteries.

Postal inspectors say Mr. Monroe has been under investigation for about six months and that he has bought time on stations in Cleveland, Detroit, Miami and other major markets.

'Arts' report discusses TV

Commercial TV has a "definite responsibility" to improve its methods of presenting and programming the performing arts, according to a Rockefeller panel report, "The Performing Arts—Problems and Prospects," distributed last week.

The 208-page report, which was devoted primarily to problems of the theater, dance and music in the United States, also stated the importance of TV and radio in increasing the availability of quality performances of the arts "cannot be over-stressed," but that educational television has "potentially greater flexibility" in programming material related to the performing arts.

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SPECIAL REPORT

Another music war threatening?

How disputes between broadcasters and music licensors sprang up; where the points of crisis chafe; why no settlements seem likely soon

The big scene of the \$58-million-a-year music licensing business last week was not the newest discotheque in Manhattan, a renovated loft in Chicago or a reupholstered velvet trap in the Los Angeles Sunset Strip. The wail was coming from, of all places, Montana. Man, how far out can you get?

The two major performing-rights organizations, the American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music Inc. (BMI), were preparing to stop licensing radio and TV stations and other music users in Montana—if necessary.

The result, according to some authorities, could be wholesale copyright infringement suits for damages totaling more than the physical value of all the stations in the state. But what happens in Montana, even if it were to cost broadcasters in that state their shirts, would be unlikely to disturb the music business very much if the crisis in that state did not bespeak a general discord between music licensors and music users everywhere. Montana is symptomatic, although in an exaggerated way, of a general feeling among broadcasters that they are paying more than they should for the right to play music on radio and television.

The Issue ■ The Montana legislature,

with broadcasters' backing, passed a bill that, among other things, would have music performing-rights rates for Montana set in Montana (BROADCASTING, March 8). The measure was awaiting the governor's signature late last week.

ASCAP and BMI were both getting set to act if, as reports from Montana indicated, the bill is signed into law:

- BMI notified Montana broadcasters it would be "compelled" to cancel their BMI licenses because, among other reasons, BMI operates under a federal consent decree that prohibits discrimination in rates between broadcasters in different states.

- ASCAP, which also operates under a consent decree, prepared a motion—which was scheduled for consideration Friday (March 12)—asking federal court permission to withdraw its music catalogue from Montana. In an apparently similar situation in Washington state in 1959 the same court held that ASCAP was not required to license Washington stations.

The third leading performing-rights organization, SESAC, declined to comment formally unless the Montana bill becomes law. When the bill was in the legislature, SESAC authorities said they considered it undesirable and probably

unconstitutional but that, if enacted and held constitutional, music licensors would have to find some way to live with it (BROADCASTING, Feb. 15).

The Hard Line ■ BMI President Robert J. Burton, in a letter to Montana broadcasters last Wednesday, said "discontinuance of licensing" in that state would be "the only possible course open to us" if the bill became law.

In that case, he said, BMI would have to turn the copyrights back to their owners, so far as Montana licensing is concerned. "This," he continued, "will place individual copyright proprietors in a position to commence suits for copyright infringement in Montana. Every legal precedent demonstrates that no defense could be successfully interposed to those copyright infringement suits."

"Under the copyright law, the federal court will have no alternative but to grant a minimum judgment for \$250 for each copyright violation. The number of performances given daily by the average Montana broadcaster is such that the aggregate amount of these judgments would reach staggering amounts."

The federal copyright law provides for statutory damages of not less than \$250 and not more than \$5,000 for each copyright violation. "Innocent" in-



fringements are not exempt.

With ASCAP and BMI representing perhaps as much as 98 or 99% of all licensed music played on the air, one copyright representative suggested last week—not entirely in jest—that “conceivably half a dozen music publishers could wind up owning all the stations in Montana.”

Closer to Home ■ Montana broadcasters obviously felt, in backing the measure, that it was sound and would save rather than cost them money. It was not intended, one of them said, to “beat anybody out of their licensing fees.”

It was clear, however, that they wished to make Montana music licensing a Montana function, with rates out of the control of the U. S. Southern District Court in New York, where ASCAP rate cases are tried, and the American Arbitration Association offices in New York, where differences with BMI are settled.

BMI President Burton emphasized that “there is not one ounce of ‘threat’” in his statement. He said BMI had been “forced” to its decision “most reluctantly,” and that the action “will be unpleasant to BMI as well as to its Montana licensees.”

But, he wrote, the Montana bill is “unique . . . different from any copyright legislation ever introduced in any state.”

The unique feature was believed to be the bill’s provision for establishment of rates by a Montana commission.

The Showdown ■ President Burton said the bill “creates wholly new and different problems both for BMI and for broadcasters. To take just one example, BMI cannot function under a law which sets up a state commission to fix license rates.

“BMI operates as an interstate commerce and obtains the rights which it licenses by means of contracts which apply to the entire U. S. BMI, like any other organization, has to budget its

expenditures, including the amounts which it agrees to pay for performing rights.

“An attempt to go from state to state fixing fees (and the Montana broadcasters association has urged the state broadcasters’ associations of all other states to consider the passage of the Montana law) would make the necessary budgeting impossible and destroy BMI economically. This would be true even if BMI were not subject, as it is, to the provisions of a federal consent decree which prevents it from discriminating in rates between broadcasters in different states.”

To continue licensing in Montana

ASCAP story . . page 148

BMI story page 151

SESAC story . . page 154

and fight the law in the courts, Mr. Burton said, “is wholly impracticable” and also would cost far more than BMI would receive in Montana fees while the suit was pending.

Mr. Burton invited Montana broadcasters and their lawyers to write or call if they have questions. “We will be glad to accept collect telephone calls,” he said.

“We assure you with the utmost sincerity,” he concluded, “that the enactment into law of the Montana bill, far from removing any problems, will create problems of infinitely greater dimensions and face your station with enormous risks. We urge you, before it is too late, to let your governor know that broadcaster support of the bill is not unqualified and unanimous.”

No Coverage ■ Other sources sug-

gested that if Montana broadcasters felt they would be protected by insurance policies, they should be made aware that most policies appear to exclude protection unless the holder has tried to get a copyright license.

In support of their contention that the courts would award the statutory minimum of \$250 per copyright violation they cited numerous court decisions. These dated from years back and extended down to last month’s order entering judgments totaling \$59,450, plus almost \$15,000 in attorneys fees, against three Washington state stations in a case brought by ASCAP (BROADCASTING, Feb. 15).

If the Montana bill becomes law and ASCAP and BMI lose their fights, movements for similar measures would be virtually certain to follow in other states.

The Take Now ■ Music licensing has become increasingly big business, with latest estimates of the annual revenues of the three major organizations placed at about \$58 million, of which broadcasters contribute an estimated 85 to 90%.

ASCAP revenues in 1964 totaled \$40,182,307, or about 69.3% of the total; BMI’s in the 11-month period ended last June 30 (latest figures available) were \$16,263,487, or about 28.1%, and SESAC’s were believed to be in the \$1.5 million range, representing about 2.6%.

ASCAP and BMI license practically all radio and TV stations; SESAC estimates that 98% of the radio and 95% of the TV stations also have SESAC licenses.

Big as the business is, it seems certain to get bigger. No attempt has been made to license CATV and pay-TV operations—but the possibility obviously is not being ignored.

Another and perhaps more immediate prospect is juke boxes, a \$500 million-plus business up to now exempt by law from performance-rights pay-

ments. Several bills to license juke boxes have been introduced in Congress in the past, and another effort is contained in the new copyright-law overhaul now being considered.

Haggle Over Price ■ Stations traditionally think they're paying too much for music. The licensors contend that stations are dependent on music for their success and accordingly that the music is worth more.

This phase of the controversy will be in the news next week when the All-Industry Television Station Music License Negotiating Committee, which

represents some 365 TV stations, holds a meeting for its members and contributors during the annual convention of the National Association of Broadcasters. All-Industry Radio Music License Committee also is considering a meeting during the convention.

Both of these committees are engaged in rate litigation with ASCAP, and both recently worked out with BMI an indefinite extension of its current rates. The radio committee is compiling returns from a survey dealing with what calls "the SESAC problem."

The TV committee is headed by

Charles Tower of Corinthian Broadcasting, with the New York law firm of Root, Barrett, Cohen, Knapp & Smith as counsel. The radio committee is headed by Robert T. Mason of WMRN Marion, Ohio, with Emanuel Dannett of the New York firm of McGoldrick, Dannett, Horowitz and Golub as counsel.

Following, in alphabetical order, are the three principal licensing organizations with highlights of their background, services and operations, and some of the chief elements of controversy surrounding them.

ASCAP: oldest, biggest, toughest

AS THE ORIGINAL MUSIC LICENSOR, ASCAP DEALS FROM STRENGTH

ASCAP, founded in 1914 by a small group of music writers and publishers led by Victor Herbert, introduced in this country the concept that musical talent must be paid not only when its music is sold, but also when its music is played for profit.

For 17 years ASCAP was virtually alone in its field. Not until the 1940's, after BMI was formed, did it acquire formidable competition. Today it remains indisputedly the biggest in the field, licensing a repertory estimated at more than 1,000,000 titles and collecting almost seven out of every ten dollars grossed by the three leading music-licensing organizations.

In 1964 ASCAP's revenues totaled \$40,182,307, a gain of 6.3% over 1963. These came from more than 30,000 licensees, but an estimated 85% of it was paid by fewer than 20% of the licensees—the radio and TV broadcasters.

The "performed works" in ASCAP repertory, described as those with a known record of performance, are listed in a three-volume index said to cost \$100,000 to produce. Officials say there were 80,000 titles in this list several years ago and may be close to 200,000 now. There is a separate catalog of symphonic music.

ASCAP tunes include the works of such writers and composers as Irving Berlin, George Gershwin, Oscar Hammerstein II, Richard Rodgers, Jerome Kern, Cole Porter and Hoagy Carmichael. They also include some lesser names; ASCAP's membership now totals 7,756 writers and 2,521 publishers.

The Tiffany Claim ■ ASCAP stresses the quality and enduring character of its works (and accuses BMI of fomenting "trash"). In the course of a year, officials claim, there are more than a billion licensed performances of ASCAP music.

ASCAP's hold on the music business

has loosened, however, in the past two decades. The Justice Department, in announcing its current antitrust suit against BMI, estimated that in 1948 ASCAP still controlled performance rights for 90% of the top songs on radio, but said this had dropped to 43% by 1958 and has declined further since then.

ASCAP contends that "top songs" are determined by polls that necessarily measure what is popular on a given day or week and hence equate "flashes in the pan" with songs that are played steadily through the years. Polls, ASCAP maintains, do not measure total performances; in these it insists ASCAP has suffered little or no recent decline. The ASCAP survey of performances, going back to 1959, is said to show "no significant change since that date in the percentage of broadcast time devoted to the society's music."

To see how much its music is used—and thus to provide a basis for its distribution of royalties among its members—ASCAP monitors or collects logs and cue sheets covering music on the radio and TV networks and some 5,000 radio and 500 TV stations, plus some wired-music and other recorded library services. In all, ASCAP estimates, it collects data annually on some 60,000 gross hours of local radio programming, 30,000 hours of local TV programming and 4,000 hours of wired-music and similar services' programming, plus logs from the networks.

The performances thus "picked up" furnish the starting point in figuring which ASCAP members receive how much in the distribution of royalties—a complicated system that "weights" performances by a formula that takes 12 pages to describe and also differentiates the economic values of a playing according to what station or network it occurred on.

ASCAP officials estimate that their sample costs 60 cents for each performance "picked up" and increased the society's overhead expenses from about 17% of total revenues to close to 20% when the current system went into effect in 1960.

Both the survey and the distribution system are sensitive issues to ASCAP members, whose income is directly affected. Their questions, which often have the blunt ring of accusations, frequently enliven ASCAP annual meetings. To help quiet the clamor, ASCAP in 1963 published an explanation of the survey system that ran to 41 pages.

The Split ■ After deducting overhead, which amounted to \$7.9 million last year, ASCAP divides its revenues 50-50 among composers and authors on the one hand and publishers on the other. Each group has its own system for



Only ASCAP president to serve twice is incumbent Stanley Adams who served in 1953-56 and since 1959.

splitting up its half.

Even though the entire operation is under the eye of the Justice Department, the feeling obviously persists among many ASCAP members that too much goes to too few, and not enough to the "little people."

The survey and distribution represent one of the chief preoccupations of the ASCAP staff. Some 300 of the society's approximately 650 employees are engaged in keeping the catalogues, monitoring and analyzing programs, corresponding with members and users, checking stations on the identification of numbers, etc. Although most of its people are in the headquarters in New York, ASCAP also has 23 branch offices in the U. S.

Approximately 40 auditors are kept busy, "primarily in checking broadcasters' reports," in a department that is said to cost \$600,000 to \$1 million a year, an estimate not apt to be challenged by the many broadcasters who have complained of "harassment" by ASCAP auditors.

In its early years ASCAP's revenues came primarily from hotels, restaurants, cabarets and dance halls, and, later, from motion picture theaters.

Its chief activity at first was litigation; it had to establish the principle—established in the 1909 copyright law but not then enforced—that writers and publishers must be paid when their music is played for profit. In its first year ASCAP's revenues totaled less than \$10,000. Not until 1921 was it able to start paying royalties to members.

Money in the Air ■ ASCAP's rise to affluence was linked directly and almost exclusively to radio and, later, television. Example: In 1939 its total revenues were about \$6.5 million, of which broad-



One of the most influential figures in ASCAP affairs is Herman Finkelstein who is general counsel.

casters contributed an estimated \$4.5 million. In 1956, revenues were \$24.9 million, and the broadcasters' share an estimated \$20 million. In 1964, the total was \$40.2 million with broadcasters believed to account for \$33.7 million.

When radio was very young, stations and networks used ASCAP music free—and it took a couple of lawsuits to undo that practice.

A 1923 court decision held that although a station did not charge its listeners, a radio performance was, indeed, a public performance for profit. Two years later another decision reached the same conclusion. Broadcasters became convinced that they would have to pay.

ASCAP had granted radio gratuitous licenses at first. It started charging, in the early 1920's, on a flat-fee basis. WOR New York, for example, is said to have paid \$750 a year, and WCAP (now WTOP) Washington, \$500. In 1924 there were about 36 stations under license; altogether they paid less than \$20,000 in fees.

By 1931, the flat-fee system produced \$960,000 from broadcasters (BROADCASTING, April 15, 1932). In 1932, however, ASCAP tied its revenues—and growth potential—directly to the revenues and growth potential of this rising young medium. The society let it be known that it would ask for \$3 million to \$4 million, instead of \$900,000, and a few months later it warned that unless broadcasters agreed, it would institute mass infringement suits (BROADCASTING, Sept. 1, 1932).

Under contracts entered that year, ASCAP collected at an annually escalating rate up to 5% of station revenues (including station receipts from networks, not then licensed separately), plus a fixed dollar amount from each station as a sustaining fee.

These contracts ran through 1935. Then, after an ASCAP ultimatum that the Justice Department later cited in an antitrust action against the society broadcasters accepted a five-year renewal of the same terms.

The Showdown ■ That brought them to 1941 and the beginning of BMI—and of the "Jeannie With the Light Brown Hair" era (also see section on BMI, page 151).

When broadcasters were unable to get from ASCAP an idea of what its rates after Dec. 31, 1940, might be, they set up BMI as an alternative source of music. When ASCAP did make known its terms, it was found to be asking about \$9 million, or approximately 100% more than broadcasters had paid in 1939. When the ASCAP licenses expired on Dec. 31, 1940, broadcasters let them stay expired and started using, instead, public-domain music (Stephen Foster moved quickly up the lists) and such tunes as BMI had been able to

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BETTER SELLING ...**

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pull together by then.

ASCAP authorities maintain that the formation of BMI and the subsequent "strike" against ASCAP music came about primarily because ASCAP, in its 1940 offer, proposed to license networks for the first time, in addition to stations. Actually, they have claimed, ASCAP's 1940 offer would have kept station rates unchanged or, for stations having annual revenues below \$150,000, lowered the charge.

BMI authorities contend that the entire ASCAP proposal was unreasonable, as demonstrated by ASCAP's refusal even to state its terms at first and subsequently by demanding revenues that amounted to doubling its previous year's take from broadcasting.

Period of Silence ■ In any event, ASCAP music was off the air from Jan. 1, 1941, until Nov. 1, 1941, when the society and broadcasters came to terms. This contract, instead of setting commercial fees at the old figure of 5% of station receipts, put the new rate at 2.25% for a blanket license, the only kind available till then, and created a per-program license. The latter charged 8% of station revenues from programs in which ASCAP music was used. The networks also signed with ASCAP for the first time.

The 1941 contract was for a nine-year term and provided for automatic renewal for another nine years unless ASCAP served notice of higher rate demands at least 12 months before the first nine-year term was up. ASCAP authorities contended later that they were entitled to a rate increase but were afraid to give notice lest broadcasters conduct another "boycott" and force ASCAP to accept even lower rates.

When the second nine-year term expired Dec. 31, 1958, ASCAP did propose an increase—a substantial one. From stations whose gross annual receipts from time sales were \$50,000 or less it wanted a commercial fee of 3% of receipts plus a monthly sustaining fee equal to the station's highest one-minute card rate; if station receipts were \$50,000 to \$150,000 it wanted 4% plus two times the highest one-minute rate, and if a station's receipts were over \$150,000 it wanted 5% plus three times the highest one-minute rate.

These proposals applied to blanket licenses, then and now held by most stations. For any that wanted a per-program license ASCAP proposed a commercial rate of 10% of revenues received from sponsors of programs using ASCAP music, plus a sustaining fee amounting to 4% of the highest card rates that would have applied to such programs if they had been sponsored.

While advancing these proposals as "reasonable," ASCAP at the same time

offered to continue the old licenses in effect for another year. In time, after broadcasters took the case to court—a procedure that became possible under a consent decree signed by ASCAP in 1950—a compromise was reached that called for lower rates.

Rate Reduction ■ Under the compromise, the commercial rate for a blanket license was reduced from 2.25% of station receipts to 2.125%. In addition, deduction of certain program and production costs was permitted, and the base for computing the sustaining fee was changed from the quarter-hour rate to the one-minute rate. Terms for the per-program license were not changed materially.

The compromise contract, retroactive to Jan. 1, 1959, extended to Jan. 1, 1964, and efforts to get a new one have been in litigation and in off-and-on negotiation since then.

The All-Industry Radio Music Committee has advanced a proposal that would reduce total radio station fees by 22%, from \$9.86 million paid in 1962 to about \$7.7 million, or about 10% less than they paid in 1957. ASCAP has proposed just the opposite: a 22% increase, which would add about \$2 million to local radio's annual ASCAP bill even if radio revenues did not rise.

The all-industry committee argues that the use of ASCAP tunes has declined 35% over the past five years; that radio's ability to pay, in terms of net broadcast income per station and in rate of return, has dropped by 30% in the same period; that radio's ASCAP rate should not be higher than television's; that ASCAP's collections from radio stations have increased 15% in the past five years although "nothing has happened to justify this increase," and that, insult to injury, stations never received \$200,000 of a \$350,000 annual saving in sustaining fees that they were supposed to get under the 1959-63 contract.

In reply, ASCAP contends there has been no significant decline in the use of its music; that music is the backbone of radio programming and is responsible for "the vast bulk" of radio revenues; that ASCAP reduced radio rates in 1959-64 out of sympathy for a medium suffering economically from television's growth but that "radio is no longer the sick sister of television" and, in fact, that stations have "enjoyed a period of unprecedented prosperity" in recent years. Total radio station income goes up every year, according to the ASCAP argument, and if ASCAP is collecting more it is because stations are taking in more.

Litigation Everywhere ■ While ASCAP is engrossed in the dispute with radio stations it is also engaged in no less complicated litigation with radio

networks and some major group operators acting separately.

One of these, Metromedia, claims that paying on the current basis of net revenues is unfair and actually discourages public service because, for instance, ASCAP allows only routine deductions for station news-department expenses when, in fact, the news operations of one of its radio stations alone, WNEW New York, exceed \$500,000 a year.

Metromedia, whose 10 radio stations (AM and FM) paid ASCAP more than \$179,000 in 1962 and \$197,000 in 1963, wants a system that would enable it to pay a "reasonable" rate on its gross revenues. It has offered, on the court record, to pay ASCAP a flat \$1 million for a five-year license for its radio stations.

ASCAP is equally engaged in TV litigation. Until the late 1940's it gave the young television business gratuitous licenses. Its first paying contracts were reached in negotiations in 1949, and the blanket-license commercial rate for stations was pegged at "radio plus 10%"—10% higher than the radio rate, which was then 2.25%.

This agreement was for five years (and did not include terms for per-program licenses until after the period was up—probably an uncertainty of little consequence because few stations had per-program licenses).

In 1954, after lengthy negotiations, the blanket rate was reduced about 20%, to 2.05% of station receipts. This brought it below the radio rate. The sustaining rate was put at the equivalent of the station's highest quarter-hour rate per month. This contract extended to Dec. 31, 1957, and was renewed on the same terms for four more years, to Dec. 31, 1961. The current round of litigation and negotiation on new terms has been in progress since then.

In the meantime, the per-program rates on which negotiations were commenced in 1949 were finally set in 1955 and have been in effect since that time. The commercial fee is 4% of net receipts from local shows that consist of feature films making only "incidental" use of ASCAP music, and 9% of net receipts from other local programs. The per-program sustaining fee is 3½% of what the charge would be if the program were sold.

New Form Sought ■ The current TV contracts although actually expired, have been continued in effect—like the expired radio contracts—until the dispute over new terms is settled either in court or in negotiations.

The all-industry TV committee went to the Supreme Court twice in an unsuccessful effort to have ASCAP required to issue a new form of license in which stations would have to pay ASCAP directly for its music only when

used in locally originated programs; performing rights to music in syndicated shows and movies produced in the future would be paid for by the producers, at time of production.

When the courts held that ASCAP's consent decree does not require it to issue this form of license, the committee adopted a new strategy. It is currently awaiting a court ruling on its motion that ASCAP be required to turn over voluminous financial and other records for each year from 1949 through 1964, on the ground that "reasonable" rates cannot be determined without access to complete information on what the music used by television stations is really worth.

The committee contends that most music used by stations is background music in filmed programs and has little to do with attracting audiences or selling time, and therefore is not worth anything like the rates that stations have been paying.

Network Deal ■ While the stations' litigation against ASCAP goes on (marked occasionally by thus far futile negotiations), the society and the TV networks reached an agreement last fall covering both the networks and their own stations.

This agreement puts, for the first time, a brake on the rate at which ASCAP's revenues will escalate in relation to rises in network and owned-station revenues. Revenues recorded in 1963 are made the base for a system of

split-level fees.

The owned stations, for example, instead of paying at the old rate of 2.05% of annual revenues, will now pay 1.9% on revenues up to the 1963 level and 1.325% on revenues above that base. This is said to represent a 7% reduction, and the stations also get a 30% cut in sustaining fees.

The networks, which in the past have paid 2.5% of their revenues, will continue to pay at that rate until they reach the 1963 revenue base, but will pay only 2% on amounts over that. The agreement is for five years, to Dec. 31, 1969, but the lower rates are to be retroactive to Jan. 1, 1964.

While the networks obviously regard the compromise as better than indefinitely continued litigation, leaders of the all-industry TV stations committee concluded that the formula failed to provide "the dollar relief that other television stations have a right to expect." They said the owned-station formula was "a modest improvement" over ASCAP's last offer to the all-industry committee but would save the stations only about half as much as envisioned by the committee in its own last offer.

Committee leaders feel that "there is a reasonable chance" of getting "something better" and say they will press for an "equitable" rate "by negotiation if we can and by litigation if we cannot."

Court Veteran ■ ASCAP is no stranger to litigation. In its early years it had to litigate repeatedly for the principle of

copyright protection. In recent years it has been embroiled in litigation over its rate proposals. And in the intervening years, the 1940's and early 1950's, it was confronted with other court problems.

In 1941, ASCAP signed a consent judgment with the Justice Department that required ASCAP to offer a license under which payment was related to the amount of music used. Thus evolved the per-program license — although broadcasters contend it operates in a way that does not give broadcasters a genuine economic alternative to the blanket license.

At about the same time, ASCAP pleaded *nolo contendere* (no plea) in a criminal antitrust suit, and the society and its directors were fined. In 1948 ASCAP was sued twice, both times by motion-picture theater interests, and was held to be an illegal monopoly. In 1950 it signed a consent decree in connection with the motion-picture theater interests and one relating to its foreign operations.

One 1950 decree, supplanting the one signed in 1941, provided that ASCAP licensees could go to court for determination of "reasonable" fees if they failed to come to terms with the society within 60 days. This one assured broadcasters that no matter what their contract differences with ASCAP, they will always have an ASCAP license, subject to negotiation or court decision on "reasonable" fees.

BMI: the strong No. 2 music licensor

IT BROKE ASCAP MONOPOLY, IS NOW ACCUSED OF MONOPOLY ITSELF

BMI was formed out of necessity by broadcasters, and its broadcast ownership has supplied a focus for its critics' attacks throughout its emergence as a challenger of ASCAP's dominance.

BMI opened for business in 1940 after ASCAP had refused to make known its terms for music licenses to replace those expiring at the end of that year. Broadcasters, fearful of being left with practically no music at all, organized it as an alternative source. There were some 600 station and network stockholders.

No stock was sold after the first few months, and many of the original owners, including all networks, have since turned in their holdings. There are now about 517 stockholders. No stockholder has ever received a dividend, because it has been BMI's policy from the start to pay none.

When ASCAP finally gave its terms in 1940, broadcasters considered them too high, and when their licenses ex-

pired at the end of the year they stopped using ASCAP music. By the time their dispute with ASCAP was settled on Nov. 1, 1941, BMI was on its way.

Currently BMI licenses an estimated 700,000 to 800,000 musical works, of which about 55,000 are "active"—that is, known to be performed—in each quarter. (When a tune goes four consecutive quarters without a performance it is taken out of the active files until it reappears in the performed list again.)

C&W and R&B ■ BMI has a reputation—rarely discouraged by its critics—for being especially strong in country-and-western and rhythm-and-blues music. BMI officials do not deny this reputation; indeed, they emphasize that they pioneered and are largely responsible for the "Nashville school" of what used to be known as hillbilly music but which has grown into one of the dominant forces in U. S. music.

They insist, however, that the BMI repertory is strong in the other musi-

cal fields as well, and point out that BMI has also done much to promote serious music. Its members, they assert, include some of the ranking composers of serious music—several hundred in all, most of them identified with leading universities and colleges, and including several winners of Pulitzer and other respected prizes.

The Justice Department, in announcing its current suit against BMI, centered its attention more on BMI's activities in the less serious music field. The department estimated that by 1958 BMI licensed 57% of the top songs and by 1962 represented from 70 to 97% of "the top songs in various categories, such as rhythm and blues, 'hot country' and western records."

Talent Incubator ■ To charges that it has fostered trashy music BMI's reply is that, to the contrary, it has enabled new thousands of writers to get their music published and played—and paid for—and that it is the public, not BMI

or broadcasters, who determine the hits as well as the flops.

BMI stresses its "open door" policy in writer and publisher affiliations as important not only to itself but to music as a whole. Before BMI, officials maintain, ASCAP operated as a sort of closed club, admitting only selected members, with the result that only about 1,000 writers and fewer than 150 publishers in the U. S., and practically none outside of New York and Hollywood, shared in performing rights revenues. Today, according to BMI estimates, the number includes some 8,000 publishers and 18,900 writers throughout the U. S.

BMI itself represents the works of some 9,000 writers and 5,000 publishers.

The Play BMI Gets ■ Use of BMI music has increased not only in radio but also in television and other fields. A BMI analysis indicates, for example, that BMI writers are regularly represented in 73 of the 92 prime-time programs scheduled on the TV networks for the current season.

Although more recent detailed compilations are not available, BMI authorities indicate they have made some gains since a 1962 analysis showed that BMI provided 41% of all radio music as compared to 49% by ASCAP; that ASCAP led BMI by about 5 to 4 in amount of background music on the TV networks on an all-day basis but that they were about even at night; that BMI was the dominant music source in 13 of the 20 most-performed syndicated film series and in all episodes of 11 of the top 14 network shows; that the majority of top-rated TV programs (syndicated and network) used BMI music predominantly, and that about seven out of every 10 new records—and seven out of 10 of the most popular records—were BMI titles (BROADCASTING, March 19, 1962).

BMI has also strengthened its position in other fields. In 1963-64 it licensed the music in more than 60 motion pictures, including the award-winning "Tom Jones." This season its credits include "Mary Poppins." In the Broadway show score field BMI's activities are gaining momentum—and results.

A big reason BMI has made such strides over the years, according to BMI officials, is that the organization has steadily attracted more and more of the successful writers and publishers, who naturally have a better batting average—and therefore get a higher level of performances—than less successful ones.

In all, BMI has approximately 20,500 licensees. Radio-TV licensees in the U. S. and Canada numbered 5,837 as of last June 30, and nonbroadcast licensees totalled 14,575. The latter include the usual varied assortment of



Chief architect in the organization of BMI and still its board chairman and general counsel is Sydney M. Kaye



(l). President and chief operating officer is Robert J. Burton (r), who succeeded Carl Haverlin in that post.

hotels, restaurants, night clubs, skating rinks, sports events, wired-music services, circuses and the like.

Search for Revenue ■ "Our problem is finding where the action is," one BMI official reported. Finding the action and licensing it is a problem that keeps not only BMI, but also ASCAP and SESAC, on constant alert.

BMI has launched a campaign not only to find and license new nonbroadcast users of its music, but to adjust its rate structures "so that nonbroadcast users of music will ultimately pay fees commensurate with the use they make of the company's repertory."

BMI's revenues from all licensees, including an estimated \$600,000 from those in Canada, totaled \$15,441,489 for the 11 months ended last June 30. (The annual report covered only 11 months because BMI's fiscal year was changed to end on June 30 instead of July 31; for the 12-month period in the fiscal year ended July 31, 1963, income from all licensees was \$15,385,933.) Of the 11-month total, broadcast licensees accounted for an estimated 85 to 90%.

To the license fees were added income from a number of other sources, including \$521,248 from the sale of sheet music by Associated Music Publishers, a since-sold subsidiary, to bring the 11-month income to \$16,263,487.

After expenses (\$4.9 million), distribution of \$10.3 million in performance rights and royalties and payment of \$525,969 in U. S. and Canadian income taxes, BMI reported net income of \$535,101 for the 11-month period. This brought BMI's earned surplus, as of last June 30, to \$3,455,720.

Expenses included \$226,652 for the

publication of music and \$4,676,709 for general and administrative costs, the big item. Officials of BMI, which has about 275 employees, note that their G&A expenses, while about 42% less than ASCAP's, are higher as a percentage of total revenues. ASCAP's overhead comes to almost 20%, BMI's to about 29%.

Look at Overhead ■ The difference, according to BMI officials, is that BMI has to perform most of the administrative functions that ASCAP does, but on a base that is less than half as big.

Two things ASCAP does that BMI doesn't do are monitor and audit (except in special circumstances). To gather performance data, BMI uses a sample, collecting logs far more extensively than ASCAP does. The sample is chosen by BMI according to procedures designed by the Bureau of Applied Social Research at Columbia University. The independent auditing firm of Ernst & Ernst handles the mailing and collects the station logs. It is from these that BMI's payments to its writer and publisher affiliates are computed.

Unlike the ASCAP survey, BMI's lets the stations know in advance when they are going to be called on to supply logs. BMI officials acknowledge that "ASCAP doesn't like this," because ASCAP contends that advance notice enables stations to program tunes according to which organization licenses them and "invites payola."

BMI contends, however, that stations need advance notice in order to supply all the detail that BMI asks for. As for auditing, BMI argues that the extra money it would recoup probably wouldn't warrant the cost.

Special Inducements ■ "Payola" is a

familiar word in ASCAP's charges against BMI. Usually it is used less in the sense of station involvement than in accusations that BMI "pays off" favored writers and publishers and buys their affiliation with special inducements.

BMI management's answer, aside from a threat to sue for slander if ASCAP should make its charges specific enough, is a strict denial of any impropriety. Officials acknowledge that in some cases they do give advances on royalties.

"But if it's wrong to back a known or prospective producer," they ask, "then what is the banking business all about?"

The big names in music "don't care about the money," they argue, "and who wants to bribe unknowns?"

Like ASCAP, BMI operates under a consent decree. It was signed in 1941 at about the same time as ASCAP's, to which it is similar in form. BMI, like ASCAP, is required to offer per-program as well as blanket licenses, but in case of disputes with licensees the differences are to be settled by arbitration at and under the rules of the American Arbitration Association in New York.

Harmony ■ BMI's relationships with broadcasters have been generally calm, certainly in comparison to those between broadcasters and the other music-licensing organizations. Exceptions like the current Montana situation reflect a general dissatisfaction—general at least in Montana and a few other states where restrictive legislation has originated—but this dissatisfaction appears to be directed more at existing patterns of music licensing generally than at any one element.

There is some grumbling—particularly about BMI's logging requirements, the system on which BMI's payments are based and for which BMI says there is no easier alternative—but on the whole there has been no feuding approaching that with ASCAP.

The at least relative peace, according to BMI authorities, has nothing to do with the fact that BMI is owned by broadcasters. After all, they point out, there are thousands of stations but only some 517 that own BMI stock, and all are licensed on the same terms and have the same rights.

Money Is the Root ■ General satisfaction with BMI's music and service seems to be reflected in broadcasters' attitudes, but one of the chief reasons ASCAP bears the brunt of criticism appears to be that BMI's rates historically have been well below ASCAP's. They currently are said to average a little less than 40% of ASCAP rates.

The BMI radio rate structure has been essentially the same since the first contracts were drawn in 1941, accord-

ing to authorities, and the TV rates have not been materially revised since they were introduced in 1954 (up till then the radio rate card also applied to TV).

In both radio and TV the rates vary according to station income, but the rates themselves apply not to income but to "net receipts from advertisers after deductions." Deductions include 15% sales commission, up to 15% agency commission, receipts from the sale of time for political broadcasts, and time, frequency and volume discounts.

In television, the lowest rate is 0.81% of receipts after deductions. This is paid by stations whose estimated annual income does not exceed \$50,000. The highest rate is 1.09% and is paid by stations whose estimated annual income is more than \$100,000. In between, the rate is scaled upward as income levels increase.

The TV rate pattern was based on radio's, but the figures are different. In radio the range is from 0.75% of receipts after deductions, applicable to stations having estimated annual incomes up to \$15,000, to the maximum of 1.2%, applicable when a station's income exceeds \$100,000.

BMI charges no sustaining fee.

The ASCAP Tune ■ If heavy criticism from broadcasters is infrequent, from ASCAP it is constant (although, to ASCAP management's embarrassment, some of its members are also affiliated with BMI). In court, newspapers and Washington the society for years has hammered away at its claim that BMI is a "conspiracy" by broadcasters to discriminate against ASCAP music.

ASCAP raises the issue in every rate proceeding involving broadcasters. The question has been aired in Congress and considered by several successive administrations of the Justice Department, none of which considered it worthy of action—until the department under current leadership filed its anti-trust suit last December.

The suit reflects the principal arguments ASCAP has been making all along. It is aimed at requiring the 517 broadcasters to give up BMI ownership. It accuses them and "other broadcasters unknown" of promoting BMI music "to the exclusion of all other music," of depressing rates and royalties and in general of creating a monopoly.

These charges don't go down well with broadcasters who had to contend with the monopoly that, by Justice Department acknowledgement, ASCAP used to be. Nor do they understand how, or even why, thousands of broadcasters could "conspire."

Years ago a number of broadcasters had ASCAP per-program licenses, and ASCAP gathered evidence that some stations made it a practice to play no ASCAP music on certain days, to save money. Now practically all broadcasters have blanket licenses (some sources estimate that per-program licenses now account for less than 1% of ASCAP's income) and their rates are not affected whether they play no ASCAP music or nothing but ASCAP music. The same is true under BMI licenses.

BMI management argues that, far from building a monopoly, BMI has freed music from domination by one. BMI, they say, furnishes the competition that keeps the music-licensing field healthy and has expanded it enormous-



All-industry committees representing stations in current litigations and negotiations with ASCAP and in recent negotiations with BMI are headed by

Robert T. Mason (l) of WMRN Marion, Ohio, for the radio group, and by Charles Tower (r), of Corinthian Broadcasting, for television.

ly in terms of the number of the writers and publishers being paid and of the amounts they receive.

The government suit's charges are also similar to those contained in the "Schwartz case," filed 11 years ago but not yet brought to trial. In some of the

pre-trial testimony, BMI supporters note, several ASCAP authorities testified flatly that they knew of no instances of station or network "discrimination," and similar testimony was given by Stanley Adams, now ASCAP president.

When that case will come to trial is

unknown. Nor has a trial date yet been indicated for the antitrust suit. If broadcasters should be required to divest, the general assumption is that BMI would continue in operation under different ownership, presumably selected with court approval.

The questions people ask about SESAC

YOUNGER THAN ASCAP, OLDER THAN BMI, SESAC GOES ITS OWN WAY

SESAC, the least known but probably the most frequently criticized of the leading music-licensing organizations, is a privately owned company formed in 1931. At the outset it represented European works primarily; hence the name, Society of European Stage Authors and Composers, or S.E.S.A.C. On the theory that its build-up of American catalogues made the European title out of date, the company later dropped the long name and the punctuated initials and became known simply as SESAC Inc.

SESAC differs from ASCAP and BMI in several ways. These include:

- SESAC represents only publishers, not writers (except when they are also publishers).

- SESAC represents not only the performing rights to the works of its affiliated publishers, but also the mechanical reproduction rights (for recording) and the synchronization rights (for TV film and motion-picture soundtracks). Its regular radio and TV licenses, like ASCAP's and BMI's, cover performing rights only, but unlike the other firms it also controls "grand rights" (for dramatic performance of operas, etc.), which must be negotiated separately.

- SESAC is more diversified. It produces and syndicates the SESAC Transcribed Library, which, according to SESAC officials, is bought in whole or in part by 85% to 95% of all U. S. radio and TV stations (and many stations and networks abroad). SESAC also has recently opened a Special Products Division to work with agencies and producers in scoring and cueing commercials, TV or other films, slides, etc.

- SESAC does not monitor its licensees regularly, as ASCAP does, or get logs from them, like BMI (except for network logs, which it does get). It does, however, spot-monitor, and monitors precisely when it thinks its music is being used without a license.

- SESAC does not make available to stations and other licensees a list of the works they are licensed to use or, as ASCAP and BMI do, a list of its "performed works." Instead, it supplies a list of publishers with whom it

is affiliated and suggests that licensees get catalogues direct from them. SESAC also maintains at its headquarters what officials describe as a complete card file of all SESAC works and say that licensees are free to inspect it during business hours.

- SESAC is the final judge of the rates it will charge. Failing to come to terms, stations and other licensees cannot appeal to the courts, as with ASCAP, or to arbitration as with BMI. They either take a license or become liable to infringement suits if they use SESAC music.

- The rates themselves are not based on station revenues, as ASCAP's and BMI's are, but on what is said to be a combination of such factors as station power, time charges and market population in the case of radio, and on market population and rate cards in television (see rate schedule, page 156).

- SESAC shares in the net revenues collected from licensees. Where ASCAP and BMI distribute to their members their revenues after deduction of overhead, SESAC deducts overhead and then splits the rest with its publishers

on a 50-50 basis.

- SESAC does not operate under a U. S. government antitrust consent decree.

SESAC authorities estimate their repertory at about 150,000 titles, "as close as we can approximate." This compares with about 180,000 claimed by SESAC in a court case in 1957-58. They estimate the number of publisher catalogues currently represented by SESAC at 325 to 350, some of whom have more than one catalogue in the SESAC fold.

The "Schedule A" attached to SESAC license contracts lists about 375 "publishers and organizations" as currently affiliated with SESAC. After elimination of duplications (subsidiaries cross-referenced to parent companies), these come down to about 320, of which around 190 are subsidiaries of about 60.

The listings for approximately 30 carry notations indicating that SESAC represents "only compositions as recorded by SESAC, as per list issued," or "only compositions as per list issued," and in one case SESAC's representation is described as limited to "only



Founder of SESAC was Paul Heinecke (l), now in his 80th year, who continues as president. Day-to-day operations



are run by his daughter, Mrs. Alice H. Prager (r), vice president with management committee.

compositions copyrighted up to and including 1924." About 60 of the 320 publishers are foreign companies or organizations or their subsidiaries.

Missing Lists ■ Broadcasters criticizing SESAC's failure to supply lists of its compositions contend that without one they cannot tell whether they really need SESAC licenses—that is, whether they need SESAC music—and, if they do, whether they need only certain works or certain categories as opposed to the entire repertory.

There is a widespread belief among broadcasters, although SESAC claims it is wrong, that while SESAC is strong in some categories, notably gospel and country music, for example, in other categories it leaves a good deal to be desired.

SESAC's answer is that licensees can compile their own lists by writing to its affiliated publishers and that, in addition, its headquarters file in New York is open to any licensee who wants to come and make notes. Officials also report that they are converting to IBM cards which, when the change-over is completed in a year or two, may make it possible to supply lists of its works.

SESAC authorities insist that these works encompass not just a few but all major music categories and that, indeed, the repertory is so extensive that not many broadcasters who play music are apt to avoid including SESAC music. In its transcription service, described both as an instrument for promoting SESAC publishers' works and as a service to broadcasters, all major music categories are represented and promoted.

Piece at Any Price? ■ Whether stations can in fact get licenses covering only certain SESAC selections or categories, as an alternative to blanket licenses, is a matter of dispute. There are stations that say they have tried and failed. In a court decision in 1958 Federal District Judge Sylvester J. Ryan held that the mechanics of getting a per-piece license would take "at least two weeks"; that the cost in time and money would be "prohibitive"; that such requests are "rare" and that it is SESAC's policy to discourage them "in every case."

"Certainly," Judge Ryan's decision concluded, "the exaction of annual blanket fees on collective licenses regardless of the needs or requirements of a user might result in injury to users."

But that was in 1958, the question of per-piece licenses was not at issue in the suit Judge Ryan was trying, and in any event SESAC officials maintain that per-piece licenses are available.

The current SESAC radio rate card (see page 157) indicates that provisions have been made for per-piece usage but stipulates that such users must give



High-priced lures to draw convention crowds

At annual conventions of the National Association of Broadcasters, SESAC has acquired the reputation of running a swinging hospitality suite. There's usually plenty of entertainment and refreshments. At

last year's NAB convention in Chicago, such stars as Hiidegarde (in picture) and Duke Ellington appeared. Next week at the Washington convention SESAC will run a discotheque in its Shoreham suite.

at least 10 days' written notice of the music they wish to use and must pay before they play. SESAC officials say the same provision is available for television. They acknowledge, however, that no per-piece license is in effect now. The last, they say, expired last year.

Coercion Charged ■ Another broadcaster complaint, which has been submitted to the Federal Trade Commission, is that stations have signed with SESAC only under threat of being sued for copyright infringement. The FTC has not yet acted, but there are indications that the investigation is not yet closed.

One such complaint, by Henry B.

Clay of KWKH Shreveport, La., charged that SESAC uses "threats, intimidations, coercion and any other methods necessary" to get stations to take licenses that they "do not need and do not want."

SESAC is able to do this, Mr. Clay told the FTC, because "the pittance which the station has to pay is so small compared to the great risk which is involved in going through a possible court proceeding."

The published account of Mr. Clay's filing (BROADCASTING, Oct. 14, 1963) included a denial by SESAC officials, who said their operations were legal and ethical and that, in Mr. Clay's case, there had been protracted negotia-

BIG SOUND & FORMATIC

*the most used and proven radio
production libraries, now available in a
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SEE THE MAN FROM MARK CENTURY



SUITE A 500
SHERATON PARK HOTEL

tions but that Mr. Clay took out licenses after being confronted with a monitoring report indicating approximately 150 infringements of SESAC copyrights by his stations.

In reply, Mr. Clay maintained that SESAC "never substantiated these alleged 'infringements' and never revealed when, where and how they were performed, or whether any originated on syndicated religious transcribed or taped programs over whose musical content the station has no control."

Mr. Clay said WKXH tried to get several different kinds of licenses from SESAC, including per-piece or per-program, temporary or blanket for less than the standard five-year term, but was refused "pointblank."

"These negotiations were so protracted and deadlocked for such a long time," he said, "that the SESAC salesman stayed in Shreveport long enough to fall in love, become engaged and marry a local girl."

Threats Alleged ■ Originally, he said, SESAC had accepted \$88 a month from WKXH, then "demanded" \$200 a month. After "a bitter controversy," he said, WKXH paid SESAC \$100 a month for five years and then, when the rate was supposed to go to \$200 a month, "finally compromised" at \$150. He said SESAC did not threaten to sue WKXH for the statutory minimum of \$250 per infringement, but for the statutory maximum of \$5,000 per infringement.

"Although several lawyers agreed that SESAC could not have sustained a court action against WKXH," he asserted, "it would have been too expensive for one station alone to carry the financial burden to defend such an action. It is hoped that the All-Industry Music License Committee will create a common defense fund to be available to any station in case of unwarranted litigation."

The all-industry committee has given no sign that it plans to set up a fund, but it clearly is not ignoring what it regards as "the SESAC problem." Committee authorities are currently compiling results of a survey that has brought replies from more than 1,150 radio stations. Committee Chairman Robert T. Mason, of WMRN Marion, Ohio, has said the results will be submitted to a government agency. Presumably the agency is the FTC.

The survey goes into such subjects as stations' use of SESAC music, whether they ever asked SESAC to supply a list of its compositions and what SESAC replied, whether they have tried to get limited forms of license, whether they feel that the SESAC music they use is worth what they pay and whether SESAC threatened to sue if they didn't take a license (BROADCASTING, Dec. 7, 1964).

Who, Us? ■ SESAC's answer to all

this, aside from specific denials of specific charges, is that it operates on the up-and-up and does not coerce or threaten.

"If a broadcaster claims he doesn't use SESAC music," one official said, "that's his prerogative. We usually hire a local monitor, and if we find that as a fact he doesn't use our music, that's all. If we find he does use SESAC music we must protect our publisher affiliates. In most cases where we have monitored, we found usage. And when we show usage, the owner usually sees the need for a SESAC license. We have brought very few infringement suits."

Other SESAC officials have estimated that SESAC has taken no more than three infringement suits to court in its 35-year history and none since 1948.

In discussing SESAC, broadcasters frequently question its rates and adher-

ence to the rate card. In one private survey of radio stations fewer than 10% said they paid more than the rate card minimum and 34% said they paid less.

SESAC officials deny any such lavish disregard for their rate cards. In rare cases, they say, a station having financial troubles may be given a chance to "catch its breath" by paying less than its normal rate for a certain period of time, but then is required to pay its regular rate again. Even these cases, however, are said to be "the exception rather than the rule."

The Rates ■ In radio the rates are stated in terms of wattage, with "minimum," "average" and "maximum" rates for each power classification. These are said to be determined by station location, size of community, hours of operation and advertising rates. For full-time stations the range is from \$180 a

SESAC rates? Here they are for radio and TV

SESAC's rates for radio and television use of its music are a frequent target of broadcaster criticism. Many contend the rate card is largely ignored in many cases—a claim that

SESAC officials deny—and some say they find it a mystery when they see it. Shown here are SESAC's rate cards, first for television, then for radio:

SESAC'S SCHEDULE OF ANNUAL PERFORMANCE LICENSE FEES FOR COMMERCIAL TELEVISION STATIONS

Depending upon the station's market and its one-time Class A quarter-hour advertising rate as it is printed in *Television Rates and Data*, the following schedule of annual fees will apply: Market classifications are divided into five (5) categories:

A-Market Population	2,000,000 and over
B-Market Population	450,000 through 1,999,999
C-Market Population	150,000 through 449,999
D-Market Population	50,000 through 149,999
E-Market Population	Up through 49,999

Station's One-Time Class "A" Quarter-Hour Rate:	Market E	Market D	Market C	Market B	Market A
\$ 0—\$ 24.99	\$ 180	\$ 240	\$ 300	\$ 360	\$ 420
25— 49.99	240	300	360	420	480
50— 74.99	300	360	420	480	540
75— 99.99	360	420	480	540	600
100—149.99	420	480	540	600	660
150—199.99	480	540	600	660	720
200—249.99	540	600	660	720	780
250—299.99	600	660	720	780	840
300—349.99	660	720	780	840	900
350—399.99	720	780	840	900	960
400—449.99	780	840	900	960	1020
450—499.99	840	900	960	1020	1080
500—549.99	900	960	1020	1080	1140
550—599.99	960	1020	1080	1140	1200
600—649.99	1020	1080	1140	1200	1260
650—699.99	1080	1140	1200	1260	1320
700—749.99	1140	1200	1260	1320	1380
750—799.99	1200	1260	1320	1380	1440
800—999.99	1380	1440	1500	1560	1620
1000—1199.99	1560	1620	1680	1740	1800
1200—1499.99	1860	1920	1980	2040	2100
1500—1799.99	2400	2700	3000	3300	3600
1800—2099.99	3900	4200	4500	4800	5400
2100 and over	5700	6000	6300	6600	7200

The above Schedule does not apply to "GRAND RIGHTS" such as, but not limited to: dramatic renditions in whole or in part, with or without costume of dramatic-musical and dramatic works owned or controlled by SESAC, e.g., dramas, plays, operas, operettas, revues, musical comedies, sketches and like productions, and also all renditions of cantatas, oratorios, symphonic orchestra works (with or without solo voices or chorus). Terms for "GRAND RIGHTS" performance fees and rental fees for material are available upon request.

year for 100 w operations in the "minimum" rate to \$4,200-\$6,000 for 50 kw stations in the "maximum" category.

In television the rates are stated in terms of the station's one-time Class A quarter-hour rate, with variations according to size of market. The TV range is from \$180 a year for a station located in a market of fewer than 50,000 people and charging less than \$25 for a Class A quarter-hour, to \$7,200 for a station in a market of more than 2 million and charging \$2,100 or more for a Class A quarter-hour.

Using SESAC's figures on number of stations with SESAC licenses, the "minimum" rate for fulltime 100 w AM outlets would produce about \$712,000 a year in SESAC revenues while the minimum TV rate would add almost \$115,000 more, for a total of about \$827,000 annually.

The lowest "average" rate for a 100 w fulltime radio station would bring in about \$830,000 if paid by all radio licensees, and the median TV rate for the smallest markets (below 50,000 population) would yield \$535,000 if paid by all TV licensees.

SESAC does not disclose revenue figures. Outside estimates of its radio-TV income have ranged from \$1.27 million a few years ago to as high as \$2.5 million or more. The closest inside estimate is that from all sources it is in excess of \$1 million.

Revenues from the transcription library also are not known, but since broadcast licenses are said to represent about 80% of total receipts, the library and several hundred nonbroadcast licensees—night clubs, hotels, concert halls, etc.—together would represent no more than about 20%.

In any case, SESAC authorities say the transcription library operates at a loss, paid for out of revenues from music licensing. Critics contend that SESAC subsidizes the library more as a means of promoting its works—and making licenses necessary—than as an altruistic enterprise.

The Packages ■ Some 900 radio and television stations are said to have bought one of the several library plans. These range from a package of 10 musical LP's plus three "Drummers" disks of promotion and programing aids for \$135, to a group of 100 LP's and 18 "Drummers" disks for \$25 a month over a two-year period. Intermediate packages are priced at \$245 (50 LP's of music and five "Drummers" disks) and \$444 (100 LP's and 12 "Drummers," payable \$18.50 a month for two years).

Smaller elements, whose buyers are said to bring the total library users to 85-95% of all U. S. radio and TV stations plus many abroad, include individual LP albums (priced downward from \$3 each for fewer than 10, to \$1.90 each for 100 or more); five LP's packaged as "Songs of Devotion" (\$9.95), 10 LP's of "The Big Bands" (\$19.95), 10 LP's of "Instant Sports Music" (\$19.95), 10 of "Mood Romantic" (\$19.95) and, among others, 10 LP's in a "Just a Minute" series of one-minute musical recordings that enable disc jockeys to get more commercials into an hour without cutting off a standard-length record (also \$19.95).

Another service, which is separate from the library but serves to promote the works of SESAC publishers, is a series of 45 RPM "Repertory" recordings sent free to all SESAC station licensees. These serve as samplers of recordings in the basic library and include all types of music. Officials report that since 1959, when the repertory mailings were started, they have produced 93 of these records and distributed more than 250,000 free.

The SESAC Side ■ When asked about SESAC's policy of deducting operating expenses and then sharing the rest of its license revenues on a 50-50 basis with its publishers, SESAC officials note that the losses incurred in operating the transcription library are not a part of the deductible overhead, but are made up out of SESAC's half of the net proceeds from licensing.

Moreover, they stress that although SESAC is a privately owned corporation which presumably could operate more freely than a publicly held company in its dividend policies, it has never declared a dividend. Their point is that in the absence of dividends, the only income to the owners is in salaries, and that if these were unreasonably high the Internal Revenue Service would step in. In short, what they are

SESAC'S SCHEDULE OF ANNUAL PERFORMANCE LICENSE FEES FOR COMMERCIAL AM STATIONS

Depending upon the Station's Location, Size of Community, Hours of Operation (Fulltime, Daytime or Part Time), and advertising Rates, the schedule of fees within each Power Classification is as follows:

FULLTIME			
Power (Wattage)	Minimum	Average	Maximum
100	\$ 180	\$ 210	\$ 240-300
250	240	300	360-400
500	360	400	420-480
1,000	420	480	540-600
5,000	600	720	900-1500
10,000	900	1200	1500-1800
25,000	1200	1500	1800-2100
50,000	1800	2400-3600	4200-6000
DAYTIME-LIMITED			
100	\$ 90	\$ 120	\$ 180-210
250	180	210	240-300
500	240	300	360-400
1,000	300	360	420-540
5,000	420	480	540-600
10,000	600	720	900-1200
25,000	720	900	1200-1800
50,000	900	1200-1500	1800-2100
SPLIT WATTAGE			
50 kw-D			
25 kw-N	\$1500	\$1800	\$2400-3600
50 kw-D			
10 kw-N	1200	1500	1800-2100
50 kw-D			
5 kw-N	960	1200	1500-2100
10 kw-D			
5 kw-N	720	840	900-1200
10 kw-D			
1 kw-N	600	720	840-900
5 kw-D and			
500 to 1000-w-N	480	540	600-720
1 kw-D and			
100 to 500-w-N	360	420	480-600
500-D and			
100 to 250-w-N	300	360	420-540
CRITICAL HOURS OPERATIONS			
5000-D/1000-D	\$ 360	\$ 420	\$ 480-600
1000-D/500-D	270	300	360-420
1000-D/250-D	240	270	300-360

The above Schedule does not apply to "GRAND RIGHTS" such as, but not limited to: dramatic renditions in whole or in part, with or without costume of dramatic-musical and dramatic works owned or controlled by SESAC, e.g., dramas, plays, operas, operettas, revues, musical comedies, sketches, and like productions, and also all renditions of cantatas, oratorios, symphonic orchestra works (with or without solo voices or choirs). Terms for "GRAND RIGHTS" performance fees and rental fees for material are available upon request. Applications from per piece users with full particulars must be received in writing not less than ten (10) days in advance of date of each performance. Upon receipt of application SESAC will issue Performance License together with Price Quotation. All payments must be made in advance of performance.

saying is that SESAC's system of allocations does not produce unreasonable profits.

There is one major question that has been raised about SESAC's operations. It has to do with "pooling" of copyrights and sharing of revenues from licensing—a question that, according to lawyers, also applies in ASCAP's and BMI's cases. One of those who raised it in SESAC's case was Judge Ryan, in 1958, and although an appeals court held it was not relevant to the case Judge Ryan was trying, the appeals court did not hold it valid or invalid, either.

Judge Ryan wrote (in his decision in *Affiliated Music Enterprises vs. SESAC*, in which he dismissed an action seeking treble damages from SESAC under

the antitrust laws):

"Defendant's [SESAC's] affiliation agreement is the classic pooling of rights and sharing of revenue struck down as violative of Sec. 1 of the Sherman Act in *Alden-Rochelle Inc. vs. ASCAP*. . . .

"The blanket licensing employed by defendant is similar to the 'block booking' which was condemned in the *Paramount* case, and while defendant does not refuse to issue a per-piece license, it gives the user, who must choose the blanket license as the lesser of two evils, no 'genuine economical choice' between the two types of licenses. The advantages derived from collective [blanket] licenses and the numerous practical difficulties attendant on individual licenses do not absolve collective

licenses from the antitrust laws. . . ."

Thus far, Judge Ryan's opinions on this question have not been tested. SESAC's critics have shown no sign of initiating a test themselves. What will come out of the FTC investigation remains to be seen.

If Judge Ryan were right about SESAC's "pooling" being in violation of the antitrust laws, what about ASCAP's and BMI's? The difference, according to lawyers among SESAC's critics, is that ASCAP and BMI operate under antitrust consent decrees that keep them under the watchful eye of the Justice Department. The clients of these lawyers, at least, would be happier if there were some similar authority to which they could turn in cases of impasse with SESAC.

FATES & FORTUNES

BROADCAST ADVERTISING

Irving Ivers, station manager of KXAB-TV Aberdeen, S. D., named national sales manager of North Dakota Broadcasting Co. stations (KXJB-TV and KXGO-AM-FM, both Fargo; KXMB-TV Bismarck, all North Dakota, and KXAB-TV). Mr. Ivers will also be national sales manager for KX Television Network affiliated stations.

W. Richard Mullan, account executive, elected VP and account supervisor at Ted Bates, New York. **Walter E. Staab**, assistant media director at Kenyon & Eckhardt, New York, joins Bates as VP and media director.

Thomas Hight and **Thomas L. Sims**, members of McCann-Erickson's marketing plans board, New York, elected VP's.

William Dinham, formerly with Campbell-Mithun, joins Knox Reeves Advertising, both Minneapolis, as account executive.

David G. Morse, who joined Earle Ludwig & Co., Chicago last year as media director, has been elected VP. Earlier he was with McCann-Erickson, there.



Mr. Morse

Robert Overfield, with D. P. Brother & Co., Detroit, since 1957, named assistant account executive on Oldsmobile Division account.

Richard B. Hubert, account executive with Doremus & Co., San Francisco advertising agency, named manager of San Francisco office of Grant Webb & Co., station representative.

John C. Rocke, production coordin-

ator with N. W. Ayer & Son, Philadelphia, named production and traffic manager at Firestone-Rosen Inc., advertising agency, that city. **Ivan Davis**, with Ayer in Philadelphia, named broadcast media director of Firestone-Rosen.



Mr. Carpenter



Mr. Tilson

William Carpenter, manager of special projects for Metro TV Sales, division of Metromedia Inc., New York, named New York sales manager of company. He succeeds **Tom Tilson**, who was named VP and sales manager for WNEW-TV, that city. Mr. Carpenter will be concerned with national sales of all represented stations other than WNEW-TV. Mr. Tilson joined Metro TV Sales in 1962. He was appointed VP of company in November 1964.

William C. Walker, general manager of KLYD and VP and general sales manager of KLYD-TV, both Bakersfield, Calif., named sales manager of KEWB Oakland, Calif.

William O. Edholm, general manager of KONA-TV Honolulu, named general sales manager of KFRE-TV Fresno, Calif., succeeding **William G. Mulvey**, named west coast director of Triangle Program Sales in Fresno.

Arthur C. Erickson, formerly VP-account supervisor at MacManus, John & Adams, Chicago, joins Leo Burnett Co., there, as account executive. **David Palmer** and **Barry D. Pfouts** also join Burnett as account executives. Mr. Pal-

mer was with Young & Rubicam, New York, and Mr. Pfouts with Compton Advertising, Chicago.

T. L. (Ted) Stromberger, senior VP at Fulle & Smith & Ross in New York and Los Angeles, is opening marketing consulting firm, which will bear his name in Los Angeles.

Howard Cain and **John O. Goad** join Leo Burnett Co., Chicago, as account executives. Mr. Cain was with Arthur Meyerhoff Associates and Mr. Goad with MacManus, John & Adams.

John F. Maisano, marketing manager, elected VP, marketing, of Family Products Division at International Latex, New York.



Mr. Little

R. J. (Jack) Little, Bank of America account executive for San Francisco agency of Johnson & Lewis, named advertising manager for bank. Mr. Little formerly was with McCann-Erickson, San Francisco, where he handled Del Monte Foods and Lucky Lager Beer accounts.

Howard P. Giordano, account executive at Doyle Dane Bernbach, New York, named account executive at Erwin Wasey Inc., that city.

Thomas R. Winters, national representative with The Katz Agency, Detroit, named general sales manager at WJIM Lansing, Mich.

Harry Mooradian, VP of KONO San Antonio, Tex., named general sales manager of KTVE(TV) El Dorado, Ark.-Monroe, La.

John O. Bozell and **Albert R. Busch Jr.**, both former account executives and

VP's of Bozell & Jacobs, Omaha, have formed Bozell & Busch Co., that city, for advertising and public relations.



Mr. Barrett



Mr. Janson

J. Larre Barrett, formerly with KOMU-TV Columbia, Mo., and earlier with NBC-TV, Chicago, joins central division of ABC-TV Chicago, as manager of sales service and sales planning. **Don Janson**, formerly with Peters, Griffin, Woodward, New York, joins ABC-TV sales service-planning staff, Chicago.

Adam Hill, television producer at Benton & Bowles, New York, joins Maxon Inc., that city, as senior producer of television film and radio. **Hope Taylor** promoted from Maxon's TV department to post of director of casting for TV-radio production.

Harry Heberder, VP of Tatham-Laird, New York, named VP for client services at Venet Advertising Agency, Union, N. J.

Joseph F. Parsons, with KABC Los Angeles, named account executive at KFMB-TV San Diego.

Charles F. Barry, account executive at KEZY Anaheim, Calif., named manager of Los Angeles office for station.

Dale B. Wright, with sales department of WMAR-TV Baltimore, named traffic director, there.

Lewis Wechsler, associate program director at Benton & Bowles, New York, named assistant VP in charge of programs at Ted Bates & Co., that city.

Raymond K. Pope, marketing manager of Oakland (Calif.) *Tribune*, appointed VP and general manager of McCann-Erickson, Honolulu, succeeding **William R. Wright**, who becomes chairman of plans board and remains executive VP.

William E. York, account executive at Needham, Harper & Steers, Chicago, named account executive at Young & Rubicam, that city.

Dan Miller, local sales manager of KCOP-TV Los Angeles, given additional post of western sales manager for Chris-Craft stations. **Carol Barner**, with Young & Rubicam, Los Angeles, named assistant.

Alan P. Schultz, account executive for Savalli/Gates, Los Angeles, promoted to west coast director of station representative firm. He was with KRNO

San Bernardino and KBIG(FM) Los Angeles before joining Savalli/Gates in June 1964.

Donald J. Griffith, with WNVY Pensacola, Fla., named commercial manager, replacing **B. Russell Hirsch**, recently named VP and general manager.

E. Manne Russo, general sales manager of WDAF-TV Kansas City, Mo., named sales coordinator of KMBC-TV, that city.

MEDIA

Anthony V. Marano, assistant general manager of WCTC-AM-FM New Brunswick, N. J., named general manager, succeeding **Joseph L. Rosenmiller**, president, who will remain active in stations.

John Keys, former WMAQ Chicago station manager, named manager of WESX Salem, Mass.

George Driscoll, chief engineer; **Gerald Pearsen**, program director; **Alan B. Johnstone**, sales manager, and **Michael L. Merla**, controller, all of WOKR-TV Rochester, N. Y., named VP's in their respective departments.



Mr. Edell

Bob Edell, formerly member of headquarters executive staff of Storer Broadcasting Co., Miami, named operations manager of Crowell-Collier Broadcasting Corp., Los Angeles.

Myron H. Atkinson Jr., assistant general manager of Meyer Broadcasting Co., Bismarck, N. D., named VP and general manager of company. Meyer Broadcasting owns KFYZ-AM-TV Bismarck; KMOT-TV Minot, and KUMV-TV Williston, all North Dakota.

Thomas Decker, director of news and public affairs; **George LiButti**, general sales manager for radio, and **William Schubert**, director of public relations

and promotion, all at WROC-AM-FM-TV Rochester, N. Y., have been elected VP's of stations.

Mal Kasanoff, station manager of KGBT-TV Harlingen, Tex., named general manager.

James A. Fitzgerald, with WEEI Boston, named general manager of WNBH-AM-FM New Bedford, Mass.



Mr. Reith

Harry Reith, VP and General manager at WYTV-TV Youngstown, Ohio, named general manager of WJZR Newark, N. J.

Thomas C. Dowden, sales representative at KHOU-TV Houston, joins Cox Cablevision,

division of Cox Broadcasting Co., Atlanta.

Virgil Evans, former director of National Community Television Association and former general manager of KSYL Alexandria, La., elected president of newly formed Louisiana Association of Cable TV Operators. **B. Hillman Bailey Jr.**, president, general manager and chief engineer of KNOC-AM-FM Natchitoches, La., elected secretary-treasurer.

Bert West, VP and general manager of KVI, Seattle station of Golden West Broadcasting Co., named president of Seattle Angels baseball club of Pacific Coast League, farm team of Los Angeles, both also owned either all or in part by **Gene Autry**, majority stockholder of Golden West stations.

PROGRAMING

Richard Loeb, head of daytime programming at NBC-TV's west coast programming department, Los Angeles, named manager of live nighttime and special programs there, replacing **Harold Kemp**, who resigns to become executive producer of NBC-TV's *Dean Martin Show* beginning next fall. **Richard Van Atta**, producer-sales representative

THE YOUNG AMERICANS

the newest station ID package. Reflecting the driving vitality of today's Young Americans.

SEE THE MAN FROM

MARK CENTURY

SUITE A 500
SHERATON PARK HOTEL

for network's telesales department, named manager of live nighttime program operations, replacing late **Karel Pearson**. **Dean Craig**, manager of telesales department, named head of daytime programming department, replacing **Mr. Loeb**. **James Seaborne**, manager of film program operations for NBC-TV Los Angeles, named head of NBC's film program department, West Coast, succeeding **John Hinsey**, who moved to director of NBC Productions. (BROADCASTING, March 8).

Edgar J. Donaldson, VP and director of radio-TV programming for Ketchum, MacLeod & Grove, New York, named northeastern division manager of Warner Bros. Television Division, succeeding **Jack E. Rhodes**, who becomes central division manager. **Mr. Rhodes** replaces **Michael Kievman**, who joins WLWD (TV) Dayton, Ohio.

Mel Allen, announcer on New York Yankees' radio broadcasts for past 26 years, named to head broadcasting team that will do commentary this season on radio-TV for Milwaukee Braves games over WSB-AM-FM-TV Atlanta (BROADCASTING, March 1).



Mr. Donaldson

Otis L. Smith, with 20th Century-Fox Television, Hollywood, named to executive sales position with ABC Films Inc., New York.

Chuck Glance, program director at KPHO-TV Phoenix, named director of public affairs and special events.

Arthur A. Jacobs, with Wrather Corp., Beverly Hills, Calif., for eight years, named assistant VP.

Bob Shanks, director of program development at Bob Banner Associates, New York, named producer of *The Merv Griffin Show*, to be syndicated this spring by Westinghouse Broadcasting Co. Productions, New York.

A. Philip Corvo, program director at WHNB-TV New Britain-Hartford, Conn., named production manager of KXTV (TV) Sacramento, Calif.

Christopher Ford, formerly executive producer at Needham, Harper & Steers, Chicago, has opened his consultancy in film and broadcast production at 618 North Wells Street, Chicago. Phone: 337-7741.

Jim West, on sports staff of WBAL Baltimore, named sports director.

Karl von Schallern, national field supervisor for MGM-TV, named central division sales manager for Allied Artists Television Corp.

Al Ackerman, news and sports announcer at KCBS San Francisco, joins sports department of WWJ-TV Detroit, replacing **Gene Osborn**, who resigns to do play-by-play on Detroit baseball Tigers radio network at WJR, that city.

Kent Mackenzie named producer-director of *The Teen Age Revolution*, Wolper Productions' hour-long documentary to be shown on ABC-TV as one in series of six specials for 3M Co., St. Paul. **Nicholas Clapp** will be associate producer.

Christy Walsh, coordinator of radio-TV advertising for Pierre Salinger's senatorial campaign in California, named VP in charge of sales and program development at Art Lieberman Productions, Hollywood.

NEWS

Russell C. Tornabene, manager of news operations, New York, named manager of radio network news for NBC, that city. **Robert Conley**, reporter for *New York Times*, joins NBC News as African correspondent, Nairobi, Kenya.

Bill McCreary, with news staff of WLIB New York, named news director, replacing **Randolph White**, who resigns.

Thomas J. Brokaw, with news department of KMTV(TV) Omaha, named to news staff of WSB-TV Atlanta and be-

comes announcer of late night news program. **Ken Cosgrove**, WSB-TV's state capital correspondent, named night editor and **Fred Briggs**, on late night news program, moves to 6 p.m. news show.

Tom Danaher, with KWTM Fort Dodge, Iowa, named state broadcast chairman for Associated Press Broadcasters Association of Iowa.



Mr. Van Sickle

James Van Sickle, newscaster at WNEW New York, joins news staff of WABC-TV, that city, to anchor daily 6:30-6:45 p.m. newscast. **Mr. Van Sickle** will also serve on station's news and public affairs programs

and specials.

David C. Horowitz, Far East correspondent for NBC News, named director of public affairs at WMCA New York.

Fred Van de Water, with Associated Press in Richmond, Va., named Virginia broadcast news editor in Richmond.

EQUIPMENT & ENGINEERING

Herman A. Cohen, former inspector and engineer in charge of FCC Baltimore field office, named technical director of United Broadcasting Co. (WOOK-AM-TV and WFAN[FM] Washington; WSID-AM-FM and WTFL[TV] Baltimore, and WJMO Cleveland).

Leonard Hedlund, chief engineer at McMartin Industries Inc., Omaha, elected to board, named VP and director of firm.

Paul D. Switzer has joined Viking Cable Co., Hoboken, N. J., as director of advertising and merchandising for manufacturer of coaxial cables and television system products.

Donald Wyckoff, sales engineer at General Electric, Denver, named director of marketing for Ameco Inc., manufacturer of CATV equipment, Phoenix.

M. C. Hegdal, general manager of 3M Co., Magnetic Products Division, St. Paul, elected VP of division. **R. A. van Behren**, technical director of Magnetic Product Division, named technical director of Revere-Mincom Division, there.

Daniel B. Campbell, in international communications for past 18 years, named director of international marketing for Westrex Communications Division of Litton Industries, New Rochelle, N. Y.

Ed Dart has been named regional manager of Jerrold Electronics Corp., Dallas, and **Roy Pastie** and **George Henderson** will operate there as field

WILLIAM F. BUCKLEY, JR.

NEWS & COMMENTARY

**NOW ON THE AIR
IN 93 MARKETS!**

*** 3 5-Minute Programs
Per Week**

*** Sparks Fly — Listeners
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Stir up leadership and arouse a new interest in your station. Write, Call, or Wire for audition tape, and rate for your market...

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212 — LE 2-1816 - 17

Callaway for Watson

Representative Howard H. Callaway (R-Ga.) named to the House Commerce Committee replacing Representative Arthur W. Watson (R-S.C.), who resigned (BROADCASTING, Feb. 1) to seek re-election on Republican ticket. Latter switched parties after being disciplined for support of former Senator Barry Goldwater in 1964 presidential campaign.

sales engineers. Jim Forgey becomes new western regional manager with offices in Portland, Ore., and is aided by Al Micheli and Jerry Laufer in CATV equipment sales.

FANFARE

Mal Potter, assistant promotion manager for WPRO-TV Providence, R. I., named promotion manager, succeeding Jack Kavanagh, who joins Fern & Associates, Providence.

William H. Clarke, national sales coordinator at KEX Portland, Ore., named promotion manager at KOIN-TV Portland.

Edward H. Bronson, former director of Television Code of National Association of Broadcasters and assistant to president of Richards Associates, Washington public relations firm, named executive VP of Richards firm.

INTERNATIONAL

David Bernstein, director of creative services at McCann-Erickson Ltd., London, named creative director and member of executive committee and board of Garland-Compton Ltd., London.

Heinz A. Stadthagen, VP and director of marketing services of The Griswold Eshleman Co., Cleveland, named account executive at Doyle Dane Bernbach GmbH Dusseldorf, Germany.

Dalt Elton, program director of CJCA Edmonton, Alberta, named manager, succeeding Rolfe Barnes who has resigned. Harry Boone, music librarian, named program director, and Ken Goddard named assistant manager and general sales manager.

Mel Watson, TV network sales representative of Canadian Broadcasting Corporation, Toronto, named supervisor of TV national selective sales for CBS English stations.

J. van Bruchem named permanent Canadian representative of Netherlands World Broadcasting System, Hilversum,

with offices at Thornhill, Ont., suburb of Toronto.

ALLIED FIELDS

Joel Levy and Michael Finklestein, have resigned as attorneys in FCC's litigation division of general counsel's office. Mr. Levy joins Cohn & Marks and Mr. Finklestein joins Scharfeld, Bechhoefer and Baron, both Washington. Leo I. George, FCC broadcast trial attorney, resigns to join Midlen & Harrison, that city.

Sanford L. Mervis, named staff attorney for House Special Subcommittee on Investigations. He was radio-TV director for Community Chest of Baltimore 1959-60 and earlier was staff announcer with WBMD Baltimore and on production staff of WBAL-TV, that city. He was in general law practice until appointment to subcommittee last week.

James A. Stabile, formerly VP and associate general attorney of NBC, New York, returns to private law practice at 1270 Avenue of the Americas, New York 10020.



Mr. Stebbins

John D. Stebbins, for past five years with Hamilton-Landis & Associates and before that with Bolling Co., opens his own media brokerage office in Chicago at 360 N. Michigan. Phone 332-2290. He will specialize in radio-TV and CATV.

DEATHS

J. L. Curtin, 57, accountant for WMAL-AM-FM-TV Washington, died March 9 at home in Hyattsville, Md. He joined The Evening Star Broadcasting Co., licensee, in 1942 as auditor and was named financial accountant in 1960.

William Clarke, 64, in NBC engineering department from 1927 until retire-

ment in 1961, died in New York March 3. He rose from his 1927 position as draftsman to become director of facilities administration with company. He is survived by his wife, Ann Graham, and two sisters.



Mr. Reineke

Earl C. Reineke, 71, founder and chairman of board, WDAY Inc., Fargo, N. D., died March 8 following surgery. Mr. Reineke was instrumental in establishing WDAY which began broadcasting May 22, 1922. WDAY Inc. now owns WDAY-AM-FM-TV. Mr. Reineke sold his stock in corporation to Forum Publishing Co in 1961. He is survived by his wife, Jane Marie, and two sisters.

Margaret Dumont, 75, actress best known as society matron foil in Marx Brothers movies and in similar roles in countless TV shows, died March 6 following heart attack. Earlier, she had taped comedy sketch with Groucho Marx for use on *The Hollywood Palace* on ABC-TV.

John J. Collins, 49, senior accountant for The Kleppner Co., New York, died March 3 in that city. He had joined agency in 1935. He is survived by his wife, Marie, and daughter.

Frank Ryan, 63, president and founder of CFRA Ottawa, Ont., died on March 2 at Delray Beach, Florida, while on vacation. He had organized the first radio department of Canadian advertising agency at Cockfield, Brown & Co., at Toronto about 1927, was former VP of CKLW Windsor, Ont.-Detroit, and one-time director of Mutual Broadcasting System.

Edward A. Callahan, 45, program director for WCCO-TV Minneapolis-St. Paul, died Feb. 27 following operation for cancer. He is survived by his wife, Susan, daughter, and three sons.

SQUZZle

ANYONE?

a real billing booster. The hottest selling local radio sales promotion to come down the pike.

SEE THE MAN FROM MARK CENTURY

SUITE A 500
SHERATON PARK HOTEL

STATION AUTHORIZATIONS, APPLICATIONS

As compiled by BROADCASTING, March 4 through March 10 and based on filings, authorizations and other actions of the FCC during that period.

This department includes data on new stations, changes in existing stations, ownership changes, hearing cases, rules and standards changes, routine roundup of other commission activity.

Abbreviations: Ann.—announced. ant.—antenna. aur.—aural. CATV—community antenna television. CH—critical hours. CP—construction permit. D—day. DA—directional antenna. ERP—effective radiated power. kc—kilocycles. kw—kilowatts. LS—local sunset. mc—megacycles. mod.—modification. N—night. SCA—subsidiary communications authorization. SH—specified hours. SSA—special service authorization. STA—special temporary authorization. trans.—transmitter. UHF—ultra high frequency. unl.—unlimited hours. VHF—very high frequency. vis.—visual. w—watts. *—educational.

Existing TV stations

ACTIONS BY FCC

WGLO-TV Mason City, Iowa—Granted application for modification of CP to move trans. 20 miles from near Kensett to near Saint Ansgar and increase ant. height above average terrain from 460 to 1,510 ft.; no change in power. Action March 10.

KID-TV Idaho Falls, Idaho — Granted waiver of Sec. 73.652(a) of rules to permit identification as Idaho Falls-Pocatello.

■ Commission waived call letter assignment policy to (1) permit WSTP-TV Inc. to change call letters of its WLGO(TV), channel 10, Largo, Fla., to WLCY-TV (WLCY being call letters of jointly owned AM at St. Petersburg, which serves substantially same area), and (2) permit Rochester Broadcasting Co. to use KLOC-TV for its new TV, channel 17, Modesto, Calif. (KLOC at Ceres serves substantially same area). Action March 10.

CALL LETTERS ASSIGNED

■ *KUID-TV Moscow, Idaho—Regents of University of Idaho.

■ WNYS-TV Syracuse, N. Y.—W. R. G. Baker Radio and Television Corp.

New AM stations

ACTION BY FCC

Carlisle, Pa.—James B. Holder, Norman Swidler and Harold Swidler. Granted CP for new AM on 1000 kc, 1 kw, D, P.O. address 35 East Ridge Street, Carlisle. Estimated construction cost \$14,288; first year operating cost \$40,000; revenue \$46,000. Principals: James Holder (50%), Norman Swidler and Harold Swidler (each 25%). Messrs. Swidler each have 25% interest in department store and 50% interest in real estate investment firm. Mr. Holder is announcer and engineer for WHPL Winchester, Pa. Action Feb. 24.

APPLICATIONS

Hartsville, Tenn.—Hartsville Broadcasting Corp. 1090 kc, 250 w, D, P.O. address Hartsville. Estimated construction cost \$28,569; first year operating cost \$36,000; revenue \$42,000. Principals: Chester J. Davis, Paul G. Davis and James B. Spann (each 33⅓%). Mr. Spann is editor, publisher and owner of

Hartsville Vidette weekly newspaper. Ann. March 2.

Selmer, Tenn.—David B. Jordan. 1350 kc, 1 kw, D, P.O. address Box V, Grundy, Tenn. Estimated construction cost \$15,195; first year operating cost \$30,000; revenue \$36,000. Mr. Jordan has 25% interest in WNRG Grundy, and 74% interest in WMTD Hinton, W. Va. Ann. March 2.

Existing AM stations

ACTIONS BY FCC

■ By memorandum opinion and order, commission (1) granted application of Fleet Enterprises for new daytime AM on 1070 kc, 50 kw, DA, in Greenville, S. C.; conditions include no pre-sunrise operation with daytime facilities pending decision in Doc. 14419, and acceptance of any interference received in event of subsequent grant of application of WFLI Inc. for increased daytime power of WFLI Lookout Mountain, Tenn., from 10 kw to 50 kw, continued operation on 1070 kc, 1 kw-N, DA-2; and (2) denied request by WFLI for consolidated hearing. Action March 10.

■ By memorandum opinion and order, commission denied petition by WNOW Inc. for reconsideration of Nov. 19, 1964 decision which denied application to increase power of WNOW York, Pa., from 1 kw to 5 kw, with DA, continued operation on 1250 kc, D, and which granted application of Radio Associates Inc. to change facilities of WEER Warrenton, Va., from 1570 kc, 500 w, D, to 1250 kc, 1 kw, D, conditioned to precluding presunrise operation with daytime facilities. Action March 3.

NEW CALL LETTERS ASSIGNED

■ KENR Houston—Lake Huron Broadcasting Corp.

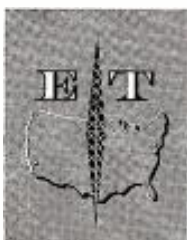
NAB
"Let's Talk Shop"

AT THE
 WASHINGTON HILTON

*... we'd be delighted to have you
 drop in during the NAB convention*

EDWIN TORNBERG & CO. Inc.

New York • West Coast • Washington, D.C.



*Negotiators for the purchase and
 sale of radio and television stations,
 CATV systems and newspapers.*



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DOUG KAHLE

New FM stations

ACTIONS BY FCC

***Morehead, Ky.**—Morehead State College. Granted CP for new FM on 91.1 mc, channel 216, 10 w. Ant. height above average terrain 55 feet. P.O. address Box 764 Morehead State College, Morehead. Estimated construction cost \$13,388; first year operating cost \$890. Principal: board of regents. Action March 3. In following grant FCC erroneously reported last week that Pioneer's application was dismissed.

Northampton, Mass.—Pioneer Valley Broadcasting Co. Granted CP for new FM on 99.3 mc, channel 257, 3 kw. Ant. height above average terrain 300 feet. P.O. address 78 Main Street, Northampton. Estimated construction cost \$25,408; first year operating cost and revenue not listed. Principals: Nathan W. Williams (66.7%), John W. Williams (33%) and Jane S. Foskitt (0.3%). Pioneer is licensee of WHMP Northampton. Action Feb. 25.

APPLICATIONS

Lakewood, Colo.—Lakewood Broadcasting Service Inc. 107.7 mc, channel 299, 27.3 kw. Ant. height above average terrain 80 feet. P.O. address 1023 West 8th Avenue, Denver. Estimated construction cost \$28,000; first year operating cost (AM and FM) \$319,900; revenue (AM and FM) \$378,150. Principal: Edward S. Scott (100%). Mr. Scott owns KLAQ Lakewood. Ann. March 1.

Russell, Kan.—Kilo Broadcasting Co. 95.9 mc, channel 240A, 3 kw. Ant. height above average terrain 294 feet. P.O. address Box 686, Russell. Estimated construction cost \$11,400; first year operating cost \$8,000; revenue \$10,000. Principals: Fred L. Thompson (34%), Anthony Floyd (33%) and Ralph B. Evans Jr. (33%). Kilo Broadcasting is licensee of KRSL Russell. Ann. March 2.

Port Washington, Wis.—Great Lakes Broadcasting Corp. 100.1 mc, channel 281A, 3 kw. Ant. height above average terrain 300 feet. P.O. address 3514 North Oakland Avenue, Milwaukee. Estimated construction cost \$24,206; first year operating cost \$12,000; revenue \$16,000. Principals: Harvey J. Kitz and Harold P. Murphy (each 50%). Messrs. Kitz and Murphy own North Shore Printing Co. Mr. Murphy has 50% interest in WGLB Port Washington, and has interest in WIGM Medford, Wis. Ann. Feb. 24.

Existing FM stations

CALL LETTERS ASSIGNED

- KWIP-FM Merced, Calif. — Cambridge Broadcasting Corp.
- KKOP(FM) Redondo Beach, Calif. — Southern California Associated Newspapers. Changed from KAPP(FM).
- WEZY-FM Cocoa, Fla.—WEZY Inc.
- WVFM(FM) Lakeland, Fla.—Lakeland FM Broadcasting Inc.
- WLOQ(FM) Winter Park, Fla.—Richard L. Baird.
- WEIC-FM Charleston, Ill. — Friendly Broadcasters Inc.
- WSDM(FM) Chicago—L & P Broadcasting Corp. Changed from WHFC(FM).
- WNUS-FM Chicago — McLendon Corp. Changed from WFMQ.
- WAKO-FM Lawrenceville, Ill. — Lawrenceville Broadcasting Co.
- WAOV-FM Vincennes, Ind.—Vincennes Sun Co.
- WMOR-FM Morehead, Ky.—Morehead Broadcasting Co.
- WYON(FM) Grand Rapids, Mich. — Country Broadcasting Co. Changed from WMAX-FM.
- KHOB-FM Hobbs, N. M.—Permian Basin Radio Corp.
- WCOM-FM Urbana, Ill.—Brown Publishing Co.
- WRCS-FM State College, Pa.—Edorea Corp.
- KZAK(FM) Tyler, Tex. — Oil Center Broadcasting Co. Changed from KSLT.

Ownership changes

ACTIONS BY FCC

WBMG(TV) Birmingham, Ala.—Granted transfer of control of permittee corporation, Birmingham Television Corp., through sale of 66 2/3% interest in parent corporation, Winston-Salem Broadcasting Inc. (100% before, 33 1/3% after), to William P. Dubois (26.7% after), Enterprise Funds Inc. (12.5% after), Northwest Growth Fund Inc. (17.5% after) and Exchange Capitol Corp. (10% after). Consideration: Winston-Salem Broadcasting will surrender present shares of stock in addition to \$50,000 for 3,333 1/3 shares of re-capitalized permittee corporation. Action March 10.

KVXN(FM) Los Angeles—Granted assign-

ment of license from KMLA Broadcasting Corp., owned by Musicast Inc. which is owned by Albert Horton (46.4%), J. B. Kiefer (32.5%), William M. Tomberlin (13.2%) and others, to KFOX Inc., owned by WOPA Inc. which is owned by Richard Goodman (55%), Egmont Sonderling (25%) and Mason A. Loundy (20%). Consideration \$225,000. WOPA Inc. has 50% interest in Village Broadcasting Co., licensee of WOPA-AM-FM Oak Park, Ill., and owns all outstanding stock of WDIA Inc., licensee of WDIA Memphis; KFOX Inc. licensee of KFOX-AM-FM Long Beach, Calif.; WWRL Inc., licensee of WWRL New York, and has 95% interest in KDIA Inc., licensee of KDIA Oakland, Calif. Action March 5.

KPLX(FM) San Jose, Calif.—Granted assignment of CP from John F. Mallory and Delmor A. Courtney (each 50% before) to John F. Mallory (100% after). Consideration \$3,750. Action March 4.

WKMK Blountstown, Fla.—Granted relinquishment of control of licensee corporation, Apalachicola Valley Broadcasting Inc., by Roy Thomas and Robert D. Sidwell (each 15.8% before, none after), through sale of stock to W. L. Bailey (27% before, 33 1/3% after), Joe F. Durham (28% before, 33 1/3% after) and E. H. Strickland (28% before, 33 1/3% after). Financial consideration not listed. Action March 4.

WBIL Leesburg, Fla.—Granted assignment of license from Thompson K. Cassel, to Alpha B. Martin. Consideration \$110,000. Mr. Martin was owner of WZST Tampa, and WPRY Perry, both Florida. Action March 8.

WKIS-AM-FM Orlando, Fla.—Granted assignment of license from Central Florida Broadcasting Co., owned by WORZ Inc., which is owned by Naomi Murrell (56%), William O. Murrell Jr. (22%) and Central Florida Broadcasting Co. (22%), to KIS Inc., owned by T. K. Cassel (56%), J. McC. Miller (26%), Boris Mitchell (12%) and J. H. Veal (6%). Consideration \$300,000 and \$50,000 for covenant not to compete within Orange County, Florida for five years. Mr. Cassel has 12% interest in WCOA Pensacola Fla., and owns WBIL Leesburg, Fla. Mr. Miller has 5 1/2% interest in WCOA. Mr. Veal has 12% interest in WCOA, and Mr. Mitchell has 19 1/2% interest in WCOA. Action March 8.

WAIA College Park, Ga.—Granted acquisition of negative control of licensee corporation, Metro Atlanta Broadcasting Inc., by Bernard S. Lipman (38.33% before, 50% after), Paul Jones (28.33% before, 40% after) and Mrs. Paul Jones (10% before, 10% after), through purchase of stock from Arthur P. Jackson (23.33% before, none after). Consideration \$2,332. Action March 8.

KNOP-TV Newport, Ky.—Granted assignment of CP from Tri-City Broadcasting Co., owned by James G. Lang (58.5%), and Dean C. Stuhlmüller (41.5%), to D. H. Overmyer Broadcasting Co., owned by D. H. Overmyer (100%). Consideration \$100,000 and agreement not to compete for five years in TV within 50 miles of Cincinnati. Mr. Overmyer is seeking FCC permission to acquire WAND-TV Pittsburgh; WATL(TV) Atlanta, and KBAY-TV San Francisco, in addition to pending applications for channel 17, Rosenberg, Tex.; channel 29, Dallas; channel 55, Stamford, Conn., and channel 79, Toledo, Ohio. Action March 10.

WAPC-AM-FM Riverhead, N. Y.—Granted assignment of license from Patchogue Broadcasting Inc., owned by Lee Morrison, Herbert Morrison and Morton Morrison (each 33 1/3%), to Riverhead Broadcasting Inc., owned by same individuals with same percentages. No financial consideration. Action March 9.

WTOL-AM-FM-TV Toledo, Ohio—Granted transfer of control of licensee corporation, Community Broadcasting Co., from Frazier Reams (60%), Morton Neipp (15%), Thomas S. Bretherton (15%) and Glenn Reams (10%), to Broadcasting Company of South, owned by B. Calhoun Hipp (11.91%), Francis M. Hipp (12.19%), Herman N. Hipp (12.39%), G. Richard and Treva Shafro (7.5% jointly), Dorothy H. Gunter (10.08%), Frances M. McCreery (8.88%), Gail Jean Hipp (3.96%) and others. Consideration \$12.35 million. Broadcasting Company of South is licensee of WIS-AM-TV Columbia, S. C.; WSEA-TV Montgomery, Ala. and owns 100% of Video Corporation of Ocala, licensee of CATV systems in Ocala, Fla., and Florence, S. C., with CATV system under construction in Sumter, S. C. Action March 10.

WTOL-AM-FM Toledo, Ohio—Granted assignment of license from Community Broadcasting Co., owned by Broadcasting Company of the South, to Reams Broadcasting Corp., owned by Frazier Reams (40%), Frazier Reams Jr. (40%) and Morton Neipp (20%). Consideration \$500,000. Contingent on consummation of grant above. Action March 10.

KUSH Cushing, Okla.—Granted assignment of license from Cimarron Broadcast-

ers Inc., owned by Gordon R. Rockett (99%) and others, to Cimarron Valley Broadcasters Inc., owned by Don M. Kelly (84%), P. T. Richardson (5%), C. Richard Stigleman (5%), Clee Fitzgerald (2.5%), Winfrey D. Houston (2.5%) and Mary Jane Kelly (1%). Consideration \$92,500 and agreement not to compete within signal area of KUSH for 10 years. Mr. Kelly is manager of KUSH. Mr. Richardson is on sales staff of KVOO-TV Tulsa, and Messrs. Fitzgerald and Houston serve as counsel for KSPI Stillwater, Okla. Action March 3.

KGAS Carthage, Tex.—Granted assignment of license from Wells Broadcasting Co., owned by Jeff Austin (50%), Ray Wells (49%) and Joe Terrell (1%), to Beverly E. Brown (100%). Consideration \$82,000. B. E. Brown is general manager of KOCA Kilgore, Tex. Action March 5.

KBNO(FM) Houston—Granted assignment of license from Independent Music Broadcasters Inc., owned by Theodore Niarhos (32.8%), George H. Hanna (17%), John R. Chenot (13.5%) and others, to Briar Bayou Corp., owned by Jerry R. Daniel (90%) and Independent Music Broadcasters Inc. Consideration \$95,000. Mr. Daniel has real estate and investment interest in Houston. Action March 2.

WELK Charlottesville, Va.—Granted assignment of license from Deter & Sullivan Inc. (60%) and Chain Gate Investment Co. (40%) d/b as Virginia Broadcasting Co., to WELK Inc., owned by Jackson Park Realty Inc. (55%) and Robert W. Stroh (45%). Consideration \$85,000. H. A. Haden, president of Jackson Park, has banking and real estate interests in Charlottesville, and has minority interest in WINA Charlottesville. Mr. Stroh is motion picture theater manager. Action March 9.

APPLICATIONS

KPRO Riverside, Calif.—Seeks transfer of control of licensee corporation, KPRO Inc., from John Blake, W. E. Dyché Jr., Tolbert Foster, Tom E. Foster and Edgar B. Younger (each 20%), to Progress Broadcasting Inc., owned by Dick Clark Television Productions Inc. (100%), owned by Dick Clark. Consideration \$285,000. Mr. Clark is consultant for WRUN-AM-FM Ulica, N. Y., and has interest in tour, real estate, television production, motion picture production, amusement and other corporations. Ann. March 3.

WSEM Donaldsonville, Ga.—Seeks assignment of license from William M. Forshee, Esther W. Shepherd and Maxine E. Robinson d/b as Radio Donaldsonville, to WSEM Radio Inc., owned by W. M. Forshee, Esther W. Shepherd and Maxine E. Robinson (each 33 1/3%). No financial consideration. Ann. March 1.

WYGO Corbin, Ky.—Seeks assignment of license from Beckham Garland, Floyd Sowders and Mrs. Clarence T. Sams d/b as Tri-County Broadcasting Co., to James C. Vernon. Consideration \$80,000. Mr. Vernon, with prior broadcasting experience, plans to join staff of WYGO as announcer and salesman. Ann. March 1.

KVOD Albuquerque, N. M.—Seeks assignment of license from Colorado Radio Corp., owned by George O. Cory (100%), to John B. Walton Jr. (100%). Consideration \$188,000. Mr. Walton owns KVKM-AM-TV Monahans, and KVII-AM-TV Amarillo, both Texas. Ann. March 1.

KBEK Elk City, Okla.—Seeks assignment of license from Shirley L. Garrison, executrix of estate of Bob D. Garrison, deceased, to Gerald H. Sanders (49%), Jim H. Speck (49%) and Thomas J. Griffith (2%). Mr. Sanders owns KZZN Littlefield, and has 33 1/3% interest in KERB Kermit, both Texas. Mr. Speck has 33 1/3% interest in KERB. Ann. March 1.

WATE-AM-TV Knoxville Tenn.—Seeks assignment of license from WATE Inc., owned by voting trust to Paul Mountcastle, W. H. Linebaugh and John A. Ayers (50%) and voting trust to Cowan Rodgers Jr., Frank A. Tucker and Herbert J. Madden (50%), to Peoples Broadcasting Corp., wholly owned by National Mutual Insurance Co., Bowman Doss, president. Consideration \$6.8 million with covenant not to compete within 100 miles of Knoxville for period of five years. Peoples Broadcasting is licensee of WRFD-AM-FM Columbus-Worthington, Ohio; WGAR-AM-FM Cleveland; WNAX Yankton, S. D., and KVVU(TV) Sioux City, Iowa, with application pending for new UHF TV in Columbus. Ann. Feb. 25.

KKIX(TV) Victoria, Tex.—Seeks assignment of CP from Rubin S. and Marjorie S. Frels d/b as Victoria Television, to Guadalupe Valley Telecasting Inc., owned by D. W. Strahan (50%), John Meide (30%), Rubin S. Frels (8.5%), Marjorie Frels (8.5%) and Frels Real Estate Corp. (3%). No financial consideration. Frels Real Estate plans to lease land for operation of TV facility. Ann. March 2.

Hearing cases

DESIGNATED FOR HEARING

Erway Television Corp. and Chesapeake Engineering Placement Service Inc., Baltimore—Designated for consolidated hearing mutually exclusive applications for new TV on channel 72; made Federal Aviation Agency party to proceeding. Action March 10.

Northland Television Corp., Central Minnesota Television Co. and Channel 10 Inc., Duluth, Minn.—Designated for consolidated hearing mutually exclusive applications for new TV on channel 10; made Federal Aviation Agency a party to proceeding. Action March 10.

WBZY Torrington, Conn., and Southington Broadcasters, Southington, Conn.—Designated for consolidated hearing AM applications of Pioneer States for renewal of license of WBZY on 990 kc, and Southington for new AM on 990 kc, 500 w, DA, D; issues include determination of nature and extent of numerous violations incurred by WBZY for which official notices of violations have been issued, and adequacy of supervision exercised by licensee's president and majority stockholder, and financial qualification as to both applicants. Action March 10.

The Downriver Broadcasting Association, Napoleon, Ohio—Designated for hearing application for new AM on 1010 kc, 250 w, DA; made Metropolitan Radio Corp. (WTLI), Lansing, Mich., and White River Broadcasting Inc. (WCSI), Columbus, Ind., parties to proceeding. Action March 10.

By memorandum opinion and order, commission designated for consolidated hearing applications of WFLI Inc. to increase daytime power of WFLI Lookout Mountain, Tenn., from 10 kw to 50 kw, continued operation on 1070 kc, 1 kw-N, DA-2, and Newhouse Broadcasting Corp. to change operation of WAPI Birmingham, Ala., from DA-2 to DA-N, continued operation on 1070 kc, 5 kw-N, 50 kw-LS; made WDLA Inc., Memphis, which filed petition opposing WAPI application, party to proceeding. Action March 10.

OTHER ACTIONS

By memorandum opinion and order, commission postponed from August 1 until October 15 effective date of new rules which will require FM's in commercial band operating in cities of over 100,000 population to not devote more than 50 percent of average broadcast time to duplication of programs of commonly owned AM in same local area. At same time it postponed from March 15 to April 15 date by which requests for exemption may be filed for consideration by effective date. Commission denied following petitions for reconsideration of its July 1, 1964 action which ordered limitation: Columbia Broadcasting System Inc., National Association of Broadcasters, Greater Indianapolis Broadcasting Inc., Storer Broadcasting Co., Capital Cities Broadcasting Corp., Interstate Broadcasting Inc., Kaiser Industries Corp., Newhouse Broadcasting Corp., and Mount Hood Radio and Television Broadcasting Corp. It clarified that noncommercial educational FM's operating on FM channels reserved for education are exempt but that noncommercial educational FM's on commercial FM channels are subject to duplication limitation. In same document commission dealt with three petitions seeking reconsideration of rules concerning assignment of new and changed AM facilities, adopted in same proceeding. Two of these (NAB and Greater Indianapolis), seeking changes in new rules concerning nighttime assignments, were denied. Third, that of Taft Broadcasting Co., was granted in part and denied in part; Sec. 73.37 was amended by addition of note stating that application for changed facilities (other than frequency) will be accepted where net decrease in area of "prohibited overlap" would result, even though some new overlap area would be created. Also, commission dealt with two other matters raised by petitions for waiver of new AM rules: (1) "Prohibited overlap" will not apply where overlap area is entirely over sea water; and (2) rules with respect to overlap with foreign stations were liberalized in some respects. New note to Sec. 73.37 covers these matters. Action March 10.

By report and order, commission terminated proceeding in Doc. 15521 concerning proposed rules to prohibit FM's authorized as of Sept. 10, 1962 with powers in excess of those specified in rule Sec. 73.211 to operate with vertically polarized effective radiated power exceeding those maximums. Based on measuring data and comments, it appears that use of vertical power results in im-

provement of service to public, both in home receivers and in automobile receivers, and that improvement is greatest where terrain conditions are poor and does not result in any significant increase in interference to other stations. Commission is, therefore, of view that rule governing use of circular or elliptical polarization should not be changed but that all FM's, whether they are supermaximum or not, should be permitted to add vertical component of power up to value of horizontal component. Action March 10.

By report and order, commission amended Sec. 73.682 of rules to reduce maximum effective radiated power of aur. trans. of TV broadcast stations to not more than 20% of peak radiated power of vis. trans. (from 70%). Minimum power requirement of 10% remains unchanged. This is pursuant to rulemaking proposal of April 2, 1964. It is intended to contribute to economics in TV operation and to service to public. Existing licensees may continue to operate with aur. powers greater than 20% up to March 1, 1966. However, specific prior authorization for reducing presently licensed aur. power will require filing of application before March 1, 1966 date requesting such change. Action March 10.

By memorandum opinion and order, commission denied petition by Jones T. Sud-

ETV applications

Following applications for matching funds have been received by Department of Health, Education and Welfare:

Lincoln, Neb.—Nebraska Educational Television Commission; \$100,000 to activate channel 16 in Omaha; total project cost \$215,949.

Boston — WGBH Educational Foundation; \$725,238 to activate channel 44 in Boston; total project cost \$976,836.

Washington—Greater Washington Educational Television Association Inc.; \$328,756 to activate channel 50 in Washington; total project cost \$557,395.

Atlanta—Georgia State Board of Education; \$1,004,550 to activate channel 50 in Wrens; total project cost \$1,643,703, \$296,355 to activate channel 14 in Pelham; total project cost \$592,711, \$287,593 to activate channel 25 in Dawson; total project cost \$575,166 and \$296,355 to activate channel 15 in Cochran; total project cost \$592,711.

bury and Sudbury Brothers Broadcasting Co. for reconsideration of Dec. 18, 1964 action which dismissed, for contravention of overlap rules, application for assignment of license of WCMT Martin, Tenn., from Jones T. Sudbury to Sudbury Brothers Broadcasting Co. Action March 10.

North Platte Television Inc., Broken Bow and Mullen, Neb.—Waived Sec. 74.732(e)(1) of rules and granted CPs for new VHF-TV translators on channels 9 and 11 to serve Broken Bow and Mullen, respectively, by rebroadcasting programs of KNOP-TV (ch. 2) North Platte. Commissioner Lee dissented. Action March 10.

By memorandum opinion and order, commission denied petition by F. Elliott Barber Jr., president of Brattleboro TV Inc., CATV company operating in Brattleboro, Vt., for revocation of license of Springfield Television Broadcasting Corp.'s WRLP(TV) (ch. 32), Greenfield, Mass., whose signals are carried by Brattleboro CATV system. Barber contended that WRLP(TV), to further private business interests and without affording reasonable opportunity for response, broadcast series of editorials highly critical of CATV operations in Brattleboro-Greenfield area, some of which constituted personal attacks on Barber and other CATV operators and, therefore, violated commission's fairness doctrine. Commission found that Springfield, particularly in view of failure to comply with requirements of personal attack principle on matter in which it was personally involved, seriously failed to discharge its responsibility to operate in public interest. However, it held that case does not warrant extraordinary relief requested by Barber, and that Springfield's

violation of fairness doctrine would be better considered when it next files application for renewal of license. Commission stated: "In considering matter at that time, we will require Springfield to submit detailed showing as to its operations in area of controversial issue programming during license period and particularly its efforts affirmatively to encourage and implement presentation of contrasting viewpoints with respect to issues it has covered (including issue of CATV)." Action March 10.

By order, commission denied petition by Richard F. Lewis Jr. Inc. of Mount Jackson for waiver of Sec. 73.240(a)(1) of multiple ownership rules and dismissed application for new FM on channel 237 (99.3 mc), ERP 3 kw, ant. height minus 45 feet, in Mount Jackson, Va. Commissioner Loevinger dissented. Action March 10.

By order, commission denied petition by WJMC Inc. for waiver of Sec. 73.240(a)(1) of multiple ownership rules and dismissed application for new FM on channel 221 (92.1 mc), ERP 3 kw, ant. height 247 feet, in Hayward, Wis. Commissioner Loevinger dissented. Action March 10.

Commission denied request by Cape Cod Broadcasting Corp. for waiver of Sec. 73.37 of overlap rules and returned as unacceptable for filing application for new daytime AM on 1530 kc, 1 kw, in Hyannis, Mass. Action March 10.

By order, in proceeding on applications of Minnesota Microwave Inc. for renewal of license of domestic public point-to-point microwave radio KAY61 Willmar, Minn., and for new stations in Roseville and other communities in Minnesota, to serve CATV systems, commission authorized all parties to address themselves at oral argument scheduled for April 2 to petition by Minnesota Microwave for leave to amend applications to show contemplated change in ownership of prospective customer at Brainerd from Cable Inc., affiliated corporation, to Jack Kent Cooke Inc., unaffiliated corporation, and its request for official notice to be taken of requested amendment, as well as to exceptions to initial decisions. Moreover, petitioner was instructed to file with commission and to serve all parties with copies of entire contract entered into between Cable Inc. and Jack Kent Cooke Inc. Action March 10.

By order, commission granted motion by W. R. G. Baker Radio and Television Corp. to extend time to March 26 to file oppositions to petitions for reconsideration, rehearing or reopening of record in Syracuse, N. Y., TV channel 9 proceeding. Action March 4.

Routine roundup

ACTIONS BY REVIEW BOARD

In proceeding on AM applications of Nebraska Rural Radio Association (KRVN), Lexington, and Town & Farm Inc. (KMMJ), Grand Island, Neb., in Doc. 15812-3, granted latter's petition to extend time to March 17 to file oppositions to KRVN petition to enlarge issues. Action March 10.

By order, dismissed petition by Pasadena Broadcasting Co. to enlarge issues with respect to Storer Broadcasting Co. application in 1110 kc, Pasadena, Calif., area proceeding in Doc. 15751 et al. Member Nelson not participating. Action March 9.

In proceeding on applications of Brown Radio & Television Inc. for renewal of license of WBVL Barboursville, Ky., and Barboursville-Community Broadcasting Co. for new AM in Barboursville. In Doc. 15769-70, granted latter's motion to extend time to March 12 to file replies to opposition to petition to enlarge issues. Action March 8.

By memorandum opinion and order in proceeding on applications of Ned N. Butler and Claude M. Gray, d/b as Prattville Broadcasting Co. and Billy Walker for new AM in Prattville, Ala., in Doc. 14878-9, granted Broadcast Bureau petition to further enlarge issues to determine (a) whether in connection with last filed renewal application, Butler, licensee of WTLN Tallahassee, submitted falsified program logs to commission in violation of Sec. 73.111 and 73.112 of rules; (b) whether Butler engaged in practice of "double billing" subsequent to issuance on March 9, 1962, of commission's public notice concerning "doubling billing;" and (c) whether Prattville Broadcasting Co. has requisite qualifications to be commission licensee. Member Slone not participating. Action March 5.

By memorandum opinion and order in Chicago TV channel 38 proceeding in Doc. 15668 et al., denied petition by Chicagoland TV Co. to enlarge issues as to application

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of Chicago Federation of Labor and Industrial Union Council, Member Nelson not participating. Action March 5.

■ In proceeding on FM applications of John N. and Alvera M. Traxler, Sunshine Broadcasting Co., Delray Beach, WLOD Inc., and Boca Broadcasters Inc., Pompano Beach, Fla., in Doc. 15803 et al., granted Traxlers' motion to extend time to March 12 to file oppositions to Boca Broadcasters petition to enlarge issues. Action March 4.

■ By memorandum opinion and order in 1110 kc, Pasadena, Calif., area proceeding in Doc. 15751 et al., granted in part petition by Topanga Malibu Broadcasting Co. insofar as deleting inquiry into whether proposed directional ant. parameters accurately depict proposed radiation pattern, and modified issue 10 accordingly. Member Nelson absent. Action March 3.

■ In proceeding on AM applications of Flathead Valley Broadcasters (KOFI), Kalispell, and Garden City Broadcasting Inc. (KYSS), Missoula, Mont., in Doc. 15815-6, granted motion by KYSS to extend time to March 15 to file responsive pleadings to Rust Broadcasting Inc. and Flathead Valley petitions to enlarge issues. Action March 3.

■ In proceeding on AM applications of Copper Country Broadcasting Co. (WMPL), Hancock, and Upper Michigan Broadcasting Co. (WHDF), Houghton, Mich., in Doc. 15346-7, granted Broadcast Bureau petition to extend time to March 15 to file responsive pleadings to WMPL's petition to enlarge issues. Action March 3.

■ Members Berkemeyer and Pincok, with Member Nelson concurring and issuing statement, adopted decision on which granted applications of Teleprompter Transmission of Kansas Inc. for renewal of licenses for domestic public point-to-point microwave radio KLF92, near Spearman, Tex., and KLF93 Hoghland, Tex., and for modification of CP's to add another signal via microwave relay for service to Liberal, Kans.; conditioned that signal of protestant Southwest Kansas Television Inc., licensee of KTVU-TV (ch. 6) Ensign, Kan., continue to be carried on Liberal CATV cable system without any material degradation of quality. March 13, 1964 initial decision looked toward action with exception of condition. Action March 2.

ACTIONS ON MOTIONS

By Hearing Examiner Basil P. Cooper

■ Pursuant to ruling at March 5 prehearing conference, granted petition by Information Radio of Connecticut Inc. to extent of dismissing, but with prejudice, application to increase ant. height of WINF Manchester, Conn., and terminated proceeding. Action March 5.

■ Scheduled further prehearing conference for March 16 in proceeding on applications of Princess Anne Broadcasting Corp. and South Norfolk Broadcasting Co. for new AM in Virginia Beach and Chesapeake, Va., respectively, in Doc. 15778-9. Action March 2.

By Chief Hearing Examiner
James D. Cunningham

■ Subject to objection by any interested party which may be filed within five days, ordered that Examiner James D. Cunningham, in lieu of Walther W. Guenther, will serve as presiding officer in proceeding on application of Hubbard Broadcasting Inc. for new FM in Minneapolis: scheduled hearing for March 15. Action March 8.

By Hearing Examiner Thomas H. Donahue
■ Granted petition by Northern Indiana Broadcasters Inc. to continue March 9 hearing on March 25 in proceeding on application for new AM in Mishawaka, Ind. Action March 8.

■ Granted joint motion by respondents United Broadcasting Co. of New York Inc. and Pillar of Fire to extent of continuing March 5 oral argument to March 12 in proceeding on AM application of Naugatuck Valley Service Inc., Naugatuck, Conn. Action March 4.

By Hearing Examiner Millard F. French

■ In proceeding on FM applications of John N. and Alvera M. Traxler and Sunshine Broadcasting Co., Delray Beach, WLOD Inc., and Boca Broadcasters Inc., Pompano Beach, Fla., in Doc. 15803-6, granted Traxlers' motion to extend time to March 12 to file opposition to Boca Broadcasters petition to enlarge issues. Action March 3.

By Hearing Examiner Isadore A. Honig

■ Granted petition by Broadcast Bureau to extend time from March 8 to March 16

to file proposed findings, and from March 23 to March 31 for replies, in proceeding on application of Verne M. Miller for new AM in Crystal Bay, Nev. Action March 5.

By Hearing Examiner H. Gifford Irion

■ On own motion, scheduled further hearing conference for March 11 in proceeding on applications of American Colonial Broadcasting Corp. for CP's to change trans. site and ant. height of WSUR-TV channel 9, Ponce, P. R., and to increase power of WKBM-TV, channel 11, Caguas, P. R. Action March 4.

■ Scheduled further hearing for March 15 in Henderson-Boulder City, Nev., TV channel 4 proceeding. Action March 2.

By Hearing Examiner David I. Kraushaar

■ In proceeding on application of Marion Moore for new AM in Joshua Tree, Calif., reopened record for limited purpose and scheduled conference for March 10 to determine (a) if applicant will supply omitted measurement data under oath of consulting engineer not later than March 17; (b) if so, and if information is timely furnished, will applicant and parties be ready to go to hearing March 23, and (c) when parties will be prepared to submit proposed findings of fact; canceled date previously set for filing proposed findings. Action March 3.

By Hearing Examiner Jay A. Kyle

■ In proceeding on applications of TLB Inc. (WTCN-TV), Midwest Radio-Television Inc. (WCCO-TV), and United Television Inc. (KMSP-TV), Minneapolis, in Doc. 15841-3, continued March 19 prehearing conference to March 29, at which time petition by WTCN-TV for leave to amend will be considered and oral argument held thereon. Action March 5.

By Hearing Examiner Sol Schildhouse

■ In proceeding on applications of Robert J. Martin and Talton Broadcasting Co. for new FM in Selma, Ala., in Doc. 15741-2, granted motion by Talton to continue March 5 prehearing conference to March 26; and continued March 15 hearing to April 13. Action March 4.

By Hearing Examiner Elizabeth C. Smith

■ In proceeding on applications of Southern Newspapers Inc. and Radio Hot Springs Co. for new FM's in Hot Springs, Ark., in Doc. 15701-2, granted joint petition to change certain procedural dates and continue March 16 hearing to April 16. Action March 2.

By office of opinions and review

■ In proceeding on applications of Lompoc Valley Cable TV Inc. for operational fixed stations in business radio service in Doc. 15358, 15433, granted petition by Broadcast Bureau to extend time to March 12 to file reply to petition for reconsideration and grant. Action March 5.

■ In proceeding on AM applications of Nebraska Rural Radio Association (KRVN), Lexington, and Town & Farm Inc. (KMMJ), Grand Island, Neb., in Doc. 15812-3, granted petition by KMMJ to extend time to March 10 to oppose petition for reconsideration and dismissal of application. Action March 5.

BROADCAST ACTIONS

by Broadcast Bureau

Actions of March 9

WFLM(FM) Fort Lauderdale, Fla.—Granted license covering installation of new trans. and ant., change in ant. system, and increase in ERP; specify type trans.

KZFM(FM) Corpus Christi, Tex.—Granted license covering change in ant.-trans. and studio locations and remote control point; specify type trans.

KSL-FM Salt Lake City—Granted license covering change in ant.-trans. location, installation of new ant., and increase in ant. height and ERP.

WKFM(FM) Chicago — Granted license covering installation of new ant.

WPFM-FM Middletown, Ohio—Granted license covering installation of new trans. and vertical polarized ant.; specify type trans.

■ Granted licenses for following FM's: *WHDM(FM) Marinette, Wis.; KTCS-FM Fort Smith, Ark., and specify type trans.; WLRS Louisville, Ky.; KWDM Des Moines, Iowa.

■ Granted licenses for following VHF-TV translators: K10AK, K06AL, Gunnison County Chamber of Commerce TV Division, Crested Butte, and Jack's Cabin, Colo.; K09CX, K11DD, Green River Community TV Inc., Green River, Utah; K13AT, K04AO, K04CG, K13DN, Four Corners TV Club, Dolores and Dove Creek, Colo.; K09CL,

K11CS, K13CQ, Apple Valley TV Association Inc., Rural Rock Island and Malaga area, Wash.

■ Following were granted extensions of completion dates as shown: *KBYU-TV Provo, Utah, to Sept. 9; KRON-FM San Francisco to Sept. 15.

Actions of March 8

■ Remote control permitted for KRKC Ridgecrest, Calif.

■ Granted change in remote control authority for KYCN Wheatland, Wyo.; condition.

■ Granted CP's for following new UHF TV translators: Renville County TV Corp., on channel 78, Olivia, Minn., to rebroadcast programs of KMSP-TV (ch. 9) Minneapolis, KIRO Inc. on channel 80, Bremerton, Wash., KIRO-TV (ch. 7) Seattle.

■ Granted SCA on sub-carrier frequencies of 67 and 41 kc for the following FM stations: KSDO-FM San Diego; KWLM-FM Willmar, Minn.

■ Granted SCA on sub-carrier frequency of 67 kc for following FM's: KTXN-FM Victoria, Tex.; KWLW San Angelo, Tex.; KRLD-FM Dallas; KFAY-FM Fayetteville, Ark.

WBNX New York—Granted licenses covering installation of new main trans.; condition and use of old main trans. as auxiliary trans. at main trans. site, with remote control operation.

WBYY Wood River, Ill.—Granted license covering change in hours of operation, installation of new trans., and use of DA-2; condition.

*WBFO(FM) Buffalo, N. Y.—Granted license covering increase in ERP.

KKHI-FM San Francisco—Granted license covering changes in ERP and ant. height, and installation of dual polarized ant.

K07GD Glenwood Springs, Colo.—Granted license for VHF-TV translator.

K08EC Maybell, Colo.—Granted license covering changes in VHF-TV translator.

KORE Eugene, Ore. — Granted CP to change ant.-trans. and studio location, and make changes in ant. system; remote control permitted.

WJJD Chicago—Granted CP to change ant.-trans. and studio location, and type trans., and reduce tower height.

WBUF(FM) Buffalo, N. Y.—Granted mod. of SCA to add sub-carrier frequency of 42 kc.

WRKO-FM Boston—Granted mod. of SCA to delete sub-carrier frequency of 32.5 kc, and add sub-carrier frequencies of 41 and 67 kc.

WFNC-FM Fayetteville, N. C.—Granted mod. of SCA to delete sub-carrier frequency of 32.5 kc, and add sub-carrier frequency of 67 kc.

■ Granted licenses for following FM's: *WHFH(FM) Flossmoor, Ill., and specify type trans.; *KWWC-FM Columbia, Mo., and specify studio and ant.-trans. location; *KUFM(FM) Missoula, Mont.; *KCSM(FM) San Mateo, Calif.; KCLU-FM Rolla, Mo., and delete remote control operation, and specify studio location.

■ Granted CP's for following new VHF-TV translators: Moffat County, on channel 3, Craig, Colo., to rebroadcast programs of KBTU-TV (ch. 7) Denver; Weaverly Translator Inc. on channels 4 and 5, Weaverly, Calif.; KHSL-TV (ch. 12) Chico, and KRCR-TV (ch. 7) Redding, both California, respectively; Broken Bow Junior Chamber of Commerce or channels 4 and 7, Broken Bow, Neb.; KGIN-TV (ch. 11) Grand Island, and KHOL-TV (ch. 13) Kearney-Holdrege, both Nebraska, respectively.

Actions of March 5

K83BE Doss, Cherry Springs and Loyal Valley, all Texas—Granted assignment of UHF-TV translator to Chew and Norman R. Phillips, d/b as company of same name; consideration \$1,500 by Phillips for Grimsley's interest. Phillips is licensee of UHF-TV translators K74BS, K77AF and K80AJ, San Saba.

WMLP Milton, Pa.—Granted renewal of license.

WCOV Montgomery, Ala.—Granted licenses covering installation of new main trans., and new alternate main nighttime and auxiliary daytime trans. at main trans. site.

KRBE(FM) Houston—Granted CP to increase ERP to 100 kw, install new trans. and new ant., make changes in ant. system, and make engineering changes.

K08AV Nucla, Colo.—Granted CP to replace expired permit to make changes in VHF-TV translator.

WJNC-FM Jacksonville, N. C.—Granted

SUMMARY OF COMMERCIAL BROADCASTING

Compiled by BROADCASTING, March 10

	ON AIR	CP's	NOT ON AIR	TOTAL APPLICATIONS
	Lic.		CP's	for new stations
AM	4,008	52	72	408
FM	1,252	59	222	286
TV	550 ¹	42	96	205

AUTHORIZED TELEVISION STATIONS

Compiled by BROADCASTING, March 10

	VHF	UHF	TV
Commercial	509 ²	164	673
Noncommercial	59	56	115

COMMERCIAL STATION BOXSCORE

Compiled by FCC, Jan. 31, 1965

	AM	FM	TV
Licensed (all on air)	3,968	1,212	558
CP's on air (new stations)	42	72	27
CP's not on air (new stations)	73	202	84
Total authorized stations	4,083	1,486	669
Applications for new stations (not in hearing)	189	184	79
Applications for new stations (in hearing)	80	47	63
Total applications for new stations	269	231	142
Applications for major changes (not in hearing)	195	51	32
Applications for major changes (in hearing)	26	3	9
Total applications for major changes	221	54	41
Licenses deleted	2	0	0
CP's deleted	0	1	1

¹ Does not include seven licensed stations off air.

² Includes three noncommercial stations operating on commercial channels.

mod. of CP to change type trans. and type ant.

W07AM Fork Mountain and Coalfield, Petros and Wartburg, all Tennessee—Granted mod. of CP to change frequency from channel 5 to channel 7 for VHF-TV translator.

Actions of March 4

■ Remote control permitted for KXEL-FM Waterloo, Iowa.

■ Granted renewal of licenses of following main and co-pending auxiliaries: KDLR Devils Lake, N. D.; KGUC Gunnison, Colo.; KRWB Roseau, Minn.; KDIX-TV Dickinson, N. D.; KEYC-TV Mankato, Minn.; KGVO-TV Missoula, Mont.; KLZ-TV Denver; KORN-TV Mitchell, S. D.; KREX-TV Grand Junction, Colo.; KRTV-TV Great Falls, Mont.; KULR-TV Billings, Mont.; KXMC-TV Minot, N. D.; *WDSE-TV Duluth, Minn.; KBMO Benson, Minn.; KBUN Bemidji, Minn.; KDAB Arvada, Colo.; KDBM Dillon, Mont.; KDGO Durango, Colo.; KDIX Dickinson, N. D.; KDMA Montevideo, Minn.; KEYJ Jamestown, N. D.; KFEL Pueblo, Colo.; KFVR Bismarck, N. D.; KGCK Sidney, Mont.; KIGO Grand Forks, N. D.; KLFJ Litchfield, Minn.; KLOH Pipestone, Minn.; KLITZ Glasgow, Mont.; KMLH Marshall, Minn.; KORN Mitchell, S. D.; KOZY Grand Rapids, Minn.; KPUB Pueblo, Colo.; KRBI St. Peter, Minn.; KROX Crookston, Minn.; KSDR Watertown, S. D.; KURL Billings, Mont.; KFTM Fort Morgan, Colo.; KOLM Rochester, Minn.; WAVN Stillwater, Minn.; KDSJ-TV Lead, S. D.; KFVR-TV Bismarck, N. D.; KKTU-TV Colorado Springs; KMOT-TV Minot, N. D.; KOTA-TV Rapid City, S. D.; KREY-TV Montrose, Colo.; KTHI-TV Fargo, N. D.; KUMV-TV Williston, N. D.; *KRMA-TV Denver; KATE Albert Lea, Minn.; KBMW Breckenridge, Minn.; KCCR Pierre, S. D.; KDAL Duluth; KDEN Denver; KDIO Ortonville, Minn.; KDLM Detroit Lakes, Minn.; KELO Sioux Falls, S. D.; KEYZ Williston, N. D.; KFLJ Walenburg, Colo.; KGCA Rugby, N. D.; KGHL Billings, Mont.; KJAM Madison, S. D.; KLIR Denver; KLPM Minot, N. D.; KLZ Denver; KOA Denver; KOVC Valley City, N. D.; KPOF Denver; KQAQ Austin, Minn.; KREX Grand Junction, Colo.; KSDN Aberdeen, S. D.; KSUM Fairmont, Minn.; KVFC Cortez, Colo.; KWAD Wadena, Minn.; KWNO Winona, Minn.; KXLO Lewistown, Mont.; KYOU Greeley, Colo.; KZIX Fort Collins, Colo.

WCMP Pine City, Minn.; WHLB Virginia, Minn.; WMIN St. Paul; WDAY-TV Fargo, N. D.; KWLM Willmar, Minn.; KWOA Worthington, Minn.; KXRA Alexandria, Minn.; KYSM Mankato, Minn.; WCAL Northfield, Minn.; WELY Ely, Minn.; WMFG Hibbing, Minn.; WNAX Yankton, S. D.; WVLA Sauk Rapids Minn.

WKAM Goshen, Ind.—Granted license covering change in hours of operation, and installation of directional nighttime ant.

KACA(FM) Prosser, Wash.—Granted license covering change in studio and ant. trans. location.

WSPA-FM Spartanburg, S. C.—Granted license covering changes in ERP, ant. height, trans. location, ant. system, and installation of new trans. and new ant.

WTOC-FM Savannah, Ga. — Granted license covering changes in facilities, ant. system, and installation of trans. and ant.; specify type trans.

*KUMD-FM Duluth, Minn.—Granted license covering installation of new trans., and change in studio and ant. trans. location; delete remote control operation.

*WRTC-FM Hartford, Conn.—Granted license covering installation of new transmission line.

*KXLU(FM) Los Angeles—Granted CP to increase ERP to 710 w, and ant. height to 77.5 feet.

KRFM(FM) Phoenix—Granted CP to install new auxiliary trans. and new ant. at main ant. trans. location.

KISW(FM) Seattle—Granted CP to increase ERP to 20 kw, decrease ant. height to 330 feet, and install new ant.

■ Granted licenses for following FM's: KCSB-FM Santa Barbara, Calif.; WWDL-FM Scranton, Pa., and specify type trans. and ant. height as 380 feet; WWHO Jackson, Miss.; WSVL-FM Shelbyville, Ind., and specify type trans.; WVOF-FM Liberty, N. Y., and specify type vertical ant.; WTCW-FM Whitesburg, Ky.; WSIV-FM Pekin, Ill.; WMRF-FM Lewistown, Pa.; WKMO Kokomo, Ind.

WELP-FM Easley, S. C.—Granted mod. of CP to change type trans. and type ant.

■ Following were granted extensions of completion dates as shown: *KBYU-FM Provo, Utah, to April 15; WMIV(FM) South Bristol Township, N. Y., to Aug. 26; WBMK-FM West Point, Ga., to June 1.

Actions of March 3

KCOG Centerville, Iowa—Granted license covering increase in daytime power and in-

stallation of new trans.; specify type trans.

■ Granted renewal of licenses of following main and co-pending auxiliaries: KBTC Houston, Mo.; WATK Antigo, Wis.; WKVM San Juan, P. R.; WOMP-FM Bellaire, Ohio; KCOG Centerville, Iowa; WGSW Greenwood, S. C.; KSHE(FM) and SCA Crestwood, Mo.; WSUR-TV Ponce, P. R.

KGKO Benton, Ark.—Granted change in remote control authority.

■ Remote control permitted for following: KECL Albuquerque, N. M.; WUNA Aguadilla, P. R.

KXAB-TV Aberdeen, S. D.—Granted license covering change, and redescribe trans. location as east of Crandall.

WANE-TV Fort Wayne, Ind.—Granted license covering installation of auxiliary ant. at main trans. and ant. location

KBXM Kennett, Mo.—Granted license for AM, and specify type trans.

WLOK Memphis—Granted license covering changes in ant. trans. location, and changes in ant. system and in ground system.

WBRC-TV Birmingham, Ala. — Granted mod. of license to reduce aur. ERP to 20 kw, and change type aur. trans.

WBBF-TV Binghamton, N. Y.—Granted CP to add amplifier to present auxiliary trans. condition.

WISH-TV Indianapolis—Granted CP to install auxiliary trans. at main trans. and ant. location.

WTHI-TV Terre Haute, Ind. — Granted mod. of CP to reduce aur. ERP to 29.5 kw; change type trans.; type ant., and make other equipment changes; vis. ERP 295 kw; ant. height 980 feet.

WANV Waynesboro, Va.—Granted mod. of CP to change name to WANV Inc.

■ Granted licenses covering changes for following noncommercial educational TV's: WEDH Hartford, Conn., and specify studio location; WQED Pittsburgh; WENH-TV Durham, N. H.

■ Following were granted extensions of completion dates as shown: WANV Waynesboro, Va., to May 3; KAAR(TV) San Diego, to Sept. 3; *KCTS-TV Seattle, to Sept. 3.

Actions of March 2

■ Granted renewal of licenses of following main and co-pending auxiliaries: WEIV(FM) and SCA Ithaca, N. Y.; WMIV(FM) and SCA South Bristol Township, N. Y.; WOIV(FM) and SCA DeRuyter Township, N. Y.; WOLF Syracuse, N. Y.; WTKO Ithaca, N. Y.

■ Granted renewal of licenses of following TV translators: K03BW, K06CR, K10EH, K10EL, K12DS, K12DT, K72BP, K76BL, K80BF, Hurschel C. McKenzie, Rainier Mesa and area 12, Mercury, and Camp Desert Rock, Nev.; K80CB, K10BU, K12DE, White River Television District, Lund and Preston, Nev.

Actions of March 1

■ Remote control permitted for KSPO Spokane, Wash.

WSPT-AM-FM Stevens Point, Wis.—Remote control permitted for AM and FM.

WMNE Menomonee, Wis.—Granted change in remote control authority.

Action of February 26

KJDY John Day, Ore.—Remote control permitted.

■ Remote control permitted for KRZY, Albuquerque, N. M.

Action of February 25

■ Remote control permitted for KNOT Prescott, Ariz.

Fines

■ By order, commission, on showing of compliance with exceptions to three-year holding rule, granted transfer of control of KHEY Broadcasting Inc., licensee of KHEY El Paso, Tex., from Edward M. Sleighel to Frank C. Napier, trustee. At same time, it notified licensee that it has incurred apparent liability of \$1,000 for this and prior unauthorized transfers and failure to report ownership changes and contracts and changes in corporate structure. Licensee has 30 days to contest or pay forfeiture. Action March 10.

■ Commission notified Carl E. Williams, licensee of KMWC(FM) Midwest City, Okla., that he has incurred apparent liability of \$1,000 for effecting transfer of control without applying for or obtaining commission consent. Investigation indicated that station was operated by Marlin Joe Pershall from about Feb. 14 to sometime in August 1964 without commission authorization. Licensee has 30 days to contest or pay forfeiture. Action March 10.

(Continued on page 173)

CLASSIFIED ADVERTISEMENTS

(Payable in advance. Checks and money orders only.) (FINAL DEADLINE—MONDAY preceding publication date.)

- **SITUATIONS WANTED** 25¢ per word—\$2.00 minimum • **HELP WANTED** 30¢ per word—\$2.00 minimum.
 - **DISPLAY** ads \$25.00 per inch—**STATIONS FOR SALE, WANTED TO BUY STATIONS and EMPLOYMENT AGENCIES** advertising require display space. (26 X rate—\$22.50, 52 X rate—\$20.00 Display only).
 - All other classifications, 35¢ per word—\$4.00 minimum.
 - No charge for blind box number. Send replies: c/o BROADCASTING, 1735 DeSales St., N.W., Washington, D. C. 20036.
- APPLICANTS: If tapes, films or packages larger than No. 10 envelope submitted, \$1.00 charge for mailing (Forward remittance separately, please) All transcriptions, photos, etc., sent to box numbers are sent at owner's risk. BROADCASTING expressly repudiates any liability or responsibility for their custody or return.

RADIO

Help Wanted—Management

Ohio daytimer needs experienced station manager or man with background to accept full responsibility of manager. Box C-159, BROADCASTING.

FM station manager with Fazazz, brains, imagination; to concentrate on select promotion to build important property major market, Northeast area. Box C-182, BROADCASTING.

Top rated concert music FM operation in metro market needs aggressive station manager—strong on sales. Attractive proposition for right man. Box C-199, BROADCASTING.

Sales manager to manager in one year. If you've got it, you'll join the hottest property in the intermountain West. Small but booming operation . . . mobile units . . . staff of fourteen . . . totally promotional . . . weekly remotes . . . number one rating . . . this is a producers last job . . . Dan Libeg . . . KSNB . . . Pocatello . . . Idaho.

Sales

Radio salesman. One of the largest stations in growing Southeastern New England metro area. Proven sales, creativity, alertness a must. Salary plus commission. Incentive plans. Send resume Box C-10, BROADCASTING.

Phila. based salesman to cover Phila. agencies on full or part time basis for Salty South Jersey, coastal station. Box C-100, BROADCASTING.

New station in expanding chain now developing sales staff. Want men interested in permanency and who have management potential. Southern New England, location. Our staff knows of this ad. Box C-108, BROADCASTING.

Are you an experienced broadcaster able to handle local sales in return for secure position with a well established Virginia station in a growing market? If so, forward photograph and resume. Box C-135, BROADCASTING.

High quality, experienced salesman with complete knowledge of broadcasting industry. Must know radio and television broadcast industry equipment. Will work for quality CATV manufacturing company selling CATV equipment and cable. Salary commensurate with ability and knowledge. Write Box C-167, BROADCASTING.

Salesman Southern Michigan fulltime AM, maximum power FM, established multiplex music. Good territory. Box C-170, BROADCASTING.

Midwest radio station, metropolitan area, 70,000, needs experienced salesman. One of top retail sales areas in nation. Established account list, excellent growth potential. Good commission and fringe benefits to qualified man. Box C-172, BROADCASTING.

Golden opportunity for young man who has had three or four years experience, looking for an opportunity to make money. Especially interested in commercial managers or station managers in Arkansas, Louisiana, Oklahoma, and Missouri, from small markets who want to live in a state capital where there is a university, and a wonderful place to fish and hunt. Contact Jim Edwards, Commercial manager, KALO, Little Rock, Arkansas.

We like to write big commission checks. Immediate opening. KSMN, Mason City, Iowa.

Sales—(Cont'd)

Illinois AM FM; Network, mobile units, award winning local news. Territory open for experienced salesman. WSMI, Litchfield.

Manufacturer representatives presently covering broadcast equipment sales; interested in representing a complete line of AM and FM broadcast transmitters manufactured by CCA Electronics Corporation 718 Jersey Avenue, Gloucester City, New Jersey. Commission basis only. Visit complete exhibit at forthcoming NAB Convention.

Vermont. A wonderful State to live in and a great place to make money! Sell radio time in the Champlain Valley and make \$8,000—9,000 a year clear—after we have paid your ordinary car operating expenses. It's hard work—not for clock watchers—but what good job isn't? Call today 518-585-2869 ask for Mrs. Craigie.

See Broadcast Sales Specialist ad on Page 172.

Announcers

First phone combination man, mid-Atlantic metropolitan market. Good starting salary. Excellent working conditions. Box A-53, BROADCASTING.

Young, ambitious announcer-salesman for small single station market. Up state New York. Must be reliable and willing to work. No stars or prima donnas. Box C-56, BROADCASTING.

Looking for announcer who now realizes that to make money in small market radio, he must look to sales. We offer a guaranteed salary and a commissionable list of on-air accounts. Take the place of salesman-announcer who just won promotion in our young three station organization. Be a part of young growing group. Upper Midwest. Box C-98, BROADCASTING.

Need immediately! Two stable radio personalities for work in 150,000 Midwest market with expanding good music station. Morning man with bright, mature sound and able to do production and night man able to satisfy a University town. Send details of experience, audition tape, and salary requirements to Box C-194, BROADCASTING. Floaters need not apply.

Massachusetts station desires dj for shows —news and production work. Send tape and resume. Box C-210, BROADCASTING.

Staff announcer, immediate opening for small market, Eastern Penna. daytimer. Middle of the road music policy and excellent position to learn basic radio. Send tape and resume to Box C-213, BROADCASTING.

Immediate opening for versatile announcer on top-rated station. Excellent working conditions, complete new facilities. Send air check, complete resume including picture and credit references. Must know music and news. Must be able to adapt to any shift. Good salary for right man. This is a Wisconsin station in a market of 20 thousand. Box C-219, BROADCASTING.

We are seeking a man who has an outstanding adult voice, an excellent knowledge of better music, and a top flight flair for writing, production and news presentation. 1st ticket a must. Only written applications and tapes accepted. KGMS, Sacramento, California. Dick Kline, Program director.

Young top 40 dj. Excellent working conditions. No drifters or prima donnas. Brad Harris, WADS, Ansonia, Connecticut—735-4606.

Announcers—(Cont'd)

WAGE Radio, Leesburg, Virginia, needs a morning man! Good salary for air shift and some office work. Pleasant working conditions, middle of road music format. Must have minimum three years experience and endorsed 3rd phone license. Fine two bedroom apartment available at station with utilities furnished. Send tape, picture, employment history to WAGE, Box 891, Leesburg, Virginia or if in area, call 777-1290 for audition appointment.

Opening for an announcer with first class license. Station WAMD, Aberdeen, Md.

Announcer-experienced in adult format with third class license. Good opportunity and good pay in South's fastest growing market with well established, successful station. Send tape, photo and resume to John Garrison, WFIX, Huntsville, Alabama, 35804.

Immediate opening for ambitious, production minded, young man with pleasant voice and endorsed third class ticket. Progressive operation. Send tape, photo and resume to WEST-AM-FM, Caribou, Maine.

Top announcer for top station in market . . . We want a professional on his way up . . . looking for a stepping stone to better things. We will give you the experience and training . . . in return for a better than average voice. Send tape to Roger Carter, WGKY, Charleston, West Virginia.

Announcer, live swinging personality, top 40 operation, WHSL Wilmington, N. C.

Country music station accepting applications for good friendly personality, not cornball, to announce and sell, send tape of airwork and details to James Dick, WIVK, Box 10207, Knoxville, Tennessee.

Immediate opening for experienced first phone announcer. Good starting salary, and job security. Send resume—tape—pix. WJUD —P. O. Box 276, St. Johns, Mich.

Needed yesterday! Warm, easy, mature personality for late afternoon who has enough experience to assume production and public service responsibilities. Third class with endorsement. Middle road format but tight production. Connecticut coast city, new studios, personable staff. Tape and particulars to Phil Cutting, WNAB, Bridgeport, Connecticut.

Fresh, mature staff announcer needed immediately for top, good music operation in 350,000 market. Send salary requirements, news and music tape, to Jay Mullen, Manager, WNCG, WKTM-FM stereo, North Charleston, South Carolina.

Announcer with mature voice for good music station with adult format. No drifters or drinkers wanted. Send complete resume and tape with first reply to Irv Laing, WQTE, Detroit, Michigan 48214.

Looking for young, single or married announcer with good voice and sufficient education and experience. Must be better than average to handle this full time position with long established top network station. Prefer man from Midwest. No drifters. WEJN, Racine, Wisconsin. Phone 414-634-3811.

Two Wisconsin stations seeking several employees; two news directors, experienced salesman, continuity writer, and two combination announcer-engineers. No floaters, please. Send complete resume, and tape to WMIR, Lake Geneva, or WSWW, Platteville.

Announcers—1 for AM, 1 for FM, Strong on news & commercials. WVOS, Liberty, N. Y.

Announcers—(Cont'd)

Morning man (sign-on until noon) for 5000 watt AM/FM. Middle of the road, local news station, strong with the housewife. Write: Kent Davis, WSVI, Pekin, Illinois. Send tape and resume.

Deejay services! New, unusual publications! Comedy. Develop ad libbing, personality, confidence. Build audience, popularity, prestige! Taped coaching commercials, news. Also beginners. Free details. Hal Fisher, 678 Medford Avenue, Patchogue, New York 11772.

Modern personality deejays: "Up Your ratings!" Ideas Ink weekly "Why Not Be Funny?" service available in some markets. 265 disc jockeys can't be wrong. For free sample, write: Ideas Ink, Box 53332, New Orleans, Louisiana 70150.

Technical

Chief engineer for closed-circuit TV operation at State University. Plans for expansion to broadcasting. Commercial or educational TV experience. E. E. degree or equivalent training. Box C-106, BROADCASTING.

Chief engineer—announcer for good music AM-FM in beautiful Southern California coastal city. \$600 Mo. to a prof. Call manager 805-442-2125 or write Box C-168, BROADCASTING.

Chief engineer. Complete charge Illinois daytimer with FM. No announcing or board work. Excellent salary and working conditions. Box C-212, BROADCASTING.

Needed immediately. Chief engineer, some announcing preferred. Also announcer with production talent. Middle road, no rock. Studios newly remodeled, rewired. Beautiful city, good schools. KFAM AM & FM, St. Cloud, Minn.

Chief engineer-announcer. Also, announcer-salesman. Good pay plus commissions and gas. College town. WOOW, Greenville, North Carolina.

Immediate opening for engineer-announcer, 5 kilowatt. Phone 606-474-5144.

See Broadcast Sales Specialist ad on page 172.

NEWS

Newsman to gather, write & broadcast news for Massachusetts station. Box C-209, BROADCASTING.

Production—Programing, Others

Florida East coast adult music station needs experienced copywriter immediately. Production ability required, good working conditions, and fringe benefits. Announcing helpful but not a must. Send full details and salary requirements. Box C-178, BROADCASTING.

Production—Virginia's leading Top 40 operation wants an experienced production man well versed in format promotions and capable of turning out above average work for an above average salary. Don't telephone, but send non-returnable tape and resume to Roger Clark, Program Director, WGH, Norfolk, Virginia.

Situations Wanted—Management

General manager, \$15,000 minimum. Experienced, capable, strong on sales and programming. Available now. Box C-92, BROADCASTING.

Well Known Midwest and West former radio owner/general manager. Former general manager Television. Now representing large industry firm. Desirous of ceasing heavy travel and returning to station management. Highly respected for outstanding ability in all phases of management and administration. Let's meet at NAB Convention. Box C-118, BROADCASTING.

Highly competitive and successful general manager with proven history of upgrading losers to profit earners-producing strong number one ratings. Top-fite in personal selling, sales training and direction. Astute administrator. Will relocate with best offer. Box C-128, BROADCASTING.

Management—(Cont'd)

Hello trouble—need sales—better programming—stronger competition—let me apply twenty years experience to your management problems. Box C-186, BROADCASTING.

Manager desires move to market with more potential. Salary or percentage. No results, no pay. Box C-201, BROADCASTING.

Experienced manager . . . announcer, first phone, programming and excellent sales. Never operated at a loss. Consider managing station in Midwest, South or Southeast. Employed, happy but would like stock ownership deal. Box 208, BROADCASTING.

Tough small market? My specialty! Proven track record. Write or call Tut Walker, WBIL, Leesburg, Florida.

Sales

Salesman with management background. First phone, civic interest, Midwest or Mid-south. Box C-226, BROADCASTING.

Announcers

DJ/announcer, tight board, good news, commercials, sound. Box C-63, BROADCASTING.

DJ-newscaster tight production, good references, personable, not a floater. Box C-99, BROADCASTING.

Announcer-operator. First phone. 18. Single. Short on experience long on aspiration. Anywhere. Box C-103, BROADCASTING.

1st phone, 3 years experience. Must have evening shift. Oklahoma preferred. Box C-109, BROADCASTING.

DJ—wants to swing. Two years middle of road experience. Single. Box C-121, BROADCASTING.

Family man 31, 5 years radio/TV experience seeks position with reputable station offering sound future and benefits. Preferable sports. Top references. Box C-123, BROADCASTING.

Top 40 announcer—creative, experienced—presently employed—married. Box C-164, BROADCASTING.

Announcer—seeking opportunity Southwest. Mature family man. 10 years experience. Excellent taste, can sell on or off air. Have handled sports. Prefer early morning or late evening show. Available for personal interview. Box C-165, BROADCASTING.

Sportscaster—excellent record, good references . . . radio-TV play-by-play . . . let's make a deal. Box C-166, BROADCASTING.

Announcer, dj. Married, authoritative newscaster, tight board, 3rd phone. Box C-174, BROADCASTING.

Potential 1st phone, clever dj with 2½ years experience. News and production experience. Interested in top 40 or progressive middle road station in Northeast. Married. Box C-176, BROADCASTING.

Sports director—staff announcer. 5 years radio experience. 29, college graduate, married, children, veteran. Desires first TV job. Excellent references. Box C-177, BROADCASTING.

Ex-actor (15 years in theatre, TV and radio) desires permanent announcing job in TV or radio. Married. Will re-locate. Box C-179, BROADCASTING.

First phone, 6 years experience board, production. No rock. Medium or large market. Box C-180, BROADCASTING.

7 years experience—stable (4 years at present job), married, college, morning man, prefer upper Midwest. Box C-181, BROADCASTING.

Negro: announcer/newscaster/dj—broadcast school graduate, speech/entertainment background. Young—3rd ticket—dependable—bright personality, seeking first position. Will relocate. Box C-182, BROADCASTING.

Stop here! . . . Modern, bright, seasoned air performer-program-production man with strong ratings ready to tackle new challenge. Experienced over ten years and seven years with present employer. Will deliver highly professional air work. Write Box C-184, BROADCASTING.

Situations Wanted

Announcers—(Cont'd)

Married announcer-newsman experienced. Currently employed, desires change.. 3rd ticket. Box C-185, BROADCASTING.

Young ambitious dj. 3 years college. Prefer top 40. Hard worker. Will go anywhere. Box C-187, BROADCASTING.

DJ, top 40, tight board news, commercials, available now. Box C-188, BROADCASTING.

Hal Willard (Steeverino sans Steinway) eager to return. Conditions no subject, to work, object. Commute Manhattan. Don't balk—let's talk! Box C-191, BROADCASTING.

FM/AM mid-road. 4 years experience. 2 as PD. Excellent references. Good delivery and news. Wide knowledge of classical and non-rock. Third endorsed. College grad. prefer Midwest, but will relocate. 507-388-6169 or Box C-193, BROADCASTING.

First phone, announcer. Combo—experience, some college—speech major, draft-free. Will relocate—Available now! Box C-196, BROADCASTING.

Baseball announcer. Twelve years experience. Consider all offers. Box C-200, BROADCASTING.

Filet Mignon is expensive, but it's good. So am I. Box C-203, BROADCASTING.

Top 40 personality, will relocate to larger market. Box C-205, BROADCASTING.

2-man air team offers Eastern stations intelligent, entertaining chatter show. Music know-how, news, special events. Documentary experience. Box C-206, BROADCASTING.

Indiana and Illinois stations: Have you an announcer-salesman capable of handling station affairs while you are away? At eighteen, an announcer-salesman for a top-forty format. At twenty, manager of a quarter of a million dollar division of a nationwide business. At twenty-two, I'll be manager of a Mid-west radio station. Will it be yours? No prima donna—I know my limitations as well as my abilities. Box C-207, BROADCASTING.

DJ/announcer, experienced. Authoritative newscaster, tight board. Not a floater or prima donna. Box C-211, BROADCASTING.

Major markets . . . career personality . . . talent wasted in med. market. Box C-217, BROADCASTING.

DJ—contemporary and pop. Standard, experience, will swing or sway. Box C-222, BROADCASTING.

High school teacher desires summer job. First phone . . . Good voice . . . single . . . 30 . . . will travel . . . no experience . . . music expert . . . don't expect high pay. Box C-229, BROADCASTING.

Taking time to find right personality—deejay show. Thoroughly experienced, currently enjoys fine ratings. Desire night show on large station. No rock. Adult. Not background show. Talk! Seek permanency, money. Box C-235, BROADCASTING.

Big time—football—basketball. Pro—college. Fulltime—freelance. 14 years, 8 TV. College degree. Currently East. Box C-236, BROADCASTING.

16 years experience radio-television. Proven sales. Managerial ability. Specializing in news, sports and country music. Mature—not fast paced. Sober. No drifter. Salary excess \$100. Anywhere considered. Write 817 Jamaican Dr., West Palm Beach, Florida.

Announcer/engineer. Operator in wheelchair. Ground level facilities necessary. Experienced, first phone. Calvin Marvin. 1400 Seventh, Paragould, Arkansas. Phone 501-68258.

First phone dj and engineer available immediately. Experienced AM and FM announcer and engineer. Worker, excellent potential. Will travel. William Lee, WJJJ, Christiansburg, Va., phone 703-382-4435.

Announcers—(Cont'd)

Gal disc jockeyette . . . control board . . . sales . . . news gathering . . . traffic . . . dependents . . . unemployed . . . Please call 814-677-4456 . . . Write Apt. 308, 501 E. 2nd St., Oil City, Pa.

Employed as morning man on No. 5 C/W station in nation . . . (Minneapolis) No. 2 Pulse rated. First phone, experienced, young, married personality. Interested only in C/W. Contact Jay Jensen, 3122 23rd Ave., S., Minneapolis, Minnesota 55407. Ph. 722-4585.

DJ/announcer, excellent mature voice. Middle of road or top 40. Good delivery on commercials and news. Young, single, dependable, ambitious. Graduate of Midwestern broadcasting school. Prefer Midwest, but will travel. Tapes available. Gary Deaner, Hillendale Rd., Sodus, Mich. Phone Benton Harbor 925-6657.

7½ years, dj, news, remotes, interviews. 3 years in present location. 3rd ticket endorsed. Desire to relocate in East or West for personal reasons I feel I need a new environment & a need to establish a better atmosphere for wife and small daughter to come home to. I am no floater or drifter. Departing on good terms with present employer, as he fully understands the situation. Available immediately. Will make personal appearance to see you for interview and your audition, or can bring my own air check with me. Have car, will travel to you around last two weeks in March John H. Fish, Area code 913-238-3165 daytime, 238-4590 evenings. Or write 322 S. Franklin #2, Junction City, Kansas 66441, or 8712 Highgate Road, Alexandria, Va., area code 703-780-3757, and message will reach me. Prefer 100 mile radius of Washington, D. C., but will go anywhere in East or West for right offer.

Sparky's available. Middle adult personality, programmer. Prefer medium Midwest. Des Moines or twins. Code 507-388-5653.

College student 3rd phone weekend work Philadelphia area. Three years experience. EL 6-2322.

Announcer, dj to talk to, not at your people, also creative copy writer. Good board, sober, family man, fine references. W/Mr. Bill, Schuler, 346 West 71st St., N. Y. 10023, N. Y.

Bright sound dj, experience: Assistant program director-production-news manager—middle of the road and rock experience—call 516-MO 9-7959 or write Joseph Azzara, 368 Kurzman Road, West Islip, New York.

Have talent—will produce . . . Sales of course! Young, experienced, industrious and family man. Can do dj shows and authoritative newscasts. Well trained commercially. Robin Burns, 3104 Haussen Ct., Chicago. MULberry 5-0287.

Hello Midwest! Adult type personality creative. Either Des Moines, twin area. You've got dough we do show. Code 507-388-5353.

Experienced top forty dj and program director, 23, single, draft exempt. Marc Richards, 862 E. 51st Street, Brooklyn, N.Y. 11203.

Announcer with 2 years experience, 1st phone no experience. 28, married, want maintenance. 301-439-6867.

Situations Wanted—Technical

Chief engineer five kilowatt directional desires new challenge in radio or television. Prefer Midwest. Box C-214, BROADCASTING.

Married, experienced 1st class engineer/announcer looking for position in Connecticut/Massachusetts area . . . 414-933-4386.

Qualified engineer/experienced announcer available now. Five years as chief. Prefer Southern California. Please write Box 361, Pomona, Calif. 91769.

First class licensed engineer available. AM-FM-TV experience. \$100 week minimum. All offers considered, answered. Write: Engineer, P. O. Box 1765, Wilmington, Delaware 19899.

NEWS

3rd class broadcast endorsement. Thorough knowledge of editing, writing, preparing news for broadcast. Creative approach to radio copy with "you's" and style. Young, fine voice, tight board, bright, fast and witty. My gimmick is that I like people. No job too small, but opportunity a big must. Information on request. Box C-183, BROADCASTING.

Newscaster with seven years news reporting experience in New York Metropolitan area. Can write, interview and operate mobile unit. Able to produce informative news programs with intelligence and maturity. Presently employed, but anticipating changes. Good authoritative delivery. Will travel for interview. Box C-195, BROADCASTING.

You'd seldom see me, even on paydays. This roving reporter would keep busy crisscrossing your area, ferreting out audience-impact stories from wide range of human activity. (Greeted with warmth and respect wherever he goes). Salty, listener-riveting daily taped show pays its own way and beefs up station image and public service. Backed by references that count, three awards not easily earned, and ten years development in my specialty. Wheel-dealers can save their time and mine; I'm knocking on door of management that believes in "the peoples cause." Box C-215, BROADCASTING.

News—with competent, professional station, ability, experience, 2nd phone, relocate, vet., family. \$115. Box C-221, BROADCASTING.

Production—Programing, Others

East coast only. Production manager, newsman and dj. Available soon. Box C-171, BROADCASTING.

Looking for home as medium market pd. Top 40 jock—first phone—non screamer major market experience as music director, also as assistant pd—prefer Southern or Western market. If you have the money I have the ability. Will wait for right offer. Box C-190, BROADCASTING.

Sportscaster looking for step up. Strong play-by-play, excellent references. Dedicated, experienced professional. Box C-197, BROADCASTING.

Fully qualified CE, pd production, sales. Presently employed but contemplating move upward. What's your offer? Box C-202, BROADCASTING.

Mature, Virginia broadcaster, desiring program-station operations directorship. Married, 29, 12 years experience. Programmer, morning man, newsman, award winning newscaster, continuity, limited sales. References excellent. Box C-204, BROADCASTING.

Attractive N. Y. Gal, experienced, announces commercials, continuity, writer, production, logging, receptionist. Box C-223, BROADCASTING.

Attention station managers and owners . . . Experienced program manager seeks relocation. Presently employed at 50 kw major outlet as jock, wants back in management. If you're on the bottom of Hooper's list, I can get you the top numbers you need to be successful. Don't doubt your potential till you hear my story. Must be fulltime signal in medium to major market. Box 225, BROADCASTING.

Aggressive—dependable—hardworking program director-production top 40—sports play by play, sales background. Six years experience, interested in Midwest medium market challenge. Broadcaster with know-how to make you #1 in area. Box C-227, BROADCASTING.

Program-news director. Desires to move to larger market. Married. 30. 12 years experience. UPI award newsman. TV announcing experience. Box 592, Hendersonville, N. C.

TELEVISION

Help Wanted—Sales

Video sales engineer—Ampex Corporation has immediate opening for salesman with broad experience in broadcast and CCTV studio equipment. EE Degree or equivalent required. Do not phone. Send complete resume with salary requirement to Mr. R. Sirinsky, 947 York Road, Abington, Penna. All replies handled confidentially. An Equal Opportunity Employer.

TELEVISION

Help Wanted—Announcers

Wanted . . . experienced announcer, age 30 or over, must have good TV appearance, smooth delivery, excellent future for the right man, in the deep South. Send photo, audio tape and personal history. Box C-189, BROADCASTING.

Technical

Engineering supervisor, major Midwest TV station. Requires exceptional individual to operate modern, unionized shop. Technical knowledge and supervisory experience essential. Starting salary \$10,000. Box B-289, BROADCASTING.

Experienced TV engineer to teach college accredited communications course, plus limited assignment ETV station operation. Box C-88, BROADCASTING.

Experienced VTR man needed immediately for supervisory position at major tape center. Located at large Midwest university. Minimum salary \$8,000 to competent man. RF experience helpful. Box C-134, BROADCASTING.

Experienced, licensed engineer for Florida ETV station to fill permanent position. Send resume, photo and salary requirements to Box C-232, BROADCASTING.

Engineer wanted: Must have extensive experience all phases TV broadcasting. Chief engineer capabilities. Nebraska Television Network—KHOL-TV, W. M. Greely, Director of Engineering.

Xmtr supervisor with proven ability to maintain RCA TT-10 and 25 xmtr, TVM-1 MW. This is a supervisory position, no shift work. Good salary for right man. Send complete resume and recent photo to Bill Culbertson, KRIS-TV, P. O. Box 840, Corpus Christi, Texas.

Production—Programing, Others

Film editor also opportunity to work into Television cameraman position. Include full details with wage required in original application. Box B-307, BROADCASTING.

Situations Wanted—Management

ETV broadcaster seeking position in management, or as state-regional development administrator. 13 years experience. Box C-198, BROADCASTING.

Announcers

Announcer/newsman—video tape on request. 1st phone—family—highest recommendation from present employer. 7 year television and radio background. Box C-161, BROADCASTING.

Technical

News/production—with capable professional station. Imagination, experience, 2nd phone, relocate, vet., family. \$115. Box C-220, BROADCASTING.

First class engineer, experienced in Radio/Television. Microwave, desires position in South or Southwest. Box C-230, BROADCASTING.

Engineer wants position in NYC area. Nine years experience in radio, TV, and recording. Phone 212-478-2220.

NEWS

Need announcer, newsman, writer, director? Contact Mike Shrigley, 622 Shinnick St., Zanesville, Ohio, 614-453-5533. Immediately available.

Production—Programing, Others

Radio & TV major, college grad., draft free, seeking start in production department. Has motivation and imagination—not afraid of hard work. Eastern U. S. Box C-102, BROADCASTING.

TV producer-director, 12 years TV broadcasting, major market, wide experience tech. operations to producing-directing, including sports remotes. Seeks permanent position. 1st phone, family, references. Box C-224, BROADCASTING.

Production—Programing, Others

Continued

Television . . . 6 years experience as TV weatherman, rated tops in market. Also newscaster, children or adult show personality. Ready for top 50 type operation. Video tape available. Box C-228, BROADCAST-ING.

Producer-director, 10 years same station, need change for future. Family, good credit, best references. Write Box C-233, BROADCASTING.

WANTED TO BUY—Equipment

Wanted AM modulation monitor. WGH Radio, P. O. Box 98, Newport News, Va.

Wanted to rent: Would like to rent, for a period of approximately one month, a blower assembly for use in RCA TT-10AH transmitter. Object to enable removal and balancing of existing blowers. Will pay rental and shipping charges. George F. Sprague, Chief Engineer, WLOS-TV, Box 2150, Asheville, N. C.

CAA Electronics Corporation, 716 Jersey Avenue, Gloucester City, New Jersey requires AM, FM and TV frequency and modulation monitors to complete equipment packages we are now offering while our present monitors are being evaluated for type approval by FCC. Please state manufacturer, condition, availability and price.

Seeking donor for cartridge record-playback unit for beginning educational, non-commercial FM, Gift tax deductible. Loren Dickinson, Mgr., KGTS-FM, College Place, Washington.

FOR SALE—Equipment

Television radio transmitters, monitors, tubes, microwave, cameras, audio. Electrofind, 440 Columbus Ave. N.Y.C.

Parabolic antennas, six foot dia., new solid surface with hardware, dipole, etc. \$125.00 each. S-W Electric Cable Company, Willow & Twenty-Fourth Streets, Oakland California 832-3527.

For Sale—3 year old Gates four-channel studioette. Excellent condition. Original cost \$895.00. First \$500.00 takes it FOB. Available January 1, 1965, KCOM Commanche, Texas.

For Sale. Schafer model 1200 automation. Includes 2 Schafer model LU-3 Seeburg units and 3 racks. Rack A includes 3 tape playback units (Ampex) including all electronics. Rack B includes all automation electronics and controls. Rack C includes program preparation for unit. It can also be used as playback unit. All plug-in cables are furnished. Bought originally for night operation. Due to change in station programming no need for it now. The unit has been used less than 25 hours. In perfect condition. Contact Radio WSM, Nashville, Tennessee.

Gates FM 10A 10 kw transmitter with stereo generator operating 98.7 mc, utility type 480 guyned 300 ft. tower complete with 8 bay Jampro antenna system and coaxial line, yard console with monitor amplifier, (3) monitor speakers, studio microphone. Fairchild turntable. Ampex 601, tape recorder. Equipment 3 yrs. old—proof of performance guaranteed. \$19,500 FOB Detroit area site and subject to prior sale. Reply WBFG-FM, Box 855, Detroit, Michigan.

New and reconditioned aural remote pickup equipment and Fire and Police receivers—World Wide Company, Box 43, Weatherford, Texas. Phone 817-594-5172.

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1-Rust model RI-108 series A and B—10 position remote control system. Box C-89, BROADCASTING.

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4 Bay Andrews low band antenna with manual. KNEV-FM, Reno, Nevada.

FOR SALE

Equipment—(Cont'd)

Like new Collins model 642A and 216C tape cartridge system (five) playbacks (three) record amplifiers. Cost over \$4,000. Package price only \$2,400 FOB Sacramento. SPARTA Electronic Corporation, 6450 Freeport Blvd., Sacramento 22, California. (916) 421-2070.

Ampex 350 console. Completely overhauled electronically and mechanically. \$1,295. 4316 E. Palo Verde, Phoenix. 602-959-2084.

For sale: FM frequency and modulation monitor Hewlett-Packard 335 BR. Magnecord 816 tape playback with 4 14-inch reels like new. WDXL, Box 170, Lexington, Tenn. 901-968-3500.

Four identical Blaw-Knox 125 ft. self-supporting insulated towers. Easily expandable to greater height. William Bruring, 518 State Street, La Crosse, Wisconsin.

FM-10 new Westinghouse 10 kw FM amplifier, power supply and accessories, complete FM 10 kw FM transmitter except for exciter-driver unit. In original unpacked condition. Never been moved since first storage. Phone Wilkins 5-6464-6465.

One Western Electric 3 kw FM transmitter—amplifier (503B2). Plus 8-319A; 8-872-A; 5-5530 tubes. Will also sell separately 1 kw transmitter and/or 3 kw amplifier. FOB, Hazleton, Pa. Call Elwood Tito, WAZL, 717-454-3531.

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Be prepared. First class FCC license in six weeks Top quality theory and laboratory training. Elkins Radio License School of Atlanta, 1139 Spring St., N.W., Atlanta, Georgia

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INSTRUCTIONS—(Cont'd)

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We're looking for a bright, mature, experienced voice who can work his way into the Program Manager's chair. We run a very community-minded, broad-spectrum, professional-sounding station and the man we want must have imagination and the ability to work with a team of pros. Salary open. Although we can't pay a fortune, we'll try to keep the right man happy and excited. Let's have a tape and resume to General Manager, WDLB, Marshfield, Wisconsin, 54449.

Over \$15,000 to start.

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News—(Continued)

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(Continued from page 167)

RULEMAKINGS

PETITIONS FOR RULEMAKING FILED

■ Aiken, S. C.—Soundasting Inc., requests amendment of rules to make following changes in FM table of assignments: Aiken: add channel 240, and Louisville, Ga.: delete 240, add 221. Received Feb. 25.

■ WTHH Port Huron, Mich.—Times Herald Co. requests FCC to enter into negotiations with Telecommunications and Electronics Branch of Department of Transport, Ottawa, to effect following changes in FM table of assignments: Port Huron: add channel 261A, and Sarnia, Ont.: delete 260B. Added alternative of: Port Huron: add 252A, 280A or 292A; Sarnia: delete 252A, 280A or 292A. Added third alternative of: Port Huron: add 229A or 230B; Sarnia: retain present 252A, 260B, 268A, 280A and 292B. Received Feb. 26.

■ WPDF Corydon, Ind.—Harrison Radio Inc. requests amendment of rules to make following change in FM table of allocations: Corydon: add channel 299A. Received March 1.

New call letters requested

■ Kaukauna, Wis.—Fox River Communications Inc. Requests WVAU.

■ KAGR Yuba City, Calif.—Radio Sun Valley Inc. Requests KZIN.

■ Inverness, Fla.—Citrus Broadcasting Co. Requests WYSE.

■ WPAP Fernandina Beach, Fla.—North-east Florida Radio Inc. Requests WFBF.

■ Lafayette, La.—Communication Broadcasting Inc. Requests KSMB.

■ WBBY Wood River, Ill.—Madison County Broadcasting Inc. Requests WRTH.

■ Phoenix—Eastside Broadcasting Co. Requests KASA.

■ WJAN Ispeming, Mich.—Canyon Broadcasters Inc. Requests WKCD.

■ Redding, Calif.—Charles J. Reed. Requests KCER.

■ WDRN Norwalk, Conn.—Eastern Broadcasting Corp. Requests WNLJ.

COMMUNITY ANTENNA FRANCHISE ACTIVITIES

The following are activities in community antenna television reported to BROADCASTING, through March 8. Reports include applications for permission to install and operate CATV's and for expansion of existing CATV's into new areas as well as grants for CATV franchises and sales of existing installations. Reports appear in alphabetical order by states.

Chickasaw, Ala.—GP Inc. has been promised a franchise if the terms of an existing ordinance are acceptable to the company. S. Toulmin Greer, president of GP Inc., said a survey would be made by Television Communication Corp., New York, to determine cost and feasibility.

Ozark, Ala.—Ozark Cablevision Inc. (Robert Lisenby Jr., general manager) has completed construction of its system and is now in the process of connecting up subscribers. The system will carry noncommercial WDIQ (TV) Dozier, Ala.; WRBL-TV and WTVM (TV), both Columbus, Ga.; WTVY (TV) Dothan, Ala.; WCTV (TV) Thomasville, Ga.; Tallahassee, Fla.; WJHG-TV Panama City, Fla.; WALB-TV Albany, Ga., and WSFA-TV Montgomery, Ala.

Contra Costa county, Calif.—Crockett (Calif.) TV Cable System has applied for a franchise. Crockett TV Cable holds a franchise for the Crockett area, which is in Contra Costa county.

Escondido, Calif.—The city council has set March 24 as a bid opening date for granting a nonexclusive franchise. The license will be for 30 years and will go to the lowest responsible cash bidder based on the fees to be charged. The system would

carry Los Angeles TV signals.

Fillmore, Calif.—Storer Cable TV Inc., a wholly owned subsidiary of Storer Broadcasting Co., Miami, has been granted a franchise. Construction is to begin late next month. Storer was chosen over Fillmore Cablevision Corp., an affiliate of Tele-Com Service Co., and General Television (BROADCASTING, Feb. 22). Storer owns and operates systems in Thousand Oaks, Ojai, Meiner's Oaks and Oakview, all California.

Yuba City, Calif.—Oroville (Calif.) Communications Co. has been granted a franchise. The firm will pay 2% of its gross revenue to the city. Another applicant, Mid-Valley TV Cable Co. Inc., was denied a franchise.

Delta, Colo.—An application from Rex G. Howell Inc. has been accepted and tabled. Mr. Howell is a Colorado broadcaster. Also pending are applications from Wentronics Inc. (now part of American Cablevision Co., Beverly Hills) and Cable Television of Colorado Inc.

Montrose, Colo.—Wentronics Inc. (now part of American Cablevision Co., Beverly Hills), multiple owner of systems in the Rocky Mountain states, has been granted a franchise. Rex G. Howell Inc. (Rex G. Howell Stations) had already been granted a franchise (BROADCASTING, Feb. 15).

Sterling, Colo.—The city has approved a franchise transfer from Sterling Community TV Co., formerly owned by Collier Electric Co. of Denver, to Community Television Inc., Bozeman, Mont. Community also bought Collier's systems in Laramie, Wyo., and Gering and Sidney, both Nebraska. It was announced that the system would add other TV signals.

Beardstown, Ill.—Jerry Gill of Virginia, Ill., has applied for a franchise.

Loves Park, Ill.—Loves Park CATV Inc., a group of about 40 Loves Park businessmen, has asked for a franchise. The company is offering 2% of gross receipts to the city and plans to charge \$25 for installation and \$4.75 monthly. The installation charge would be waived for users agreeing to take the service while the cables are being put up.

Tallulah, La.—Seemore TV Co. Inc. of Bastrop, La., has been granted a franchise.

Ville Platte, La.—Lionel B. Deville, president, KVPI Ville Platte, has been granted a franchise. Mr. Deville said he hopes the system will be in operation within a year. Cost is estimated at \$125,000. Subscriber fees will be about \$4 to \$5 monthly.

Northampton, Mass.—The city council has rescinded a franchise granted last year to Charles N. DeRose of Northampton, general manager, WHYX-AM-FM-TV Springfield, Mass. The council says it acted without full knowledge of the issues and wants more time to study the proposal. Pioneer Valley Cablevision Inc., of which Mr. DeRose is vice president, will apply for a new franchise along with two other companies.

Eveleth, Minn.—Minnesota All-Channel Cable Vision of Alexandria, Minn., has applied for a franchise.

Tarkio, Fairfax and Rock Port, Mo.—Franchises have been obtained by Ray Blackman of Tarkio. Mr. Blackman estimates the system, which will serve the three towns, will cost \$150,000. Each town will receive 2% of the gross receipts from subscribers located within its boundaries the first year, 3% the second, 4% the third and 5% each year from there on.

York, Neb.—Tommy L. and Melville L. Gleason have asked to transfer their CATV franchise to the Nebraska Cable Co.

Pennsville, N. J.—Garden State Television Corp. of Bridgeton, N. J., has applied for a franchise. Prior applicants are Telesystems Inc., Glenside, Pa., a multiple CATV owner, and Sunbeam Publishing Co., Salem, N. J.

Geneva, N. Y.—WHEC-TV Rochester, owned by the Gannett Newspapers, has applied for a franchise. Two other companies, Meredith-Avco Inc. and WSYR-TV Syracuse, N. Y., also have applied.

Highland Falls, N. Y.—TV Cable of Waynesboro Inc. (Carlisle, Pa.) and Better TV of Orange County have applied for franchises. Both applications are being considered.

Montgomery, N. Y.—Better TV of Orange County has proposed a CATV system to serve Montgomery, its three villages (Wal-

den, Maybrook and Montgomery) and the neighboring hamlet of Walkkill. Installation would be \$20 with a monthly charge of \$5. TV Cable of Waynesboro Inc., Carlisle, Pa., proposed a \$15 refundable deposit and a \$4.95 monthly charge. Twelve TV signals would be offered.

Newburgh, N. Y.—Better TV of Orange County Inc. has applied for a franchise. Installation would be \$20 with a \$5 monthly service charge. Also pending is an application from Community Antenna TV Corp. (BROADCASTING, Dec. 7, 1964).

Owego, N. Y.—Action has been deferred on an application for a franchise for the Tioga Terrace section. The application came from Vestal Video Inc., Vestal, N. Y.

Saratoga Springs, N. Y.—Applications have been received from Mohican Cable Corp. and Lancaster Development Corp. Already pending are applications from Saratoga Cable Inc. and Unicable Inc. of Utica (BROADCASTING, Feb. 8).

Gastonia, N. C.—Cablevision Inc. of Gastonia has been awarded a 20-year franchise. The franchise stipulates that the \$750,000 project must be completed within 15 months. TV signals will be brought in from Charlotte, Greensboro, Winston-Salem, Chapel Hill and Asheville, all North Carolina; Columbia, Greenville and Spartanburg, all South Carolina, and Bristol, Va.

Newton, N. C.—Newton-Conover Cablevision Inc. has applied for a franchise. One of the organizers of the company is Earl Holder, president, WNNC Newton.

Canton, Ohio—Tri-County Television Viewing Corp. of Barbertown, Ohio., has entered a bid for franchise rights. Tri-County proposes to make eight additional TV channels available, including signals from Columbus, Toledo, and Cleveland, all Ohio, and Detroit. Previous bids from Steubenville and Portsmouth firms are under consideration.

Marietta, Okla.—See-More Inc. has been granted a franchise. A representative of the company said the system should be in operation within three months. There will be no installation charge but the monthly rate will be \$7. The city will receive 2% of gross receipts.

Beaver county, Pa.—Nelson Goldberg, president of Gateway Broadcasting Enterprises Inc., New Kensington, Pa., has applied for a franchise in Aliquippa and Rochester. He promised the cities a percentage of the receipts and free main installations for all public and parochial schools, the hospital and municipal buildings. Nonexclusive permission to install a system in Aliquippa has already been granted to Allegheny Area CATV.

Conneaut Lake, Pa.—Meadville Master Antenna Inc. has been granted a franchise to offer eight commercial TV signals including WICU-TV and WSEE(TV), both Erie, Pa.; WFMJ-TV and WYTV(TV), both Youngstown, and WEWS(TV) and WJWL-TV, both Cleveland, all Ohio, and CFPL-TV, London, Ont.

Ephrata, Pa.—The Denver and Ephrata Telephone and Telegraph Co. has been granted a franchise and will pay the borough \$500 annually.

Hathboro, Pa.—The Jerrold Electronics Corp., Philadelphia, is applying for a franchise. Spokesman Frank Cooper promises a 12-signal system and a 90-day promotional period in which the usual \$25 installation fee would be reduced to \$5. The monthly charge is set at \$4.95 plus \$1.75 for each additional set.

Somerset, Pa.—A committee has been appointed to investigate whether to franchise Ebensburg Cable TV. The company promised there would be no installation fee and the monthly charge would not exceed \$4.25. Nine TV signals are to be offered.

Rhode Island—Vision Cable of Rhode Island is applying for franchises in 21 cities and towns. Cities that have received applications include Pawtucket, Woonsocket, North Kingstown, West Warwick and East Providence. George L. Sisson Jr. of Bristol, R. I., is manager of the company which plans to provide 12 TV signals. Costs would include \$25 for installation and \$1 weekly. The communities would receive 2% of the gross receipts.

Greenville, S. C.—General Cablevision of Carolina Inc. has applied for a franchise. Calhoun Turner, a Greenville attorney, represents the firm.

Hartsville, S. C.—Hartsville Broadcasting Co. has applied for a franchise. Under the terms of the proposal the firm would have two years to make a survey to determine public interest in the system and actually set it up. J. L. Wiggins is president of Hartsville Broadcasting, licensee of WHSC Hartsville.

York, S. C.—Melvin Roberts, York attorney, has applied for a franchise. His system would carry 12 TV signals and its monthly rate would be approximately \$6.

Copperhill, Tenn.—Rogers Tri-State TV, headed by Melvin A. Rogers, has filed for a franchise. Rates will be a maximum of \$30 for installation and \$4.90 monthly.

Kingston, Tenn.—Tennessee Cable Division has been granted a 7½-year franchise. Installation fee is \$10 with a monthly charge of \$4.50. Tennessee Cable will pay the city 3% of its gross service charge. The system will carry TV signals from Chattanooga, Nashville and Atlanta.

Murfreesboro, Tenn.—Cable Systems Inc., Huntsville, Ala., is applying for a franchise. Monthly charge would be \$4.95. The firm would pay \$3 per pole a year to the local utility company and 3% of its gross a year to the city. It would offer approximately nine TV signals.

Oak Ridge, Tenn.—Oak Ridge CATV Inc. has requested that the city council amend its franchise. Sam Thrower, president of the firm, asked that the city remove the article which states that the system carry local TV stations and not duplicate programming of local stations simultaneously. He also asked for the removal of the provision forbidding the firm from starting pay TV.

Radford, Va.—TV Cable Co., division of National Trans-Video Inc., Dallas, and Reeves Broadcasting Corp., Charleston, S. C., have applied for franchises. The former installs systems into the home for \$10 with a \$4-\$5 monthly charge. Extensions cost \$1 per month and \$7.50 for installation. Service to schools is free. Already pending is an application from Medallion Corp. (BROADCASTING, Feb. 8).

Martinsville, Va.—Harry Anglin, operator of a local radio-TV firm, has applied for a franchise. The installation fee would be approximately \$20 with a \$5 monthly charge. The system would make 12 TV signals available including: WFMV-TV Greensboro; WSOC-TV and WBT(TV), both Charlotte; noncommercial WUNC-TV Chapel Hill; WRAL-TV Raleigh-Durham; WGHP-TV High Point; WTVD(TV) Durham, and WJSZ-TV Winston-Salem. All North Carolina: W4IS-TV Bluefield, W. Va.; WDBJ-TV and WSLSTV, both Roanoke, and WLVA-TV Lynchburg, all Virginia. One firm has already been refused a franchise.

Centralia, Wash.—King Broadcasting Co., Seattle, has applied for a franchise. Two other applicants in Centralia are KELA Centralia-Chehalis and Telecable Inc. of Seattle.

Grandview, Wash.—Cascade Broadcasting Co., Yakima, has applied for a franchise. Columbia TV Inc., Kennewick, Wash., already has a franchise there.

Grandview-Prosser, Wash.—Columbia TV Inc., Kennewick, is surveying these cities to determine the demand for CATV. Installation charge would be \$15 with a monthly fee of \$4.95. The system would carry eight TV signals. Columbia TV already holds a franchise in Grandview.

Sunnyside, Wash.—Columbia Television Co., Kennewick, and Cascade Broadcasting Co., Yakima, both Washington, have been granted 10-year franchises with options for four renewal terms of five years each. Oregon-Washington Telephone Co., and Harrie's TV also hold franchises there.

St. Albans-Dunbar, W. Va.—Kanawha Cable TV Co., Dayton, Ohio, has been granted a franchise. Recently Kanawha was awarded a franchise in neighboring Nitro. St. Albans will receive \$2,600; Dunbar, \$1,600, and Nitro, \$1,000 for the franchises (the figures are based on population). The municipalities have the option of taking a percentage of the company's gross each year instead of one sum. The installation fee is \$10 with a monthly charge of \$5. Kanawha Cable TV is a CATV subsidiary of St. Albans-Nitro Broadcasting Co., licensee of WKLC St. Albans. D. L. Rike & Co., a Dayton investment firm, has an interest in the station and CATV firm.

AS he prepares for his 10th National Association of Broadcasters convention and Engineering Conference, George Bartlett recalls his home-town introduction to commercial radio. He was a teen-age ham operator and would visit the WNBH New Bedford, Mass., transmitter in the Atlas Tack Co. garage to talk shop with Irving Vermilya, station owner and the first licensed amateur operator in the U. S.

Mr. Bartlett has been the NAB's manager of engineering since 1961. For 25 years broadcasting has been his life and it "has been good to me."

If he had to choose only one business benefactor, it would be J. Frank Jarman, vice president and general manager of WDNC-AM-FM Durham, N. C., "who really taught me the broadcast business from the ground up."

Spectrum Grabbers ■ George Bartlett is constantly on the move and "free time" is nonexistent in his vocabulary. With all his activity he shouldn't suffer from insomnia. But he lies awake nights looking for new ways to save spectrum space. He is often fending off those who seek some of the broadcasting spectrum for their own use. These usurpers usually claim that broadcasting band widths can be reduced and that the industry doesn't really need all that unused spectrum.

Mr. Bartlett admits the band widths could be reduced, but he asks what is to happen to the millions of dollars of equipment geared to the business as it is and has been since inception. And when he talks of the unused spectrum, this New Englander's Irish blood rises.

George Bartlett wants this spectrum space reserved for future generations. He feels that broadcasting plays a vital part in adding to the gross national product by selling goods. And the spectrum space he may help save may be used 20 years from now to sell products unknown to us today.

This philosophy of looking ahead is an integral part of Mr. Bartlett's life. He views broadcast engineering as a field that is now entering its third and perhaps ultimate stage. As a result, "we have to have a fresh approach to engineering," he feels.

The first stage, he says, came in the early 1930's when broadcasting was just emerging from the novelty era and engineers were improving AM and developing FM and TV. The second stage was one of "meter watching." Electronics engineering had become something more than a Tinkertoy or Erector set industry and broadcast engineers had developed a system which was "taken over by the programing people—and rightly so," Mr. Bartlett notes.

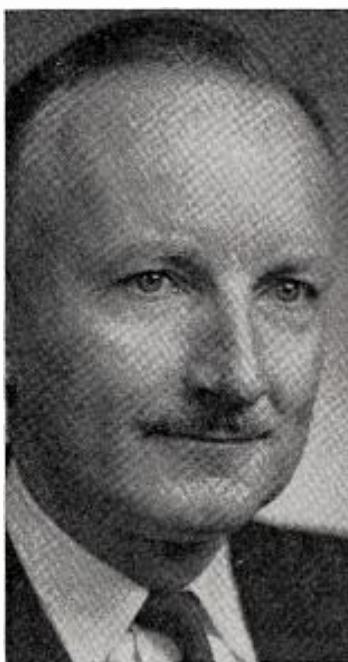
He feels we have reached the third stage where we must "re-evaluate the role of the engineer. The day has passed when technical people can just

Presenting a fresh approach to engineering

sit around and watch the equipment run, making sure that it performs properly."

Executive Stage ■ Mr. Bartlett says engineers have to be brought more and more into the management teams. He cites the engineers "not with mom and pop stations, but large groups," that

WEEK'S PROFILE



George Wilkinson Bartlett—mgr., engineering, National Association of Broadcasters, Washington; b. Sept. 28, 1919, New Bedford, Mass.; RCA Institute, Boston, 1938; Brown U., Providence, R. I.; professional musician, 1937-39; chief engineer, WOCB New Bedford, 1940; radio intelligence division, FCC, 1940-42; ensign, U. S. Maritime Service, 1942-46; chief engineer, RCA Maritime station, Buffalo, N. Y., 1946; chief engineer WDNC-AM-FM Durham, N. C., 1946-55; asst. mgr. of engineering, NAB, 1955-61; mgr., engineering, NAB, 1961; m. Barbara Aindow, Sept. 4, 1944; children—David, 17; Debra, 13; hobbies—golf, amateur radio, swimming; member—Institute of Electrical and Electronic Engineers, Society of Motion Picture and Television Engineers, Audio Engineering Society, Assn. of FCC Consulting Engineers, Washington Broadcast Executive Engineers, Study Group of Intl. Radio Consultative Committee, U. S. CCIR Executive Committee, Radio Propagation Advisory Committee, FCC Technical Committees for All-Channel Broadcasting and Land Mobile Services.

have gone through the ranks to top executive positions and ownership.

The NAB board's actions in making the annual management seminar a management/engineering seminar this year is particularly significant in Mr. Bartlett's eyes. The board, he says "realized that the engineer has to know about cost control labor negotiations, has to worry about profits and not just how to change tubes and transistors."

He thinks the days of recruiting new talent who looked at broadcasting as a glamorous field have passed by. Now the industry has to attract new blood and they will have to be "crackerjacks who can handle FM, FM stereo, color TV and the new automation gear."

George Bartlett recalls that as a student at Brown University, Providence, R. I., he wanted to study electronic engineering, but his instructors told him that broadcasting was nothing to get into, and kept electrical engineering student Bartlett figuring out how to bring high voltage lines from X to Y.

Back in those days, Mr. Bartlett recalls, he wasn't sure about broadcasting as his life's work, even though he got his ham license at 16 and his first-class ticket at 17.

"Crummy" Flutist ■ In the late '30's George Bartlett was playing the New England circuit as a "utility man" with some of the big dance bands of the era: Sam Donahue and Sonny Dunham. He could play all the saxophones, reeds and some strings, Mr. Bartlett says, but "I was pretty crummy on the flute." However, the "very romantic life" of the one-night stands wasn't that appealing. "I guess I got too self-righteous, so I left the band business to get into broadcasting." And in 1940 he became chief engineer of WOCB West Yarmouth Mass.

Later that year, Mr. Bartlett joined the FCC in its Radio Intelligence Division and spent most of the next two years in Ponce, P. R. However, when he found himself an ensign in communications in the U. S. Maritime Service, the tour in Puerto Rico was only a fond memory, for Mr. Bartlett was making two of the infamous runs to Murmansk in the Soviet Union.

In June 1944, he was on an ammunition ship in the first wave on Normandy Beach on D Day. After successfully coming through that engagement, he was married three months later to his childhood sweetheart, Barbara Aindow.

These days, Mr. Bartlett helps his son David tinker with a car and, with David, he went through the vast maze of requirements leading to an Eagle Scout. David made it; George didn't apply.

Somehow he doesn't have time anymore to use his amateur radio gear; instead he lies awake trying to think of new ways to save the spectrum.

The quiet man

LAST week Rosel H. Hyde, vice chairman and dean of the FCC, was awarded the gold medal of the International Radio and Television Society. He was the sixth recipient of the medal, having been preceded by such illustrious honorees as David Sarnoff, John F. Kennedy and Richard Nixon (jointly for the Great Debates of 1960), Dr. Frank Stanton, Bob Hope and Leonard Goldenson.

Each of the previous winners is far better known to the public than Mr. Hyde, but none deserved the recognition more. As a dedicated, self-effacing civil servant, in the term's most honorable sense, Mr. Hyde has set high standards for rectitude and wisdom.

Mr. Hyde, during his 19 years as a member of the FCC, has never sought the limelight. He has been content to do his job according to the dictates of his demanding conscience.

Because of innate modesty Mr. Hyde has never called attention to the role he played as chairman of the FCC in 1953-54 in getting nationwide television airborne. He was influential in the thawing of the 1948-52 television freeze and he expedited the process of getting new stations on the air. When his term as chairman began, about 130 TV stations were in operation. When he relinquished the chairmanship 19 months later, some 400 were on the air.

Rough as the regulation of broadcasting may seem now, it would have been infinitely worse if Rosel Hyde hadn't been on the firing line. His has been the restraining hand and the quiet logic that has brought compromise. More often than not he is in the minority these days, unable to go along with the young turks or the extremists.

A month from now Mr. Hyde will be 65—an age at which most men retire. But retirement isn't in Mr. Hyde's mind. He is younger than his years. His present term runs until June 30, 1966. The finest tribute that could be paid him by the nation would be reappointment.

It's about time

THE economic incentives that will transform American television into a color system are at last beginning to be felt. According to plans announced last week, the 1965-66 season will be the first in which NBC-TV is joined by rival networks in the presentation of significant numbers of color shows.

By comparison with the volume of color programing to be shown on NBC-TV, the offerings of ABC-TV and CBS-TV will be modest at the outset of the new season. It is only logical to expect, however, that the volume of color programing will increase at an accelerating rate. All the forces of color expansion are now fusing into an explosive formula.

Color-television homes increased by 1.2 million in 1964, according to NBC estimates, and now total nearly 3 million. Although the source of those estimates is the wholly owned subsidiary of RCA, the corporation that alone among the television giants has consistently promoted color since the system predominantly designed by RCA was chosen by the FCC as the color standard in 1953, it must be said the estimates have not been seriously questioned.

RCA is now joined by competitors in predicting that 2.2 million sets will be sold in 1965. Absent an unexpected reversal in the general economy, it now appears that the color-television audience at the end of 1965 will number about 5 million homes.

In calculating the significance of color penetration in the television audience, it is not enough to count the number of homes with color sets. Available research indicates that

color influences both tuning and response. According to a recent American Research Bureau study (BROADCASTING, March 1), color programs get substantially higher ratings in color homes than they get in black-and-white homes. According to research conducted several years ago for the Crosley Broadcasting Co., color commercials are remembered by more viewers when seen in color than when seen in black and white.

It is in recognition of the rising curve of color-set sales and the superior impact of color programing and advertising that ABC-TV and CBS-TV will now venture into serious color programing and NBC-TV, which by itself has carried the load of color networking up to now, will extend color throughout most of its evening schedule. The expansion of network color is bound to accentuate what is already a marked trend toward more and more color in the local programing of television stations.

As color programs proliferate, so will color commercials. The detergent package that the consumer knows is red and yellow on the supermarket shelf will look odd indeed if shown in gray in the middle of a color television program. It will certainly command less attention in color-television homes than the rival brand that is displayed in natural hues. As Grey Advertising put it, in a current newsletter urging clients to start making color commercials now, "Delay is dangerous because of galloping competition."

If color sets can be sold at a rate of 2 million or more a year while only one network is regularly offering color programs, it only stands to reason that more sets will be sold as the volume and diversity of color programing are enlarged. The faster the color audience grows, the more color programing broadcasters must offer; the more color programing available, the faster the color audience will grow. For the first time since color standards were adopted, manufacturers and broadcasters are beginning to synchronize the intricate cycle of cause and effect that will build a truly national color system.

It has been a long time coming, but even so it would not have come as soon if a less persistent man than David Sarnoff had decreed the creation of an electronic color system. The RCA chairman risked his own reputation and his company's fortunes to develop the technological principles in use today, to achieve their acceptance by the government and to force open a market that for 10 years couldn't care less.

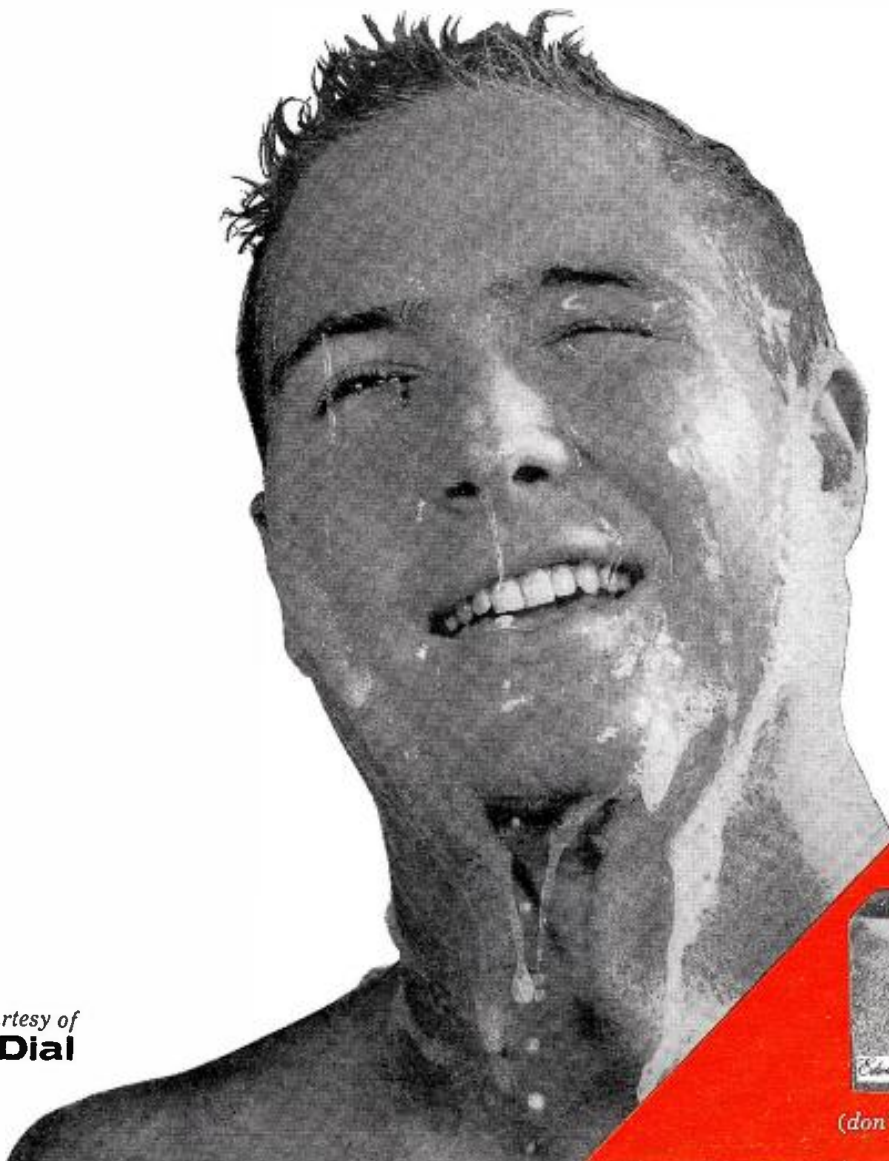


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most effective selling agent put in television. Thousands
rely on KPRC-TV and only KPRC-TV to stimulate
sales. Only KPRC-TV—the station for people who
like results.

Courtesy of
Dial



Aren't you
glad you use
Kprc-TV!



(don't you wish nobody else did?)

You can count the winners on the fingers of one hand!

(If you have this hand!)



"Dodo" — The Kid From
Outer Space."
104 five minute cartoons.
In color.



"Kickoff Catalogue"
35 top-rated features.
18 in color.



"Adventure 26"
26 action features.
All in color.



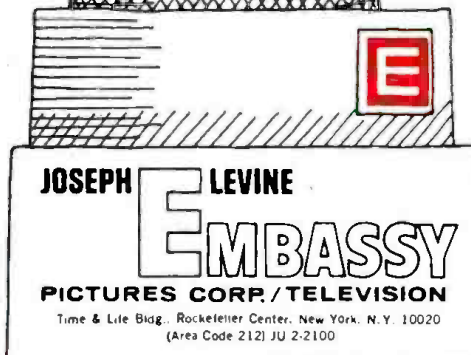
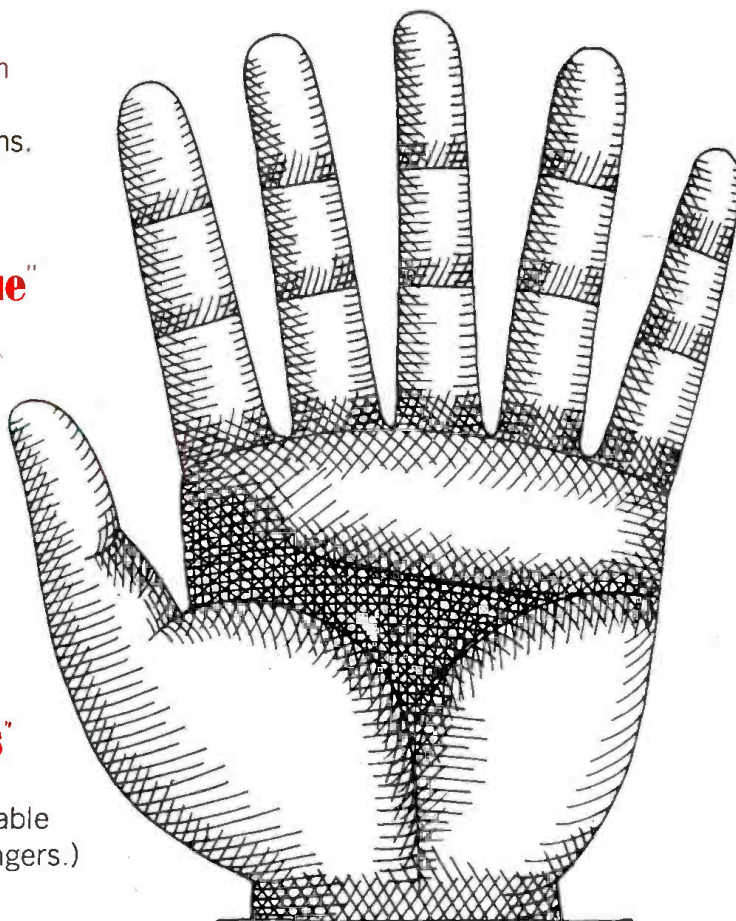
"Sons of Hercules"
13 strongman features.
All in color. (Also available
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3 TV Specials:
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